Introduction: Constructive Craft and Contested Regionalities

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Abstract

The methodologies of Critical Regionalism have problematized antiquarian and chauvinist narratives around vernacular building cultures. However, assessment of the agency of anonymous local makers' craft skills within the construction of the built environment remains neglected within these frameworks centred upon celebrated architects. This special issue explores how the skills and labor of constructive crafts people transform metal, stone and wood into built structures which embody both local particularities and global entanglements within Critical Regionalism. The geopolitical contexts in play across the articles in this special issue are diverse, but interrelated in their attention to marginalised regions and makers: from enslaved and indentured labor in public works and archives in the Southern United States and colonial Lusophone Africa (Cabo Verde) to rural craft builders in nineteenth-century Zakopane (now modern-day Poland) and the Highlands of contemporary Scotland. Analysis of the representations in words and images of these building cultures and traces of their overlooked makers through the lens of Critical Regionalism opens up fresh questions about locating craft. Our reassessments of the multivalent agency of constructive

practices recalibrates architect-centred lenses of Critical Regionalism to engage with contested regionalities recuperated through craft histories.

Keywords: Critical Regionalism, construction, craft, geopolitics, glocal, representation, dry stone wall, Hedger

Prologue: Historiographical Entanglements between Critical Regionalism and Craft

The theoretical lens of Critical Regionalism as framed by Alexander Tzonis and Liliane Lefaivre in 1981 conceptualised the local as a Janus head, uniting and dividing communities through the particularities of built environments.

> Regionalism upholds individual and local architectonic features against more abstract and universal ones. […] it had been associated with movements of reform and liberation. It has helped foster a sense of identity and to cement new unities. […] it has [also] proven to be a powerful tool of repression and chauvinism, splitting people into separate enclaves and enclosing them behind walls of prejudice and intolerance. To understand a regionalist work, therefore, we must look into the context in which it was created: the ways in which its specific features affect human ties and how these features in turn are shaped by given social formations. [1]

Analysis of these ambiguities within regionalist forms resonated with disquiet around the tension between utopian and standardizing energies enacted by contemporary globalizing Modernism in the service of volatile geopolitical and neo-liberal corporate forces. The British architect, academic, curator and historian, Kenneth Frampton, has been widely celebrated for expanding the geographies of architectural history as well as nuancing understanding of the contested dialogue between the local and the modern through his 1983 essay “Towards a

Critical Regionalism: Six Points for an Architecture of Resistance," as well as his legacy within pedagogy and criticism.[2] Vincent Canizaro has mapped a rich historiography of this discourse, recognizing earlier interventions such as those of Lewis Mumford (1895–1990) and Paul Ricoeur (1913–2005), through both an indispensable anthology and his own critical assessments.[3] The rival stances of Frampton and Denise Scott Brown in the 1970s as well as perspectives from contemporary practicing architects and recent scholarship was also recently reassessed in "Critical Regionalism Revisited," a special issue of *OASE Journal of Architecture* in 2019.[4] Critical Regionalism has been instrumental in expanding the plurality of architects, case studies and contexts examined in the scholarship of recent decades.[5] Its reach has been impressively interdisciplinary, also informing the social sciences.[6] While this special issue honours this agency in expanding the canon, it also proposes a recalibration of Critical Regionalism away from privileging the architect-artist as the core actor in materialising the poetics of built environments.[7] Instead the creative skills and representation of craft workers within regional building cultures takes centre stage. Craft history is particularly suited and increasingly committed to capturing elusive traces of enslaved, amateur, and anonymous labor (as well as named makers) who constructed regional environments. These shadowy presences embodied contested practices at once modern and traditional, repressive and utopian, local, global and environmental which the strategies and critiques of Critical Regionalism help us to assess.[8]

Towards Histories of Constructive Craft

In *English Country Life* of 1843, "Martingale" created a panorama of vignettes of appealing rustic places: lanes, streams, woods, commons and footpaths, which he juxtaposed with a few human rural archetypes.[9] Two of these character sketches represented constructive crafts: "The Hedger and Ditcher" and "The Banker, Navigator or Excavator."[10] At first glance, the

compound nomenclature of these two personae suggested anonymous, “jack-of-all-trades” agricultural laborers. Their toil involved brute strength, and its outcomes were so ubiquitous in country lane hedgerows, ditches and nearby canals that its status remained at best marginal and contested as craft. However, Martingale afforded a rare sustained and sympathetic consideration of how this hard labor nonetheless deployed distinctive knowledges and tools, allocated particular tasks and forged a “fraternity” embodied in the makers as well as the landscape they made.[11] The chapter on “The Hedger and Ditcher” opened with a fragment from “Comus,” a masque by John Milton (1608–1674) in which the rest of both an ox and a hedger at his supper embodied the poetics of a pastoral idyll.[12] Martingale recognized that these laborers were not beasts of burden, rather The Hedger “fulfils the great functions of legislation itself…by the exercise of his laborious capabilities of fulfilling the several important purposes embraced in acts of parliament.”[13] By physically materialising the Enclosure Act of 1773, The Hedger operated as both a communal protector of agriculture and a socio-political actor in its re-configuration from collective subsistence to private ownership and ambitious productivity. John Stewart Mill (1806–1873) specifically identified Hedgers as examples of a distinctive form of labor “instrumental to [the product’s] production; namely, when employed for the *protection* of industry.”[14] The contested persona of the “Navvie” constructing modern Britain is a favourite trope of Victorian painting from *The Sinews of Old England* (1857) by George Elgar Hicks to *Work* (1852–65) by Ford Madox Brown.[15] Such representations recognised these constructive labors as having societal importance amidst the shifting contexts of industrialization as Martingale and Mill did. However, this menial toil was positioned in opposition to the skill and self-realisation of the craftsman as championed by the core advocates of the Arts and Crafts.[16] Did Martingale’s The Hedger and Ditcher experience “Labor and Pleasure or Labor and Sorrow” as defined by William Morris (1834–96)?[17]

The transmission of expert skill, self-realisation and the contested relationships between tradition and modernity have defined the conceptualisation, creations and representations of the local craftsman.[18] The stone mason was an early protagonist in the portrayal of craft identities and practices in canonical texts from “The Nature of Gothic” in *The Stones of Venice* (1851–3) by John Ruskin to *Jude the Obscure* (1895) by Thomas Hardy.[19] What alternative representations of constructive craft might be discerned through attentive scrutiny of drawings, photographs, and archival traces of the anonymous, indentured women quarry laborers of Cape Verde or enslaved metalworkers in the Southern United States? How might an interview with a contemporary drystane dyke maker in Perthshire frame the process of extracting and building with local stone as constructive craft today? What new perspectives would tracing representations and local histories of wood construction reveal beyond dominant narratives of its agency in nation and empire building in the ‘Zakopane’ region?[20] Such complex undertakings require interdisciplinary methodologies. Craft history publications, including the *Journal of Modern Craft*, have been instrumental in activating and disseminating research that examines more diverse regionalities and materialities.[21] Early modern and heritage scholarship as well as contemporary makers’ writings offer critical reassessments of the role of craftsmanship and the building trades.[22] Construction history has identified important intersections between building and craft: “construction is the art of making, it is between creativity and routine, between craft and science, between invention, innovation, and tradition.”[23] The “culture of building” as formulated by Howard Davis disrupted entrenched hierarchies of vernacular and “polite” architecture relishing transversal comparisons which both connect as well as distinguish regional and temporal specificities.[24]

> One characteristic of any building culture is that it links all buildings together—large and small, domestic and public, architect-designed or not—so that from a real point of

> view, the word vernacular itself loses meaning, and it makes more sense to seek understandings that do not make such distinctions. […] continuity points up the importance of process—what people know and how they work—as the mechanism through which the building culture operates to produce the built world.[25]

These overlapping methodological lenses amplify how constructive craft and representations of its anonymous or neglected makers communicate contested identities, rather than immutable narratives of chauvinistic nostalgia, repressive regimes, or alienated labor. Constructive craft practices embodied tradition, modernity, and mutability, inhabiting vernacular building cultures across multiple regional contexts.

The representation of makers in word and image exemplifies how specificities of dress, tools and their performative use embody skills and community relationships. This evidence is an important resource through which to assess construction as a craft practice across multiple temporalities and regions. Glimpses of these attributes are discernible within the prose, poetry and illustration of earlier accounts of rural labors such as Martingale's "The Hedger and Ditcher" as well as the governmental administrative documentation, oral histories and photography all deployed as evidence in the contributions to this special issue. Martingale characterised The Hedger and Ditcher through his respectable, if modest, task-specific clothing: "a coloured cotton handkerchief, neatly tied, and displaying the collar of a clean shirt, encircles his neck" and "a short frock." These sartorial features materialize social relationships and hierarchies: "remarkably strong shoes, thick nailed; and his legs are encased with leather, by appropriating the upper part of a cast-off pair of Wellington boots, a present from his employer."[26] Particular tools and careful maintenance of them bespeak craft skills. The Hedger and Ditcher "prides himself upon the excellence and superior condition of his tools […t]he well-tempered axe and spade […] the bill and bill-hook […] strong leathern mittens" (Figure 1).[27] An engraved illustration by Thomas Bolton Gilchrist Septimus Dalziel

(1823–1906) accompanying “Contented John,” a poem by Jane Taylor (1783–1824), deploys these archetypal details to portray the hedger. Visualizing not only the hedger’s dress, tools and gestures, but also his cheerful disposition, ample repasts and comely wife positions this constructive craftsman as a skilled and productive member of a community who possesses a subjectivity worthy of attention.[28]

Martingale amplifies these sartorial signals of craft identity in his account of the performative practice of making a hedge and ditch:

> [The Hedger and Ditcher] is a finished laborer; and although he is a man of all-work connected with the pursuits of agriculture, the employment of hedging, in particular is his greatest pride; and he may be fairly allowed to indulge in the boast of a superior style in which he can perform that necessary operation. […] Well may he be impressed with the conviction that he is somewhat of an important personage in the parish – that he has got a stake in the hedge. […] He proceeds with great regularity, and does everything neatly and in perfect order. His skill and experience enable him to strike with the required force the supple branches, and to intertwine them in the firmest way, without destroying their growth, and to twist the bindings in the most even manner, brushing away the underwood, and forming the required ditch. The neatness and firmness with which all his operations are performed, evince the skill – nay the pride – of the experienced hand.[29]

The “superior style,” “skill” and “experienced hand” of The Hedger and Ditcher position him as a craftsman as well as “a man of all-work.” In this constructive craft practice, both primordial country knowledges associated with spring’s annual renewal and the modernity of providing an “important portion of the economy of the farm” were intertwined.[30] The evident paternalism of Martingale’s claims for self-realisation experienced by the Hedger and Ditcher requires circumspect analysis; nonetheless, it suggests counter-narratives where the

disempowerment of hard labor and creative expression coexist. This entanglement invites deeper scrutiny of otherwise neglected and anonymous forms of making attended to in archaeological and anthropological scholarship.[31] This special issue investigates how the frameworks of Critical Regionalism can inform analysis of surviving traces of skills and creativity within enslaved, anonymous, informal, and heritage constructive craft labor.

The communities and creations of dry stone walling exemplify how this interdisciplinary "glocal" approach shines a light on elusive constructive craft workers.[32] Makers' advice and advocacy facilitates understanding of how local and global contexts and diverse materials, techniques, and modalities of representation enact both marginalization and resistance within constructive craft practice.[33] The preservation of this intangible skill in the United Kingdom has been tirelessly supported by the Dry Stone Walling Association since 1968 (Figure 2). Offering professional certification as well as "how-to" publications, the DSWA created a permanent demonstration of 19 regional variations of materials and structures in the Millennial Wall for the National Stone Centre in Derbyshire.[34] Local chapters of the association disseminate regional practices through the activism of community projects and training courses. "The Great Wall of Greenock" embodies glocal constructive craft. In 2011, a mortar-less vertical stone circle was designed and constructed by volunteer members of the West Coast of Scotland Dry Stone Wall Association, for the Bicentenary of the Royal Caledonian Horticultural Society, winning a Gold Medal. Now one of the first sights encountered by international passengers arriving at the Greenock Ocean Terminal in Scotland, the structure was adopted as the motif of the WSDSWA logo (Figures 3A and 3B). The intangible heritages of dry stone walling navigate the risks, legacies, and futures of meteorology, seafaring, and global tourism in this performative project.[35] A complex arch form constructed in local red sand stone resonates with heritages of both vernacular bridge typologies in Scotland and exotic moon gates evocative of global cruise ship passengers.[36]

Jocular signage of a “weather forecasting stone” is juxtaposed with another stone wall structure enclosing the old Greenock Pier fog bell cast in Gorbals in 1875 which vouchsafed many a ship from wreck. The bell tolls as both a twenty-first century tocsin for the heyday of the second port of the Empire and as a hopeful herald of regional regeneration through the mixed blessing of mass tourism. In this WSDSWA project, a community deployed constructive craft to devise a threshold where a playful, welcoming gateway for global audiences meets a walled enclosure of wistful local memories, materializing tensile dialogues within Critical Regionalism.

Stone walls also operate as thresholds by inhabiting the peripheries of our sight and thought, whether on a homecoming or touristic visit to regional landscapes. John Wright has captured increasing sensitivity to environmental and craft heritages embodied in hedges and stone walls for a wide readership.[37] The indigeneity of materials and craft practices of stone walls avoids the poisons and impermanence of creosote, wood and wire.[38] An immersive pause before these stones, extracted and arranged, yet still connected, to the earth from whence they came, can afford sensations of both belonging and boundary (Figures 4A and 4B). Many people only experience stone walls through metropolitan palaces of art and publishing. The Crafts Council’s *Power of Making: The Importance of Being Skilled* exhibition included a small section of dry stone wall, securing prestige for this practice through the gravitas of this museum setting.[39] Nonetheless, its juxtaposition with the *sprezzatura* of shimmering, provocative “gallery” craft, both in the installation and in the illustrated catalogue, accorded constructive craft a subdued presence amidst the clamour of “star turns.” Environmental artists’ engagement with dry stone walling enacts analogous tensions. Andy Goldsworthy (1965–) collaborated with dry stone wallers, communities, and regional funding partners across Cumbria in England’s Lake District to repair and to recreate 46 old sheepfolds, often adding his signature sculptural “pine-cone” memory cairn.[40] The

modalities of spectatorial experience of Goldsworthy's work have been predominately through representations of constructive craft within his art photography and film making, and in temporary gallery exhibitions, rather than direct encounters with the regional installations themselves.[41] The 2025 retrospective of his work has demonstrated how assessing Goldsworthy as an individual artist obscures consideration of his collaboration with the constructive craftspeople momentarily glimpsed in the exhibition's promotional film.[42] Provincializing tropes about the stench of the farmyard and shiftless laborers persist alongside the apotheosis of Goldsworthy's performative creativity in *The Guardian* review.[43] Poised between the international art world and local referentiality, environmental art risks both marginalizing and merchandising "counterconsumption," strategies for which Critical Regionalism has also been persuasively critiqued.[44]

> What is at stake is the possibility of theorizing, and then implementing, what we could call a counterconsumptive, negative instance within cultural consumption itself; that is, the preservation of a sort of residual subject sovereignty or local singularity within the totalizing process of consumption.[45]

Alberto Moreiras's reframing of Spivak's fundamental question of whether the subaltern can ever speak or be heard, underlies the interventions of this special issue.[46] Can Critical Regionalist practices and representations enact "counterconsumption" where constructive craft secures global critical attention without betraying its own located agency?

The representation of constructive craft in the photography of Marianna Cook (1955–) attends to a located anonymous collective making and sensorial experience in ways that also engage with Moreiras's challenge. Cook requires lingering reflection upon how the "glocal" practice of stone walls connects and differentiates multiple, regional particularisms. A protégé of the landscape photographer and environmentalist Ansel Adams (1902–1984), Cook often juxtaposes life writing and portraiture through a relational theme.[47] In *Stone Walls: Personal*

Boundaries, leitmotifs of kinship are translated provocatively into a form of stone wall portraiture. Regions across the world use stone to form boundaries and enclosures, but the textures, scale and patterns of these indigenous materials as well as the atmospherics of the ecosystem and climate of their locality represents both kinship and difference. The subjects of Cook's wall "portraits" were found in the British Isles and Ireland, northern, southern and western regions of the Americas, the islands and coasts of the Mediterranean. Cook's subtle variations of compositional shallowness and depth of field, sharp, misty and luminous tonalities, immerse us in a constant flux of connection and difference. In publication, these photographs are clustered into three themes: Personal Boundaries, Containment, and Back to the Earth. The deployment of these three framing affects disrupts the spectator's relationship to the walls, so they might speak and be better heard. In "Personal Boundaries," the walls often fill most of the foreground compositional space with distant high horizons of cloud, sea, hillside or woodland. In "Containment," our gaze is bounded by the complex surfaces and rhythmic structural patterns revealed by close encounters with the stone wall surfaces. In "Back to the Earth," the land from whence the stones came reclaims them; tendrils, fallen leaves, and tumbled stones subsume the boundaries of walls back into the regional landscape.

Cook's project conceptualizes Critical Regionalism through dry stone walls visualised as both demarcations of difference and thresholds to belonging. In her introductory essay, Cook recalls the origin of the project in her home in Chilmark on the island of Martha's Vineyard: "The stone wall I share with my neighbor, a good friend, serves as a boundary between us."[48] On Thanksgiving Day in 2002, this boundary was transgressed by 56 cows, prompting "a few tense days whilst we decided what to do."[49]

> I walked the wall on my side. It was the first time I had really looked at it intently. Who had built this wall and when? It was beautiful. Stones rested on each other, securely or tentatively, many covered by lichen […] I remembered when my father

> quoted Robert Frost's poem *Mending Wall*. "Good fences make good neighbours" […] It wasn't until I sensed potential strife over the wall's repair that I fully understood the wisdom in my father's constant repetition of Frost's well known line.[50]

Cook's temporally and geographically complex encounters with stone walls look "intently" at the located materiality of constructive craft, whether the maker is known or not, to invite reflection upon the "glocal" as site of both neighbourly thresholds and distancing boundaries.

Cook deploys Modernist affects to capture the searing sun and shallow, integrated geometry of construction in Peruvian walls, whereas atmospheric visuality is utilised to capture a lacework of masse and miniature scale in the stones of British walls overgrown with lichen, vegetation, and mist. Erratic diagonal directional structures in Ireland, Kentucky, and Massachusetts bespeak interconnections of migration and differentiations of adapted heritage. Six geographically located essays contextualize the fluidity of boundaries and scale across regions and states (New England, Kentucky), nations (Peru, Britain, Ireland) and a geographical cluster (Mediterranean) (Figure 5). Cummins's transhistorical essay reveals how Quechua songs and Andean and Spanish Conquistador writers each wondered at the enchantment of the skills of anonymous indigenous handicraft witnessed in the vast scale and subtle interconnecting placement of stone in these mortarless walls. Encountering them affords an imaginative experience of the region itself: "The wall was stationary, but its lines were seething and its surface was as changeable as that of the flooding summer rivers which have similar crests near the center, where the current flows the swiftest and is the most terrifying."[51] Amplified through these historical traces "Terrace Wall Chinchero, Peru" suggests how the multiple regionalities of making, habitation, and oppression churning within the materiality of the "Inca" Walls of Peru might speak despite Spivak's misgivings. Constructive craft and its representation in photographs and words flows in and out of kinship visualising the transregional and transhistorical entanglements of Critical Regionalism.

Locating Our Project

The collaboration of this special issue emerged through three virtual seminar series: *Representing Craft/Crafting Representation* and *Hidden Histories: Gender in Design* hosted by the Design History Society and the Craft History Workshop.[52] The inclusive ambitions of these projects in which free virtual access ensured that distance, environmental impact, and fiscal constraint would not preclude participation, amplified preoccupations with the "glocal" within Critical Regionalism amidst pandemic lockdowns. Three articles examine traces of regional constructive craft recovered from archives and in the fourth contribution a contemporary local maker speaks. Hampton Smith's re-contextualization of the paradigmatic primary source, *The Index of American Design*, wrestles with the neglected traces of anonymous enslaved makers within this canonical inter-war archive. Ana Vaz Milheiro interrogates what the administrative and photographic documentation of post-colonial constructive craft in Portuguese Colonial Public Works in the modern-day Republic of Cabo Verde reveal about the gendering of "unskilled" labor and its power relationships. Kaja Schelker reassesses neglected constructive craft personalities practicing in nineteenth-century Zakopane, identifying contested regionalisms within nation-building in Central Europe. An interview with Martin Tyler, a drystone wall maker working in Perthshire, Scotland, places the local voice and perspectives of a contemporary constructive craft maker at centre stage.

In *A Midsummer Night's Dream*, Shakespeare accords constructive craft a voice.[53] For the royal nuptials at the end of the play, Tom Snout, one the "rude mechanicals," performs the role of "Wall" dividing the Babylonian lovers, Pyramus and Thisbe, immortalized in the poetry of Ovid. This otherwise silent, peripheral, laughable "low" character is transformed. Wall's materiality not only imprisons the ill-fated lovers, but also focusses their gaze through a tiny gap allowing them to see and to be seen, transgressing boundaries imposed by their

rival families. First conceived amidst the forced enclosures of the pandemic, our explorations in this special issue hope to position constructive craft as offering just such an empathetic "chink" through which marginalized makers and localities might whisper encouragements to each other from the recesses of archives and distant bye ways just audible despite the cacophony of our troubled times.

Illustrations

Fig 1. Illustration of "Contented John" by Jane Taylor (1783–1824) in *The Children's Poetry. Being a Selection of Narrative Poetry for the Young; With Illustrations by Thomas Dalziel* (London: G. Routledge and Sons, 1868). Wood engraving, 13.5 x 10 cm. Courtesy of The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Picture Collection, The New York Public Library. New York Public Library Digital Collections.

Fig 2. Millennium Wall, the National Stone Centre, Derbyshire, a 200-metre long wall built in 19 different types of stone in 2000 using different techniques of dry stone wall construction from across Britain. Courtesy of The National Stone Centre Derbyshire

Fig 3 A and B. "The Great Wall of Greenock" constructed in 2011 at the Ocean Terminal at Greenock, Scotland by the West Coast of Scotland Dry Stone Wall Association. Courtesy of WSDSWA.

Fig 4A &B. A historic drystane dyke and its recent repair in Gairloch, Wester Ross, Scotland. Author's photograph.

Fig 5. "Terrace Wall Chinchero, Peru" reproduced in Mariana Cook, *Stone Walls: Personal Boundaries* (Bologna: Damiani, 2011), p. 61. Courtesy of Mariana Cook.

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Anna Farnsworth at the National Stone Centre, Mariana Cook and Trellan Smith, for each helping to bring this project to fruition.

Notes

[1] Alexander Tzonis and Liane Lefaivre, “The Grid and the Pathway” (1981), in *Times of Creative Destruction: Shaping Buildings and Cities in the late 20th Century* (Abingdon: Routledge, 2017), 123.

[2] Kenneth Frampton, “Towards a Critical Regionalism: Six Points for an Architecture of Resistance,” in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (Port Townsen: Bay Press, 1983); Kenneth Frampton, *Labour, Work and Architecture: Collected Essays on Architecture and Design* (London: Phaidon Press, 2002); see also these assessments of Frampton’s legacies: Canadian Centre for Architecture Exhibition, *Educating Architects: Four Courses by Kenneth Frampton* (Octagonal Gallery, 31 May 2017 to 24 September 2017); Kenneth Frampton, *Modern Architecture and the Lifeworld : Essays in Honor of Kenneth Frampton*, ed. Karla Britton and Robert McCarter (London: Thames & Hudson, 2020).

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[9] Martingale, *English Country Life* (London: Richard Bentley: 1843). "Martingale," the pseudonym of James Waite (1794–1861), was born in Doncaster and was a sporting writer in in the 1840s. See Anne Lohrli, *Household Words: A Weekly Journal 1850–1859 conducted by Charles Dickens* (Toronto: University of Toronto: 1973), 256–7.

[10] The three feminine characters focus on a critique of the vanities indulged in by “The Village Coquette,” contrasted with the substance of “The Belle of the Village” likened to “a beautiful Grecian temple” and the hardships endured by “The Woodman’s Widow,” the final scene of the book. “The Thresher” evokes a variety of labors of the farmyard whilst “The Stranger Student” is an urban incomer and anomaly; Martingale, *English Country Life*, 67–79, 80–95, 133–46, 247–62, 214–26, 263–76.

[11] A searing pain common amongst Bankers was incurred by “wheeling immense weight, especially up the inclined planes.” Known as “The hug” it could not be treated by a modern doctor “who would inevitably kill the man,” rather fellow Bankers had the experiential knowledge to “kneel on the part affected, somewhat like a baker kneading the dough with his hands…thus a perfect cure is accomplished. Match that ye disciples of Esculapius!” Martingale, *English Country Life*, 266–7.

[12] The Hedger chapter is distinctive in including so many literary fragments including Milton, a “gypsy (sic)” song, “Contented John” of 1823 by Jane Taylor (1783–1824) and “The Shepherdes Calendar” of 1579 by Edmund Spencer (1552–1599). Martingale, *English Country Life*, 221, 225.

[13] Martingale, *English Country Life*, 215.

[14] John Stuart Mill, *Principles of Political Economy* (1871), vol. 1, Book I, Chapter II, 38; 45 in *Wikisource:* https://en.wikisource.org/w/index.php?title=Principles_of_Political_Economy_(J.S._Mill,_1871),_vol._1/Book_I,_Chapter_II&oldid=9514562 (accessed Sept. 2, 2024).

[15] Tim J. Barringer, *Men at Work: Art and Labour in Victorian Britain* (New Haven; Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 2005); Alison Blunt and Robyn Dowling, “Home, Nation, and Empire,” in *Home,* eds., Alison Blunt and Robyn Dowling (Abingdon: Routledge, 2022), 189–246.

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[17] William Morris, *Labour and Pleasure, versus Labour and Sorrow: An Address by William Morris Esq., M.A., President, in the Town Hall, Birmingham, 19th February 1880* (Birmingham, London: Cund Bros. 1880).

[18] Thoughtful and influential histories of craft making, identities and debates are exemplified by Glenn Adamson, *The Invention of Craft* (London: Bloomsbury Visual Arts, 2018); Gillian Elinor, *Women and Craft* (London: Virago, 1987); Daniel Fountain, ed., *Crafted with Pride: Queer Craft and Activism in Contemporary Britain* (Bristol: Intellect Books, 2023); Tanya Harrod, *The Real Thing: Essays on Making in the Modern World* (London: Hyphen, 2015); Tanya Harrod, ed., *Craft: Documents of Contemporary Art* (London: Whitechapel Gallery, 2018); Imogen Hart, *Arts and Crafts Objects* (Manchester: Manchester University Press, 2010); Stephen Knott, *Amateur Craft: History and Theory* (London: Bloomsbury Academic, 2015); Stana Nenadic, *Craftworkers in Nineteenth Century Scotland: Making and Adapting in an Industrial Age* (Edinburgh: Edinburgh University Press, 2021); Zoë Thomas, *Women Art Workers and the Arts and Crafts Movement* (Manchester: Manchester University Press, 2021).

[19] John Ruskin, *The Nature of Gothic: A Chapter of the Stones of Venice*, Printed by William Morris at the Kelmscott Press (George Allen, London and Sunnyside, Orpington, 1892); Thomas Hardy *Jude the Obscure* (London: Osgood, McIlvaine, & Co., 1895).

[20] Alison Hilton, “From Abramtsevo to Zakopane: Folk Art and National Ideals in Russia and Eastern Europe,” *Russian History (Pittsburgh)* 46, no. 4 (2019): 241–61; Neal Shasore, “Empire Timber,” *Architectural Review* (2023): 32–41.

[21] Freda Derrick, *A Trinity of Craftsmen* (London: Chapman and Hall, 1950); Karen Livingstone and Linda Parry, eds., *International Arts and Crafts* (London: V&A, 2005); Glenn Adamson, ed., *The Craft Reader* (Oxford: Berg, 2010); Helland, Lemire, and Buis, eds. *Craft, Community and the Material Culture of Place*; Yuko Kikuchi, “The craft debate at the crossroads of global visual culture: re-centring craft in postmodern and postcolonial histories,” *World Art* (2015) 5, no. 1: 87–

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[22] Tom Allan, *On the Roof A Thatcher's Journey* (London: Profile Books, 2024); Whitney Brown, *Between Stone and Sky: Memoirs of a Waller* (London: Constable, 2018); Robert Drake, *A Solitary Trade: The Art and Craft of Dry Stone Walling* (London: Bookcase, 2008); David Griffiths, *In There Somewhere: Including a Biography of Steven Allen, Master Craftsman, Dry Stone Waller* (Dry Stone Walling Association of Great Britain 1999); Andrew Tierney and Melanie Hayes, eds., *Between Design and Making: Architecture and Craftsmanship, 1630–1760* (London: UCL Press, 2024).

[23] Werner Lorenz, “From Stories to History, from History to Histories: What Can Construction History Do?” *Construction History* 21 (2005): 34.

[24] For examples of construction histories examining building crafts in regional contexts see: Cláudia Fátima Campos and Marco Antônio Penido de Rezende, “History of the Use and Production of Cement Tiles in Belo Horizonte, Brazil,” *Construction History*, 28, no. 1, (2013): 107–20; Rebecca Kennedy, “Traditional Construction Techniques in Oaxaca, Mexico: Rural Domestic Architecture as Part of a Greater Building Culture,” *Construction History*, 35, no. 1, 2020, 135–52; Pekka Korvenmaa, “The Finnish Wooden House Transformed: American Prefabrication, War-Time Housing and Alvar Aalto,” *Construction History* 6 (1990): 47–61.

[25] Howard Davis, *The Culture of Building* (New York, NY; Oxford: Oxford Academic, 2000), 5, 11.

[26] Martingale, *English Country Life*, 220.

[27] Martingale, *English Country Life*, 220.

[28] “Contented John” in Jane Taylor, *Original Poems for Infant Minds* (1863).

[29] Martingale, *English Country Life*, 217, 219, 225.

[30] Martingale, *English Country Life*, 226.

[31] Tim Ingold, *Making: Anthropology, Archaeology, Art and Architecture* (Abingdon: Routledge, 2013).

[32] Jenny Cave, Lee Jolliffe, and Tom Baum, eds. *Tourism and Souvenirs: Glocal Perspectives from the Margins*. (Bristol: Channel View Publications, Limited, 2013), 13.

[33] Nick Aitken, *Dry Stone Walling: Materials and Techniques* (Marlborough: Crowood Press Ltd, 2023); Susan Allport, *Sermons in Stone: The Stone Walls of New England And New York* (New York: W W Norton 1990); F. Rainsford-Hannay, *Dry Stone Walling* (Stewarty of Kirkcudbrightshire, 1972); Dan Stone, *In the Company of Stone: The Art of the Stone Wall* (London: Workman Publishing, 2001); Robert Thorson, *Stone by Stone: The Magnificent History in New England's Stone Walls* (New York: Bloomsbury USA, 2009); Angus J. L. Winchester, *Dry Stone Walls: History and Heritage* (Stroud: Amberley, 2016).

[34] Dry Stone Walling Association of Great Britain https://www.dswa.org.uk (accessed Sept. 3, 2024), *Dry Stone Walls: The National Collection: The Story of the Millennium Wall: An Open-Air Museum of the Stones and Styles of Walling That Shape Our Countryside* (Sutton Coldfield: Dry Stone Walling Association of Great Britain, 2002).

[35] The materials were funded by The Greenock Rotary Club and the Clyde Port Authority, but the craft work was voluntary, as with most of the branch's community driven undertakings. The West of Scotland Dry Stone Walling Association https://wsdswa.org.uk (accessed Sept. 3, 2024).

[36] The form appears in the Lodge of Retirement of 1770 in as well as a contemporary trope which is deployed in luxury hotels as well as inexpensive restaurants. Ying Xue and Kathleen Gibson, "Moon Gate as an Evolutionary Interior Archetype," *Advances in Social Science, Education and Humanities Research,* 3rd International Conference on Culture, Education and Economic Development of Modern Society (ICCESE 2019), vol. 310: 327–31. https://www.atlantis-press.com/article/55915703.pdf (accessed Sept. 3, 2024).

[37] John Wright, *A Natural History of the Hedgerow and Ditches, Dykes and Dry Stone Walls* (London: Profile Books, 2017).

[38] *Canadian Environmental Protection Act: Priority Substances List Assessment Report: Creosote-Impregnated Waste Materials* (Ottawa: Minister of Supply and Services Canada, 1993).

[39] Daniel Charny, *Power of Making: The Importance of Being Skilled* (London: V&A, 2011). My thanks to Glenn Adamson for recalling this inclusion.

[40] Environmental Artworks and Sculpture Trails in Britain website: Sheepfold Project https://environmentalsculptures.wordpress.com/sheepfold-project/ (accessed Sept. 3, 2024).

[41] Andy Goldsworthy, *Andy Goldsworthy: Sheepfolds* (London: Michael Hue-Williams Fine Art, 1996); Andy Goldsworthy, *Wall: At Storm King* (New York: Harry N Abrams, 2000); Andy Goldsworthy, *Enclosure* (London: Thames and Hudson, 2010). In fairness two of the 47 works are known by names of the loved ones of the dry stone wall craft makers with whom Goldsworthy collaborated: 'Jack's Fold' in remembrance of the father of one of the dry stone wallers, Steve Chettle, now installed near Barbon Fell but first exhibited at the Margaret Harvey Gallery in St Albans; and 'Megan's Fold' near Bretherdale, which celebrated the birth of Steve Allen's daughter. Sheepfold Project https://environmentalsculptures.wordpress.com/sheepfold-project/ (accessed Sept. 3, 2024).

[42] Disembodied hands involved in crafting the red clay installation figure in the National Galleries of Scotland *Anthony Goldsworthy Fifty Years* film 4.8-4.28 min https://www.nationalgalleries.org/exhibition/andy-goldsworthy-fifty-years (accessed August 23, 2025) and one review noted "took 20 people to make and ten days to dry." Clare Henry "Andy Goldsworthy Fifty Years Royal Scottish Academy," *Artlyst* (accessed Aug. 4, 2025). https://artlyst.com/reviews/andy-goldsworthy-fifty-years-royal-scottish-academy-clare-henry/ (accessed Aug. 23, 2025).

[43] "Rural life hits you in the face like the stink of cow dung as soon as you step into the Royal Scottish Academy […] This is the Clarkson's Farm of art retrospectives […reminiscent of] Magnus Mills' darkly hilarious rural novel about hapless fencers, *The Restraint of Beasts*." Jonathan Jones "Andy Goldsworthy: Fifty Years review – a wild walk between life, death and sheep-shearing," *The*

Guardian, 24 July 2025 https://www.theguardian.com/artanddesign/2025/jul/24/andy-goldsworthy-fifty-years-review-a-wild-walk-between-life-death-and-sheep-shearing (accessed Aug. 23, 2025).

[44] Keith L. Eggener, "Placing Resistance: A Critique of Critical Regionalism," *Journal of Architectural Education* (2002) 55, no.4: 228–37; for the "boomerang" impact on Greek architectural histories and practices see Stylianos Giamarelos, *Resisting Postmodern Architecture: Critical Regionalism before Globalisation* (London: UCL Press, 2022), https://library.oapen.org/handle/20.500.12657/51837 (accessed August 30, 2024).

[45] Alberto Moreiras, "A Storm Blowing from Paradise: Negative Globality and Critical Regionalism," in *The Latin American Subaltern Studies Reader* (New York, USA: Duke University Press, 2020), 94.

[46] Gayatri Chakravorty Spivak and Rosalind C. Morris, eds., *Can the Subaltern Speak?: Reflections on the History of an Idea* (New York: Columbia University Press, 2010).

[47] Mariana Cook, *Fathers and Daughters: In Their Own Words* (San Francisco: Chronicle Books, 1994); *Mothers and Sons: In Their Own Words* (San Francisco: Chronicle Books, 1996); *Couples: Speaking from the Heart* (San Francisco: Chronicle Books, 1996) included her famous early portrait of Barack and Michele Obama.

[48] Mariana Cook, *Stone Walls: Personal Boundaries* (Bologna: Damiani, 2011), ix.

[49] Cook, *Stone Walls*, ix.

[50] Cook, *Stone Walls*, ix.

[51] José María Arguedas Altamirano, *Los Rios Profundos*, 1958, 5, cited and translated in Thomas B. F. Cummins "'Boiling Bloody Stones': Seeing Inca Walls" in Cook, *Stone Walls: Personal Boundaries*, 155.

[52] Design History Society Virtual Seminars: *Representing Craft/Crafting Representation*, Jan. 20–March 31, 2022, convened by Claire O'Mahony https://www.designhistorysociety.org/events/view/representing-craft-crafting-representation-dhs-dialogues, *Hidden Histories: Gender in Design* April 7 –May 26, 2022, co-convened by Alex

Bannister and Claire O'Mahony https://www.designhistorysociety.org/events/view/dhs-virtual-seminar-spring-2022-series-hidden-histories-gender-in-design, Craft History Workshop co-convened by Antonia Behan and Colin Fanning https://crafthistoryworkshop.com/ (all accessed Sept. 16, 2024).

[53] William Shakespeare, *A Midsummer Night's Dream*, Act V, scene i.