

TCDT

The Creative Dimension
Trust 10th Anniversary
Review 2025



**THE
CREATIVE
DIMENSION
TRUST**
www.thecreativedimension.org

**‘My experience
was invaluable –
I had one of the best
weeks of my life!’**

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About The Creative Dimension Trust

The Creative Dimension Trust (TCDT) offers workshops designed to equip talented young people with the skills and confidence to pursue careers where core hand skills – such as manual dexterity, draftsmanship, and the ability to understand and (re)construct three-dimensional structures – are essential.

Courses are free of charge for all successful applicants. Recruitment is conducted directly through schools located in areas of social and economic deprivation or geographic isolation. We aim for 80% of participants to come from underserved backgrounds.

Skills are taught by craft specialists who are acknowledged leaders in their fields. These are not children's art classes – the aim is to learn, experiment, build confidence, draw inspiration from top professionals, and explore career opportunities. Students gain a clearer understanding of what is possible and how to achieve it.

In a time of school budget cuts, an increased focus on STEM subjects, and excessive screen

time, underserved students often miss out on opportunities to develop fine motor skills and spatial awareness. These abilities are vital not only in creative industries – a vast employment sector – but also in fields such as architecture and medicine. Roger Kneebone, Professor of Surgical Education at Imperial College, warns that today's medical students "*might have high academic grades but cannot cut or sew,*" due to a lack of craft experience.

While extracurricular programme and networks exist to support talent in areas like music and sport, there is no equivalent for crafts.

TCDT began with straightforward skills workshops where young people could learn from world-leading experts. Since then, TCDT has expanded to include a schools programme – where tutors deliver workshops directly in schools – and a work experience initiative designed to support students in developing their careers. Students use work completed during these sessions to strengthen applications for courses, work placements, and jobs.



TCDT Trustees

Simon Costin

International Art Director and Curator

Peter Eisenhardt (Treasurer)

Secretary General of the International Council of Securities Associations

Theo Fennell

Renowned British Jewellery and Silverware Designer

Brigadier Tim Gregson MBE

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Fiona Rushton

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Tuesday Riddell

Award-winning, London-based artist

Annie Warburton

Chief Executive and Clerk at the Goldsmiths' Company



**Penny
Bendall**
*CEO and
Founder*

Our vision is to enable less-advantaged young people to work with leading global specialists to develop fine hand skills that inspire future careers.

The magic of turning a 2D design into 3D reality is at the core of The Creative Dimension Trust.

When TCDT was launched, we set out with a clear purpose. In a climate of shrinking school budgets, heavy emphasis on STEM subjects, and increasing screen time, too many young people were missing out on the chance to build fine hand skills and think in three dimensions. These skills are vital not only in creative industries – an immense and thriving sector – but also in careers such as engineering, architecture, and medicine.

Much has happened over these remarkable ten years!

This year alone, TCDT received over 1,200 applications, enabling us to offer nearly 600 workshop places and 37 work experiences. Since inception, we have engaged with close to 700 schools and taught more than 110 different specialist skills.

Workshops that inspire

We began with straightforward skills workshops, where students could learn from world-leading experts free of charge and explore future career

possibilities. Over time, our programme evolved into unforgettable opportunities – restoring banquettes at Buckingham Palace, re-gilding the shopfront of Fortnum & Mason, and blending perfumes at Floris.

When the pandemic struck, we adapted swiftly, sending care packages of materials and providing online tuition so that learning and creativity could continue without interruption.

Lean, focused, effective

TCDT operates with minimal costs – limited staff, no premises – while maximising impact. Strong partnerships provide venues and materials at no cost, and our dedicated Board ensures both financial stability and strategic growth.

Beyond workshops

Our commitment extends beyond workshops. We provide structured pathways to support students as they move into higher education and employment. Through our accreditation programme, students gain valuable credentials that employers recognise and respect. Many alumni now use their TCDT experiences to strengthen course applications, job interviews, and portfolios.

We also encourage our young people to stay engaged – attending multiple workshops, volunteering as assistant tutors, and building networks with peers and professionals alike.

Looking ahead: the next ten years

TCDT is here to stay. We will continue to deliver intensive workshops led by the very best in their fields, constantly evaluating and refining our approach to ensure students reach their full potential.

Exciting collaborations are already underway with the National Theatre, Lock & Co. Hatters, Fortnum & Mason, and other world-class institutions. Our schools programme will expand into more London boroughs, extending opportunities to even more students.

We are also launching ‘Insight Days’ – a new initiative giving young people a behind-the-scenes look at businesses, the mechanics of daily operations, and the wide variety of career paths available.

The last ten years have been extraordinary. The next ten will be transformational.

TCDT is reliant on donations to continue this vital work. We warmly encourage you to visit the donations page on our website to learn more about how you can make a contribution and help us inspire the next generation.

We thank you for your continued support and look forward to shaping future careers together.

With best wishes,
Penny Bendall
CEO & Founder
The Creative Dimension Trust

Skills

2D Techniques - Scale Drawing
2D Techniques - Realistic Drawing
3D Beading
Arabesque And The Art Of Pattern
Architectural Drawing
Architectural Gilding
Architectural Model Making
Backdrop For Window Display
Blueprint Photography
Bookbinding
Cabinet Making
Calligraphy
Careers In Food Day With Fortnum & Mason
Casting And Gilding
Ceramic Tile Making
Chocolate Making
Civil Engineering
Commercial Cinematography
Contemporary Couture Embroidery
Contemporary Hand Beading
Contemporary Sugar And Gum Paste Flowers
Craft Your Own Carry Case
Creative Couture Beading
Design For Mural Decoration

Draw And Paint The Tree Of Life
Eco Fashion Face Masks
Embroidery
Enamelling
Engineering Drawing
Etching
Fashion In Miniature
Facades And Ornamentation Drawing
Flame Working
Floral Design Master Class
Fortnum & Mason Employment Programme
From Dream To Product
Furniture And Wood Working
Fused Glass
Geometric Drawing
Geometry Of Structure
Gilding On Leather
Gilding On Textiles
Gilding Techniques
Glass Casting
Goldwork Embroidery
Hand Embroidery - Creative Colour and Thread Painting
Hand Engraving
Hand Painted Illustration
Hat Making

Hidden Geometry Of British Native Flowers
Hidden Geometry Of The Ocean
Historical Plant Hunter Puppet Making
Hot Glass
Introduction To Architecture
Introduction to Architectural Sketch Modelling
Introduction to Contour Fashion
Introduction to Footwear Design
Introduction To Illustration And Painting
Jacobean Crewelwork Embroidery
Jewellery Making
Leatherworking
Leather Tassel Making
Locksmithing
Making A Child's Chair
Marbling
Marionette Puppet Making
Marquetry
Masterclass in Patisserie Skills
Metal Chasing
Miniature Painting in Watercolour
Mixing Colour
Mural Painting



New Pattern Making/Classic Tailoring

Ornamental Drawing - Scrollwork

Painting A Grisaille Panel

Painting With Specialist Brushes

Paper Folding

Parquetry

Partner A Conservator

Passementerie

Pastiglia

Penwork

Perfumery

Plaster Carving

Printing On Glass

Prop Making

Puppetry Design And Construction

Recrafting Glass

Regency Waistcoat Making

Repurposing Clothes Into Costume

Screen Printing On Glass

Sculpture, Creature/Character Creation for Film

Sewing And Dressmaking

Shadow Puppet Making

Signwriting Brush Skills

Signwriting On Skateboards

Silhouette Decoration

Silversmithing

Special Effects Make Up For Film And TV

Stained Glass

Stencilling

Stone Carving

Stone Letter Carving

Surrealist Head Pieces

Table Loom Weaving

Table Top Puppet Making

Theatrical Mask Making

Traditional French-Style Squab Cushion

Trompe L'oeil

Upholstery

Verre Eglomise

Watercolour Painting

Weaving

Whatnot Puppet Making

Woodcarving

Woodturning

Working With Wood, Plaster And Gold Leaf

Tasseltastic!

Celebrating 10 years of TCDT with a giant tassel of talent

To mark an incredible 10 years of TCDT, we went BIG – really big. Think human-sized, wearable tassel big. A show-stopping, joyfully eccentric masterpiece bursting with skill, colour, and creativity.

This towering tassel was the brainchild of legendary trimmings designer Wendy Cushing, whose decades of expertise were woven – literally and figuratively – into its very fabric. Alongside Wendy, students brought the tassel to life during two vibrant Passementerie workshops, learning the intricate art of tassel and trimming creation from one of the UK's most respected names in the field. Wendy has spent over 44 years designing and supplying exquisite trimmings worldwide, and her passion continues to inspire new generations of makers.

But the magic didn't stop there.

Delicate enamelled silver butterflies, glimmering on the tassel, emerged from a dynamic metals workshop at The Goldsmiths' Centre led by expert enameller Tomiko Ravn, winner of the first Phil Barnes Enamelling Bursary at the Goldsmiths' 2021 Craftsmanship & Design Awards. Students explored traditional silversmithing and enamelling techniques, shaping, soldering, and texturing silver, copper and brass into shimmering, ethereal forms.

Adding a regal shimmer, gilded baubles were produced in a special workshop with the Royal Collection Trust. Students had the rare opportunity to explore behind the scenes at the Furniture, Metals and Ceramics studios – learning the art of >>





laying 23-carat gold leaf with expert precision and discovering first-hand how the RCT preserves one of the most significant art collections in the world.

In a burst of colour and texture, the tassel blossomed further with 3D embroidered petals, designed and stitched at Lucy Newman's Creative Colour and Thread Painting workshop. Known for her abstract, expressive embroidery, Lucy – founder of LJN STUDIO – guided students through techniques to bring their own embroidered visions to life.

And it wouldn't be a true celebration of traditional craftsmanship without a touch of historic glamour. Enter Hand & Lock, holders of a Royal Warrant and masters of hand embroidery since 1767.

Students learned timeless embroidery techniques and created eye-catching hand-beaded flowers that shimmer and sparkle across the tassel.

Finally, adding strength and style to this glorious creation, intricately knotted leather strands were contributed by students from La Sainte Union Catholic School in North London. Over five



‘Workshops are free and well structured, so you feel you’re getting professional-level teaching without barriers.’

weeks, award-winning master leatherworker and sculptor Candice Lau led students through TCDT’s schools workshop programme, helping them shape leather into bold, sculptural forms that hold their own among the glitz and glimmer.

The result? A monumental celebration of making, showcasing the dazzling skill and collaboration that defines TCDT’s mission: to unlock creative potential and give young people unforgettable, hands-on access to exceptional tutors and traditional crafts.

The tassel has already captured imaginations – World of Interiors featured the story and produced a fantastic behind-the-scenes video, filmed in the historic Livery Halls of The Carpenters’ Company and The Drapers’ Company in the City of London.

Watch the full story here: <https://www.worldofinteriors.com/story/human-tassel-creative-dimension-trust>

Finding the spark: why craft still matters

A reflection by TCDT Trustee Theo Fennell

World-renowned jeweller Theo Fennell has built his career on transforming imagination into intricate, wearable art. But as he shares in this reflection, his path into the world of jewellery and silversmithing was anything but obvious.

When I left school, indeed when I left Art College, I had almost no idea that a life in the jewellery and silversmithing world could possibly be an option. It hadn't even occurred to me that such a life was open to almost anyone who had the passion and basic skills to become involved. I so wanted to do something creative, but I had no idea such jobs existed.

If someone had got me working at a jewellery workbench when I was twelve or thirteen, I know that I would have felt the same passion then as I did ten years later when I fell into this world by pure happenstance and so much of the angst of 10 years of wondering what to do would have been quelled.

The discussions at breakfast as to 'what to do with Theo' might also have been silenced.

Now, with so many gaps in the artisan and craft world not being filled and even some skills in danger of becoming extinct, it is more important than ever to let young people know that these jobs exist and that they might suit them perfectly.

Getting schools to allow young people to try their hand at these crafts – as they might with a guitar or a football – is vital. Then, having inspirational teachers and visitors from the relevant trade to generate excitement around these skills and show that the dream of them leading to a career, seems to me the way to steer young people down this path.

I have seen the young become involved in these skills and, as they begin to find their feet and actually make something, their whole attitude changes. Their self-confidence builds and they can see a way forward and they begin to understand just how good they might get with practice and then actually be able to do something they enjoy for a living.

For these metamorphoses to happen, it is vital that everything is done to allow young people these



opportunities and TCDT does just this; it allows young people to develop into useful, creative and happy adults.

I hope that the contemporary obsession with money and glamour might abate as people begin to find better roads to travel and see influencers and the like as false prophets. Nonetheless, to attract young people there still needs to be a well-paid reward for the time and dedication needed to succeed but the life and joy in the finished work often supplies the glamour.

I have met so many extraordinary people both in my trade and because of it that I shiver to think I might never have found this niche for myself.

With the huge renaissance in interest for handmade and crafted work, from jewellery to

drystone walls and embroidery to stained glass windows, there has never been a better time to train into these hugely creative and satisfying skills and arts.

I have never met a more welcoming, generous and decent breed than craftspeople or a bunch of people with such fascinating stories but such modesty.

Their community is worldwide, like musicians, their skills are universal and talent and craft a common language.

It can be a blessed life and we should do everything we can to promote such lives.

TCDT tries to ensure that many other young people find the same direction and opportunity and is needed more now than ever.

TCDT's first decade

2015

TCDT launches with two pilot workshops, sponsored by The Eranda Rothschild Foundation, held at The King's Foundation School of Traditional Arts. 12 students learn gilding, while another 12 are taught marquetry.

2017

TCDT runs 11 summer workshops, including the first with The Goldsmiths' Centre.

2016

TCDT runs five summer workshops, including the first with The Royal Household at Buckingham Palace.

TCDT becomes a Charitable Incorporated Organisation and is formally launched by TCDT Patron Sir Christopher Frayling at a reception at Carpenters' Hall.

2018

TCDT launches the work experience programme, placing two students with Grimshaw Architects.

TCDT launches *My Creative Career*, a Q&A series featuring leading makers and designers, including Roksanda Ilincic, Lyn Harris, and Robert Storey, who respond to questions from TCDT students and alumni.

2019

The TCDT Alumni Committee forms, comprising individuals with unique TCDT journeys.

TCDT is invited to showcase its work at the Garfield Weston Foundation's 60th anniversary held at Banqueting House, London.

TCDT holds its first annual event at Bonhams Auction House, where alumni showcase their work and skills. A triptych created by 27 students is unveiled to commemorate the Great War centenary. The triptych then moves to Somerset House's Seaman's Hall.

TCDT assembles an expert committee of educators and employers to explore accreditation. After several meetings, the group defines the purpose, requirements, administration, and grading of a credential designed to assess a student's ability to transform 2D concepts into 3D outcomes. The committee includes:

- Gary Elliott, CEO and Founder, Elliott Wood
- TCDT tutor and figurative painter Sarah Hocombe
- Penny Milsom, Deputy Chief Executive: Products & Services, ABRSM
- Peter Morris, Managing Director, Allford Hall Monaghan Morris
- Tamiko O'Brien, former Principal, City & Guilds of London Art School
- TCDT's Peter Eisenhardt
- TCDT's Penny Bendall.

TCDT holds its second annual event at Bonhams, with guest speaker Tim Knox, Director of the Royal Collection Trust. SUPERNATURE, a puppet fashion show created by TCDT students, is presented at the event.

TCDT launches the Transferrable Skills interview series, demonstrating how workshop skills translate into diverse careers. Featured contributors include:

- Peter Morris, Managing Director, Allford Hall Monaghan Morris
- Dr Roger Kneebone, Professor of Surgical Education, Imperial College London
- Carol Gamble, Head of Science, Maria Fidelis FCJ Catholic School.

TCDT pilots its accreditation scheme, using tutor-completed tick-box evaluation forms.

2020

TCDT alumnus and 2019 Annual Achievement Award winner, Jay, speaks to young people at The Southbank Centre Creative Careers Day.

In response to COVID-19, TCDT launches online workshops within the first two weeks of lockdown. 58 workshops are run online during the pandemic, with materials packages posted out to students.

TCDT runs a hybrid programme of online and in-person workshops.

TCDT students return to Fortnum & Mason with a second display, **WONDERS OF THE UNDERSEA WORLD**, featuring architectural models, fused glass deep-sea fish and coral lace, enamelled sea creatures, and a painted backdrop.

2021

Student work is displayed for two weeks in Fortnum & Mason's Piccadilly store corner window. Designed by TCDT Trustee Simon Costin, **A SURREALIST DINNER** features pieces from marbling, silhouette, enamel, silver, and sugar paste workshops.

2022

TCDT pilots school workshops at Maria Fidelis School in Camden, sending tutors directly into classrooms with the goal of expanding to other London schools.

Accreditation officially launches. Students receive one of four grades – Working Towards, Pass, Merit, or Distinction – alongside written evaluations to support their progression.

TCDT holds its third annual event at Bonhams. Philippa Charles, Director of the Garfield Weston Foundation, is guest speaker and presents the Annual Achievement Award.

TCDT holds its annual event at Leathersellers' Hall, launching the TCDT Shop where guests can purchase student work to support future workshops. Bertrand Michaud, Managing Director of Hermès, is the guest speaker and presents the Annual Achievement Award. 10 TCDT alumni exhibit their work.

TCDT's third Fortnum & Mason window display, ANOTHER WORLD, features architectural models, glass planets and stars, enamel comets, and spaceman puppets. TCDT also installs Parfum Glorieux!, a permanent mural on the second floor of Fortnum & Mason's Piccadilly store, inspired by the style of Eric Ravilious. The mural is officially launched at TCDT's champagne reception kindly hosted by Fortnum & Mason. TCDT trustee Simon Costin presents the Annual Achievement Award.

TCDT runs London's first Manufacto workshop for Hermès.

2024

2023

The work experience programme restarts post-COVID, placing 24 students aged 18-23 with leading creative companies.

TCDT hosts its first fundraising lecture, Ceremony and Splendour: A History of Coronation Dress and Jewels, presented by Caroline de Guitaut, Deputy Surveyor of The King's Works of Art, at Clothworkers' Hall.

Following the successful pilot, TCDT expands its schools programme to other schools across London.

TCDT celebrates its 10th Anniversary at The King's Gallery, Buckingham Palace. Tim Knox, Director of the Royal Collection, presents the Annual Achievement Award.

The Giant Tassel is created at jewellery, enamelling, tassel making, embroidery, and gilding workshops.

The fifth Fortnum & Mason window display features a celebratory sugar paste chandelier, copper droplets, enamel candles, and an embroidered banner.

2025

TCDT's fourth Fortnum & Mason window display takes inspiration from Japanese art and culture. It includes three key elements developed in marbling, furniture making, and embroidery workshops.

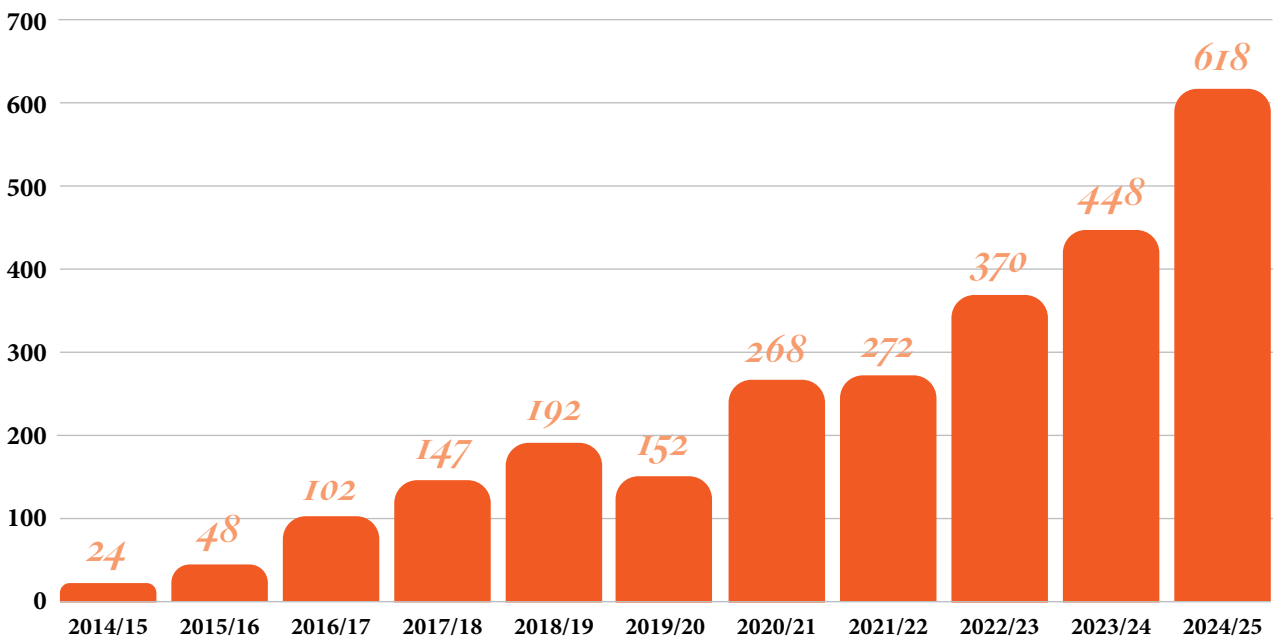
TCDT publishes a landmark report: *Transforming 2D to 3D: The Need for Visual Sensitivity and Manual Dexterity Skills Development Across Industries*. The report highlights how TCDT's core workshop skills – visual sensitivity and manual dexterity – are essential for transforming 2D ideas into 3D outcomes. It draws on insights from 76 industry leaders across 19 sectors, including surgical education, fashion, architecture, civil and chemical engineering, design, dentistry, radiology, textiles, and jewellery. The report reveals a significant gap between skill development and career opportunity.

TCDT impact

In March 2025, TCDT published its first research paper, *Transforming 2D to 3D: The Need for Visual Sensitivity and Manual Dexterity Skills Across Industries*, uncovering a striking gap between skills and career opportunities. Surveying 76 practitioners across nineteen industries, the study shows that candidates with strong visual and manual skills stand out, while employers struggle to find people who can turn 2D ideas into 3D reality.

TCDT workshops teach skills that go far beyond the arts. From theatre, fashion, and craft to medicine, architecture, and engineering, hands-on experience gives individuals a clear edge – whether they are applying for internships, further study, or professional roles.

Demand is growing, this academic year TCDT received over 1,200 applications, enabling us to offer nearly 600 workshop places and 37 work experiences. >>



Student places allocated

Since inception TCDDT *has reached...*



695
schools



Over
500
home schooled students

and provided...



Over
110
skills



299
Workshops



6,776
hours of intensive
teaching during
workshops



121
work experience
placements

TCDT 10th Anniversary Review 2025

Since 2019, TCDT has focused on its accreditation programme to offer students the opportunity to earn a respected and valuable credential to aid their career progression. The key is to evaluate whether students transformed a 2D concept into a 3D form, and how well they achieved it. For workshops that run for three days or more, students receive grades of Working Towards, Pass, Merit, or Distinction, along with written evaluations to guide their next steps.

Tutor experience suggests that accreditation motivates students to be on time, ask more about what is expected, and work harder to achieve grades. Parents are also more engaged. Students

are encouraged to enrol in further workshops to continue to broaden their horizons.

For 2024/25 students received:

Distinction: 15.4%

Merit: 35.9%

Pass: 42.6%

Working Towards: 6.2%

Students complete a questionnaire at the conclusion of each workshop. We monitor student use of TCDT work to support applications for further study or jobs. Our social media channels encourage students to share experiences and encourage others to apply for workshops and work experiences.

The percentage of students who felt the workshop improved their skills:





‘The best part about this workshop was being able to have access to such skilled teachers and specialist equipment.’

Workshops

TCDT’s workshop programme continues to flourish. This academic year, TCDT delivered 38 workshops to 379 students, engaging young Londoners across a wide range of disciplines and creative fields.


We were delighted to expand our offering with several new workshops in collaboration with leading professionals and institutions:

- Architectural Sketch Modelling with Make Architects
- Contour Fashion and Footwear Design with De Montfort University
- Engineering Drawing with Heyne Tillet Steel
- Gilding with both the Royal Collection Trust and the Royal Household
- Civil Engineering with AKT II

We continued to run engaging and inspiring workshops with many of our longstanding partners, including: Fortnum & Mason, Hand & Lock, The Goldsmiths’ Centre, Allford Hall Monaghan Morris, Bill Amberg Studios, Floris, Building Crafts College, Shepherds Bookbinders, Wendy Cushing Passementerie, Craven Dunnill Jackfield Ltd, Lock & Co, Allies & Morrison, and Zone Creations.

We were pleased to also offer workshops led by world-renowned tutors, each delivering their own specialist sessions. We thank Sarah Hocombe, Adam Williamson, Iain Scott Kettle, Lucy Newman, Emma Leslie, Rachel O’Connell, Keira Mayhew, plus Tomiko and Paul Ravn for their continued dedication to excellence in teaching.





'I had the opportunity to work with tools I had never used before and learn new skills that I likely wouldn't have encountered in my daily life or at school. This experience has boosted my confidence in working with my hands, enhancing my creativity.'





‘I saw first-hand how designs move from concept to finished product.’

Work Experience

TCDT’s work experience programme continues to thrive, providing invaluable opportunities for young Londoners to explore careers in architecture, design, and craft. Relunched in 2023, the scheme connects students aged 16–20 with leading firms and practitioners, creating meaningful, lasting impact.

Last year, TCDT placed 37 students in short-term roles, giving them first-hand insight into careers spanning craft, engineering, luxury goods, and architecture. The strength of the programme lies in the generosity of our collaborators, who open their studios, offices, and workshops to inspire the next generation.

Recent placements

- Allford Hall Monaghan Morris – Architecture
- Allies & Morrison – Architecture
- Bill Amberg Studio – Leather
- Emrys Architects – Architecture
- Fortnum & Mason – Patisserie
- HKS Architects – Architecture
- Heyne Tillett Steel – Structural Engineering
- Make Architects – Architecture
- Ravn School of Arts & Crafts – Jewellery
- Shepherds – Bookbinding
- Wendy Cushing Passementerie – Textiles
- Zone Creations – Fabrication

>>







Alumni impact

The success of the programme is best measured through the journeys of our alumni. One recent student has remained involved with TCDT, giving back as an assistant tutor in our Ceramic Tile Making workshop, run in collaboration with Craven Dunnill Jackfield at Cockpit, Deptford.

Another inspiring example is Jay, a TCDT alumnus who first encountered architecture through our workshops. Now a Part II Architectural Assistant at Emrys Architects, Jay oversees TCDT's student placements at the practice – creating a full-circle moment where alumni are shaping opportunities for future cohorts.

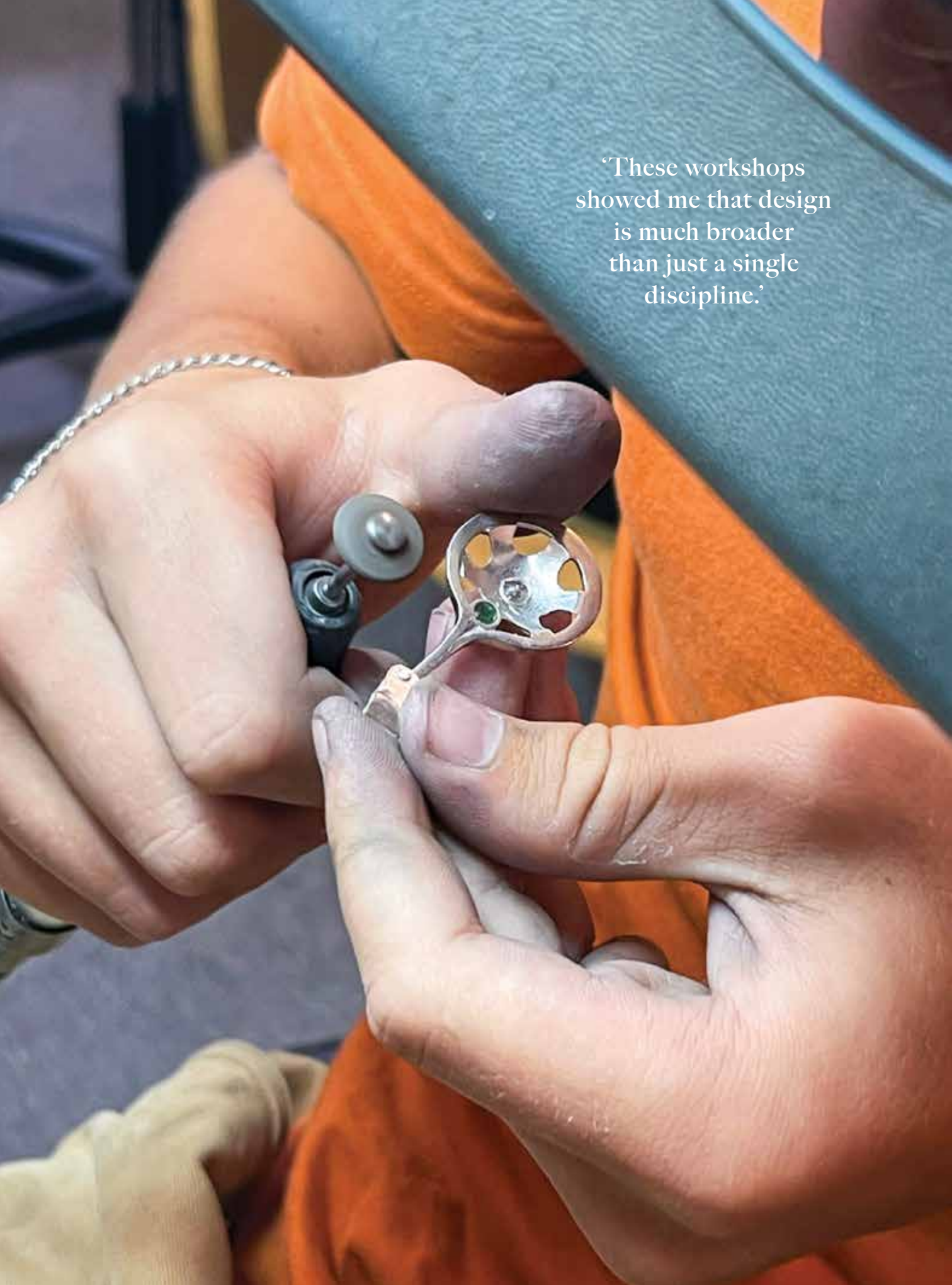
We were also delighted that two students who attended our Patisserie Skills workshop with Fortnum & Mason went on to be offered work experience placements with an expert patisserie chef at the Piccadilly store.

Another success story is Keya, who took part in TCDT's Architectural Model Making workshop with AHMM in 2022. Two years later, TCDT arranged a work experience placement for her with HKS Architects, where she impressed the team with her commitment and skills. We are thrilled to share that Keya has now accepted a position as a Part I Architectural Assistant with HKS – a significant achievement and a promising start to her professional career.

Looking ahead: Insight Days

Building on the success of the programme, TCDT is preparing to launch a new series of 'Insight Days'. These one-day immersions will allow groups of young people to step inside leading firms across London, experiencing the working environment through presentations, tours, live demonstrations, and conversations with staff. Insight Days will run in addition to next year's usual work experience programme, providing even more opportunities for students to explore future careers.

‘These workshops
showed me that design
is much broader
than just a single
discipline.’



School Workshops

In 2022, TCDT launched a pilot project at Maria Fidelis School in Euston, sending expert tutors directly into the school to deliver hands-on workshops in creative disciplines. The goal? To reach students who might feel too shy to attend traditional workshops or face barriers to accessing creative opportunities outside school hours.

The response from students was immediate and enthusiastic. *"We want more and longer sessions!"* was the feedback from many, sparking a movement that is now reshaping how creative skills are introduced in schools.

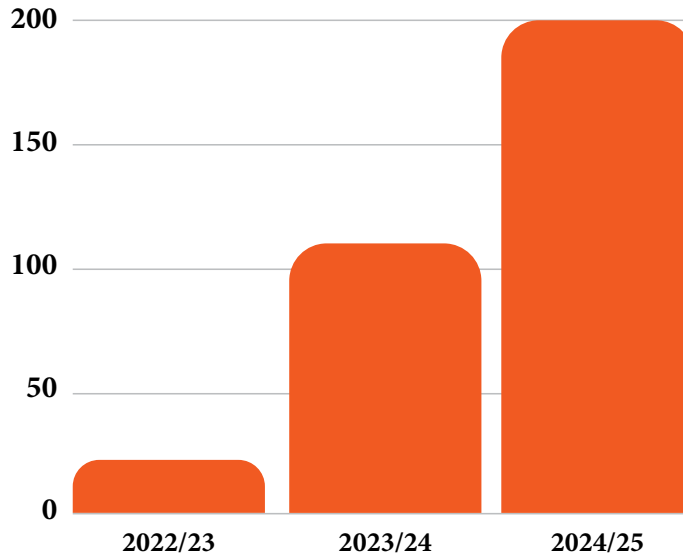
Building on the pilot's success, TCDT expanded the programme across five schools during the following academic year. In 2025/26, the initiative is set to reach even further, with workshops planned at institutions across Camden, Tower Hamlets, Newham, and Redbridge.

Participating schools include:

Parliament Hill School (Camden)
La Sainte Union Catholic School (Camden)
Maria Fidelis School (Camden)
Acland Burghley School (Camden)
Woodford County High School for Girls (Redbridge)
Mulberry School for Girls (Tower Hamlets)
Newham College (Newham)

This expansion is not just about increasing numbers. It's about reaching the students who need these opportunities the most. Since the programme's pilot in Camden, applications from Camden students for TCDT's main workshop programme have surged by 44%.

A key ingredient in the programme's success is familiarity. By bringing workshops into schools, students can participate in a setting where they >>



STUDENTS TAUGHT WITHIN SCHOOLS

already feel safe and supported. They go straight from lessons into creative sessions held outside of curriculum time – no travel, no extra logistics, just accessible inspiration.

We provide free materials and space for three teachers to learn new skills during these workshops, equipping them to bring these practices back into their classrooms. In the process, they gain valuable knowledge and become powerful advocates for creativity in education. To improve the delivery of our schools jewellery workshops, The Leopards have kindly donated several toolboxes containing specialist equipment to ensure we deliver workshops of the highest calibre. Established in 2016, The Leopards are a like-minded group of British designers and jewellery professionals who have come together to celebrate the wonder, art and desire that jewellery inspires.

The impact goes well beyond technical skill development. *“The workshops our students have had the joy of taking part in have provided them with*

opportunities to develop a range of skills that they never would have been able to do otherwise,” said a teacher at Acland Burghley School. *“They’ve learnt specialist knowledge in areas such as leather work, jewellery making and technical drawing, as well as developing skills they can take with them on their next steps.”*

Perhaps most significantly, the programme has had a transformative effect on students who have struggled in traditional school environments. *“It has engaged certain students who have been finding school life difficult, which has been an incredibly powerful thing to witness,”* the teacher added.

With its continued expansion, TCDT’s school workshop programme is reshaping creative education from the inside out – meeting students where they are, lighting the spark of possibility, and helping the next generation see that a creative future is not just accessible, but well within reach.



laminar
pencil
some

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Behind the brush

An interview with TCDT tutor Kiera Mayhew

From otherworldly creatures to shockingly realistic wounds, the magic of film and television often lies in the hands of artists working behind the scenes – none more so than prosthetic makeup specialists. We sat down with Kiera Mayhew, a talented TCDT tutor and a rising star in the world of prosthetic makeup for film and TV.

What motivated you to pursue a career in special effects makeup?

Growing up I was always a huge fan of Film and TV, and it was something that really brought my family together too. Alongside this I had always shown a flair for the arts and knew I wanted to pursue an artistic career. This path just seemed to make the most sense for me as it brought all my passions together!

How did you break into the industry?

Were there any key mentors who helped you?

Breaking into the industry is a difficult process

that happens over many years of hard work, but the thing that got my initial foot in the door was being given a chance by another artist who was at a senior level. Through a friend of a friend, I was passed along his phone number, and I asked to meet him for coffee. He checked out my work and saw potential, and I was lucky enough to be given that initial chance at my first job! There was still a lot of hard work from there, but this is what got the ball rolling.

What has been the most interesting or memorable project you've worked on, and why?

The one that jumps to mind initially is 'The Beekeeper' with Jason Statham, which we filmed back in 2022, mostly because this was the first high end production where I had climbed the ladder to being a lead artist rather than a junior position. Due to it being an action film, the script was filled with a lot of wild injuries and unusual prosthetics which meant we were working closely with the >>



stunt department, which is always a lot of fun! There was even some fire and pyrotechnics involved in some of our work!

What advice would you give to someone interested in working in the industry? Are there any specific skills or qualities that would help them to find success in the field?

As a makeup or prosthetics artist, you often end up working in a specialised area. However, before you know what your specialism is going to be, I think it's important to build up a base skill in all areas of the trade as this will make you more transferrable within the department. It's also important to try everything to figure out which bits you like most, as well as which bits don't come as naturally to you and that you might need to spend more time on.

How important is it to be able to transform a 2D concept or sketch into 3D reality?

This is a large part of the job, so it's very important!

'Tutors turn something they're passionate about into their profession and this was one of the most inspiring parts of the TCDT experience.'

Most of the time you will be working off a 2D design and it's your job to be able to communicate with the designer and bring it to life. Every designer works differently, but once you have worked with one individual for a little while you are able to understand what they like, and interpretation becomes a lot easier.

What is your typical process when creating a special effects look?

Making a prosthetic makeup look is a collaboration from start to finish, and the process can take weeks or even months! Designing the look involves a detailed script breakdown, thorough research and a lot of backwards and forwards with the director. Then the prosthetics need to be made which involves a team of people who will take a life cast of the actor, sculpt the makeup, mould it, cast it (in materials such as silicone) and sometimes pre-paint the pieces. The pieces are then taken to the film set where they are applied on the day of filming. On smaller budget productions, I'll often be involved in multiple part of this process. Larger scale productions usually have a much larger team, so I'll often be hired to just do one of these processes - like a small cog in a big machine!

What is the balance between technical skills and creativity in your work?

You need to have a certain level and understanding of both, and I would say both are of equal importance. Even if you have a role that appears to be more technical, such as making a mould in



the workshop, you still need to be able to creatively problem solve to produce good work.

Are there any new technologies that are or will change the way you work?

In recent years there has been a big rise in 3D printing in the use of prosthetics, as well as the obvious advancement of CGI within film. Many people assume that these processes are there as a replacement for practical effects, but most of the time they still require practical effects as a base framework to build from. In my experience on a film set, I've mostly seen them used in conjunction with one another.


Is there a particular genre you most enjoy working in?

My heart will always be in fantasy and sci-fi. I love the world building aspect of it, and it's truly amazing to be on a big fantasy set with real life creatures walking around you whilst you eat your lunch!

Are there any common misconceptions students have about the industry when they come to your workshops?

I think a common misconception of the film and TV industry in general is that it's going to be an easy, glamorous job. Although there is a lot of fun to be had, it's very far from being glamorous! Long unsociable hours, often in challenging locations, and with quite a cut-throat approach - it's a very difficult but rewarding job!





TCDT alumnus Sophie
describes her artistic journey
from sugar to sculpture

Sweet Alchemy



Happy 10-year Anniversary
The Creative Dimension

When Sophie first stepped into a TCDT workshop at just 15, she couldn't have imagined that it would lay the foundation for a fine art practice that would one day grace the halls of the Saatchi Gallery and the Sarabande Foundation. Now an award-winning sculptor, Sophie has carved an unmistakable niche for herself – where sugar meets stained glass, and fine art collides with culinary craft.

Sophie's early engagement with TCDT began with Hand Engraving and Puppetry Design & Construction workshops in 2018. These formative experiences planted a seed: a fascination with materiality and traditional craftsmanship. However, it was her return a few years later – specifically the online Contemporary Sugar & Gum Paste Flowers workshop led by Lucy Wilson, head pastry chef for the Royal Household – that ignited something entirely unexpected.

"It was so inspiring to learn about this culinary craft." Sophie recalls. "It very naturally combined with my own artistic interests and has made my practice what it is today. Since the moment I partook in TCDT's workshop, sugar sculpture has become my life!"

Despite her experience sculpting in clay and wax, Sophie found sugar paste uniquely defiant. *"The paste wouldn't blend together, and would crumble the more you worked with it, taunting any ounce of perfectionism I had left"* she says. Yet, it was this resistance that pulled her in further. She began experimenting with melted

Isomalt and chocolate casts, driven by technical curiosity and artistic instinct. The workshop was a light bulb moment for Sophie *"it forced me to rethink my approach and be more decisive and methodical. It was almost the frustration of the sugar work that drew me in, that made me more determined to assert some control over this material."*

That moment launched what would become a defining medium in Sophie's artistic vocabulary. *"My art teacher at secondary school introduced me to TCDT's courses. At the time I would never have guessed that a one-week course doing sugar craft would lead down a five-year venture with this material. Looking back now, it doesn't completely surprise me because I always went into each course thinking, how can this traditional technique communicate something of my own?"*

Sophie graduated City & Guilds of London Art School with a First-Class Degree in Fine Art. Sugar work became a signature element of her academic journey. In her second year, she began combining sugar with lead to construct a stained-glass-like façade. The results were so compelling they earned her the Beckwith Sculpture Prize and Travel Award, which took her to Paris to study facades, light shows, and the origins of cinema. This research laid the conceptual groundwork for her final-year project – an ambitious 10-metre 'material drama' that fused sugar's fragility with sculptural storytelling.

Sophie's final show was a resounding success. She won the Anthony Caro Sculpture Prize and The Baton Art Prize, cementing her place among the UK's most exciting emerging artists. Her trajectory from a teenage workshop attendee to prize-winning sculptor reflects not only her talent but the power of early exposure to specialist crafts.

In 2023, Sophie began her residency at The Sarabande Foundation, founded by Alexander McQueen, running through late 2024. There, she deepened her exploration of sugar artistry and shared it with others – leading her own fondant sculpture workshop that encouraged participants to create humorous birthday cake characters.

She was also commissioned as the featured artist for Sarabande's annual fundraising banquet at The Standard, London. For this she created an exquisite series of sugar portraits depicting high-profile guests, including Marina Abramović, Daniel Roseberry, Sandy Powell, Yinka Ilori, and Giles Deacon. Her work straddled satire and reverence, using the sugary medium's deceptive charm to question opulence and ephemerality.

Sophie likens her relationship with sugar to that of a film director and an unruly actor, *"the sugar is an actor (who doesn't always take direction), the form it takes is the character it plays, and the environmental conditions bring an element of improvisation. So as the director, I have to try and understand how the sugar reacts to the scenario I set it and anticipate its areas of fragility and find where I can lean into its material traits."*

With guidance from historical food scholar Ivan Day, Sophie learned to cast sugar using antique molds. She also trained in advanced sugar techniques, including pulling and blowing molten sugar with chef Colin Martin. These skills expanded her technical vocabulary, but Sophie remains drawn to sugar's fleeting nature – its ability to simultaneously attract, decay, and defy.

Today, Sophie's accolades include the New Blood Emerging Art Prize at the Saatchi Gallery and exhibiting at Bloomberg New Contemporaries 2024. Yet she traces it all back to those TCDT workshops. *"Attending TCDT's workshops from age 15 exposed me to professionals in the creative industries that I could point to and think, 'they've done it and so can I!' The workshops also gave me an opportunity to develop my love of materials as it became my drive towards sculpture which continued into my fine art training."*

"Being exposed to so many different techniques and materials was the beginning of my love of sculpture. Had I not had the opportunity to develop my skillsets, I think I would've struggled to have the confidence to follow through a technically challenging idea. It was great to bring that confidence with me by the time I went to university, to be ambitious in the workshops and find a voice through materials."

Even now, years after that pivotal week, sugar remains a central part of Sophie's work. *"Although I've got to know the way the material behaves over the years, I like to keep pushing it into new places and so it still surprises me."*

‘Attending TCDT’s
workshops from age 15
exposed me to professionals
in the creative industries
that I could point to and
think, “they’ve done it
and so can I!”’



Collaborations

Every TCDT programme is about collaboration – with artists, schools, museums, corporations, livery companies, architecture firms, curators, and others.

Ackland Burghley School	The Goldsmiths' Centre	Nottingham Trent University
AKT II	Hand & Lock	Parliament Hill School
Allford Hall Monaghan Morris	Handovers	Paul Thomas Flowers
Allies & Morrison	Hermès	Philip Treacy Ltd
Artists Studio Co	Heyne Tillett Steel	Ravn School of Arts and Crafts
Bill Amberg Studios	HKS Architects	Royal Collection Trust
Bonham's Auction House	The House Directory	Royal Drawing School
Bow Road Studios	James White Drinks	Royal College of Art
Buckingham Palace	Julia Nagle Conservation Ltd	The Royal Household
Building Crafts College	The King's Foundation School of Traditional Arts	RSHP Architects
Burghley House	La Sainte Union Catholic School	Shepherds Bindery
Carpenters' Hall	Leathersellers' Hall	St Pancras Old Church
Clothworkers' Hall	Little Greene	V&A East
Cockpit Arts	Lock & Co, Hatters	Wendy Cushing Passementerie
Craven Dunnill Jackfield Ltd	Make Architects	Windsor Castle
De Montfort University	Maria Fidelis School	Woodford County High School
Dulwich College	Mulberry School For Girls	World Of Interiors
Emrys Architects	National Glass Centre	Wrights of Lymm Ltd
The Fitzwilliam Museum	National Theatre	Zone Creations Ltd
Floris	The New School of Furniture Making	
Fortnum & Mason		
Garrison Chapel		

Yellow and
and green and blue
Resigned to ancient dust
Renewed today in favour's new
By the young of
The Creative Dimension Trust



Crafting futures through creativity

TCDT and
Fortnum & Mason

TCDT's collaboration with Fortnum & Mason has evolved into a dynamic initiative that champions craft, creativity, and opportunity. Since 2020, together we have opened doors for young people through workshops, work placements, and extraordinary showcases. From gilding Fortnum's iconic façade to staging dazzling window displays, the partnership celebrates both tradition and innovation. Now in its fifth year, it continues to inspire, nurture, and spotlight the next generation of creative talent.

TCDT and Fortnum & Mason – two names synonymous with excellence – have forged a vibrant and impactful creative collaboration that continues to open doors for young Londoners. Since 2020, this collaboration has delivered hands-on workshops, immersive work experience, and

extraordinary showcases, connecting emerging talent with one of Britain's most iconic brands.

A highlight of the collaboration has been a series of expert-led workshops at Fortnum & Mason. It all began in summer 2020, when students gilded the legendary Piccadilly storefront during an Architectural Gilding workshop. Since then, the Patisserie Skills Masterclass, led by Fortnum's own chefs, has run five times – most recently resulting in two students gaining coveted work placements in 2024.

In 2023, the collaboration expanded with the launch of the Fortnums x TCDT Employment Programme, offering students rare insight into the inner workings of departments like Visual Merchandising, Buying, HR, Finance, and more. >>

**‘This experience
has boosted my
confidence in working
with my hands.’**

Team members shared their career journeys, offered CV tips, and highlighted the power of transferable skills in building a creative career.

In 2025, a new Careers in Food Day challenged students to team up with Fortnum’s chefs, buyers, and marketers to invent and pitch new food products – Apprentice style.

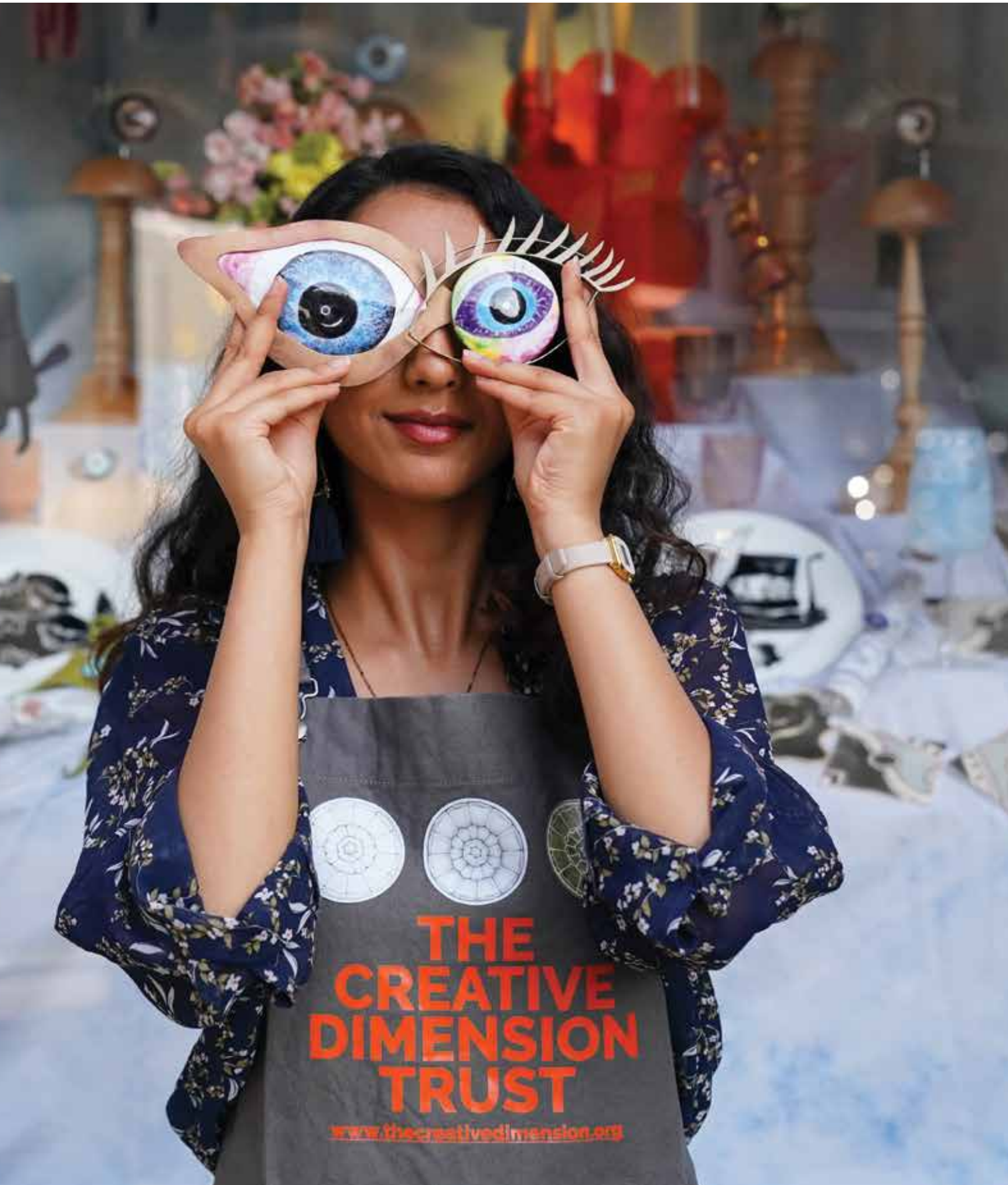
For five consecutive years, TCDT students have been given a showstopping platform: a window display at Fortnum & Mason’s flagship Piccadilly store. These spectacular installations bring together emerging artists, master craftspeople, and visionary designers, transforming student work into unforgettable public art.

2021: The debut display – designed by set designer and TCDT Trustee Simon Costin – was a surreal banquet scene featuring gilded napkins, leather masks, and marbled wine glasses. It showcased the breadth of TCDT’s workshops, from sugar sculpture to marionette puppetry.

2022: Wonders of the Undersea World turned the window into an aquatic fantasy. Students crafted coral lace, enamelled fish, and architectural sea

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creatures with top mentors from Allford Hall Monaghan Morris, The Goldsmiths' Centre, and the National Glass Centre.

2023: Inspired by life in outer space, the display featured glowing planets, architectural space pods, comet jewellery, and spaceman puppets. Once again, collaboration and craftsmanship were front and centre.

2024: Celebrating Japanese culture, the window featured Suminagashi marbled silk panels, hand-crafted beech stools, and intricate Ikebana-style 3D embroidery – merging ancient techniques with contemporary artistry.

2025: To mark TCDT's 10th anniversary, the centrepiece is a sugar sculpture chandelier inspired by a birthday cake, created by artist and alumnus Sophie. Surrounding elements include a student-made embroidered banner led by tutor and artist Lucy Newman, copper droplets from a jewellery workshop, and enamel candles created in a workshop led by Tomiko Ravn – all echoing themes of celebration and transformation. The inclusion of candles is especially resonant: not only do they symbolise birthdays, but they also nod to Fortnum & Mason's origins as a candle shop. The department store traces its roots to 1707,

when William Fortnum – then a footman in the household of Queen Anne – supplemented his income by reselling half-used candle wax from the royal household. Queen Anne insisted on fresh candles each evening, inadvertently fuelling Fortnum's entrepreneurial spark.

In 2023, Fortnum & Mason unveiled a vibrant, permanent mural on its second floor – an exuberant celebration of its ongoing collaboration with TCDT. Commissioned by the store and themed around Joy, the mural was designed by acclaimed set designer and TCDT trustee Simon Costin, with rich contributions from Fortnum's Company Archivist Dr. Andrea Tanner, TCDT tutor and painter Sarah Hocombe, and a talented group of TCDT alumni and students. Evoking the whimsical style of Eric Ravilious, the mural bursts with colour, storytelling, and a sense of wonder, capturing the spirit of imaginative collaboration that lies at the heart of TCDT's mission. The mural was officially launched later that year at TCDT's annual event – an energetic evening of craft, conversation, and creativity – held in the elegant surroundings of Fortnum & Mason's Third Floor Food & Drink Studio. The celebration brought together funders, tutors, alumni, and guests for a joyful gathering that honoured the power of TCDT and Fortnum's collaboration.



Shaping dreams in precious metal

Crafting the next generation of jewellery masters

Since 2017, TCDT and The Goldsmiths' Centre have been united by a shared vision: to ignite the potential of young creatives by giving them hands-on experience, expert mentorship, and access to world-class tools and environments. What began as a funding initiative has evolved into a rich, enduring partnership – one that's opening pathways into professional craft careers and shaping the future of British making.

At the heart of this collaboration are immersive workshops in Jewellery Making and Enamelling, delivered in The Goldsmiths' Centre's state-of-the-art Farringdon studios. These sessions give students the opportunity to work with precious metals and traditional techniques – from sawing and soldering to hammering and enamelling – while learning directly from leading craft specialists.

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The success of this partnership comes to life through the stories of two exceptional TCDT alumni: Krishnan and Idris, both winners of the TCDT Achievement Award and rising talents in the jewellery and silversmithing worlds respectively.

Krishnan's journey began in 2021 through TCDT's Jewellery and Enamelling workshops, where he met TCDT tutor and expert jeweller Paul Ravn, a Fellow of The Goldsmiths' Company. Paul quickly recognised Krishnan's talent and invited him to attend regular studio sessions in Forest Hill to further develop his skills. That mentorship proved transformative.

At just 16, Krishnan was accepted onto The Goldsmiths' Centre's Foundation Programme in Jewellery, graduating with a Distinction and winning the Ian Morton Award for Dedication

and Execution. He now trains in diamond mounting under renowned London jeweller Bobby White through the highly competitive Goldsmiths' Apprenticeship Scheme – while still returning weekly to Paul's studio for ongoing support and skill-building. Krishnan recently won two awards for diamond mounting at The Goldsmiths' Craft & Design Council Awards.

For Idris, the path into craft started with a love for working with his hands. After taking part in several TCDT workshops, he was encouraged to apply to the Foundation Programme at The Goldsmiths' Centre, where he refined his skills with guidance from some of the UK's best makers. His talent and dedication earned him a prestigious apprenticeship at Thomas Lyte, the renowned goldsmiths and silversmiths known for crafting iconic trophies and high-end commissions. >>

In a remarkable full-circle moment, Thomas Lyte generously sponsored the 2025 TCDT Achievement Award, covering every aspect of a newly commissioned piece – from design and materials to the making itself. Their gift is a powerful expression of belief in the next generation of craftspeople.

The pendant, titled ‘Uniquely Mine’, was designed by Thomas Lyte and handcrafted by Idris as part of his apprenticeship. The design honours the TCDT identity, featuring scalloped edges, delicate engraving, and a versatile construction that allows it to be worn as a brooch or pendant. At its heart is a removable centre disc, which will change each year to reflect the winner’s craft discipline.

Importantly, the centre disc is not made by the recipient, but by the silversmith responsible for crafting the pendant that year, ensuring the piece remains cohesive while honouring the winner’s specialism. For Krishnan’s award, the disc will celebrate his journey in jewellery, while future years may showcase different crafts – such as textiles, ceramics or woodwork – rendered in precious metal by a skilled maker.

This beautiful object stands not only as a symbol of individual achievement, but as a testament to the collaborative spirit of the TCDT community and its partners. It brings together the mentorship of TCDT, the training ground of ‘The Goldsmiths’ Centre, and the extraordinary craftsmanship of Thomas Lyte – all in one timeless piece.

Through the stories of Krishnan and Idris, we see the true impact of this collaboration: talented young people empowered to turn potential into mastery, and passion into lasting professional success.





A landmark collaboration with V&A East Storehouse

TCDT proudly joined forces with the V&A East Storehouse in Autumn 2023 to deliver an extraordinary three-day stone carving workshop – a hands-on celebration of craft, culture, and community.

Hosted at Bow Road Studios in the heart of East London, the workshop was led by TCDT's acclaimed tutor, Adam Williamson – a master calligrapher, geometer, and carver in both stone and wood. Under his expert guidance, twelve students from across the boroughs of Hackney, Newham, Tower Hamlets, Waltham Forest, Redbridge, and Barking & Dagenham delved into the world of traditional craftsmanship.

The students explored intricate techniques of drawing, carving, and inlaying semi-precious stones, creating exquisite arches inspired by the architectural language of the Agra Colonnade. For many, it was a first encounter with heritage craft at this level – and a transformative moment of creative possibility.

This collaboration powerfully reflects TCDT's mission to provide high-quality craft education to young people from all backgrounds, offering them the tools to imagine new futures through the mastery of traditional skills. The students' finished

pieces now feature in a semi-permanent display at the V&A East Storehouse, standing as a lasting testament to their talent, commitment, and cultural curiosity.

The project formed part of a wider initiative led by V&A East in partnership with Art of Islamic Pattern, TCDT, Bow Arts, and the Nunnery Café – all united by a shared ambition to deepen public engagement with heritage, craftsmanship, and the decorative arts.

The workshop also coincided with a historic moment for the V&A: the opening of the V&A East Storehouse on Saturday 31 May 2025. Located in the Queen Elizabeth Olympic Park and designed by the visionary architects Diller Scofidio + Renfro, the Storehouse is a museum like no other – an open-access, behind-the-scenes experience spanning four floors and housing over 250,000 objects, 350,000 books, and 1,000 archives across 16,000m².

This collaboration was more than a workshop – it was a statement of intent. It demonstrated the power of creativity to connect generations, cultures, and histories – and a shining example of what TCDT has championed for the past ten years: skill, inspiration, and opportunity.



WESTON COLLECTIONS HALL

Hermès Manufacto x TCDT

Over the past two years, TCDT has had the privilege of working with Hermès on an inspiring educational initiative. As part of Manufacto, the Skills Factory programme, designed by the Fondation d'entreprise Hermès, our expert tutor Emma Leslie has delivered engaging carpentry workshops to students at St Vincent's Primary School in Marylebone. Pupils aged 10 to 11 have had the opportunity to develop their practical skills and creativity by designing and building beautifully crafted, contemporary lamps.

Launched in 2016 by the Fondation d'entreprise Hermès in collaboration with the Paris board of education and the Compagnons du Devoir et du Tour de France, Manufacto, the Skills Factory is an educational programme designed to introduce schoolchildren to the world of craftsmanship. Integrated into the school curriculum, the initiative provides pupils – from primary through to sixth form – with hands-on experience in traditional trades such as leatherwork, carpentry, and plaster moulding.

Over the course of 12 two-hour sessions held during class time, students work under the

guidance of a craftsperson, an assistant, and a teacher. Together, they explore tools, techniques, and materials, gradually building a contemporary, functional object. Each project is shaped by a detailed brief created by designers Caroline Ziegler and Pierre Brichet of Studio BrichetZiegler, who have crafted a collection of ten objects for the programme, including a lamp, a wallet, a toolbox, and a pouffe.

Students receive a logbook to track their learning and progress, from initial sketches to final construction. More than just a practical activity, Manufacto aims to reshape how young people view craftsmanship. The programme enhances academic learning by making connections with subjects like mathematics and science, while also instilling values such as discipline, teamwork, and attention to detail.

By allowing students to leave with their own handmade creation, Manufacto not only fosters pride and self-confidence but also opens their eyes to the rich possibilities within manual trades – challenging perceptions and potentially inspiring future vocational paths.



Architectural Model Making with Allford Hall Monaghan Morris

Since 2018, TCDT and architectural practice Allford Hall Monaghan Morris (AHMM) architects have teamed up to ignite creativity and bring architectural visions to life through hands-on Model Making Workshops.

This exciting collaboration with the renowned AHMM – an award-winning practice with over three decades of innovation – gives students aged 16–19 the chance to dive headfirst into the world of architectural design.

Over an immersive, week-long experience, participants receive one-on-one mentoring from professionals, learning how to craft stunning scale models using both traditional craftsmanship and cutting-edge techniques.

From mesmerizing underwater dwellings and iconic reimaginations of film and TV sets, to bold and visionary space habitats, each year's projects push the boundaries of creativity and design.

TCDT Alumnus Izzi was considering careers in product design, prop-making, or theatre design

before attending AHMM's workshop in 2021. Izzi recalls, *"The workshop opened up so many new techniques to me. I got to try equipment and materials I'd never worked with before, which gave me a starting point for later on in my degree. I also learned small but important professional tips from the makers there. The workshop made the idea of a career in modelmaking feel more tangible."* She went on to study BA (Hons) Modelmaking at Arts University Bournemouth, graduating in July 2025. The course expanded her skills and reinforced lessons learned at the workshop, helping her win three awards at the New Blades graduate show, including Best of Show. She is now a Junior Architectural Modelmaker at Pilbrow and Partners, working in their in-house modelshop, and continues to maintain connections she made at AHMM.

TCDT alumnus Bruno began his journey in 2022 with AHMM's workshop. After completing a foundation course in Architecture at Central Saint Martins (CSM), he is now studying BSc Architecture at University College London (UCL). He credits TCDT's workshops with giving him the confidence and core skills that helped shape >>





his creative path. In 2023, Bruno co-won The People's Pavilion, a high-profile design competition inviting 14–18-year-olds to co-create a temporary structure for a youth-led cultural festival in Leyton. Collaborating with Price & Myers, David Chipperfield Architects, and Beyond The Box, Bruno and his team brought their vision to life. Their model was showcased at Morris + Company during the London Design Festival and later exhibited at Vietnam Design Week. RIBA also recognised Bruno with a certificate of participation.





Building stories with the National Theatre

TCDT is collaborating with the world-class National Theatre to deliver a four-day Repurposing Clothes into Costume workshop this October. We caught up with Kate John, Head of Workshops at the renowned institution, to learn more about her role at the iconic theatre.

What motivated you to pursue this type of work in theatre?

Understanding my loving of writing lists, being organised and hatred of performing, my drama teacher at secondary school suggested I take on the role of Stage Manager for the forthcoming school production. A whole world suddenly opened, and my life changed - I could be involved in theatre but not have to act. Before that moment, I had no idea such roles even existed. From that school production of *Bugsy Malone*, I joined the local and national youth theatres and secured a place at the

Guildhall of School of Music and Drama to study Stage Management as a degree.

What was your path into becoming Head of Workshops at the National Theatre?

After graduating from Guildhall, I was a Stage Manager for almost fifteen years. I was then ready to step away from shows but wanted to remain within theatre. I saw a job at the National Theatre for a Scenic Construction Project Coordinator which seemed to blend my eagerness to remain in theatre along with my organisation and project

management skills. I did that role for two years before then being asked to take over as the Head of Construction, when my predecessor left. It was a huge leap but my management skills from my time as a Stage Manager, really helped. During the restructures following the pandemic, I was then asked to look after the Props and Armoury departments when their Head of Department stepped down - that's when the Workshops department was born and I've been Head of Workshops for almost five years now.

What has been your favourite/most interesting National Theatre production you have been involved in?

One of the biggest privileges of working at the NT, is the variety and scale of shows we put on. I'm guessing I've worked on about 150 shows in the 9.5 years that I've been at the NT so it's very hard to pick a favourite but some standout shows include Network, with Bryan Cranston - I loved the concept of that show with live filming, audiences having dinner on stage and an amazing actor. As a girl from Wales, I loved Nye - Michael Sheen is an incredible actor and it was very special celebrating his incredible work and the continued achievements of the NHS. Dear England is also a favourite and I believe a show that reaches new audiences, and everyone can enjoy and take something from.

What does a typical day or week look like in your role?

It varies and changes on an almost hourly basis sometimes! I have responsibility for making sure the scenery, props and special effects are made on time and on budget, whilst also keeping all the workshop staff safe and then the actors and crews safe onstage too. I attend a lot of meetings, manage any staffing/people issues, oversee the health and safety for all the workshops, manage the department budgets and make sure we're all striving to work sustainably as possible, in line with the Theatre Green Book. I also book closely with the Learning department and oversee the apprenticeship programmes we offer in

the department as well as supporting the Policy and Development teams with tours and visitors to the department to lobby and fundraise.

How important is the ability to transform 2D ideas into 3D forms?

It is critical to what we do. All the carpentry and metal workshop staff work from 2D technical bench drawings. From this, they create scenic elements which are then assembled to create the 3D scenery that is seen onstage. The scenic art and prop making teams often work from 2D references or drawings and have to interpret designer's visions to make props and furniture and achieve the correct scenic finishes.

What advice would you give to someone interested in working in a similar role?

Ironically, I am probably the least creative and skilled member of our team! But I have enormous amounts of respect for the talent and craftsmanship that each member of the team holds. I surround myself with exceptional talent who are amazing at what they do. This leaves me to do the meetings and spreadsheets and to steer the ship - which is where my skills lie best. So, I would say, recognise your skills and play to them, surround yourself with brilliance, have respect and humility, and support your team as best you can.

Are there any other specific skills or qualities that would help someone to find success in your field?

I would suggest getting as much experience as possible - with your grandad in the garden shed, joining youth theatre groups, going on work experience to your local carpentry workshop or doing a painting course. Whatever your skill and passion is, try and get as much experience as possible. Be curious, be a sponge when you are working with professionals, ask lots of questions - people love sharing their knowledge and it is truly joyful to see a young person develop and nurture their skills.

A decade of collaboration with The Royal Household

For over ten years, TCDT has had the honour of collaborating with The Royal Household – an enduring partnership that has offered exceptional opportunities to young people passionate about craft and conservation.

This collaboration began in 2015 with two pilot workshops, generously supported by the Eranda Rothschild Foundation. Their success laid the foundation for TCDT's formal establishment as a charity and marked the beginning of a unique relationship with The Royal Household.

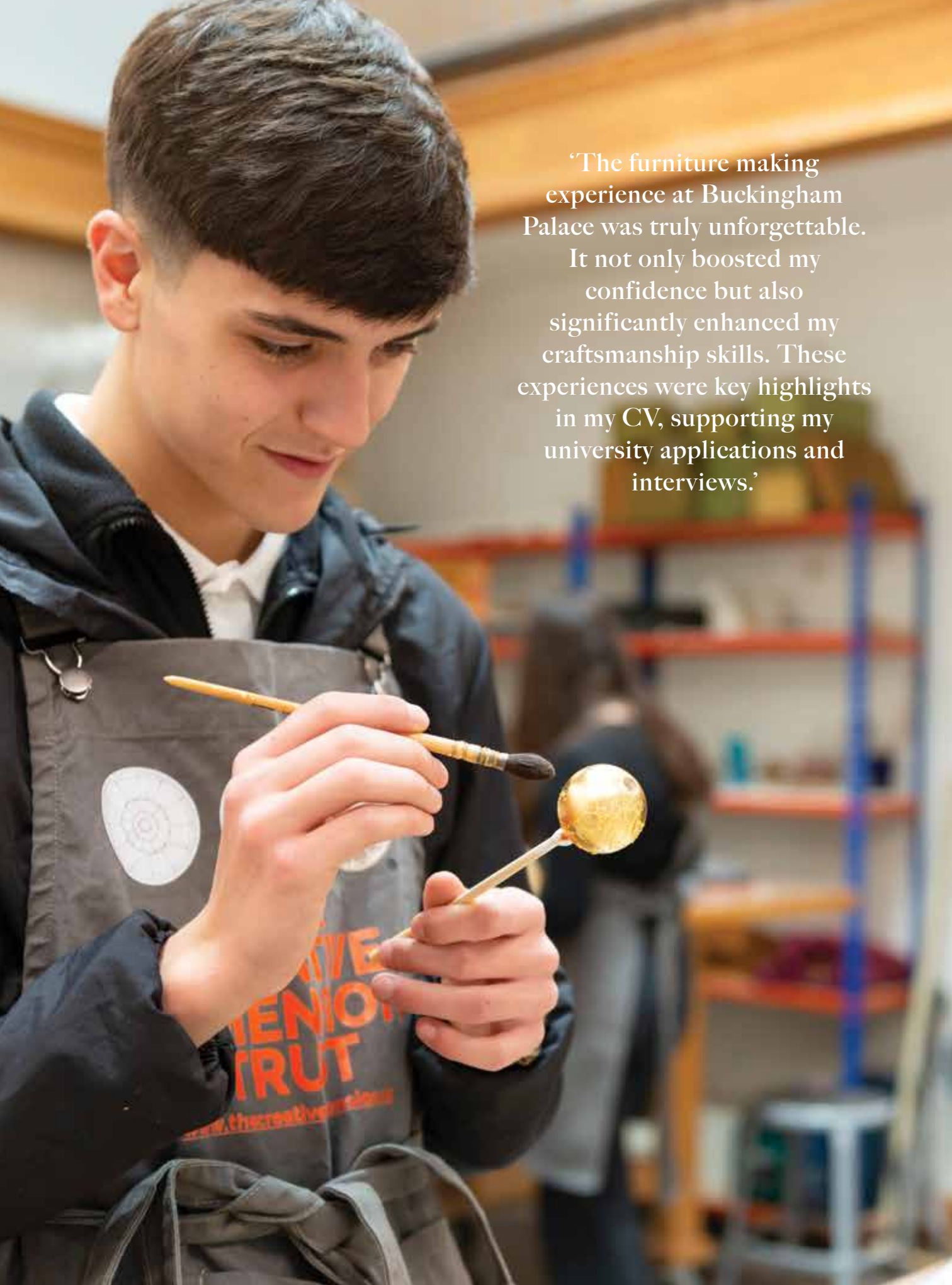
Since then, TCDT has delivered a remarkable series of heritage craft workshops held within some of the UK's most iconic royal residences, including Buckingham Palace and Windsor Castle. Many of these workshops are run in close partnership with expert conservators from The Royal Household, offering students unparalleled access to traditional skills taught by masters of their disciplines.

In the 2016 workshop, students created a water-gilded frame surrounding a marquetry panel inspired by the Palace, and also took part in chocolate making in the Royal Kitchens.

In 2017, a workshop in locksmithing, upholstery, and marquetry was hosted at Buckingham Palace, where students explored the intricacies of age-old craftsmanship. The following year, Windsor Castle welcomed participants into its newly completed, state-of-the-art conservation facilities for workshops in furniture making, gilding, and cabinet making. These immersive sessions focused on producing heirloom-quality objects, blending traditional techniques with contemporary conservation practice.

Later in 2018, TCDT returned to Buckingham Palace with a focus on working with wood, plaster, and gold leaf. Students contributed to the Palace's ten-year restoration programme, crafting intricate architectural details – such as door motifs and mouldings – that now form part of its living legacy.

A highlight of 2019 was the Partner a Conservator workshop at Windsor Castle. This unique apprentice-style format paired students directly with Royal Household conservators, offering hands-on experience in restoring historic furnishings still in active use. That same year, further workshops in furniture, woodworking, and upholstery continued at both Buckingham >>



‘The furniture making experience at Buckingham Palace was truly unforgettable. It not only boosted my confidence but also significantly enhanced my craftsmanship skills. These experiences were key highlights in my CV, supporting my university applications and interviews.’



Palace and Windsor Castle. Meanwhile, TCDT led a Fashion in Miniature workshop at The Kings' Foundation at Trinity Buoy Wharf, where students crafted miniature outfits embellished by hand and machine. These pieces later featured in a puppet fashion show hosted at Bonhams auction house in central London.

Despite the challenges posed by the pandemic, TCDT adapted quickly. In 2020 and 2021, it delivered high-quality virtual workshops to students across the country. Royal Pastry Chef led

sessions on contemporary sugar and gum paste flowers and insects, teaching participants to create delicate, lifelike compositions from their homes. In 2021, Senior Upholstery Conservator-Restorer taught an online class on making a traditional French-style squab cushion.

Among the standout in-person experiences were two workshops on Making a Child's Chair, where students constructed small oak chairs using traditional joinery, upholstery, and gilding techniques, including the application of 22ct gold



Workshops

2015

Gilding at The King's Foundation School of Traditional Arts (then The Prince's School of Traditional Arts)

Parquetry at Royal Drawing School (then The Prince's Drawing School)

2016

Chocolate Making, Gilding and Marquetry at Buckingham Palace

2017

Locksmithing, Upholstery and Marquetry at Buckingham Palace

2018

Working with Wood, Plaster and Gold Leaf at Buckingham Palace

Furniture, Gilding and Cabinet Making at Windsor Castle

2019

Furniture and Wood Working at Buckingham Palace

Upholstery at Windsor Castle

Partner a Conservator at Windsor Castle

Fashion in Miniature hosted at Trinity Buoy Wharf, Royal Drawing School

2020

Denim Upcycling at The King's Foundation (then The Prince's Foundation)

Upholstery (online)

Contemporary Sugar and Gum Paste Flowers (online)

2021

Making A Traditional French-Style Squab Cushion (online)

Contemporary Sugar and Gum Paste Flowers and Insects (online)

2022

Making a Child's Chair at Windsor Castle

2024

Making A Child's Chair at Windsor Castle

Gilding at The Royal Collection Trust

2025

Gilding at Buckingham Palace

leaf. Under the guidance of Royal Household conservators, participants gained deep insight into the intersection of craftsmanship and conservation.

In autumn 2024, six students spent a morning at the Royal Collection Trust's Gilding Workshop, where they toured the Furniture, Metals, Ceramics, and Gilding conservation spaces before receiving a hands-on introduction to laying 23.5ct gold leaf.

In spring 2025, The Royal Household hosted a Gilding & Marquetry workshop at Buckingham

Palace. Students learned how to apply ultra-thin layers of wood to create intricate marquetry designs and finished their pieces with traditional gilding techniques, adding 23ct gold to bespoke presentation frames.

Most recently, The King's Foundation has generously offered TCDT use of the Grade II listed Garrison Chapel at Chelsea Barracks for two upcoming workshops. These will be led by TCDT tutors.



From laser cuts to puppet runways

How Zone Creations is inspiring the next generation of makers

Tucked away in a bustling corner of London, Zone Creations has been quietly shaping the creative landscape since 1999. With a team of 40 highly skilled makers, the company has earned a reputation for turning bold ideas into beautifully crafted realities – from custom light switches and high-end furniture to intricate artist commissions and eye-catching luxury retail displays.

At the heart of their process is a passion for materials: acrylic, resin, wood, and metal are transformed using everything from traditional hand tools to cutting-edge CNC machinery. Whether it's laser cutting, engraving, fabrication, or full-scale production, Zone Creations brings craftsmanship and precision to every stage.

Over the years, the exciting collaboration between TCDT and Zone Creations has opened up

new worlds for young creatives. Together, we've delivered eight hands-on workshops and two immersive work experience placements, giving students a rare chance to step inside a professional fabrication studio and explore what it means to bring ideas to life.

Students on the fabrication work experience programme have dived into CAD design, mastered materials handling, and learned essential machining and assembly techniques – all while working shoulder-to-shoulder with experienced makers. It's not just about building technical skills; it's about building confidence and sparking curiosity in what a future career in making could look like.

One of the standout programmes, From Dream to Product, guided students through a different

>>



discipline each day – from laser cutting and engraving to engineering and finishing techniques. Their creations have been just as exciting: in 2019, students built a miniature runway for a puppet fashion show held at Bonhams auction house; in 2021, they designed Perspex candlesticks that featured in Fortnum & Mason’s iconic window display.

The 2025 Sculpture: Creature/Character Creation for Film workshop offered an imaginative dive into the world of cinematic storytelling. Students learned how to design characters rooted in anatomy and narrative, progressing from concept

sketches to 3D clay sculptures. They also got an introduction to the mould-making and casting techniques used in the film industry – finishing the week with their own creature creations and a deeper appreciation for sculpture’s role in visual storytelling.

TCDT tutor and artist Sarah Hocombe has led several memorable workshops at Zone Creations, each one combining technical skill with creative expression.

- In 2019, her Trompe L’Oeil workshop taught students to paint optical illusions – a technique rooted in fine art and mural painting. Participants



contributed to a collaborative mural and took home their own realistic acrylic artworks.

- In 2021, students painted dramatic sky backdrops for Fortnum & Mason's window display and experimented with the challenges of creating work for temporary installations.
- The 2022 Painting Techniques workshop focused on underwater themes, with students producing realistic effects in acrylic using specialist brushes – their work later featured in another stunning Fortnum & Mason window.

In both 2023 and 2024, Zone Creations hosted one-day Fabrication work experiences that packed

serious creative punch. Ten students each year worked on CAD designs and brought them to life through machining, material exploration, and hands-on assembly. The results? Delicate structural butterflies and festive autumnal pumpkins, each one a mini masterpiece of design and precision.

These collaborations continue to offer young makers not just skills, but something even more powerful: the confidence to imagine themselves in creative careers. With every workshop, Zone Creations and TCDT are giving students the tools – and the spark – to see themselves as the designers, artists, and makers of tomorrow.



Funders

The Carpenters' Company	Hermès	The Radcliffe Trust
The Clore Duffield Foundation	International Bankers Charitable Trust	Rooff Property LLP
The Clothworkers' Company	John Lyon Charity	The Royal Warrant Holders Charity Fund
The D'Oyly Carte Charitable Trust	John Swire 1989 Charitable Trust	The Skinners' Company
The Drapers' Company	Julia Nagle Conservation	The Tallow Chandlers' Company
The Eranda Rothschild Foundation	The Leopards	The Tanner Family Charitable Trust
The Art Friends Cambridgeshire	The Neville Abraham Foundation	The Tylers and Bricklayers Charitable Trust
Garfield Weston Foundation	The Leathersellers' Company	Thomas Lyte
The Goldsmiths' Company	The Mercers' Company	The Worshipful Company of Grocers
The Headley Trust	The Pilgrim Trust	
Healix Group	The Portal Trust	
The Hedley Foundation	The Prince of Wales's Charitable Foundation	

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