

QUEST

SUPPORTING EXCELLENCE
IN BRITISH CRAFTSMANSHIP



Annual Review 2022-23

QEST

Annual Review 2022–23

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Printed by
Pureprint

Cover photo: Julian Calder



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Registered Charity No.1152032

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Chairman's introduction

Ian Maclean MBE



The UK was the first major economy to industrialise, with the growth of the factory system during the 19th century. It was also one of the first to deindustrialise during the past 40 years of rapid economic globalisation. In a modern, post-industrial economy like ours, how does craft fit in, and what are its prospects?

Throughout the nearly 250 years described above, craft has evolved and adapted to the challenges of a changing economic landscape. Some traditional crafts have shrunk in scale, with just a few remaining practitioners, while others have flourished at the service of those who love fine things, or in the preservation of our national cultural heritage and built environment. QEST works closely with The Prince's Foundation to achieve the latter (read more on page 18).

I sense that craft is experiencing something of a renaissance in the UK at the moment. The political and economic winds are in favour of making things locally and more sustainably. Research shows that a

growing number of people across the UK are participating in craft at all levels of skill. That said, we need to ensure that everyone, regardless of their background or circumstances, has the opportunity to pursue a career in craft.

Increasing wealth is also making a greater variety and scale of craft businesses possible from a financial perspective. We see this in the number of well-run micro and small businesses that apply to QEST for apprenticeship funding. People want to make things, to start businesses, and we want them to grow, and to provide prospects for future generations. QEST facilitates this by developing the skills of the apprentices we support, and the professional development programme we run with Cockpit.

I feel privileged to be a part of QEST alongside my fellow Trustees at this exciting time, and I look forward to all the amazing work described in this Annual Review unfolding further over time.

Ian Maclean

Patrizia Sascor is developing skills in willow weaving and leatherwork with the support of a QEST Howdens Scholarship

Chief Executive's summary

Deborah Pocock LVO



I am delighted to present this first QEST Annual Review, which reflects the extraordinary work of the QEST team, our Chair and Board of Trustees, Partners, Ambassadors and Skills Advisors and our many supporters, who have all helped to make 2022 one of our most successful years to date. We granted a total of almost £550,000 – the largest sum in any one year since the charity was formed in 1990. Read about our new Scholars and the impact of past funding on our makers' careers on page 22.

At our 30th anniversary celebration at Goldsmiths' Hall in November, we announced our intention to create new programmes focusing on young people and diversity, providing opportunities to inspire, nurture and train future generations of professional craftspeople, whatever their background or circumstances.

The first step is our major new partnership with the National Saturday Club to introduce young people to personal and career development opportunities with a focus on craft, making and creativity. As of January 2023, we have four pilot Craft&Making Clubs up and running, and we plan to establish a further six across the UK over the next two years. The clubs cater to 13–16-year-olds, many from

disadvantaged backgrounds and underrepresented communities. Read the conversation on page 14 between me and Lucy Kennedy, chief executive of the National Saturday Club, to find out more.

We are extremely grateful to Howdens for its generous support of this new programme. On page 42, CEO Andrew Livingston explains why Howdens supports QEST.

During 2023 we will continue to explore other opportunities as part of our widening participation strategy, and to develop a range of projects that will make a real difference to the opportunities available for the next generation. Watch this space!

Throughout 2022 we also continued to develop our existing partnerships with The Prince's Foundation and Cockpit. Read more about these programmes and their impact on pages 18 and 20.

QEST has ambitious plans over the coming years. In 2023 our objective is to increase our total grant-giving to £750,000. By the end of 2024 we want to reach £1m – double that of 2022. We cannot achieve this in isolation, and we are grateful to all those who work with us – our supporters and partners – as well as the UK-wide craft network. Together we can do more.

The year in highlights

Funding awarded to 41 Scholars and six Apprentices

QEST awarded 41 Scholarships and six Apprenticeships in 2022, supporting makers from across the UK in a diverse range of crafts, including bookbinding, silversmithing and textile weaving. For the full list, see page 24.

QEST live at Craft Festival Bovey Tracey

Scholars demonstrated their skills in the QEST tipi at Craft Festival Bovey Tracey, Devon, in June 2022, which was QEST's first time exhibiting at the event. Among them were potter Rebecca Harvey, as well as Ruth Emily Davey, who showcased how she makes her handcrafted shoes using skills she learned from shoemaker Alan James Raddon.



Ceramics by QEST Scholar Natalia Kasprzycka at the Great Northern Contemporary Craft Fair



More than 300 guests gathered at Goldsmiths' Hall to celebrate QEST's 30th anniversary

First time exhibiting at Great Northern Contemporary Craft Fair

Scholars showed their work on the QEST stand at the Great Northern Contemporary Craft Fair in October. More than 200 makers across a range of disciplines exhibited at the 15th edition of the fair, which took place at Manchester's Victoria Baths. Among the Scholars were Robert Walker, a traditional signwriter, and Valérie Wartelle, who creates semi-abstract wet-felted works inspired by rural environments.

30th anniversary party at Goldsmiths' Hall

Scholars and supporters of QEST gathered to celebrate the charity's 30th anniversary at Goldsmiths' Hall in London in November 2022, following a two-year delay caused by the pandemic. Deborah Pocock, chief executive of QEST, and Lucy Kennedy, chief executive of the National Saturday Club, announced a new series of Craft&Making Saturday Clubs at the event. The partnership offers 13-16-year-olds across the UK the opportunity to develop their creativity while learning new skills.

Photos: Jackie King, CPG Media.



QEST at Collect

In March, QEST once again exhibited at Collect, showcasing the work by Scholars who take inspiration from the natural world. Featured makers use wood, semi-precious stones, silk, hemp, willow, natural pigments and more to craft striking pieces that celebrate the beauty, fragility and potential of these natural materials.

QEST fundraising dinner

The annual fundraising dinner returned to the V&A in March this year. Hosted by QEST Vice Patron Lord Snowdon, 300 guests enjoyed drinks under the museum's dome, followed by dinner in the spectacular Raphael Court. QEST Scholars showcased their skills and an auction raised valuable funds to support the charity's work.

Royal Warrant Holders Association and QEST Annual Luncheon

The Royal Warrant Holders Association (RWhA) and QEST celebrated the coronation at their Annual Luncheon at the Guildhall in the City of London in April. QEST's 2022 Scholars and Apprentices showcased their work to 600 guests, and woodturner Eleanor Lakelin, the 2018 QEST Turners' Company Scholar, was presented with this year's Award for Excellence by guest speaker Tim Knox, director of the Royal Collection Trust.



The 2022 Scholars and Apprentices at the Annual Luncheon



QEST Scholar paints first portrait of King Charles III

Huge congratulations to QEST Scholar Alastair Barford on his oil painting of His Majesty King Charles III. Commissioned by *Illustrated London News*, it was the first portrait to be released after the change of reign. The painting featured on the front cover of *The Illustrated Coronation Edition* and, for every copy of the publication sold, 50p was generously donated to QEST.

Alistair Barford's portrait of His Majesty King Charles III on the cover of *The Illustrated Coronation Edition*

Equity, diversity and inclusion

QEST believes that diversity of all kinds enriches its mission to support excellence in British craftsmanship. It is the charity's intention to achieve greater equity, diversity and inclusion (EDI) across the organisation, its wider network and among those it supports, regardless of their socioeconomic background, age, race, gender, sexual orientation, religion, nationality, geographical region or disability.

QEST recognises that its commitment to EDI requires constant learning. We know we must evolve and improve. We are working hard to actively tackle the systemic barriers to becoming a professional maker, including racism, inequality of access to education and training, and socioeconomic status.

413

Total number of applications



6

Apprenticeships awarded

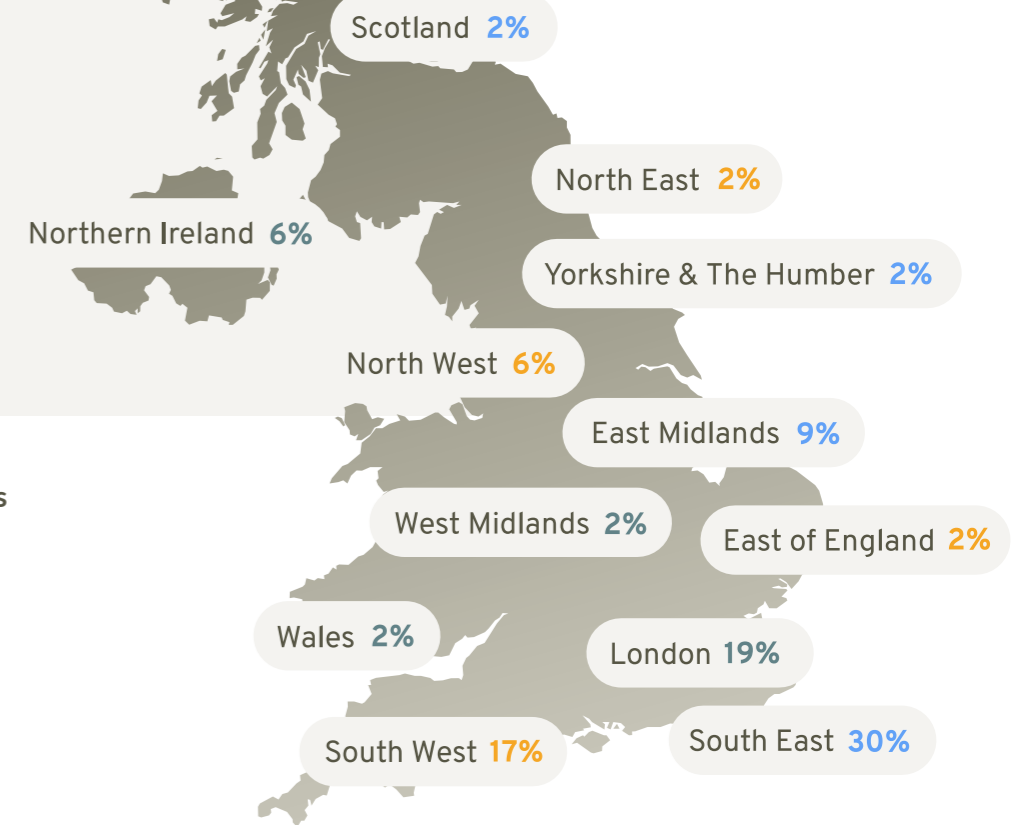


41

Scholarships awarded



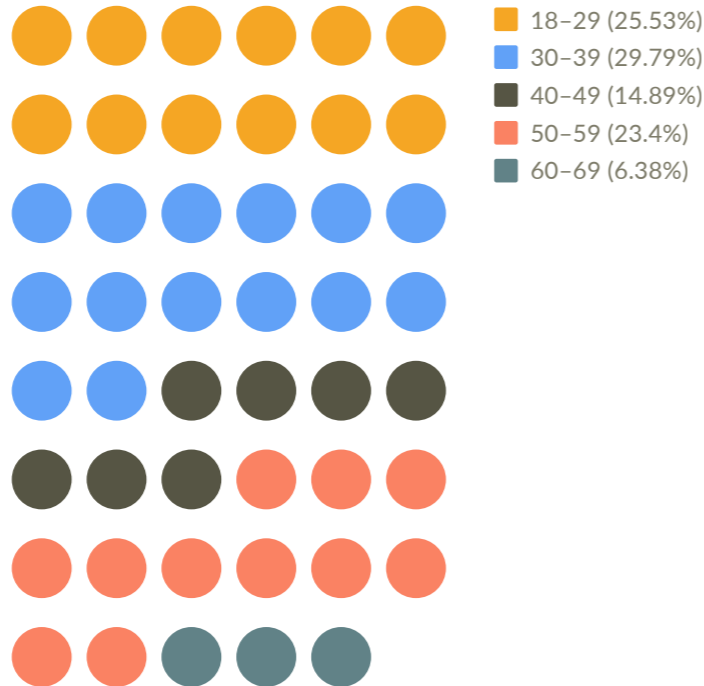
Location of successful applicants



17%

of successful applicants identified as having a disability*

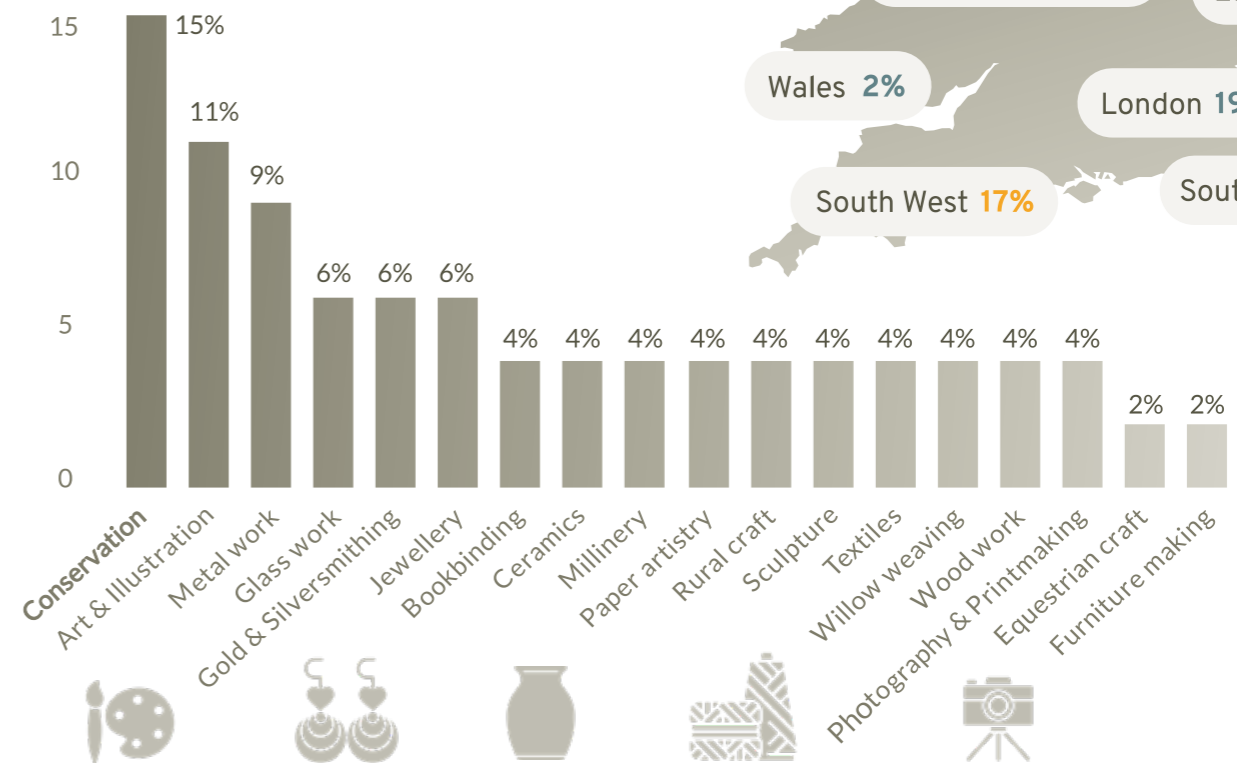
Age of successful applicants



13%

of successful applicants identified as from an ethnic minority background

Craft type of successful applicants



10 *The two highest reported disability types are learning, understanding and concentration; and social/behavioural (eg, autism or ADHD).

PARTNERSHIPS



One of the National Saturday Club's Craft & Making Clubs, in collaboration with QEST

National Saturday Club

QEST and the National Saturday Club are working together to give young people better access to crafts. Here, the chief executives of the two organisations talk about why they started the initiative and their hopes for its future



Since it was founded in 1990, QEST has sponsored hundreds of Apprenticeships and Scholarships, work that is more important now than ever. Over the past 13 years, enrolment in arts GCSEs in English state schools has fallen by 40%, compounded by a 23% drop in the number of arts teachers. *The Guardian* describes the situation as a “creativity crisis”.

A partnership between QEST and the National Saturday Club (NSC) is aiming to combat this trend. The NSC runs a free year-long programme of Saturday classes and national events for young people aged 13–16 at colleges, universities and cultural centres. The Clubs, where teenagers learn practical skills, are taught by staff at partner institutions and at masterclasses with

industry experts. The initiative began in 2009 and has grown to encompass 94 Clubs of between 15 and 30 young people. The NSC also works in partnership with museums and galleries, such as the Barbican Centre, the Design Museum and the V&A, to provide special access to their collections and exhibitions.

Last year, the NSC launched its first four Craft&Making Clubs, in collaboration with QEST and supported financially by kitchen joinery firm Howdens. The Craft&Making pilot Clubs take place at MAKE Southwest in Devon, Birmingham City University, the Rycotewood Furniture Centre at Activate Learning’s City of Oxford College, and at City & Guilds of London Art School. The network will expand to 10 Clubs by 2025.

Left and right
Young people take part in a Craft&Making Saturday Club Masterclass with print artist Rosanna Bishop at City & Guilds of London Art School





Photos: National Saturday Club.

Lucy Kennedy, chief executive of the National Saturday Club (NSC), speaks to QEST chief executive Debbie Pocock about the first year of the collaboration

Debbie Pocock: QEST is known for supporting those who are established in their craft skills. But we had been thinking about how those skills will be passed on. I've long been an admirer of the NSC. We have shared values. We both want to ensure that young people from all backgrounds and circumstances have access to craft skills. When Nigel [Sir Nigel Carrington, chair of the NSC] introduced us, I think we both decided we'd love to work together in that first meeting.

Lucy Kennedy: Absolutely. We both thought that craft and making skills were falling between the gaps. The NSC has always been a broad umbrella under which each Club can explore different disciplines. We'd seen a movement towards visual effects, gaming and newer creative disciplines, which is absolutely fantastic. But craft skills weren't being covered in as much depth. Saturday Clubs bring young people into a university or a further education college – somewhere they may have never been before.

DP: I went to the City & Guilds Club recently for a Family Day. One of the parents said: "I used to drive past this college and never thought that my daughter would be here now." Her daughter said: "I'm not allowed to be this creative at school. This is allowing me to be as creative as I possibly can be."

LK: The workshops and studios at City & Guilds are an extraordinary environment – there's an incredible smell of creativity in the air. Knowing that young people will be going there every Saturday is magical. Giving them access to the facilities gives them a sense of what the opportunities are. And, of course, it's quite reasonable that schools don't have foundries or stone-carving workshops.

DP: We've also talked a lot about widening the network beyond the Clubs – giving young



"We often find that QEST Scholars haven't had standard career paths, which really inspires young people"

people an idea of what craft, making and creativity means in the context of work. So we're delighted that the NSC has embraced QEST Scholars holding masterclasses.

LK: Yes, we often find that QEST Scholars haven't had standard career paths, which really inspires young people. We also do a lot of research to identify areas where there is a lack of opportunity. We know that more than 54% of young people at the NSC are not taking part in any extracurricular activities. Many of them have never been to a major museum or gallery. Because there often isn't a university near where they live, involving the further education sector is crucial. These colleges tend to be more community-based and can engage with a young person's family, too.

DP: Craft and making is so much about place. Birmingham is well-known for its Jewellery Quarter, the South West for copper and tin, and the North for textiles. That is important because learning a skill has to make sense to young people – they have to see the correlation between what they're doing and where it might end up.

LK: Something that you and I both felt was important was that the Clubs aren't just about luxury trades. They are also about skills that can be used in a manufacturing business. Learning to present and talk about your work is important as well. The Saturday Club classes are structured so that young people can explore a concept, respond to a brief and then develop a project, whether individually or collectively. Even though not everyone is going to turn into an expert crafts person, every one of them will have developed fundamental creative skills such as problem-solving, persistence and discipline. Industry is crying out for young people with these skills.

DP: That's the joy of this programme. It isn't just about the making. These young people have already had a transformational experience by going to the Club and working with other teenagers. We think of that as straightforward, but it's not for some of them. This collaboration with the NSC is one of the best things I've done in my career and I look forward to a long-term partnership and even more Craft&Making Clubs.

Interview by Alex McFadyen



The Prince's Foundation

The Building Arts Programme was launched to develop traditional and applied arts in the built environment

Craigielea House, a rundown Victorian mansion in Paisley, Renfrewshire, which was once used as council offices, has been adopted as the location for a new community studio, activity centre and workspace called The Sculpture House. Artists Nick Evans, Laura Aldridge and James Rigler are directing the long-term project, which aims to restore the building and provide facilities for the local community.

Seven students from the Building Arts Programme, a nine-month full-time course launched in 2020 by QEST and The Prince's Foundation, worked alongside the artists to renovate the house as part of their final project. One of them, Lara Preiti-Alvarez, says: "It was great to use all the skills we had learned to affect one building in such an impactful and lasting way."

The programme offers craftspeople a chance to develop their skills through workshops, industry placements and one-off projects. The Sculpture House was part of the second edition of the programme.

Nicola Talbot, who focused on decorative interior plasterwork, says: "The Building Arts Programme has provided a massive boost to my confidence. I now have a lot more connections in related work fields and a much better sense of what my strengths are."

As one of the first groups to work on the space, the students collectively decided on the theme "Welcome", and concentrated their efforts on The Sculpture House's entrance. Willow Bloomfield installed copper lights based on ginkgo leaves, while Preiti-Alvarez and Oliver Pitt created new stained glass panels to surround the entrance doorway. Chloe Scadding and Benjamin Williams worked on an elegant wooden bench, made from oak from the house's grounds, with a woven cord, hand-dyed seat for a room near the entrance.

Before their final projects at The Sculpture House the students spent 12 weeks on industry placements working with professionals in their

chosen fields. Benjamin Williams studied under master plasterer Philip Gaches, working with Stick in the Mud Conservation in Cumbria and Dumfriesshire. Joanne Dawson worked with handcrafted tile makers Craven Dunnill Jackfield in Shropshire. These placements gave students useful connections with experienced craftspeople, who also offered them advice during their time at The Sculpture House.

The current Building Arts Programme began in April, and will give a new group of students the opportunity to develop their skills, gain experience and create work that benefits the local community. "The opportunity to progress through a technical craft, from having no prior experience to being able to perform with competency has been extremely rewarding," says Williams.

Words by Deniz Nazim-Englund

Photos: The Prince's Foundation.

Cockpit

A tailored professional development programme is teaching QEST Scholars how to turn their craft skills into profitable enterprises



businesswoman, but as a creative. I was selling work, and yet I still didn't see myself that way," she says. Not only was "the strategic visualisation, business planning and target market research extremely helpful", it also gave her "an insight into my own work and how to better talk about my vision". Since taking the professional development programme, she has been signed up by New York's Jenn Singer Gallery.

The idea for the course was born out of conversations between Annie Warburton, the chief executive of Cockpit, and Debbie Pocock, QEST's chief executive. Warburton had already been a Skills Assessor for QEST, interviewing applicants, and had noticed that they were "hugely ambitious, with fantastic skills, but they lacked an understanding of how to grow [a business],

It is tough enough to master a craft, but even harder to turn it into a successful business. Two years ago, Cockpit, which provides studio space and support for craftspeople in London, launched a professional development programme for QEST Scholars. It covers strategy, targeting audiences, digital marketing, social media and ways to grow a business. Now some of its first graduates are setting up their own companies.

Mandy Coppes-Martin, a South African contemporary textile artist, took the course in 2021 alongside an 11-month QEST Scholarship with expert lacemaker Jane Wright. "I didn't see myself as a



Far left
Chief executive of
Cockpit Annie Warburton

Below
Mandy Coppes-Martin,
Soft Currency, 2015,
installed at New York's
Jenn Singer Gallery

Right
Mandy Coppes-Martin,
a contemporary textile
artist and 2021 QEST
Scholar in Paper Artistry
& Lace Making

Photos: Cockpit Arts; QEST; courtesy of Jenn Singer Gallery.

how to make the most of their talents and achieve their potential".

Warburton calls the three-month course "a craft approach to business support", in the sense that it "has to start with the maker's vision – their heart's desire and their values. We hook everything around that." So far, four groups of QEST Scholars have participated. "One of the things that makers really struggle with is pricing their work," says Warburton. "So we do a whole module about pricing. We exist to bridge the gap between talent and opportunity, so we equip makers with everything they need to succeed on their own terms. We're looking for artistic originality

– a singular voice. And we're looking for someone who has absolutely got it in them to make it professionally." Another benefit of the programme, she says, is that it connects makers from every part of the UK: "They form a supportive peer group that lasts long beyond the tuition."

The course is delivered by Cockpit's team of business coaches, led by David Crump, Head of Business Incubation. The Scholars attend weekly online sessions and have access to a microsite with teaching materials. The course begins and concludes with a one-to-one meeting with a Cockpit business coach.

Vicky Price, a textile and print artist who took the course in 2021, describes it as "much more relevant to makers" compared with other business development courses she has taken. Claire Davenport, who launched her own saddlery business in 2021 before studying at the Saddlery Training Centre with QEST support in 2022, says the course is "as useful as the funding itself. I would have gone through the application process just for access to the professional development course: that's how helpful it has been!"

Words by Alex McFadyen



SCHOLARS &
APPRENTICES
2022

Scholars & Apprentices 2022

1. **Ilaria Alessi**
QEST Finnis Scott
Foundation Scholar
Wall Painting
Conservation London
linkedin.com/
in/ilaria-alessi
2. **Barnaby Ash**
QEST Turners'
Company Scholar
Woodturning
ashandplumb.co.uk
3. **Katie Beard**
QEST Scholar
Type Setting
rooksmoorpress.co.uk
4. **Guy Marshall Brown**
QEST Gosling
Foundation Scholar
Ceramics
guymarshallbrown.co.uk
5. **Filipa Cardoso**
QEST Henkel Apprentice
Millinery
filipacardoso.com
6. **Lauren Chiu**
QEST Scholar
Metal Conservation
laurenchiu.com
7. **Debbie Copley**
QEST Scholar
Stained Glass
debbiessed.com
8. **Claire Davenport**
QEST Saddlers'
Company Scholar
Saddlery
davenportleather.co.uk
9. **Patrick Davison**
QEST Scholar
Goldsmithing &
Silversmithing
@p.e.davison

10. **Michael Dickson**
QEST Scholar
Horology
@michaeldicksonwatches
11. **Joy Bonfield-Colombara**
QEST Tom Helme Scholar
Jewellery
joybc.co.uk

Joy is an artist who creates jewellery and small-scale sculpture in gold, silver and bronze, often inspired by classical Greece and Rome. She has exhibited her work at the Elisabetta Cipriani Gallery and Somerset House, both in London, and had a piece acquired by the Swiss National Museum in Zurich. With QEST funding, Joy is deepening her understanding of gold and the manipulation of its properties by training with goldsmith Giovanni Corvaja in Todi, Italy. His work combines ancient techniques with innovative chemistry. Joy has a BA in Jewellery and Silversmithing from the Glasgow School of Art and an MA in Jewellery and Metal from the Royal College of Art, London.

12. **Momoka Gomi**
QEST Scholar
Hand Weaving
momokagomi.com

Momoka is a textile artist based in Nottingham, who creates wall art from denim and silk yarn. Having worked as a kimono dresser, Momoka turned her attention to the design and production of textiles, gaining an MA in Textile Design and Innovation at Nottingham Trent University in 2015. With QEST funding, she is studying pattern cutting at Central Saint Martins and the London College of Fashion. Her goal is to create bespoke wearable pieces, and to see her wall hangings and panel works presented next to the wearable garments in galleries.



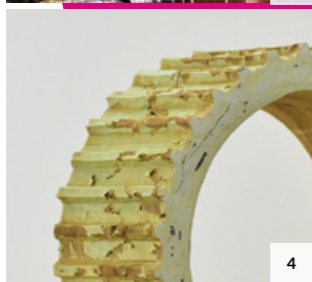
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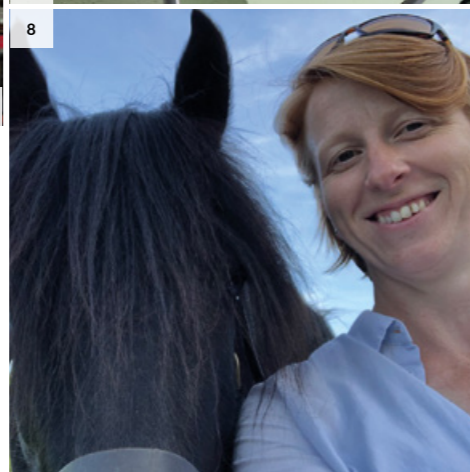
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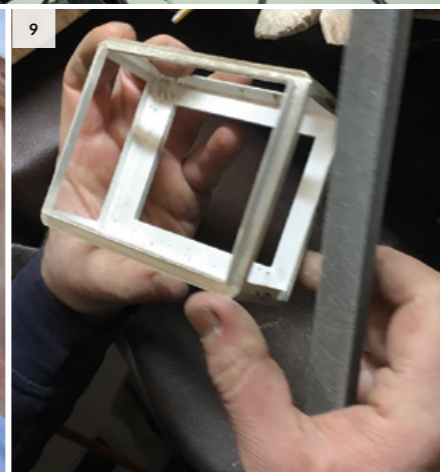
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12

New Scholars

13. **Sian Evans**
QEST Arts Scholars' Company Scholar
Jewellery
sejewellery.com

Sian Evans has won numerous design awards for her fashion and fine jewellery design. She is using QEST funding for a year of specialist training in the endangered skills of intaglio and cameo carving with QEST Scholar Charlotte De Syllas.



13

These skills are rare, and few people in the UK have the training or experience to teach them. Sian also spent 13 years as a senior lecturer in Jewellery Design at Central Saint Martins.

14. **Catherine Dunckley**
QEST Grandey's Place Scholar
Bookbinding
@catherinerose.books



14



17



15



18



16



19

15. **Greg Goodwillie**
QEST Scholar
Hand Engraving
@goodwillieguns andguitars

16. **Jacob Greenfield**
QEST Horlock Educational Trust Apprentice
Thatching
thatchcraft.co.uk

17. **Jess Grimsdale**
QEST Horlock Educational Trust Scholar
Traditional Signwriting
jessgrimsdale.bigcartel.com

18. **Angela Fung**
QEST Winch Design Scholar
Architectural Origami
fungandbedford.com

19. **Jo Grogan**
QEST Grandey's Place Scholar
Wood Carving
jogrogan.com

21



22



20

20. **William Keating**
QEST Dulverton Trust Scholar
Ceramics
@northern.pots

21. **Olivia Irvine**
QEST Anthony and Elizabeth Mellows Charitable Settlement Scholar
Fresco Painting
irvineart.co.uk

22. **Sofia Karakatsanis**
QEST Jasper Weldon Scholar
Furniture Making
sofiakarakatsanis.co.uk



23



24



25



26



27



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30



32



31



33

23. **Kumiko Kihara**
QEST Stanley Picker Trust Scholar
Jewellery
fieldoftree.co.uk

24. **Aaron Leach**
QEST Scholar
Wrought Iron Putter Making
swiftsforge.com

25. **Monty Lewis**
QEST Radcliffe Trust Scholar
Sporran Making
montylewis.uk

26. **Justyna Medon**
QEST Scholar
Wallpaper Design & Conservation
addictedtopatterns.uk

27. **Cara Murphy**
QEST Scholar
Silversmithing
caramurphy.com

28. **Sam Newby**
QEST Apprentice
Hand-Papermaking
paper.foundation

29. **Tom Palmer**
QEST Scholar
Sculpture
tompalmerstudio.com

30. **Caroline Perkins**
QEST Scholar
Oil Painting
carolineperkinsart.com

31. **Sim Orme**
QEST D'Oyly Carte Charitable Trust Scholar
Bookbinding
@sim__orme

32. **Laura Quinn**
QEST Garfield Weston Foundation Scholar
Glass work
lauraquinnndesign.com

33. **Sarah Ready**
QEST Scholar
Withy Pot Making
traditional
lobsterpots.co.uk

Sarah is a fisherman who also practises the endangered heritage craft of withy pot making, a sustainable alternative to plastic, which used to be central to the UK's coastal communities. With QEST funding, she is studying under Dave French, a fifth-generation withy pot maker, and one of the last remaining practitioners of this craft in the UK.



34

34. **Razwan Ul-Haq**
QEST Garfield Weston
Foundation Scholar
Nastaliq Calligraphy
ulhaq.com

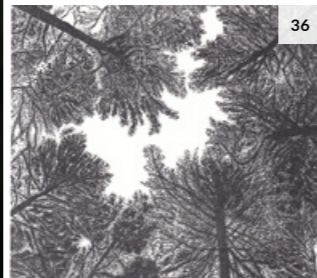
Razwan is one of only a handful of calligraphers in the UK practising Perso-Arabic Nastaliq calligraphy using traditional materials. He has produced calligraphy work for Leeds City Art Gallery, Ilkley Literature Festival and Bradford City of Culture 2025. His QEST Scholarship is funding one-to-one classes with Master Keramat Fathinia, covering pen-making, ink-making and advanced skills, after which he will graduate to Master status. Razwan is also a visiting lecturer in Islamic Arts at Ullswater College and Cheltenham Ladies College.

35. **Holly Loftus**
QEST Garfield Weston
Foundation Scholar
Knifemaking
loftusknives.com

Currently the only woman in Britain making hand-forged culinary knives professionally, Holly makes carbon steel blades and fits them with handles made from locally sourced native timbers. In 2020, Holly received the Newby Trust Craft Excellence Award and has been working full-time from London's Cockpit studios since then. With QEST funding, she has travelled to the US to study knife-making in the American tradition with three master bladesmiths. She holds a City & Guilds qualification in Forgework, and spent three years working for Blenheim Forge making their Japanese-influenced culinary knives.



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36. **David Robertson**
QEST Howdens Scholar
Printmaking
davidrobertson
printmaker.com



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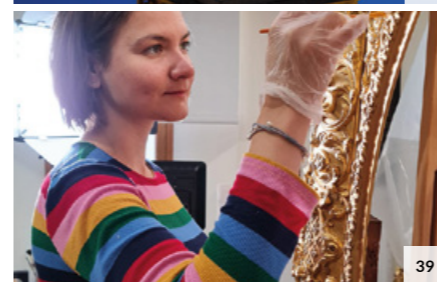
37. **Patrizia Sascor**
QEST Howdens Scholar
Basket weaving
patriziasascor.com



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38. **Sarah Shanahan**
QEST Garfield Weston
Foundation Scholar
Gold & Silversmithing
sarahshanahan.com

39. **Ahneta Shashkova**
QEST Apprentice
Paintings Conservation
@agneta_artist

40. **Isaac Stacey**
QEST Britford Bridge
Trust Scholar
Bell Making
coppersounds.co.uk

41. **Nicola Shreeve**
QEST Benefact
Trust Scholar
Wood, Stone &
Decorative Surfaces
Conservation
@nicola_shreeve_
conservation

42. **Andrea Spencer**
QEST Scholar
Glasswork
andreaspcnerglass.com

43. **Naomi Tipping**
QEST Scholar
Illustration
naomitipping.com

44. **Ewan Thomas**
QEST Ernest Cook
Trust Apprentice
Thatching
masterthatcher.com

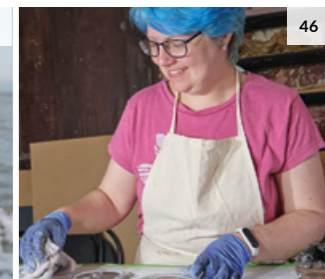
45. **Ellie Vallerini**
QEST Scholar
Millinery
ellievallerinihats.com

46. **Nerida Whale**
QEST Prince of Wales's
Charitable Fund
Apprentice
Stained Glass
edenstainedglass.co.uk

47. **Hannah White**
QEST Scholar
Woven &
Constructed Textiles
hannahwhitestudio.com



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Angela Fung: architectural origami

A QEST Winch Design Scholarship has allowed self-taught architectural origamist Angela Fung to meet a community of makers – but also to tread her own path



Angela Fung (right) has been using 3D modelling software to generate new ideas for origami folds

Photography by Sarah Weal

Origami, the ancient Japanese art of paper-folding, originated in the 6th century, when paper from China was introduced in Japan. It is often seen as a mere table-top hobby in the UK, but its possibilities as a large-scale sculptural medium are now being explored by the likes of Angela Fung. As a self-taught architectural origamist and the 2022 QEST Winch Design Scholar, Fung, alongside her partner Ashley Bedford, has already made a name for their practice – Fung+Bedford. They construct large installations or standalone sculptures for commercial properties, exhibitions and interior designers.

When Fung begins a new piece, she doesn't have a set plan in mind. Starting with small models, she bounces back and forth, using trial and error to create something intriguing before scaling it up. Although this approach has worked well, earning her several awards, it is a time-consuming process that limits her aspirations. "People often asked me what kind of computer program I used, but I didn't use one – I spent days figuring things out," says Fung.

Funding from QEST has enabled her to pursue a path that matches her ambitions. "We want to cover the world in origami," she says, but admits she would settle for Tate Modern's Turbine Hall. Fung is now learning to use Rhino, a 3D modelling software, while also studying

traditional techniques with the Israeli origami master Ilan Garibi, a specialist in a form of origami pattern-making called tessellation.

"It's like the holy grail in mastering origami," says Fung. "It requires many painstaking hours of pre-creasing the paper and learning the patterns. It forces you to have a different discipline. I'm constantly inspired by the pure geometry of the pre-creases. You see where the folds could be, the potentiality of it, as well as the subtle shadows and shades that the pre-folded lines give to the paper while it's still flat."

While paper-folding is all about straight lines, Fung's journey to working with origami has been anything but linear. "A lot of my best decisions were made by jumping in at the deep end and hoping for the best," she says, of her propensity for experimentation and improvisation. Aged just 15, for example, Fung enthusiastically set off for a year abroad in the UK, despite knowing only a handful of English phrases.

Other pivotal moments in her journey were beyond her control, but she handled them with equal fearlessness. While studying at London's Royal College of Music, an injury forced Fung to give up playing the piano. As a way to continue using her hands she started recycling and selling jewellery, later negotiating a spot on a jewellery design course at London Metropolitan University. "I can't draw to save

my life," she says. "My application got rejected, so I phoned up the day before the course began and begged to do it – and they took me on."

Fung's transition from jewellery to origami started when she was grieving the loss of her father. She found comfort in playing with repeatable patterns using sheets of Tyvek, a synthetic fibre, that were left over after an exhibition. After winning commissions from the high-end furniture company Ligne Roset and the Saatchi Gallery, Fung+Bedford rebranded their practice in 2016 to incorporate origami alongside jewellery. They gave up the latter entirely in 2019 after being commissioned by the architecture practice MoreySmith to create bespoke origami ceilings for 40 meeting rooms in the new offices of consultancy firm McKinsey. The handmade installations required more than a mile of Tyvek and 180,000 folds, and recently won the British Council for Offices Award for Office Space in the London category.

Working with Garibi as part of her QEST Scholarship has introduced Fung to a close-knit community of professional origami makers, but she also recognises the advantages of being an outsider, and still values experimentation. "We use the classic techniques but because Ashley and I come from a design background, we're not afraid

"Tessellation is like the holy grail in mastering origami. It requires many painstaking hours of pre-creasing the paper and learning the patterns"

to turn things upside down or take things apart," she explains. With a third of her QEST Scholarship left, Fung's confidence is growing at the same pace as her skill, paving the way for a new chapter in the origami tradition.

Siufan Adey is an architectural researcher and co-founder of architecture criticism collective Afterparti



Barnaby Ash: woodturning

Barnaby Ash's beautiful bowls are inspired by the shapes of Neolithic traditional vessels, and a QEST Turners' Company Scholarship is helping him to explore his fascination

Looking at Ash & Plumb's latest collection of vessels in charred, eroded, aged and lightened oak, it's hard to believe that Barnaby Ash spent more than a decade of his adult life doing something entirely different.

After leaving school in Cambridgeshire at 16, he initially trained as a ballet dancer, then did a range of jobs – including working as a fashion editor at *Shortlist* magazine in London and *GQ* in Sydney – before a chance encounter set him on his current path.

By this point, Ash and his Australian partner, Dru Plumb – who he met at the Baselworld watch fair – had bought a house in Brighton, and Ash had made some furniture for it: a dining table, shelves, some stools, a coffee table. “There was nothing I’d put our studio’s name on now, but I enjoyed making them,” he says.

He became friends with a cabinet maker, Abdollah Nafisi, who let him have a go on his lathe. “I immediately knew that was what I wanted to do,” says Ash. “I wasn’t sure it was something I *could* do at my stage in life, but Abdollah said: ‘You’d be surprised at how good you can get at something if you focus on something specific – just don’t diversify because you’ll dilute your progress.’”

So that’s what Ash did. He converted his garage into a workshop, bought a vintage lathe, watched videos on YouTube and, gradually, while still working part-time as a gardener, taught himself to turn wood. Five years later, and three years after Ash & Plumb launched their business, they have had a solo exhibition at The Scottish Gallery in Edinburgh, shown at the prestigious craft and design fair Collect and produced a dozen collections.



Barnaby Ash (left) creates contemporary vessels based on Neolithic traditions at his woodturning studio in East Sussex

His work has evolved, moving from dried-flower vases to vessels that reference ancient European, predominantly Neolithic traditions – a development driven by his fascination with visual archetypes: “You get these echoes of form across the continents and ages,” says Ash.

Based in a “beautiful flint-walled barn” on a farm in Piddinghoe, East Sussex, he works almost exclusively in responsibly sourced green oak, and is drawn to patinated finishes that “age well rather than tarnish the more they’re engaged with”. The workshop doubles as an atmospheric backdrop for photographs of the finished objects by Plumb, a former fashion PR who also curates the couple’s collections and website.

As accomplished as Ash’s pieces are, “there is always room for improvement”, he says, and becoming a QEST Turners’ Company Scholar in December 2022 has already shown benefits in this regard. Award-winning woodturner Phil Irons has helped him to refine his technical skills and “lessen the physical toll that wood-turning can take”, while the Russian woodturner Ghenadi Vasiliev has introduced him to his version of a deep-hollowing jig “that takes all the weight

off your shoulders when you’re hollowing really big pieces”. In September, Ash is going to the south of France to work with Alain Mailland, “one of the godfathers of sculptural woodturning in France, who uses unusual turning and complex carving tools to create elaborate sculptures”.

While Ash has an idea of where all this might lead in terms of the size of his vessels and their decorative finishes, he is also open to other possibilities. Ultimately, he says, his goal is to create original pieces that “sit in the same world as those of [wood sculptor] Eleanor Lakelin. I started out thinking it would be nice to sell a few bowls in the local shop, but I hate making the same thing over and over. It’s innovation that gets me up in the morning.”

Lisa Johnson is a linguist and writer on art, design and travel for publications including Christies.com, The Times and Condé Nast Traveller

Photos: Ash & Plumb.

IMPACT



Matthias Garn: master stonemason

After training in his home country of Germany with support from QEST, Matthias Garn is passing on his techniques to a new generation of apprentices

There's a good chance you've seen Matthias Garn's work without realising it. If you watched Prince William and Catherine Middleton walk across Westminster Abbey's spectacular 13th-century Comati Pavement at their 2011 wedding, then you've already marvelled at one of the restoration projects completed by Garn and his apprentices, who worked with the Abbey's own conservators.

Garn has been a skilled stonemason for more than three decades, but his craft runs much deeper than that. His father, grandfather and uncle were all stone carvers and sculptors, so you could say that stonemasonry runs in his blood.

He grew up in the Soviet-era ruins of Dresden, East Germany, which he likens to living in a time capsule. "When the Russians took over in 1945, it sort of stayed that way for 30 years," says Garn. While western nations rapidly modernised and mechanised, traditional crafts continued to thrive on the other side of the Berlin Wall.

"The stone industry in East Germany was owned by the people," Garn recalls. "When I started, there were about 45 apprentices and two master masons. There was a sculpture department that just did figures, and a blacksmithing department that made all the chisels. The wood department made mallets, and so on. There were no forklifts, so we would carry all the stone by ourselves. It was very traditional." It also instilled in him an appreciation for mastery and a recognition of community that informs his practice today.

By the 1990s, after the fall of the Berlin Wall, Garn was finally able to travel more freely. Dresden's modernisation had also left him feeling estranged from his home. Having completed his apprenticeship, Garn travelled to the UK, where he worked for master stonemason Dick Reid, who worked at many royal properties.

After assisting Reid on numerous projects, including a fountain at Sandringham House – and even enjoying champagne with the Queen – the short stay Garn had originally planned turned into a five-year adventure. While he cherishes royal commissions, he finds just as much pleasure in working on tiny churches in the middle of



nowhere. "Sometimes you see tool marks from 700 years ago – and you're using the same tools," he says. "It puts you in your place and keeps you humble."

In 2003 Garn was awarded a QEST Scholarship to support the final stages of his traditional training, which took place in the town of Demitz-Thumitz in East Germany. "I lived in a dormitory for seven months, and for eight hours every day I was taught about engineering, architecture, calligraphy, lettering and everything in my trade," says Garn. He also learned how to run a business and teach apprentices, which was particularly important to him. "Even though I don't need a licence in England, I felt I needed that to train the next generation," he explains.

For the past 20 years, since completing the course and setting up business in York, Garn has been passing down the traditional methods he grew up with. His apprentices use no machinery, just hand tools. QEST is currently supporting the training of Matthias' apprentice Marlène Lagnado. "QEST invested in me 20 years ago and now they get to see all the apprentices coming through my workshop," says Garn. When asked why he puts so much effort into training apprentices who eventually leave, Garn's response is unwavering: "I want them to leave, I want them to be better than me. In the end, I want to retire and be proud that there's a legacy."

Words by Siufan Adey



QEST Scholar Matthias Garn at his stonemasonry workshop near York

Left
Garn with his
QEST Apprentice
Marlène Lagnado

Photography by Alixe Lay

Craig Struthers: watchmaker

QEST funding helped husband-and-wife team Craig and Rebecca Struthers refine their highly sought-after timepieces



In 2013, shortly after Craig and Rebecca Struthers had set up their watchmaking business, they won the Lonmin Design Innovation Award with “Stella”, a pendant watch powered, unusually, by the movement of its case. “It was a complete nightmare [to make],” says Craig. “But when the dust had settled, we thought we’d like to do it again.” Eventually, however, the Struthers “got to the stage where we wanted to improve our case-making. We were kind of making it up as we went along.”

That is where QEST came in. Having befriended Adam Phillips, an expert case-maker, Craig asked Phillips if he would consider training him. “I managed to convince him, then Rebecca found that QEST offered funding for craft skills. I went for the interview in 2017 and they said yes. I did 10 days of training, and Adam and I became good friends. Sadly, Adam passed away in 2021, but he’s still in the workshop in a way – I have one of his tools.”

To say that Craig came late to watchmaking is an understatement. He worked in IT for 12 years and only chanced upon horology at the age of 34. After he completed a three-year British Horological Institute course in clock and watchmaking, where he met Rebecca, they went on to work together at Steven Hale Watch Restoration in Mayfair. In 2012, they set up their workshop in Birmingham’s Jewellery Quarter.

Above
Craig Struthers and his wife Rebecca in their watchmaking workshop

Below
The mechanism of the ‘248’ watch



Craig completed an MA in art and design at Birmingham City University in 2014, while Rebecca, a qualified gold and silversmith, completed her PhD in 2017.

Now based in an old silk mill in Leek, Staffordshire, the couple still devote a lot of their time to restoration: it has taught them how to make the most intricate parts and they “get excited not just by turning an antique watch around, but uncovering the amazing story that goes with it”. They also make bespoke watches in three vintage designs, using salvaged mid-20th and late-19th-century movements – “essentially we’re taking something old and turning it into a new timepiece”.

Over the past six years, they have handcrafted a new model almost entirely from scratch, outsourcing only the enamelling and engraving. Named Project 248, after the “two minds, four hands and 8mm lathe” that were required to design and make it, the watch is essentially a fusion of their favourite parts, including an English lever escapement – the ticking part of the watch that regulates the timekeeping – dating from around 1880. It was initially produced in a limited edition of five for clients who “love our vintage tools and the way we work”. The design will evolve slowly, says Craig, and they already have orders until 2030.

In taking inspiration from a late-19th-century pocket watch, the

Struthers are consciously picking up from where the great British watchmakers left off, as mass-produced watches from the US and Switzerland came to dominate the market. Nor are they alone: according to Craig, there are a number of people flying the flag for British watchmaking, from independent Roger Smith – who was bequeathed the workshop of the great George Daniels on the Isle of Man – to Bremont, “which uses super-high technology on a massive scale”.

Judging by the emails the Struthers receive, there are a lot of aspiring watchmakers who want to know where to start. In response, they are in the process of setting up ‘The Watchmakers’ Cafe’, a website that will serve as a community hub for anyone interested in horology. In the meantime, novices could do a lot worse than to pick up Rebecca’s new book, *Hands of Time: A Watchmaker’s History of Time* (Hodder & Stoughton), which has been illustrated by Craig and has photographs by Andy Pilsbury “in the dark, gloomy but beautiful style of a Dutch master”. The book is not just about making watches. The writer and ceramicist Edmund de Waal describes it as “an intensely personal, finely tuned meditation... a beautiful book”.

Words by Lisa Johnson

Photos: Struthers Watchmakers.

SUPPORTERS

QEST Garfield Weston
Foundation Scholar and
glass artist, Laura Quinn



Photo: Gideon Fisher.



Left
Blacksmith Leszek Sikon
crafts highly sought-after
knives from his forge in
Suffolk

Right
Andrew Livingston, chief
executive of Howdens

Photos: Asia Werbel; Howdens.

A case for support

Andrew Livingston, CEO of British kitchen-maker Howdens,
on why the company chooses to support QEST

In the late 1940s, British art schools started opening their doors to teenagers on Saturdays – to introduce them to the idea of studying art. Among those attending were future designers John and Frances Sorrell, who went on to found the National Art&Design Saturday Club in 2009, offering free classes to 13–16-year-olds at local higher education institutions.

Fourteen years later, the initiative – now an independent charity – encompasses 94 clubs in seven subject areas, including Craft&Making, which was launched by QEST with support from Howdens last year.

“It’s about giving young people from different backgrounds the chance to do what they love,” says Andrew Livingston, CEO of Howdens. He grew up in a family business environment in Ireland and now oversees the production of half a million kitchens a year, manufactured at two vast sites in Cheshire and Yorkshire. Howdens’ kitchens are sold to the building trade at more than 800 depots, mostly in the UK and Ireland, but also in France and Belgium.

As well as this massive output, the company has made an equally impressive commitment to environmental and social responsibility, which Livingston sums up as “being worthwhile for all concerned”. Watching Howdens’ apprentices “fulfil their ambitions by building a skill and making it commercially viable” is, Livingston says, one of the most exciting parts of his job. The company supports about 500

apprenticeships a year, so sponsoring the Craft&Making clubs was a natural step.

Investing in passion and talent is all part of “making sure you’ve got a sustainable platform for growth”, says Livingston. The partnership with the National Saturday Club grew out of the company’s sponsorship of QEST Scholars, in fields ranging from wood and metalworking to stone carving, ceramics and textiles. It has supported more than 20 Scholars, including Patrizia Sascor, who is developing skills in willow weaving and leatherworking, and David Robertson, who is mastering the art of four-block-colour wood engraving. The sponsorships work both ways, says Livingston: as well as helping each Scholar acquire skills, they help to create the right environment at Howdens, whose drive for innovation, excellence and sustainability was recognised by a Royal Warrant in 2015 and Which? Best Buy awards in 2022 and 2023.

“We have engineers and product designers who are pushing boundaries and trying out new things, and it’s inspiring to see these talented British craftspeople doing the same,” he adds. “Some Scholars have also made artworks for us, like the giant rooster by Daniel Harrison that presides over company meetings.” While some QEST Scholarships focus on skills-building, others have given people the opportunity to find out what else they are capable of. “Scholar Leszek Sikon had a successful career in a supermarket before he switched to knife-making. I think that’s fantastic.”

Just as QEST has a mission to keep



Britain’s craft traditions alive, Howdens is committed to British manufacturing, and it received an unexpected boost during the pandemic from the sudden rise in demand for home improvements. “Once we’d got everyone safely back to work, we put down a million extra square feet of product,” says Livingston. “We couldn’t have done that if we hadn’t been able to make it ourselves. I go to our factories and see people innovating, creating and building. It’s vital we retain our making and manufacturing skills – Britain can do this just as well, if not better than the best, in my view.”

Words by Lisa Johnson

With thanks to all of our current donors and supporters, whose generosity makes a tangible difference to the lives of individual makers

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If you'd like to support QEST, please get in touch with Rowena Howie, Fundraising and Development Manager, at rowena.howie@qest.org.uk



Photo: Leigh Simpson.

QEST Scholar, sculptor and designer Tom Palmer crafts large sculptural vessels in alabaster

Financial summary

The following figures are taken from QEST's Audited Accounts to 31 December 2022

Income

Total income for the year – including restricted and unrestricted funds – was £1,115,275; £531,608 to unrestricted income (funds to be used to support operating costs) – with a small operating surplus of £12,064; and £583,667 in restricted income (funds to be used in grant-giving).

Grants

In the year, we were able to grant a total of £549,699 including Scholarships and Apprenticeships (£445,808), the Building Arts Programme (£84,558) and the Professional Development Programme (£19,333) for new Scholars.

Operations

The charity has a growth plan and a financial strategy to support it. With the agreement of the Trustees, we are currently in a phase of supporting this growth with up-front investments. During the year this included, among other things, the employment of a

new Education and Partnerships Manager. In line with the policy of the Trustees to actively use its endowment fund, £60,000 was drawn down to support the research and development phase of the National Saturday Club partnership.

Endowment Fund performance

We see the endowment fund as a long-term support for our future charitable ambitions. The investment portfolio, managed by Cazenove, delivered a return of 1.36% in the year – somewhat affected by the market conditions – and had closing assets at year-end of £2,229,839. As part of the charity's governance, we undertook a review of investment managers in the year, with four companies in the process. With the agreement of the Trustees, Cazenove were retained as investment managers.

Queen Elizabeth Scholarship Trust Limited

(Company Limited by Guarantee)

Consolidated Statement of Financial Activities for year ended 31 December 2022

	Unrestricted funds £	Restricted funds £	Total 2022 £	Total 2021 £
INCOME FROM				
Donations	267,593	583,667	851,260	901,837
Investments	205,430	–	205,430	196,873
Other trading activities	58,585	–	58,585	16,164
Total income	531,608	583,667	1,115,275	1,114,874
EXPENDITURE ON				
Raising funds	306,101	–	306,101	201,134
Charitable activities	211,370	564,881	776,251	630,327
Trading operations	2,073	–	2,073	1,906
Total expenditure	519,544	564,881	1,084,425	833,367
Net income/(expenditure) and net movement in funds before gains and losses on investments	12,064	18,786	30,850	281,507
Transfer between funds	11,751	11,751	–	–
Net gains on investments	185,761	–	185,761	204,468
Net movement in funds	185,448	30,537	154,911	485,975
Total funds at 1 January 2022	4,812,311	1,015,784	5,828,095	5,342,120
Total funds at 31 December 2022	£4,626,863	£1,046,321	£5,673,184	£5,828,095

All transactions are derived from continuing activities.

Balance Sheet as at 31 December 2022

	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
FIXED ASSETS				
Tangible assets	2,745,457	2,751,000	2,745,457	2,751,000
Investments	2,229,838	2,467,475	2,229,839	2,467,476
CURRENT ASSETS	4,975,295	5,218,475	4,975,296	5,218,476
Debtors	709,096	553,136	691,015	551,411
Cash at bank and in hand	462,200	798,199	452,528	796,591
	1,171,296	1,351,335	1,143,543	1,348,002
CREDITORS: Amounts falling due within one year	473,407	741,715	477,357	752,657
NET CURRENT ASSETS	697,889	609,620	666,186	595,345
Net Assets	£5,673,184	£5,828,095	£5,641,481	£5,813,821
FUNDS				
Designated funds	4,095,458	4,161,000	4,095,458	4,161,000
Unrestricted funds	499,702	637,037	499,702	637,037
Restricted funds	1,046,321	1,015,784	1,046,321	1,015,784
Non-charitable funds	31,703	14,274	-	-
	£5,673,184	£5,828,095	£5,641,481	£5,813,821



QEST

Annual Review 2022-23