

@qestcraft
qest.org.uk

@hubsleaford
hub-sleaford.org.uk



Paperwork

QEST Scholarship Journeys
presented in partnership with the Hub
20 Jul – 17 Nov 2024

Some of the works in the exhibition are available to purchase. Please ask our visitor experience assistant for a price list.

Kindly sponsored by:
[@gfsmithpapers](#)
[gfsmith.com](#)

G . F
SMITH
1885 ONWARDS

Sim Orme

2022 QEST D'Oyly Carte Charitable Trust
Scholar, *Bookbinding*

The QEST Scholarship allowed Sim to study with various master bookbinders providing a comprehensive education.

“The QEST Scholarship allowed me to connect with notable bookbinders throughout Europe. Learning from them enabled me to further my knowledge in the many forms and structures of the book. Broadening my artistic potential in terms of the overall construction of the book and my skills and techniques in the minutia of fine bookbinding.

The community and opportunities that QEST provide have led me to more experiences in the craft industry and discover connections with other makers. I hugely benefitted from the Cockpit Professional Development Programme which further brought my cohort together and provided a sense of grounding and a support network, alongside receiving business coaching which led me to feel more equipped in starting my own business.”

Su Blackwell

2008 QEST Scholar,
3D Paper Artistry

A QEST Scholarship enabled Su to develop a project at the University of Bristol.

“I received my QEST Scholarship in 2008, five years after graduating from the Royal College of Art with an MA in Mixed-Media Textiles. At that time, I was exploring the development of cutting-out on a grander and more repetitive scale, in order to enlarge my work and increase my productivity.

The Scholarship enabled me to research methods of utilising the laser cutting machine in the production of my delicate book and fabric works, and to examine how the laser cutter could be used as an alternative tool to hand-cutting and scoring.

My research resulted in an exhibition at the Bronte Parsonage Museum in Haworth. It also informed a major turning point in my practice. I learnt through this opportunity that the laser-cutter could not imitate the complexities and intricacies of hand-cutting, and that working at a grander scale was not something that I would pursue in my practice.”

- 03 Angela Fung
Fung & Bedford
Edward Cheese
Fitzwilliam Museum
- 04 Felicity Bristow
Jonathan Wright
- 05 Kate Colin
Kate Rochester
Hanbury Press
- 06 Katie Beard
Rooksmoor Press
Kendall Clarke
- 07 Lucy May Schofield
in collaboration with
Oliver Smart
Mandy Coppes-Martin
- 08 Razwan Ul-Haq
Sam Newby
Paper Foundation
- 09 Sim Orme
Su Blackwell

Fung + Bedford

Angela Fung

2022 QEST Winch Design Scholar,
Architectural Origami

QEST funding enabled Angela to hone her skills further through a bespoke package of training.

“QEST has been instrumental in helping us in so many ways that we feel so indebted for their support. Through QEST we learned Rhino and Grasshopper computer programmes. This has helped us create many polished proposals and win many successful bids, enabling us to create brand new works and taking us in a future direction that we wouldn’t have been able to achieve on our own.

‘Event Horizon’ was such a piece which was launched at Collect this year where we were represented by QEST. The complex algorithms in order to create these individual units, which all fit in a circle where each row size increases in height and base, is something that we dreamed of doing but humanly impossible.

We also had the privilege to learn with origami master, Ilan Garibi, who helped Angela develop different ways to construct origami to create and expand F+B’s signature ‘Architectural Origami’.”

Fitzwilliam Museum

Edward Cheese

2005 QEST Scholar,
Book Conservation

Edward’s QEST Scholarship enabled him to complete the second year of his training at West Dean College, after which he was invited to join a project to digitise the world-famous Parker manuscripts at Corpus Christi College, Cambridge.

“The award of a Queen Elizabeth Craft Scholarship in 2005 was a hugely significant moment in my career. The Scholarship not only allowed me to complete my training as a book conservator at West Dean College, Sussex, but to do so with full concentration on honing my practical skills and historical understanding.

QEST’s insistence on excellence in craftsmanship was and is truly inspiring and has encouraged me to always go the extra mile to do the best work I can, so that the books and manuscripts I look after in collections today can continue to be a source of inspiration, knowledge and delight for this and future generations.”

Paper Foundation

Sam Newby

2022 QEST Apprentice,
Hand Papermaking

QEST funding has supported Sam in her apprenticeship training, helping to develop her practical skills, and her theoretical and historical knowledge in the craft of European papermaking.

“As a result of the support QEST has given me, I have been able to undertake an apprenticeship at the Paper Foundation and learn all aspects of the critically endangered craft of papermaking by hand. Making paper is a complex and subtle craft which requires years of dedicated learning to master. From the processing of the raw materials which can be linen and cotton rags, flax, hemp or cotton, to the formation of the sheets of paper, pressing, drying and finishing, there is much to get to grips with.

QEST have given me confidence as a craftsperson and helped increase my desire to further explore and develop my experiences within the vast realm of papermaking. Recently we have been working to develop papers made entirely from textile waste, which is an exciting new avenue of exploration. I am also looking forward to developing a new skill in the traditional practice of paste paper making.”

Razwan Ul-Haq

2022 QEST Garfield Weston Foundation Scholar,
Nastaliq Calligraphy

Razwan’s QEST Scholarship enabled him to study Arabic and Persian Nastaliq. In a series of bespoke one-to-one classes supervised by Master Keramat Fathinia, one of the very few accomplished masters of Nastaliq in Western Europe, Razwan learned a variety of advanced skills.

“The QEST Scholarship has been very instrumental in helping me get to this stage. I was able to work in depth with a Master and learn all elements of the craft of Nastaliq Calligraphy, including making a bamboo pen, sizing paper, making inks and of course creating Calligraphy compositions. Another key aspect of QEST is that they also run regular helpful sessions and I feel privileged to also be a QEST Ambassador. In today’s digital world, QEST is a breath of fresh air.”

In collaboration with Oliver Smart

Lucy May Schofield

2021 QEST Scholar,
Paper Artistry & Printmaking

Lucy's QEST funding enabled her to travel to Japan to learn how to make *hyōsō* works (hanging scrolls) using her own *mokuhanga* prints, instructed by master craftspeople.

"Since receiving a QEST Scholarship in 2021, my practice has flourished. The award enabled me to commit to exploring more sustainably aligned techniques alongside providing the opportunity to study with master craftspeople in the UK and Japan. The QEST training has both expanded my skills in specific areas of papermaking and helped forge new communities with whom I've been able to work with.

QEST patrons have provided opportunities for me to work in partnership with experts; I recently completed a private commission to create a series of large-scale site-responsive paper works on the Isle of Islay. This collaboration evolved to working with sculptor and puppeteer Oliver Smart. Combining his cosmic engineering skills with my sculptural paper forms, we explore speculative fictions, the notion of co-existence and reconciliation within material and spiritual realms. Without the ongoing support from QEST I would not have been able to realise such ambitious potential works as *Cazimi*."

Mandy Coppes-Martin

2021 QEST Scholar,
Paper Artistry & Lace Making

Mandy's QEST Scholarship enabled her to do an eleven-month training programme with master lace maker Jane Wright.

"I had the privilege of learning the art of lacemaking with master lacemaker Jane Wright through the QEST Scholarship programme in 2022. This Scholarship enabled me to develop a body of work around the making of new contemporary lace works that coincided with my practice as a paper and textile artist. The QEST Scholarship allowed me to hone in on the act of making lace and the intricacies and patterns that revolve around the craft. Through this Scholarship, I have transformed my vision into three-dimensional pieces. My ultimate goal is to push the boundaries of traditional art forms and usher in a new form of artistic expression.

I am honoured to be a QEST Scholar not only because it is a prestigious award but also because it afforded me the time and capacity to learn a new craft. I am also part of a greater whole that not only provides a platform and stage for career advancement but it also allows me to be part of an organisation that provides continuous support and opportunities."

Felicity Bristow

2021 QEST Scholar,
Bookbinding

A QEST Scholarship enabled Felicity to develop her skills, learning advanced, traditional fine bookbinding structures, and understanding how they can be adapted to contemporary use.

"In Spring 2021, I was absolutely delighted to be awarded a QEST Scholarship for Bookbinding, to train with master craftsman Tom McEwan in his Bindery in West Kilbride, North Ayrshire.

The support the QEST Scholarship has given me has been exceptional, the programme of training I developed with Tom has evolved my skills in so many ways; my making skills have improved immeasurably. This is my passion and although I am still working part-time to support my studio practice and training, I am moving in a really positive direction towards working full time as a fine design bookbinder in five years' time.

QEST has allowed me to train in a flexible and practical way. I am very grateful to have had the experience to develop my skills as a maker, and have the confidence and commitment moving forward in my chosen craft."

Jonathan Wright

2020 QEST Garfield Weston Foundation Scholar, *Globemaking*

Jonathan's QEST Scholarship enabled him to undertake the Graduate Diploma Arts: Conservation of Books & Paper course at City & Guilds of London Art School.

"The QEST Scholarship has been transformational for my craft practice. Globemaking is an endangered craft, and with QEST's support, I was able to undertake a specialist MA focused on the conservation of historical globes.

The knowledge I gained informs my creative practice today. Through the forensic examination of old globes, I have enhanced my understanding of materials and construction techniques, ensuring the globes I create now can be enjoyed for many years to come.

My skills in conservation work towards preserving the traditions of globemaking, and the function of globes as important records of the world at a particular moment in time. This underscores the importance of QEST's role in sustaining and nurturing craft in the UK."

Kate Colin

2019 QEST Scholar,
Paperfolding

Kate's Scholarship enabled her to study with some of the world's leading paper folding and pleating artists in Switzerland, Milan and London.

"I am a paper folding artist based in Scotland who was self-taught until receiving a QEST Scholarship in 2019. The QEST Scholarship allowed me to study with some of the world's leading paper folding and pleating artists in Switzerland, Milan and London. It enabled me to significantly grow and develop my practice as well as equip me with the skills with which to promote craft to the next generation of makers.

Through QEST, I also had the opportunity to exhibit work at Fortnum & Mason, London Craft Week, Artefact and Decorex International."

Hanbury Press

Kate Rochester

2021 QEST Benefact Trust Scholar,
Bookbinding

Kate's QEST Scholarship funded one-on-one training with three master craftspeople.

"Receiving my QEST Scholarship was a wonderful validation for the work I had been doing and it provided me with new confidence and energy. When you become a part of QEST, you join a community that is hugely supportive of what you are doing and what you are trying to achieve.

It offered concentrated study, helped me develop my practice and propelled me forward. QEST offered me support and opportunity that has been life-changing."

Rooksmoor Press

Katie Beard

2022 QEST Scholar,
Metal Typesetting

Katie's QEST Scholarship provided in-depth knowledge and understanding of the process of typesetting, and the opportunity to work on live commissions and promote the craft to a wider audience.

"QEST Scholarship funding has enabled me to train with a master craftsman and learn the skill of metal typesetting, typefounding and letterpress printing. With this traditional craft being at risk of disappearing from the UK, QEST gave me the confidence and financial support to specialise in this field, and subsequently win an award for my first book.

I have been immersed in technical and artistic detail, learning exciting new techniques and broadening my knowledge. I feel passionately that this part of British cultural history should be secured for future generations, and QEST understood those values. I also hope to be able to collaborate with other Scholars through the hugely supportive network."

Kendall Clarke

2023 QEST Sanderson Design Co. Scholar,
Woven & Constructed Textiles

A QEST Scholarship has enabled Kendall to learn the traditional Japanese craft of paper spinning and Shifu weaving from renowned expert Hiroko Karuno.

"As a material, paper is a gift to an artist. It's versatile, and it has enormous associative value through hundreds of years of culture and history. I've been making paper textiles for many years, but my QEST Scholarship enabled me to fulfil a long-held ambition – learning how to make my own weaving yarn from sheets of handmade washi paper. An ancient and now endangered craft, paper spinning and weaving has been practiced in Japan for centuries.

My QEST funding allowed me to work with one of the few remaining experts in her Kyoto studio. By making my own materials, my aim was not only to make unique yarns, but also to make my practice more sustainable. I hope to help keep this traditional craft alive by sharing my skills with other makers and materials researchers. My pieces in this exhibition use a range of paper, silk and steel yarns."