



**KSC**  
KEN STRADLING  
**COLLECTION**

## THE STRADLING COLLECTION

ANNUAL REPORT and ACCOUNTS  
for the year ending 31 December 2021

## INTRODUCING THE COLLECTION

The Ken Stradling Collection is a unique holding of modern design and craft that tells a very particular story of one man's connection to well-designed and iconic objects. Ken Stradling joined the Bristol Guild of Applied Art in 1948 and over the next 50 years, developed the Guild as a major centre for the appreciation of contemporary design. At the same time he began his own personal collection of C20th and C21st pieces.

Considered to be of national significance, the Collection is now in the care of a charitable trust that provides public access through exhibitions and events at the Stradling Gallery together with a lively educational outreach programme.

## OUR PURPOSE

The Ken Stradling Collection is an educational charitable trust that exists to engage a wide range of audiences with design and creativity through the Collection and its interpretation, by means of exhibitions, talks and outreach projects.

### TRUSTEES

**Cleo Witt** MA MFA      Acting Chair

**Peter Metcalfe** MPHIL

**David Beech**

**Oliver Kent** MA PhD PGCE

**Mike Cannings**

### STAFF

**Tanya Martin**      Curator

**Bettina Langlois**      Administrator

## THE GOVERNANCE OF THE TRUST

1. The Ken Stradling Collection is held in part at 48 Park Row, Bristol BS1 5LH and in part at the home of Ken Stradling.
2. The Trust is governed by a panel of Trustees who meet at least five times a year at 48 Park Row, Bristol, chaired by Ken Stradling; proceedings are recorded in minutes taken by the Administrator and approved by the Trustees. There are at present six Trustees, including the Chairman, and a quorum of three Trustees is required for a meeting.
3. The Trust is managed by two part-time consultant staff: the Curator and an Administrator, each of whom report regularly to these meetings.
4. The Trust benefits from the advice of a voluntary financial adviser, and its accounts are examined annually and available for public scrutiny.
5. The Trust complies fully with the requirements of health and safety, and has a certificate for full public liability that is displayed at 48 Park Row.
6. The Collection is fully insured, and the premises at 48 Park Row are protected by an alarm system.
7. The Collection is curated to full professional standards, and recorded by a computer system approved by the Museums Association. The Trust intends in due course to apply for Accreditation as resources permit.

## CHAIR REPORT



In 2021 Ken Stradling was still our chairman, but his physical frailty meant he was unable to complete this report: it therefore comes from the Acting Chair.

2021 may have seemed a year of slowly coming back to life after the Pandemic – but the Trust was in fact extremely busy all through it. The year saw a welcome transition from our sparkling new window displays and zoom activity to real life exhibitions and actual events. It witnessed change as we bade farewell to Stella Man, our Acting Director, responsible for the new displays and our first actual exhibition post-Pandemic, the ***Swinging Sixties***. Her valuable experience as Director at Glenside Hospital Museum had also enabled us to engage with policy development and strategic planning.

In October we were sad to say goodbye to our Administrator, Julia Donnelly, part of the Collection since it opened and long associated with Ken and the Bristol Guild - but we were pleased to welcome Bettina Langlois who took on this demanding role with enthusiasm. At the same time, we appointed Tanya Martin as Curator in succession to Chris Yeo: already familiar with the Collection as a volunteer, she is an equally passionate advocate for it.

Exhibitions were key to the year's achievement. **The Pandemic Diaries** recorded a remarkable response by young people, mentored by Education Trustee officer David Beech, and **Crafts at Christmas** was our first to generate income through the delightful method of showcasing local makers' work. We were of course aware of Ken's forthcoming centenary, and autumn saw us prepare our second successful application to the National Lottery Heritage Fund - for 2022's celebratory exhibition, **A Lifelong Passion for Design**, telling the story of his remarkable life in one hundred objects.



Throughout the year our Patrons, Friends and volunteers gave us sterling support, particularly the voluntary stewards who are so vital to us. They enable us to open up the Collection, deliver the exhibition programme, and most importantly they act as ambassadors for the Collection's unique qualities.



With our new team in place and after a roller-coaster year post-Pandemic, we were fully prepared by the end of 2021 for the excitement of Ken's centenary year.

Cleo Witt

Acting Chair

## EDUCATION REPORT

Covid-19 continued to restrict our education programme especially visits to the Collection by students and teachers. This year, however, we had developed strategies from 2020, which enabled us to deliver a full and varied programme.

Ceramic students from Cardiff School of Art & Design presented work to David Beech and Stella Man via Teams. They were due to exhibit the work at the KSC Gallery in 2020 but this was cancelled due to Covid and the closure of our gallery. Stella proposed a 'windows' exhibition, which led to three separate mini-exhibitions of their work curated by the students including projected film in the upper floor windows.

We offered work experience to students from the Bristol School of Art (SGS College) and managed them entirely on-line. Together we devised a number of projects for students and pupils who were locked down and locked out of their schools, colleges and universities. Our work experience students then produced on-line presentations to Level 3 year one students at the WISE campus who undertook the projects as their work experience. The most popular project required them to keep a daily, visual diary of their lockdown experience. Another project was to build a model of their lock-down environment.

'Picturing Lockdown' was given financial support by Bristol (Festival of) Ideas and generous donations from our KSC friends. The themes for Bristol Festival 2021 were poetry and mental health issues. The poetry theme was taken up enthusiastically by Tom Machin (art teacher at Castle School, Thornbury) and his pupils and colleagues. Year 8 pupils wrote poems about their experience of lock-down and year 12 (graphic design and photography) pupils designed posters incorporating the poems.

The funding enabled us to put on an exhibition later in the year when restrictions were eased and also to pay a recent Illustration graduate from Cardiff School of Art & Design to design an exhibition catalogue; her first professional commission.

Elsewhere, Ollie Kent (KSC trustee and ceramics lecturer) sent out instructions on how to build a kiln and sourced process 'wild clay' enabling them to continue to make ceramics and submit the results on-line for assessment to his students at Bristol School of Art.

Finally, in June, we were able to re-open the KSC Gallery and in October presented all our lock-down projects in the **'Picturing Lockdown'** exhibition.

Over ninety pupils and students from Castle School, Cardiff School of Art & Design, UWE and Bristol School of Art submitted work. Over 350 visitors came during the 13 days of the exhibition. It was so pleasing to see students and pupils proudly showing their work to family and friends.

First up were foundation Diploma students from the Bristol School of Art led by their new course leader Lydia Wooldridge. We have worked with Lydia before and she is an enthusiastic supporter of KSC and our education programme. 80-90 students studied at the KSC over a period of 5 weeks, making work which we will be showcasing in our 2022 exhibition: **'My Family and Other Objects'**. The visits were an excellent opportunity to introduce the KSC to a young and diverse audience.



BA Art History students from the Bristol School of Art began a year long residency in our top floor gallery. Led by Dr Louise Franklin, they were also taught by David Beech who is now an associate lecturer at the college.

Six students from the Bristol School of Art came to us for the work experience. Their task was to prepare introductory workshops for our new project: **'My Family and Other Objects'**, which they will deliver to other college students in 2022.

In the late summer we made contact with Knowle West Media Centre and discussed the **'My Family and Other Objects'** as a partnership project. We will be delivering workshops to their youth art groups in 2022. Collaborating and forming partnerships with community groups is a new and important inclusion in the education programme and we hope to expand on this in the future.

David Beech

## CURATOR'S REVIEW



Due to lockdowns our exhibition programme in the beginning of 2021 started with two window exhibitions which we felt, considering the difficult circumstances, were important to demonstrate our continuing physical presence and activity in Bristol. These two exhibitions were: the glass exhibition ***Making Joy; Fire and Ice*** and Cardiff School of Art and Design students' exhibition of ceramics inspired by KSC pieces studied at Park Row.

The first exhibition which could be visited was ***The Future is Here*** dedicated to the 1960s. It started in June 2021 and was a popular summer destination for Bristol gallery and museum goers. It illustrated the optimism of that decade and the new identity which was demonstrated in the proliferation of new shapes, colours and versatility of domestic design. The nostalgic and retro feel of the exhibited items, set in a recreated 1960s living room, was much enjoyed by KSC visitors.

In August Stephen Lisney kindly donated his time to KSC, giving a Zoom talk about the local artist ***Doris Hatt*** which was well attended (virtually) by over 50 people.

The Autumn exhibition ***Picturing Lockdown*** (photo above), curated by our Education Trustee officer David Beech, was planned as a collection of visual diaries, poems, photos, posters, models and ceramics. Almost 100 people from Bristol colleges and schools took part in this project and the exhibition was a real success.

We finished 2021 on a festive and cheerful note with a ***Christmas Exhibition*** (photo right) of ceramics, sculpture, glass, drawings, prints and Christmas cards. These were provided by the KSC's friends, volunteers, and partners, and it was very popular both with gallery goers and Christmas shoppers, earning commission to support the KSC.





## Catalogue database

The KSC online database is now well developed, and has now been printed in full - an invaluable document. However, the work continues daily and involves cataloguing new pieces that have slipped through the curator's net, updating information about objects, adding photographs, locations and correcting data as a result of obtaining new information through ongoing research. We also continue to receive more items from Ken's house. Some of these often are unknown to us and need investigation and a subsequent decision from the trustees to determine their place in the Collection.

## Acquisitions

The KSC is still a growing collection, and the Trust continues to support this.



Early in 2021 we acquired through purchase at auction a very rare sculpture of a Goat by Margaret Hine, made around 1954 as part of a commission for a chain of coffee bars in Soho, London (photo left).

Margaret Hine, her husband Bill Newland and Nicholas Vergette - known as the Bayswater Group and renowned for their use of brightly coloured tin-glazed earthenware - were a welcome light in the dark, post-war years. They produced ceramic tiles, sculptures, and decorative items for several small, independently run coffee bars which began to appear in central London in the mid-50's. Not only was their style ground-breaking, but they were making ceramics specifically for public spaces instead of purely functional wares, or one-off pieces for exhibitions.

As these coffee bars were closing the ceramics decorating them were mostly discarded and by now have become very difficult to obtain. The KSC is very happy and proud to have this sculpture of the Goat within a story of post-war revival in Soho. It is also very popular with KSC visitors.

Tanya Martin

## HONORARY TREASURER'S STATEMENT

2021 has again been a difficult year for the Trust due to the continued effects of COVID 19. The collection was closed again to the public for part of the year and has again affected the Trust's ability to raise income through lectures and tours.

We would like to thank the Gane Trust yet again for their continued support with a grant of £2,000 in the year. We are also very grateful to Bristol City Council for the £18,717 we received from them during the year as our share of the government pandemic support fund.

The Trust put a great deal of effort into controlling its operating costs throughout the year and I am pleased to say savings of £20,661 were made when compared with the previous year. This included a saving on Acquisition cost of £4,034, Printing and Exhibition costs of £6,384 and Salary costs of £10,244.

For the Trust to achieve these savings the Trustees must offer a wholehearted thank you to all the Volunteers, Friends and Supporters for their hard work throughout the year.

The forecast for 2022 indicates that the upcoming year will also be a challenge for the Trust as it works hard to meet its goals and aspirations.

At the beginning of 2022 the Trust has been awarded a National Heritage funding of £8,953.



# ANNUAL ACCOUNTS

## THE KEN STRADLING COLLECTION Registered Charity Number 1117699

### RECEIPTS AND PAYMENTS ACCOUNT FOR THE YEAR ENDED 31ST DECEMBER 2021

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
<b>Incoming Resources</b>				
Donations and Subscriptions	5,239		5,239	4,410
Grants	20,717		20,717	18,736
Rent	2,217		2,217	2,952
Lectures and Tours/Events	2,093		2,093	915
Sales	2,686		2,686	298
Tax repayment	528		528	2,276
	<u>33,480</u>	<u>0</u>	<u>33,480</u>	<u>29,527</u>
Loan	-	-	-	-
	<u>33,480</u>	<u>0</u>	<u>33,480</u>	<u>29,527</u>
<b>Resources Expended</b>				
Direct Charitable expenditure ( Note 1 )	27,996	290	28,286	48,047
Other expenditure ( Note 1 )	16,476		16,476	12,509
Tax repayment		0	0	35,000
Total Payments	<u>44,474</u>	<u>290</u>	<u>44,764</u>	<u>96,436</u>
<b>Excess of Receipts over Payments</b>	<b>-10,994</b>	<b>-290</b>	<b>-11,284</b>	<b>-66,929</b>
Funds brought forward	<u>89,139</u>	<u>1,094</u>	<u>90,233</u>	<u>157,163</u>
Funds carried forward	<u>78,145</u>	<u>804</u>	<u>78,949</u>	<u>90,234</u>

These Accounts were approved by the Trustees on ..... 2022 and were signed on their behalf by

..... 2022  
C. Wilt

## THE KEN STRADLING COLLECTION Registered Charity Number 1117699

### NOTES TO THE ACCOUNTS - YEAR ENDED 31ST DECEMBER 2021

1. Resources expended	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
<b>Direct charitable -</b>				
Acquisitions	156		156	4,190
Printing/publicity/exhibitions	1,700	290	2,078	8,172
Administration	<u>26,052</u>		<u>26,052</u>	<u>36,585</u>
	<u>27,996</u>	<u>290</u>	<u>28,286</u>	<u>48,947</u>
<b>Other -</b>				
Electricity, Rates and Water	1,987		1,987	4,284
Telephone	258		258	546
Other	2,218		2,218	690
Insurance	1,337		1,337	1,175
Accountancy and Professional Costs	1,199		1,199	240
Subscriptions	62		62	61
Equipment/Computer	6,488		6,488	865
Property expenses	<u>2,931</u>		<u>2,931</u>	<u>4,648</u>
	<u>16,476</u>	<u>-</u>	<u>16,476</u>	<u>12,509</u>

### 2. Trustees' emoluments

No emoluments or expenses were paid to the Trustees (2020 - nil).



The Ken Stradling Collection  
The Stradling Gallery  
48 Park Row  
Bristol  
BS1 5LH

☎ 0117 329 0566

🌐 [stradlingcollection.org](https://stradlingcollection.org)

Visitor and accessibility information: <https://stradlingcollection.org/contact/>

@ [admin@stradlingcollection.org](mailto:admin@stradlingcollection.org)

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REGISTERED CHARITY NUMBER 1117689