



THE
PRINCE'S
FOUNDATION



BUILDING CRAFT PROGRAMME 2022-23

REPORT I
OCTOBER 2022

BUILDING CRAFT PROGRAMME 2022 - 2023

Below:

The Summer School students during 'Climbing with Gravity' workshop.

THE BUILDING CRAFT PROGRAMME SUPPORTS THOSE WORKING IN THE CONSTRUCTION SECTOR TO PUSH THEIR SKILLS TO THE NEXT LEVEL AND CONTINUE ON THEIR JOURNEY TO BECOMING THE NEXT GENERATION OF MASTER CRAFTSPEOPLE.

INTRODUCTION

The Prince's Foundation believe that it is crucial to preserve the wisdom and knowledge that embodies many of the traditional building skills which have shaped our historical built environment. As many workers in the sector approach retirement age it is vital that these skills are passed on to the next generation of master craftspeople. This ensures that we can continue to restore and conserve our history, but importantly demonstrate the significant role that traditional craft skills can play in creating new spaces and places. The Building Craft Programme provides an opportunity to keep many of these traditional skills alive, and ensure they continue to play a role in conserving our past, as well as defining the role that they can continue to play in the 21st Century.

The Building Craft Programme was established by The Prince's Foundation for Building Community in 2006, and each year brings together 12 students on a full time eight-month course, providing opportunity to gain practical experience in traditional building skills as well as the opportunity to work towards a Level 3 NVQ Diploma in Heritage Skills (Construction).

Each year the programme brings together a diverse and skilled cohort of individual craftspeople who demonstrate a passion for their particular trade. Many of our candidates have followed pathways through college programmes or have acquired significant practical experience working within the sector. The Building Craft Programme aims to galvanise this experience providing participants the opportunity to work alongside like-minded individuals, expand their portfolio of skills, and build networks across the UK.

The following report captures the first phase of The Building Craft Programme 2022-23, focusing on the current cohort of students and their involvement with the Summer School and Live Build Design School.



PROGRAMME STRUCTURE

The Building Craft Programme is an eight-month course which supports those working in the construction sector to push their skills to the next level and continue on their journey to becoming the next generation of traditional master craftspeople.



SUMMER SCHOOL

3 WEEKS

The course starts with an intensive three-week Summer School, delivered on the Dumfries House estate in Scotland.

The Summer School is an opportunity to gain insight into the broader teachings of The Prince's Foundation and includes activities such as drawing classes, geometry and lectures as well as architectural tours. During the second week, participants take part in a series of hands-on craft workshops with master craftspeople, gaining an appreciation for the many different skills and materials which make up our built environment. The Summer School concludes with a 'Design and Build' workshop based around traditional principles of design and construction.

LIVE BUILD PROJECT

10 WEEKS

The Live Build Project is an opportunity for participants to work alongside their peers, to gain first-hand experience of completing a project on-site. The Live Build Project is split into **two** stages:

DESIGN (2 weeks)

During the early stages of the programme participants will work alongside their fellow peers and The Prince's Foundation team to respond to a project design brief. This design will form the basis of the group Live Build project at the end of the course.

BUILD (8 weeks)

Following the completion of Industry Placements, participants will return to the Dumfries House estate to realise their project from the ground up. Participants will be responsible for ensuring all aspects of the project are realised to a high standard and within the time scales of the programme. The Live Build Project is an opportunity to demonstrate many of the skills that have been acquired during Industry Placements, but also learn from the variety of other trade areas represented in the group.

INDUSTRY PLACEMENTS

15 WEEKS

A key aspect of the Building Craft Programme will involve participation in up to 15 weeks of Industry Placements with craftspeople and traditional construction companies around the UK. Placements are tailored towards the specific trade area of each participant and provide an excellent opportunity to build your practical skills, and gather vital evidence for those working towards gaining the Level 3 NVQ Diploma in Heritage Skills

Participants will typically take part in two or three placements with different organisations, of four to six weeks in duration. Placements will be arranged on each participants behalf by The Prince's Foundation team drawing on our extensive network of placement providers.

BUSINESS SKILLS COURSE

1 WEEK

Following the completion of the first placement participants will return to the Dumfries House estate to participate in a week-long Business Skills course. This course will introduce some of the core skills required when setting up and running a business in the construction sector.

PROGRAMME DATES 2022-23

[Subject to change]

START

10TH JULY 2022

SUMMER SCHOOL

10TH JULY - 30TH JULY

DUMFRIES HOUSE ESTATE

BREAK 1

1ST AUGUST - 5TH AUGUST

LIVE BUILD DESIGN SCHOOL

8TH AUGUST - 19TH AUGUST

DUMFRIES HOUSE ESTATE

BREAK 2

22ND AUGUST – 26TH AUGUST

PLACEMENT 1

29TH AUGUST – 7TH OCTOBER

VARIOUS LOCATIONS AROUND THE UK

BUSINESS SKILLS

10TH OCTOBER – 14TH OCTOBER

DUMFRIES HOUSE ESTATE

BREAK 3

17TH OCTOBER – 21ST OCTOBER

PLACEMENTS 2 - 3

24TH OCTOBER – 23RD DECEMBER

BREAK 4

26TH DECEMBER - 4TH JANUARY

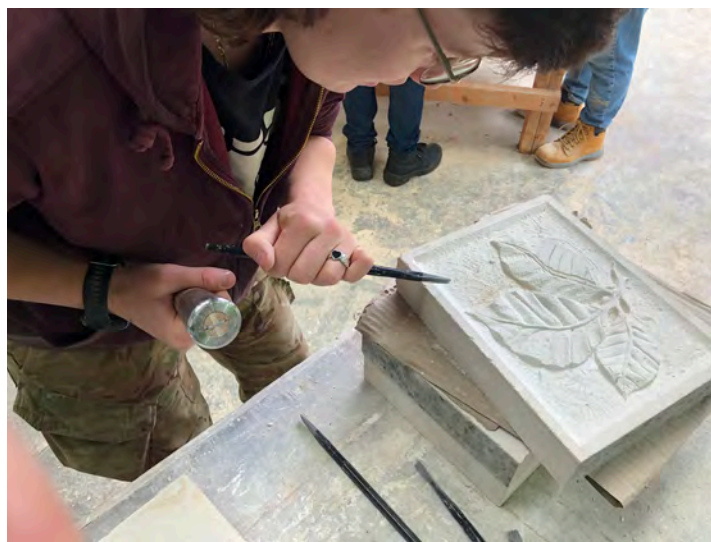
LIVE BUILD

5TH JANUARY - 3RD MARCH

DUMFRIES HOUSE ESTATE

END

3RD MARCH 2023



BUILDING CRAFT PROGRAMME 2022-23

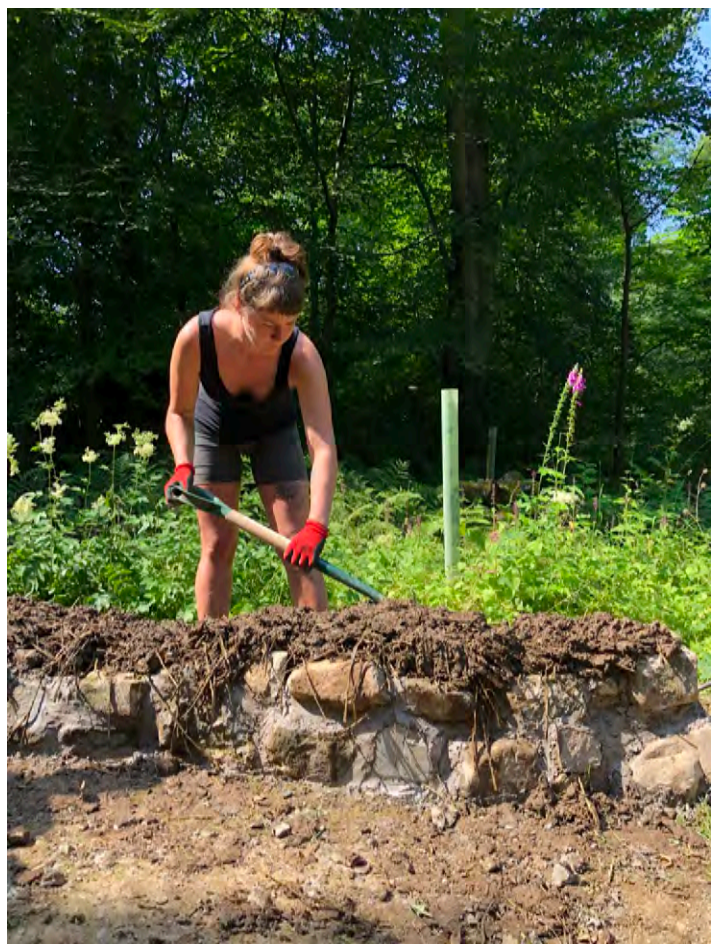
The Building Craft Programme 2022-23 got underway in July 2022 with the 12 participants coming together on the Dumfries House estate to participate in the three week Summer School.

This is the first time since the COVID-19 pandemic that The Prince's Foundation has been able to open up the Summer School to participants from around the world. This year we were delighted have students from across the Commonwealth and participants from the All Ireland Heritage Skills Programme join the Building Craft Programme students for this three week course. With this larger cohort of participants, the Summer School brought together backgrounds in practical building crafts, architecture, design, planning and a wealth of heritage knowledge, and provides endless opportunities for peer-to-peer sharing and learning.

The Summer School offered a diverse programme of talks, discussion, and practical workshops which aimed to broaden understanding and appreciation for the historical built environment, as well as the role that traditional materials and skills can play moving forwards.

In a development on previous years, the Building Craft Programme 2022-23 has seen the addition of a Live Build Design School. This two week programme of activities tasked the Building Craft Programme participants with the opportunity to work through the design process in order to develop ideas and proposals for their own live construction project. The design brief focussed on the creation of a bird hide and viewing platform on the Dumfries House estate. Working alongside members of The Prince's Foundation Architecture and Heritage Team, as well as facilitated design sessions with architect and Building Craft Programme alumna, Kirsty Cassels, the students were involved in a wide range of activities from surveying and measuring a site, developing concepts, responding to context and developing detailed designs. We were delighted to draw on a number of stakeholders from across The Prince's Foundation to provide opportunities for the students to design with a specific client and end-user in mind.

Delivering the Live Build aspect of the programme in this manner has created a number of opportunities to further develop each participants learning and understanding of the built environment. In providing a dedicated period to designing the live build project students have been able to delve into the process of design in much greater detail and take an active role in shaping their own Live Build. The students will return to the Dumfries House estate in January 2023 to realise the project from the ground up.



Right:

Summer School activities including earth walling and drawing.

THE STUDENTS

BIOGRAPHIES

ALEX RICHARDSON

CARPENTER

32 YEARS OLD FROM SOMERSET

Alex is a carpenter with a keen interest in how the built environment can be improved to benefit the natural environment and society as a whole. Prior to pursuing carpentry, Alex completed a BA Hons in Architecture at Oxford Brookes University, which gave him a good foundation in building principles and the design process. Despite finding the course intellectually stimulating, it was here that Alex realised his real interest was in making. After graduating he spent some time as a landscape gardener before getting a job as a workshop assistant for a local joinery company. He subsequently attended the Building Crafts College, London, where he attained his Level 1 & 2 Diploma in Bench Joinery and gained a deep appreciation for the use of hand tools and refined woodworking techniques.

The majority of Alex's career has been spent in modern carpentry and joinery workshops, but his work has also included house building, set-building, public arts and community projects. Throughout this broad experience Alex has witnessed what he describes as a culture of material waste and short-sighted construction practices within the industry.



Alex joined the Building Craft Programme with a passionate drive to redefine his relationship with wood as a raw material, and a desire to carry the skills and knowledge of traditional building methods into contemporary building settings.

ASHLEIGH GARSTANG

METALWORKER

25 YEARS OLD FROM HERTFORDSHIRE

Having always had an interest and appreciation for history and historical objects of any kind, Ashleigh decided to make the focus of his career conservation Blacksmithing. Ashleigh was lucky enough to study under a skilled conservation smith, and this insight into the industry along with spending time at places such as Blists Hill and the Ironbridge Gorge Museums, the Pontcysyllte Aqueduct and the Llangothlen and Severn valley railways cemented his aspirations.

Prior to joining the Building Craft Programme Ashleigh completed his training as a blacksmith at the National School of Blacksmithing at Holme Lacy where he received a Level 3 Diploma in Blacksmithing & Metalwork. Ashleigh hopes the Building Craft Programme will help develop his practical skill, and is excited by the prospect of trading knowledge with craftsmen and craftswomen of all disciplines on the programme.



“ I WANT TO DEVOTE MYSELF TO THE WORK OF PROTECTING AND RESTORING HISTORIC IRON WORK, INDUSTRIAL HERITAGE INFRASTRUCTURE AND CANAL INFRASTRUCTURE. ”

CHRIS MENZIES

ROOF SLATING / LEAD WORKER

29 YEARS OLD FROM EAST DUNBARTONSHIRE

Chris joins the Building Craft Programme with more than ten years of traditional roofing and building experience, primarily working for A.Menzies & Sons, his family business established by his grandfather and now run by his father and uncle. Chris completed his roof slating, tiling & mortar work apprenticeship and won apprentice of the year twice, before going on to complete his advanced craft and obtaining a HNC in construction management in the following two years.

Following his education, Chris grew into the role of a tradesman and began to improve his skills and knowledge, working mostly with traditional tenements, domestic and listed buildings in historic parts of Glasgow. Finding himself wanting to learn more and pursue new challenges after a few years he moved into part time teaching roofing apprentices and school groups at the college he attended as a student alongside his work on the tools.

Chris has recently completed the MSc in Technical Building Conservation, delivered by Historic Environment Scotland in partnership with Stirling University. He is now looking to return to the practical hands-on element of working with experienced craftspeople and historic buildings whether large and prestigious or small and vernacular to gain more experience and improve as a technician.



“ MY PURSUIT OF QUALITY AND WANTING TO DO THINGS PROPERLY HAS DRIVEN ME TO CONTINUE LEARNING AND THE MORE I LEARN THE GREATER MY APPRECIATION OF THE SKILLS, CRAFT AND EXPERIENCE THAT IS REQUIRED TO MATCH THE CALIBRE OF OUR HISTORIC BUILT ENVIRONMENT. ”

ED JONES

CARPENTER

27 YEARS OLD FROM HAMPSHIRE

Ed has joined us with seven years of carpentry and joinery experience. In 2015 he completed his apprenticeship with the National Trust at Kingston Lacy House in Dorset, achieving his NVQ level 3 in Architectural Bench Joinery. This initial experience provided him with a good grounding in the understanding of the mindful and sympathetic approach required in restoration of traditional buildings.

Motivated from his time as an apprentice, Ed followed his career in joinery, initially working in two separate commercial joinery workshops where he continued to broaden his skill set and gain more responsibility. More recently, Ed made the move to self-employment, working from his workshop and building up a client base.



Ed hopes to incorporate teaching into his practice, ensuring he can pass on knowledge to others. He hopes to encourage students to harmonise with their natural environment, including learning about the provenance of materials and uses of finished products, as well as learning traditional methods and putting them into practice.

CORMAC YOUNG

MULTI-TRADE / PLASTERER

26 YEARS OLD FROM DUMFRIES AND GALLOWAY

In 2015 Cormac graduated from the University of Sussex with an MSc in Global Supply chain and Logistics. However, after working in the procurement field, Cormac decided to re-train with the aim of beginning his own business in multi-trade construction home improvement and repair. To this end he pursued training in multi-trade construction at Dumfries and Galloway College. After retraining, Cormac worked predominantly in older, rural properties and wished to further improve his knowledge and skills so as to preserve the original architectural vision of these properties and to better provide for the under-served rural communities in Dumfries and Galloway, which he calls home.

For the last year Cormac has been co-ordinating with The Prince's Trust, working to improve his business skills and pursuing further training. The Building Craft Programme was recommended to Cormac by his Prince's Trust liaison. The opportunities offered by the programme drew Cormac immediately. He was excited by the chance to work with master craftspeople individually. The holistic multi-trade approach is perfect for improving the variety of skills Cormac will be able to provide to his local community and also allows him to gain familiarity with trades which are currently unfamiliar for the purpose of informing his further training.



Cormac aims to utilise the skills gained from The Prince's Foundation to improve the service he provides for the local community, undertake an NVQ in the heritage field, pursue further training and expand his business to restore listed buildings. As his business grows Cormac hopes to one day become part of the apprenticeship programme, passing on the skills and values of the Prince's Foundation to a new generation of trades people, in particular the need for preserving historical buildings and the importance of sustainability. From there, Cormac aims to employ these apprentices and expand his business beyond Dumfries and Galloway and throughout Scotland.

JACK JAMES

CARPENTER

24 YEARS OLD FROM VALE OF GLAMORGAN

Currently based in south Wales, Jack has been around carpentry from a young age due to his grandfather having a small workshop at the back of his garden. Jack has recently completed his Level 2 Diploma in Bench Joinery at Cardiff and Vale College. During this period of time, his inspiration for starting a joinery career really began to take shape, once understanding the role it has to play in modern-day, the sustainability of the UK, as well as wanting to create structures where people can make memories with each other.

Jack is passionate about wanting to keep the older art forms of architecture in modern life alive. He is undertaking the Building Craft Programme to further his education within the heritage and conservation industry and to foster his passion into a living practice.



Jack believes that the experience and expertise that is on offer via the Building Craft Programme will not only provide the opportunity to learn, but also become part of a community of craftspeople. With the knowledge gained, Jack hopes to go on to educate society on the importance of sustainable building, and be an advocate for greener methods of construction.

IMOGEN HIGGINS

CARPENTER

29 YEARS OLD FROM CARDIFF

Imogen has a deep fascination with traditional timber framing and has sought out opportunities to work alongside people trained in this ancient craft. She has also developed her understanding of wood as a material through working with furniture designer Emlyn Hinton who has helped her develop a sensitivity to reading the material and getting the best out of each piece. Besides seeking experiences to work alongside traditional craftspeople, Imogen also has spent two years in collage gaining her Level 2 in Bench Joinery from City Skills and Level 2 in Architectural Joinery from City and Guilds.

Imogen was drawn to the Building Craft Programme because of its links to historic building techniques and the holistic teaching approach which involves learning about crafts beyond her direct field of reference. Imogen hopes to gain confidence in working with wood. She wishes to learn how to use the scribing method to mark out the timbers and to gain more practical experience in general when working with bigger structures.



In the future Imogen hopes to have her own workshop where she can do quality work and pass on the skills she has learnt with future generations.

DARIO THOMPSON

STONEMASON

31 YEARS OLD FROM LONDON

Prior to joining the Building Craft Programme, Dario completed his Level 2 and Level 3 Diploma in Banker Masonry at the Building Crafts College in London. Before attending the college, he worked within the construction industry for some years as a labourer, assisting various tradesmen and picking up a variety of construction skills across many sectors. He chose to specialise in stonemasonry due to his love of traditional architecture and interest in preserving traditional crafts.

He has enrolled to the Building Craft Programme in order to further develop and hone his skills and knowledge as a stonemason. He has also expressed an interest in working alongside craftspeople outside of stonemasonry in order to understand how different traditional crafts come together within the built environment.

Dario hopes to establish himself as a banker mason undertaking restoration and conservation work across the UK. He would also like to become a competent fixer, as well as gaining as much working experience as he can in other fields of the stone industry.



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AND HERITAGE AND PASS ON
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FUTURE GENERATIONS. ”

JAMES BULL

CARPENTER

27 YEARS OLD FROM LONDON

James Bull obtained his BA in Graphic Design at Kingston School of Art. Winning a D&AD pencil award in Best of the Year in Advertising, Design, Craft, Culture and Impact during his studies. After graduating James worked for his father Stephen Bull within his company HBCR Historic Building Conservation and Repair for the past five years, restoring listed Georgian buildings across London. In this time, James has gained a solid foundation in traditional craftsmanship, built a strong skill set in his physical practise and ultimately discovered his passion for the field of conservation. In 2021 Kennington Road, a project in which James had worked on for four years, won highly commended at the Georgian Group awards.

As a native to central London, James has always been interested in how heritage buildings tell a story about the local area and the people who lived there in the past. The opportunity to work in Scotland and other parts of the UK observing heritage sites and the community that surrounds them was a huge factor for James applying to the Building Craft Programme.



Through gaining experience of working alongside like-minded students and learning from practising craft workers, James would like to own an open workshop space in the future for people to work and learn together.

MATTHEW PUGH

BRICK WORKER

28 YEARS OLD FROM WEST MIDLANDS

Matthew has three years' experience working for the Canal and River Trust across the West Midlands region, repairing and restoring historic assets, allowing facilities to be enjoyed by the public. Most recently, he has worked on sites preparing for the 2022 Commonwealth Games. He has learnt a wide variety of building skills on the job, where he has developed a particular interest in bricklaying and masonry. At the same time, he completed his NVQ Level 2 in Environmental Conservation.

He sees the Building Craft Programme as a unique opportunity to build upon the practical skills he has learnt so far, to further his bricklaying abilities, to become more versed in the use of traditional mortars and sustainable materials and to learn about a wide range of heritage crafts at the summer school.

He strives to be a custodian of traditional building skills in the hopes that he can one day share expertise and pass on his passion for conserving our heritage in the same way that educators have inspired him in his work so far. He believes the programme, and

its business skills course, will help him begin his journey towards starting his own conservation consultancy, assisting building owners, including charitable trusts and other organisations, to maintain and preserve their cherished historic buildings.



MINNIE WILLIS

STONEMASON

23 YEARS OLD FROM LONDON

In 2019 Minnie began learning stonemasonry at the Building Crafts College where she studied full time to complete a Level 2, 3, and Advanced Diploma in banker masonry.

After finishing this in early 2021, she immediately after began her employment at DBR Ltd where she has been working since then. During this time she has worked on a variety of heritage buildings and has enjoyed the unique challenges each location has had to offer as building projects, as well as taking the time to pick up information about the history of the building itself.

Minnie applied to the Building Craft Programme, motivated by her love of history, as well as a drive to master her craft and understand other crafts



Her aspiration for the future is to continue working to have something to offer for the next generations of craftspeople, through engaging with teaching and making contributions to the literature on the subject of traditional building crafts.

ETHAN WILLET

METALWORKER

21 YEARS OLD FROM SUFFOLK

Ethan has recently completed a Level 3 Diploma in Blacksmithing and Metalworking at the National School of Blacksmithing, where he has developed his skills in the craft readying him for a career in traditional blacksmithing. He has been working as a fabricator for over a year, learning welding for metal repair and fabrication skills that allow a minimal intervention approach to some areas of conservation where traditional methods would be more destructive.

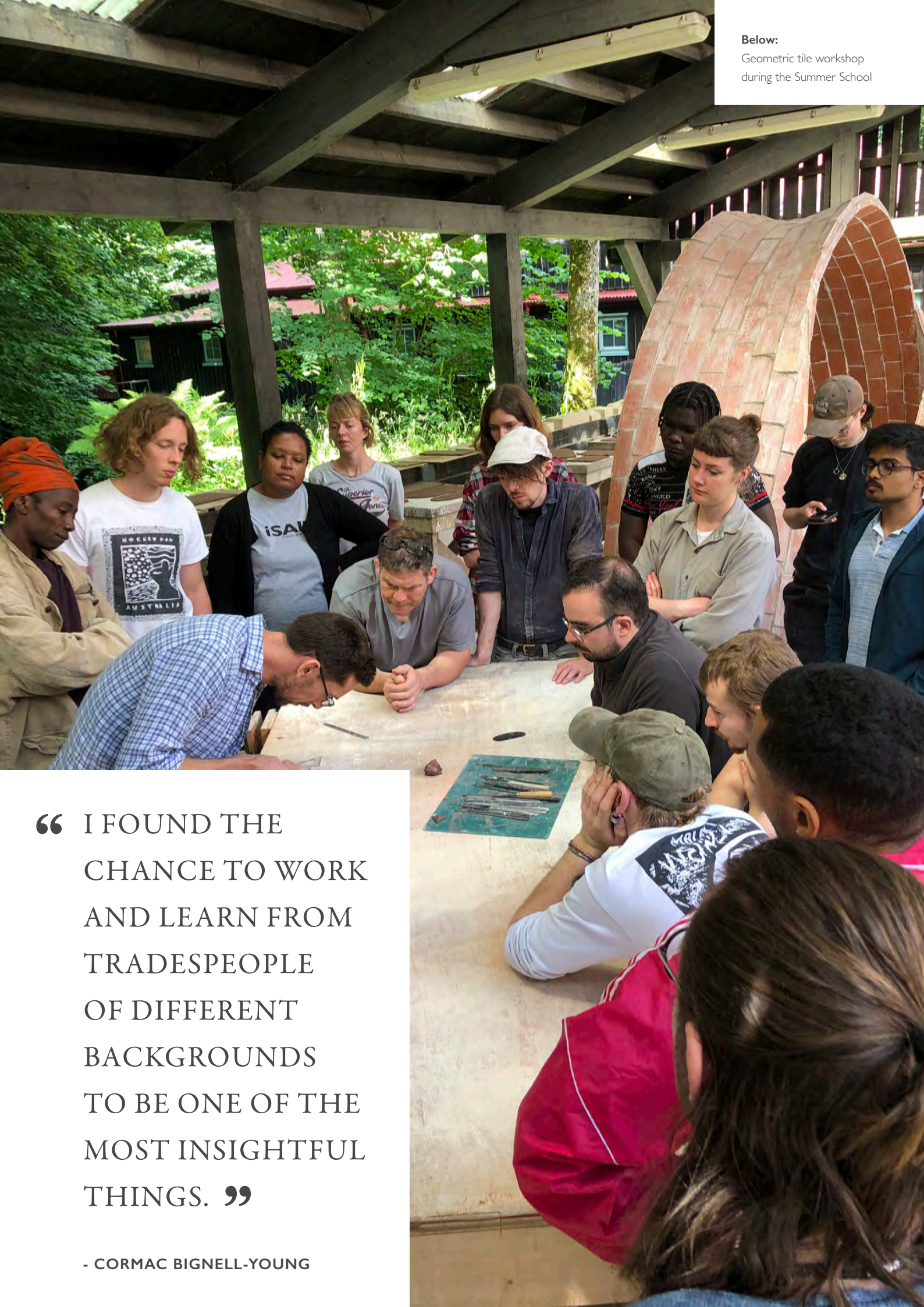
Ethan hopes the Building Craft Programme will help steer his craft skills towards conservation and restoration with experience of how blacksmithing can interact with other crafts disciplines in construction. With awareness of the issues in sustainability that blacksmithing faces he wants to gain an insight to how the craft can be maintained.

In the future Ethan hopes that the Building Craft Programme will allow him to pursue a fulfilling career as a conservation blacksmith, preserving and engaging with heritage ironwork from many periods and learning from both the ironwork and conservation professionals. Having great interest for the level of engineering and scale involved, Ethan is particularly interested in working with industrial heritage ironwork.



Below:

Geometric tile workshop
during the Summer School



“ I FOUND THE
CHANCE TO WORK
AND LEARN FROM
TRADESPEOPLE
OF DIFFERENT
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TO BE ONE OF THE
MOST INSIGHTFUL
THINGS. ”

- CORMAC BIGNELL-YOUNG

THE FEEDBACK

SUMMER SCHOOL &
LIVE BUILD DESIGN SCHOOL
JULY - AUGUST 2021

“ IT HAS BECOME CLEAR
TO ME THAT THE
WEALTH OF EXPERTISE
AND EXPERIENCE WE
HAVE COLLECTIVELY
AS A GROUP IS HUGEY
BENEFICIAL. ”

- ED JONES

CORMAC BIGNELL-YOUNG

I have gained a great deal of knowledge and diversified my skillset over the course of the Summer School.

During the first week I have honed my artistic skills through activities such as life drawing and gained a foundational basis for pursuing stone carving, which I believe may be desirable to the residential properties I serve. Not only was this an exciting opportunity to try something completely new but it also provided an opportunity to learn artistic skills under the guidance of fantastic lecturers.

During the second week I was able to begin expanding my plastering skill set to include lime. I had my first experience of lime rendering and earth building. I enjoyed this workshop immensely as my focus is primarily plastering and during my time on the Building Craft Programme I will be pursuing an NVQ in Heritage Skills (Solid Plastering), as such the skills I learned as part of this workshop were invaluable. I also greatly enjoyed the opportunity to ask the lecturer about lime work and draw on his extensive knowledge of the subject. This was a great opportunity to deepen my knowledge and get practical advice when it comes to lime plastering. As most of the properties I serve are older traditionally designed homes this skill set is in high demand as modern techniques and materials I have often seen utilised are extremely unsuitable.

During the final week of the Summer School I participated in a series of thin tile vaulting lectures and workshops where I gained an understanding of the forces which effect the stability of structures. This was a fantastic opportunity to work as part of a team and developing systems and dividing responsibilities to ensure a good work flow. Since I often work alone, the chance to work as part of a team was a rare opportunity and something I hope to do again in the future.

Throughout the Summer School I also had the opportunity to attend fascinating lectures in the evenings. I particularly enjoyed Feile Butler's talk on vernacular architecture where she discussed how cultural values are reflected in traditional buildings.

I found the chance to work and learn from tradespeople of different backgrounds to be one of the most insightful



elements of the Summer School. The opportunity to learn from a variety of different trades and gain the practical experience of those tradespeople was a great opportunity to deepen my understanding and insight of those trades and further my own skill set. Similarly the range of skills present in the student body has been extremely beneficial and I look forward to continue to learn from my peers as the programme progresses.

Moving forwards, I believe that participating in the Building Craft Programme will provide an opportunity for me to gain the necessary skills required to repair and maintain traditionally built properties which are very common in the rural area in which I live. I also hope that with the knowledge and skills I gain from the Building Craft Programme I will be able to achieve my NVQ in Heritage Skills (Solid Plastering) which will give me the opportunity to work on historic buildings throughout the UK.

Above:

Cormac applying a lime base coat during the Summer School

ALEX RICHARDSON

Below:

Alex participating in a three dimensional geometry workshop

The practical workshops in the first week of Summer School were largely focussed on developing skills in artistic crafts, observational and life drawing, drawing with proportion, clay modelling, and geometry. The second involved three two-day workshops in different craft disciplines. I took part in stonemasonry, where we learnt how to create a flat face on a piece of stone using mallet and chisel, carved a design of our own choosing, and learnt techniques for building a wall using both hot lime and natural hydraulic lime. Using lime was a completely new experience for me and having the opportunity to ask questions of such a knowledgeable tutor was invaluable. I also took part in blacksmithing, where we made a traditional clothes hook and a decorative flower, which was very enjoyable and allowed me to try something completely new. The third workshop was lime rendering and earth building. The tutor's wealth of knowledge and obvious passion for his craft made the workshop incredibly interesting and enjoyable. The third week centred on a series of workshops relating to vaulted structures. I was already aware of graphic statics as a concept but had never been properly taught the process, and so found this tuition very rewarding. These practical workshops were accompanied throughout by lectures related to heritage crafts and architecture.

During Summer School, I especially enjoyed the opportunity to ask questions of the tutors who led the craft workshops. They were all very knowledgeable and generous with their answers. I also enjoyed being in a group of such diverse professional backgrounds as this led to lively discussions around topics of heritage and design.

The Summer School programme allowed me to gain a deeper understanding of trades other than my own, which will be useful in the future on projects where my work intersects with these other trades, in particular the use of lime mortars and renders.

I found the lectures on geometry particularly insightful, they are both areas of interest that I had never before received tuition in, and so was able to correct previous misunderstandings and learn new techniques. Having students on the programme with a range of skills and experience, including those who weren't craftspeople – such as architects and a historian – was very beneficial to

the programme. It allowed for the consideration of craft through a design and cultural lens that may not have been voiced otherwise. It also allowed all parties to practice how to effectively communicate across disciplines and experience levels, which is essential for real-world projects.

I hope that the Building Craft Programme is going to help me level up my skills and enable me to be more selective in the work that I do. I want to work in a way that is more respectful and in tune with the materials being used, and build things designed for longevity: I hope that working in the heritage building sector will facilitate this.



IMOGEN HIGGINS

Below:

'Climbing with Gravity' workshop
during the Summer School.

During the Summer School I enjoyed taking part in timber framing, blacksmithing, and stone masonry. I was most looking forward to timber framing, as I specialise in joinery, and the lessons learnt during the Summer School in this trade will be very useful to my future career. I really enjoyed blacksmithing where we worked with a very knowledgeable tutor, although my favourite activity was stonemasonry. Getting to grips with a new material is always exciting, especially the opportunity to express our individual creativity through carvings. The use of the chisel and mallet was completely different to wood work. The rhythm and movement fascinated me and, although it was a challenge, I could see myself progressing. In week three, we were taught about Arabic architecture, catenary arches, and tile vaulting. We listened to a series of fascinating lectures and were then invited to participate in making our own design using the principals we had been taught. Arabic architecture is completely unknown to me, so learning about the different forms and ways of building both fascinated and inspired me. The lessons learnt from the vaulting lectures will be a great help to my future career, as understanding how catenary arches work and calculating the forces involved is highly transferable to my work as a timber framer. When we moved to construction of the vaulted tiles, we did encounter some issues which taught me that going forward, I must ensure to confirm feasibility of a design before rushing ahead to the build.

I enjoyed trying out all the various activities, learning new skills, and the ways in which we were challenged intellectually as well as practically. I enjoyed the coming together of people from all over the world and the company of my fellow pupils, tutors, and other estate staff. The range of skills, expertise, and experiences within the student group has been very beneficial in widening perspectives and sharing insights, both during practical workshops, as well as during the question and answer sessions at lectures.

I consider myself as a perfectionist, which can sometimes get in the way of my enjoyment of a task. During the Summer School, I overcame this by letting go and asking for help and guidance when I needed it, which made me feel more motivated to improve.

Dumfries House Estate is a beautiful learning environment where I could take walks and feel inspired. My attendance of the course relied on full-funding and the monthly bursary – very few people can sustain eight months without pay. Without this financial support, only very wealthy individuals would be able to attend and most people entering the construction industry do not have these resources. Being supported while going into industry placements also ensures that students are offered interesting placements and opportunities that might not have been feasible otherwise.



JAMES BULL

Below:

James participating in geometry workshops ; Drawing alongside tutor Michelle Cioccoloni.

During week one of Summer School I took part in modelling, using clay to recreate the human form and sketch carving, where we carried on our observational work but produced movement and gesture in stone. Traditional drawing was also taught which I particularly enjoyed, especially creating observational drawings of flowers in the Walled Garden at Dumfries House. In week two, I took part in blacksmithing where I learnt about mark making, shape, and folding, using a variety of tools. We each made a flower out of steel, trying to create delicate shapes with a heavy and hard material. Timber framing was the highlight of my week. I enjoyed working as a group and, due to my prior knowledge in this area, I could help my peers with guidance which increased my feelings of confidence in my trade. I also took part in lime and earth building where we worked with a very insightful and informative tutor. In week three we approached tile vaulting, which was a subject unfamiliar to me but turned out to be my favourite. I was itching to have a go myself, so when the introductory talk was followed up with the opportunity to create our own vaults, I was eager to get stuck in and start building. Alongside the many practical activities we also had a range of interesting lectures with guest speakers, who passed on their knowledge in various occupations and crafts.

I enjoyed all of the Summer School, but the drawing workshops, the timber framing, and the tile vaulting really stood out for me. Taking part in Summer School made me acknowledge my passion for conservation and repair work and my ambitions for working within the heritage sector. It has also helped me appreciate the information that I have learnt already and given me a confidence in how to apply it correctly. I enjoyed rounding off my days with an evening talk, they were all very insightful and I particularly enjoyed the passion shown by the speakers who practice the crafts that we ourselves had experienced in earlier workshops. It was very beneficial to live and learn with like-minded peers, particularly during group tasks, where the presence of people with different craft knowledge meant we all had something to offer the group and teach each other. There was plenty of time and guidance when needed so I had a steady learning and living experience.

The financial support offered through the programme is also invaluable. Taking away the stress of a financial burden makes the experience more enjoyable, but also makes the Building Craft Programme accessible to more people, allowing for greater diversity amongst participants.



MINNIE WILLIS

Below:

'Simple structures' during the Summer School.

During week one of the Summer School we focused primarily on drawing skills, which included life drawing workshops, drawing the landscape of the estate and the Walled Garden, and a geometry workshop. We also worked with clay to create sketches of the life drawing model and made carvings in stone based on leaves. The geometry workshop was taught to us through a series of different mediums, beginning with 2D technical drawing on paper, through to creating 3D forms out of small wooden sticks. We also applied our understanding of geometrical patterns to tiling designs.

In week two we took part in craft workshops. I participated in timber framing, earth building, and blacksmithing. During timber framing, we were shown how to use traditional tools, learnt about the ways in which wood ages and warps as it cures and taught about joining timber. In the earth building workshop we were taught how to construct an earthen wall and how to mix hot lime. I think that knowledge of hot mixing, in particular, will be very useful in my career as a stonemason. The mortar achieved through hot mixing is a more suitable material than natural hydraulic lime for most heritage buildings and I will go on to educate myself in the topic so I can apply it in my projects in the future.

I have enjoyed participating in everything that the Summer School has had to offer. I particularly enjoyed week two as it was incredibly fun to try out new crafts and interesting to see how these new skills compare to the ones I already have as a stonemason. Living and working alongside a group of people with a range of professions was really great as well, because there was a lot I learned from just talking to people about their trade. There was a huge variety of different skills amongst the group and I feel this was very beneficial to the learning environment. Listening to the different questions people asked the tutors was helpful in broadening my understanding. There was always an opportunity to learn something new simply from talking to each other. The lectures were enjoyable and have provided a lot of insightful and interesting information on heritage craftsmanship. The timber framing workshop offered up a new challenge to me as working on a building project as a collective, from the early brainstorming right through to its completion, isn't something I have done before. While I found this challenging at times, I learnt to put more effort into both asserting my role within the team and communicating with others in order to stay on the same page. This was an important learning experience that I'll take with me into the future.



ETHAN WILLET

Below:

Geometry and clay tile workshops during Summer School.

During week one of the Summer School, we participated in drawing and sculpture workshops and I felt my drawing skills improved as a result. We then moved on to work with stone using chisels which was definitely a difficult task for me. I got stuck in, however, and felt pleased with the work I produced. In the latter half of the week, we learnt about plaster mould carving with the aim of producing a terracotta tile pattern. This was the first time that I had worked with plaster in this way, which really helped me learn about the material.

In week two, I got to experience timber framing, stonemasonry, and blacksmithing. As a blacksmith myself, this workshop offered valuable conversations with the tutor about business and research opportunities. Stonemasonry is a very difficult process to learn, but it was still very enjoyable and probably my favourite workshop overall. Stone carving after flattening the stone myself was very rewarding, and I got an insight into stonemasonry tools and working with hot limes to build a small wall. During the timber framing workshop, I tried my hand at a little wood carving to add some decorative detail into the wood and made some mortice and tenons. I learned a lot about the material we were working with.

The third week was all about vaulting and thin tile vaulting, where we learned about catenary curves and ideal forms of tension and compression. We went into the maths and history of the vaulted design and then designed our own maquettes of a vaulted staircase. We then started construction of a vaulted staircase. In the end, our construction was strong enough to hold the weight of five people, which was a particular high point of the week. I also learned a lot from accompanying lectures on topics such as architectural design and was particularly interested in the talks on vernacular design, and restoration.

The facilities and catering during Summer School were excellent. I enjoyed the structure of the programme and felt I was learning at a rapid pace. I found myself working beyond the planned day, be that exercising, sketching, or carrying out research.

The diversity of experiences, nationalities, and skills that I came into contact with during Summer School was very beneficial, as we would often get into discussions about our varying interests and knowledge-bases. Previously I had very little knowledge of construction and design, but through the expertise of our guest tutors and lecturers, some of my peers, and the practical tasks, I now have a greater understanding of this aspect of the built environment. Learning about the use of new materials will aid me in the future in recognising design decisions and informing myself further on aspects of design and construction. This knowledge will also help me to make informed decisions and has given me an idea of where to look if I cannot make those decisions myself. Having just left full-time education, I did find managing my own time challenging, but as the Summer School progressed, I found that I was able to ensure I was doing everything necessary to keep on track.



ASHLEIGH GARSTANG

During Live Build Design School we took part in designing a bird hide and an insect viewing platform. We began by evaluating the site and then developing ideas and progressively refining them. We divided into three groups depending on which style of idea appealed to us the most and developed one idea for each structure further. By the second week, we were better equipped with skills to develop our designs and were given relative freedom to make these developments. We were encouraged to push boundaries, while reminding within the limitations of planning permission. It was a very satisfying experience and all three groups produced some excellent designs.

Through the Design School, I have learned how to develop and refine a concept and to differentiate between a good idea that suits a brief and a good idea that doesn't. I have developed an understanding of the importance of compromise, and working within practical and legal restrictions. I have also learnt how to draw and model a design, which will be invaluable to my future career. I have developed a greater understanding of what kind of information is needed to give someone a solid grasp of your ideas, as well as the best ways to present this.

The variety of trades within the group has been essential to our successes. It's great to have people who understand how your idea would work out practically and have their own ideas of other techniques or concepts that are completely new to you. The programme as a whole has really made me think beyond the limits of blacksmithing. I have really enjoyed working in other trades, particularly earthworks and lime, and would like to continue doing so, alongside my main focus on metal work. I also hope to do more design work in my future career.



Above:

Ashleigh during observational drawing workshops ; Client engagement session during Design School

JACK JAMES

Below:

Site surveying during the
Live Build Design School

The Live Build Design School offered an intense course on the methods and process of creating an architectural proposal for a bird hide and invertebrate viewing area on the Dumfries House estate, in accordance with a brief set by staff and shareholders. We attended lectures and had the opportunity to pick architects' brains about their work. We were taught how to distil our ideas, think about functionality and form, and keep within the parameters of the brief. I worked together with the others from our cohort and was mainly tasked with the structural integrity and skeleton of the build, assessing the joints, measurements, and viability of specific designs. We were encouraged to visualise spaces that would be inspirational, exciting, educational, and most of all fun to visit. At the end of the week, we were given the opportunity to present our proposals and receive feedback on the strengths and weakness of our designs, which in itself was a hugely educational experience.

I have most enjoyed letting go of any ego related to creating my designs. I found it very liberating to create something on paper, feel excitement about it, and then put it to one side and move onto the next idea. I valued working within a group setting, bouncing ideas off of each other, and getting to problem solve a puzzle of our own design. Having different trades involved in our group allowed us to ask and answer a lot of questions about the functionality quickly and easily: the cohort around me always had an answer and the differing levels of experience all contributed to the conversation. Having an overall idea about the process of an architect's job has given me a better understanding of other trades who contribute to this process. The Design School will offer a smoother transition to the physical Live Build in months to come, in terms of having a good baseline concept of how structures are formed from the foundation upwards. Being in an environment where my own ideas (no matter how wacky and weird they may be) were nurtured rather than shunned has made me extremely excited to design more in the future. Going home thinking about how to best solve a problem was always a nice headache to have!



ED JONES

Below:

Mapping out exercise design
development exercises during Design
School

The Live Build Design School tasked us with the design of both a bird hide and invertebrate viewing platform to be built on the Dumfries House estate. We began with a site analysis and took part in exercises to help us better understand the needs of our end users and the impact of construction on the person experiencing that space. We explored the many existing structures on the estate grounds to inform the aesthetics of our own ideas. Working individually, we sketched a few concept designs before focusing on one to develop further. As a group we reviewed each person's design highlighting what aspects we liked and why, and doing this allowed us to work out what elements we all felt were necessary to include in our final design. One of a number of lectures on design conveyed the concept of deconstruction, how designing details for deconstruction at the start of the project enables the building to be reused at the end of its lifespan. This led me to reflect on previous projects I have been part of and how the general building industry could improve its approach to waste reduction and the re-purposing of old materials. Having developed designs in groups, we presented them to stakeholders for selection. Although initially daunting, the presentation was an enjoyable process, and hearing the opinions of both the stakeholders and my peers was insightful. I look forward to building the chosen design in January.

Throughout these two weeks, it has become clear to me that the wealth of expertise and experience we have collectively as a group is hugely beneficial to the design process. Working together with other programme participants has been a particularly enjoyable aspect of the Design School and has really demonstrated the benefits of working collaboratively. Bouncing ideas off of each other was so compelling that even in the evenings we would continue to sketch and discuss our designs. When planning a design for a building and selecting the most appropriate materials, the benefit of having a panel of people with various craft experience meant that we could ask each other for advice and ideas. Those who had experience in design and architecture helped bring the concepts to fruition. Each person's strength in the group contributed towards our final outcomes. For me this is a perfect example of the power of a collaborative approach. Starting the two weeks with no previous design experience, I was both apprehensive and excited about the process. Having had the time to identify,

understand, and learn the skills necessary to undertake the task at hand has filled me with more confidence to pursue designing in the future and the skills I have developed will prove helpful when communicating with clients.



CHRIS MENZIES

Below:

Chris Menzies participating in stone masonry workshops during the Summer School

I enjoyed the Live Build Design School where we were introduced to the purpose of design within building crafts, and used drawing, modelling, and discussion to formulate a plan. Using a live build brief alongside site analysis, we created individual design concepts and presented them to our colleagues. We then formed into three groups in order to work together to discuss, formulate and design a bird hide and invertebrate viewing platform on our given sites.

In our groups, we used visual sketches, plans, sections, and models to develop our concept and then presented this design to a number of stakeholders, who decided which designs should be selected and brought to reality through the live build. During this process, I gained a better knowledge of approaches to design and the role of plans in avoiding problems later in the construction process. I improved my drawing skills and gained a greater appreciation for drawing. I deepened my understanding of the importance of involving others' experiences to fill in the gaps in my own knowledge and overcome issues that may arise during the design process. I have built a network of contacts who I won't be afraid to use in the future, should I need help. I now have a better understanding of what design is, the various ways we can design, and why it is important in the construction process.

The range of skills and experience from all of the individuals within the programme has been massively beneficial and was probably also the most enjoyable aspect for me. This range of skills and experience gave me the confidence to overcome the obstacles within the design process and made the whole experience very enjoyable. Without that teamwork, it wouldn't have been possible to produce the results we achieved after the two weeks.

The biggest challenge was not letting my own ideas run away with me. It is easy to get focussed on one idea and not explore the other options presented by other people. The more I listened to others and the more we all communicated, the smoother it all became. We found ourselves getting excited by each other's ideas and the challenges that followed. I will look to implement what I have learned in the Design School at every opportunity in the future, both in my professional life and also my personal life, be that as part of a decision making process or just for fun!

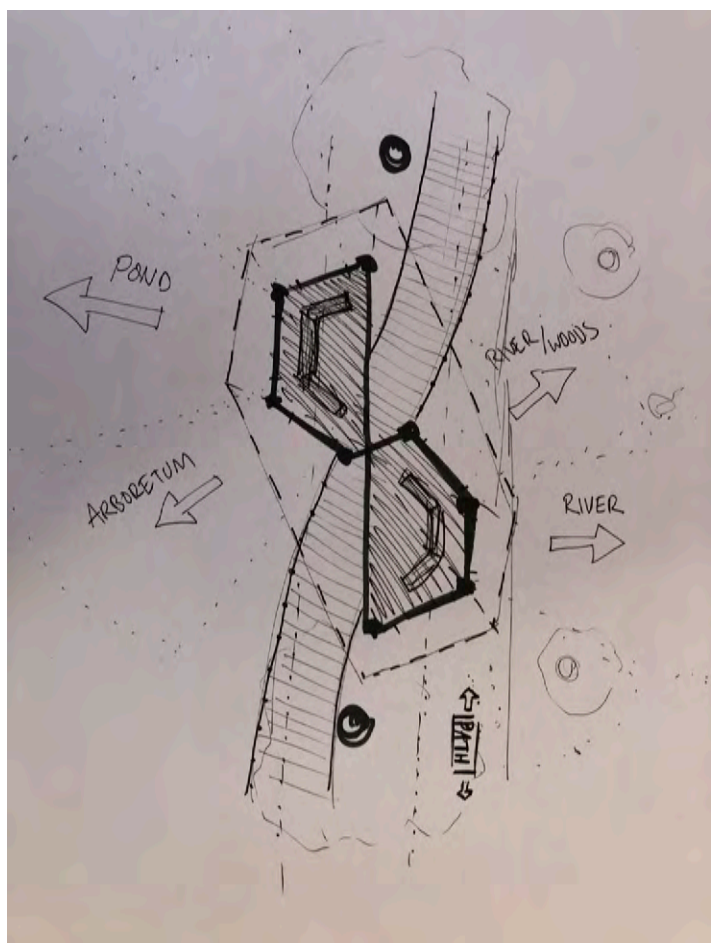


MATTHEW PUGH

The brief for the Live Build Design School was to design and construct a bird hide and an invertebrate viewing platform on the Dumfries House estate. We surveyed the site, marking the presence of trees and then learned about basic design principles and architectural drawings to assist us in our initial designs. We also met with stakeholders to discuss their requirements. We produced initial individual ideas before moving to group work to progress our designs, building scale models of our proposal. Over the days which followed we continued to develop our designs before presenting our final group proposals to members of The Princes Foundation.

The main skill that I will take away from the Design School is working collaboratively with others, who may or may not have similar wants and needs for the design. It has taught me how to compromise and also the importance of delegating tasks dependant on individual experience and abilities.

The most enjoyable aspect of the Design School for me was the process of starting with a brief and then developing a fully-fledged design which has the potential to actually be built later on in the year. I enjoyed seeing the process of how others come up with ideas, which was inspiring and helped me reflect on my own ideas. I now feel more confident about designing, although I still feel I can improve on my sketching and perspective drawings. Taking part in the Design School has improved my confidence in site surveying and setting out builds to dimensional restraints. The range of skills, expertise, and experiences in the group is very beneficial as it means that many different perspectives and approaches contribute to the design process. As some in the group are more conceptual and others more practical, it allowed us to come up with ideas that were both ambitious and feasible. The range of trades and skills also allowed the group to have a good understanding of the different materials and processes that could be used in the construction. I did find 3D perspective drawing challenging: while I am confident in my ability to produce elevations, plans, and projections, I sometimes struggle to create realistic views of objects. I plan to address this challenge by producing more sketches in my free time. I would also like to continue exploring the use of CAD software in producing models of potential structures and build on this knowledge for use in the future.



Above:

Site surveying and design development during Design School.

DARIO
THOMPSON

During the Live Build Design School, we undertook site visits of proposed building locations, surveyed the area, took readings of the elevations, and mapped out any trees that might impact our projects. We then designed and presented our ideas for the projects and used these designs to inform and inspire our later group work. We learned how to present our designs more professionally using a mixture of drawings, annotations, and 3D modelling, while also attending talks and lectures from various speakers about the design and build process.

Through working with the other students on the course I have learnt a lot about which materials are best suited for specific aspects of construction. I have been able to delve deeper in to various aspects of of timber framing, as well as areas of blacksmithing such as various metals, alloys, and techniques that can be employed when creating work. I have had the opportunity to cut and shape slate tiles and experiment with how they can be arranged and installed on a roof. As a result of the design development exercises I now have a greater understanding of how to formulate and present ideas and how to use various scales and projections when drawing.

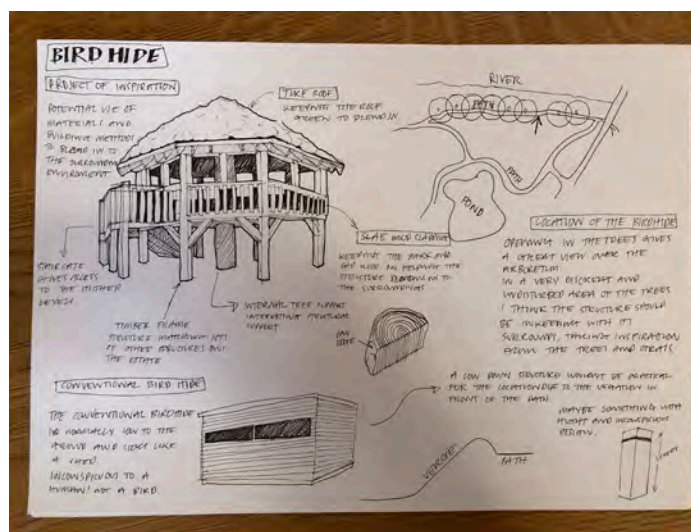
I definitely feel more confident about designing as a result of participating in the Design School. The range of skills, expertise and experiences within our group has been very beneficial. Everybody was able to propose their ideas and knowledge in a constructive manner and help others develop their ideas with suggestions informed by their own trade, craft or work experience. I particularly enjoyed working with other students to create a design for the two projects, brainstorming our ideas and sharing our knowledge and expertise of our respective crafts allowed us to quickly understand what would and would not work best and has also been a great learning experience.

Coming up with my own design ideas was a new experience for me, which I really enjoyed. It allowed me to identify the gaps in my own knowledge in terms of designing and drawing and has made me want to develop those skills further in the future. Presenting my own ideas successfully through paper drawings was one of the most challenging aspects for me. I didn't have any previous experience in this so initially it was

Below:

Design development during Design School ; Sketch carving workshop during Summer School

difficult, although by the end of Design School I was able to conceptualise and present my own design. In the future, I plan to work further on my drawing skills and improve my knowledge of reading and presenting designs in my spare time in order to become more comfortable with these new skill sets.



THANK YOU

THIS YEAR'S STUDENTS WILL GRADUATE FROM THE PROGRAMME THANKS TO THE GENEROSITY OF THOSE INDIVIDUALS AND ORGANISATIONS WHO MAKE THIS PROGRAMME POSSIBLE. THE PRINCE'S FOUNDATION AND THIS YEAR'S STUDENTS WOULD LIKE TO THANK THE FOLLOWING FOR THEIR VITAL SUPPORT |

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The Leche Trust

The Swire Charitable Trust

The Worshipful Co. of Builders' Merchants

The Worshipful Co. of Plaisterers

The Worshipful Co. of Tylers and Bricklayers

We would also like to thank the many people who donated to the programme in memory of Richard Cook, a passionate stonemason who passed away in October 2021.

THE PRINCE'S FOUNDATION WOULD LIKE TO THANK THE DISTINGUISHED SHORTLISTING PANEL FOR WORKING WITH US TO SELECT THE 2022-23 BUILDING CRAFT PROGRAMME PARTICIPANTS |

Jonny Anderson

Mark Hoare

Sarah Robinson

Hannah Schroder



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