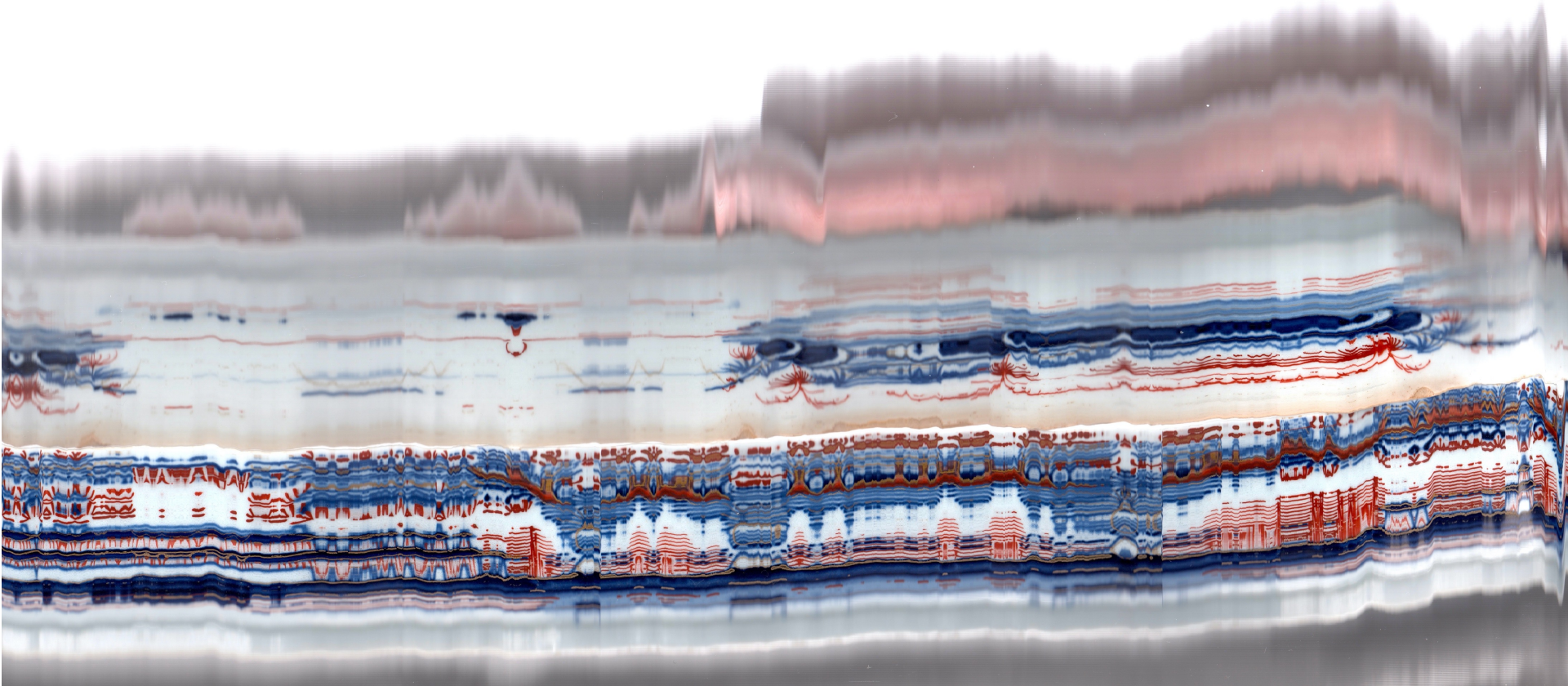


Beyond Preservation:

Re-evaluating Intangible Cultural Heritage in the UK Ceramic Industry



Neil Brownsword



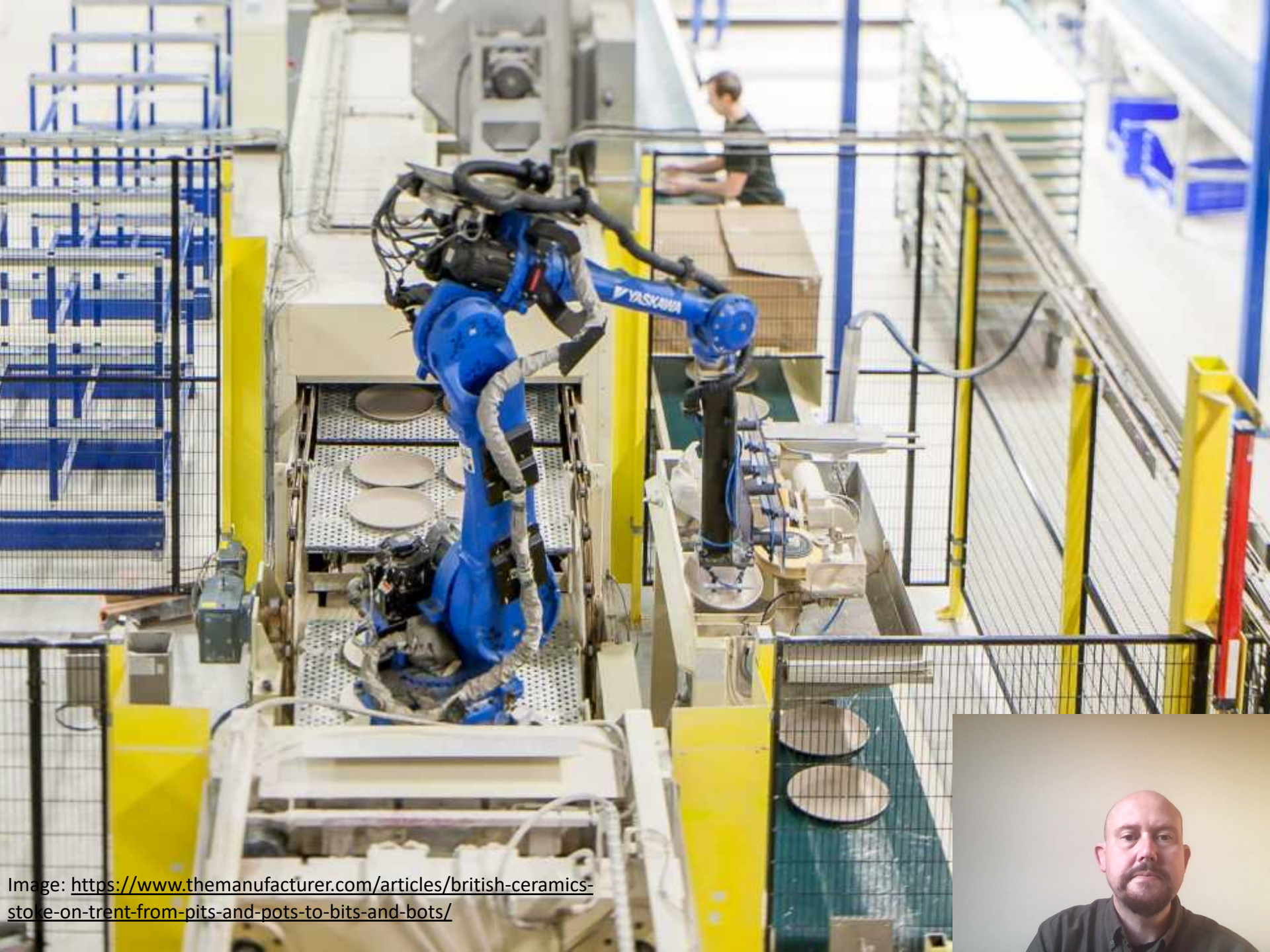


Image: <https://www.themanufacturer.com/articles/british-ceramics-stoke-on-trent-from-pits-and-pots-to-bits-and-bots/>





Image Joel Chester Fildes



Up to 1,000 ceramics jobs axed



Royal Doulton has had financial problems

Pottery firm Royal Doulton has announced it is shedding 1,000 jobs, the majority of them in the UK.

The company is closing its factory in Baddeley Green, Staffordshire, and transferring production of its Royal Albert range to Indonesia.

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Wedgwood factory, Jakarta

http://www.bbc.co.uk/stoke/content/image_galleries/wedgwood_indonesia_gallery.shtml?8



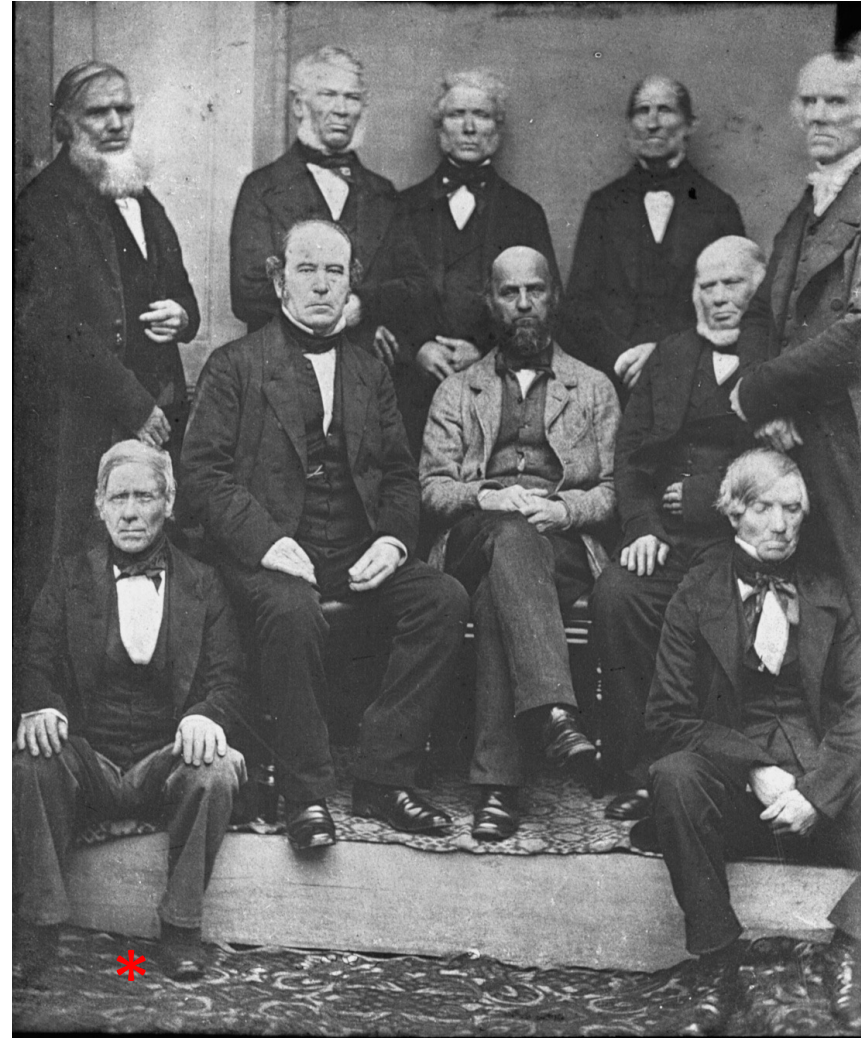
BBC News, 2002.

<http://news.bbc.co.uk/hi/english/audiovideo/default.stm>





Doris Pettit (right), Carlton Ware factory c.1940



Moses Brownsword – (bottom far left),
Wedgwood, Etruria 1859
Image courtesy of the Wedgwood Museum Trust



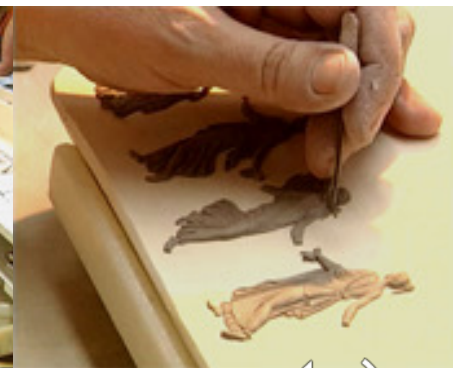


Wedgwood Modelling studio 1988



Plaster model created by Brownsword during his apprenticeship, Wedgwood Modelling studio 1987





Film archive of industrial craft skills, Wedgwood, 2004
Collaboration with the National Electronic Video Archive for the Crafts, University West of England

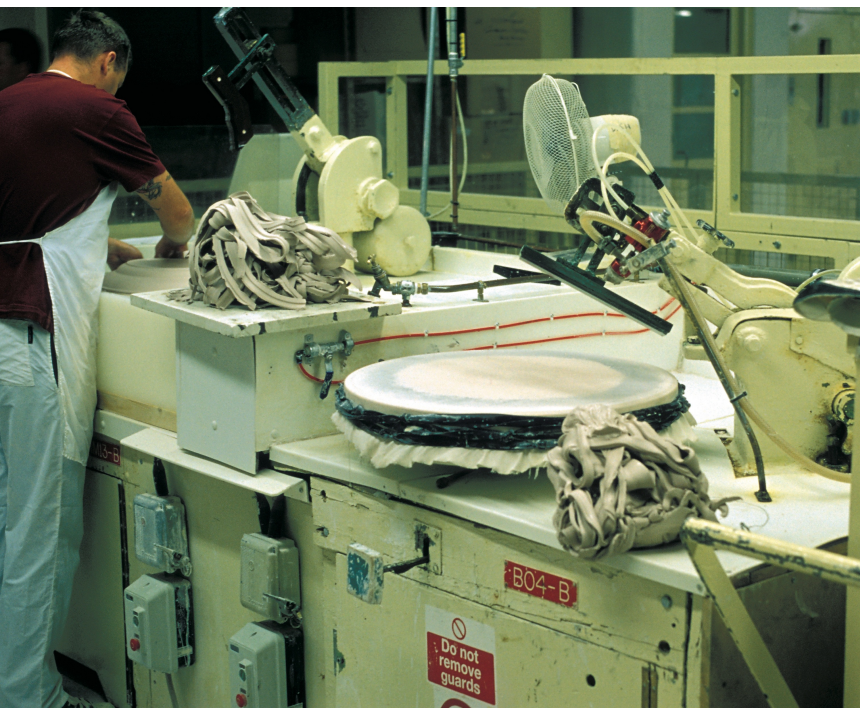


Wedgwood mould making studio, 2003



Salvage Series, detail 2005, Neil Brownsword. Image Guy Evans





Salvage Series, detail 2005, Neil Brownsword Image Guy Evans



Salvage Series, Neil Brownsword, 2005. Image courtesy of Art Museums in Bergen Permanenten The West Norway of Decorative Art
Factory discard and looped projections, Collection of Middlesbrough Institute of Modern Art



Topographies of the Obsolete:

Former Spode Factory, Stoke on Trent, 2012-20



Images Bjarte Bjørkum





Numi Thorvasen, MA student, KHiB, Norway



Images Bjarte Bjørkum

Tone Saastad, KHiB, Norway,





White Flag, Karen Harsbo, assembled workers clothing, 2013



Images Bjarte Bjørkum





Stitched Room, Oyvind Sull, KHiB, Norway, 2013



Images Bjarte Bjørkum

Anne Helen Mydland & Johan Sandborg, KHiB, Norway, 2013





Neil Brownsword, *National Treasure*, 2013-2019, performative installation with Anthony Challiner
Images Bjarte Bjørkum



Neil Brownsword, *National Treasure*, 2013-2019, performative installation with Anthony Challiner
Images Bjarte Bjørkum





Neil Brownsword, *National Treasure*, 2013-2019, performative installation with Anthony Challiner
Images courtesy of Bjarte Bjørkum





Image Bjarte Bjørkum

Neale & Co. Classical Ruins (C. 1785), Creamware Shell Dessert Dish





Former Royal Doulton factory, Nile Street, Burslem,
Stoke-on-Trent, 2008



Image Bjarte Bjørkum

Residue of performative installation *National Treasure*.
Discarded plate, found at the former Spode Factory
painted by Anthony Challiner







Housing displacement, Middleport ,
Stoke-on-Trent, 2010



Image Bjarte Bjørkum

Residue of performative installation *National Treasure*.
Discarded plate, found at. the former Spode Factory
painted by Anthony Challiner





Any efforts to safeguard traditional craftsmanship must focus not on preserving craft objects - no matter how beautiful, precious, rare or important they might be - but on creating conditions that will encourage artisans to continue to produce crafts of all kinds, and to transmit their skills and knowledge to others.

United Nations Educational, Scientific and Cultural Organization, 2003

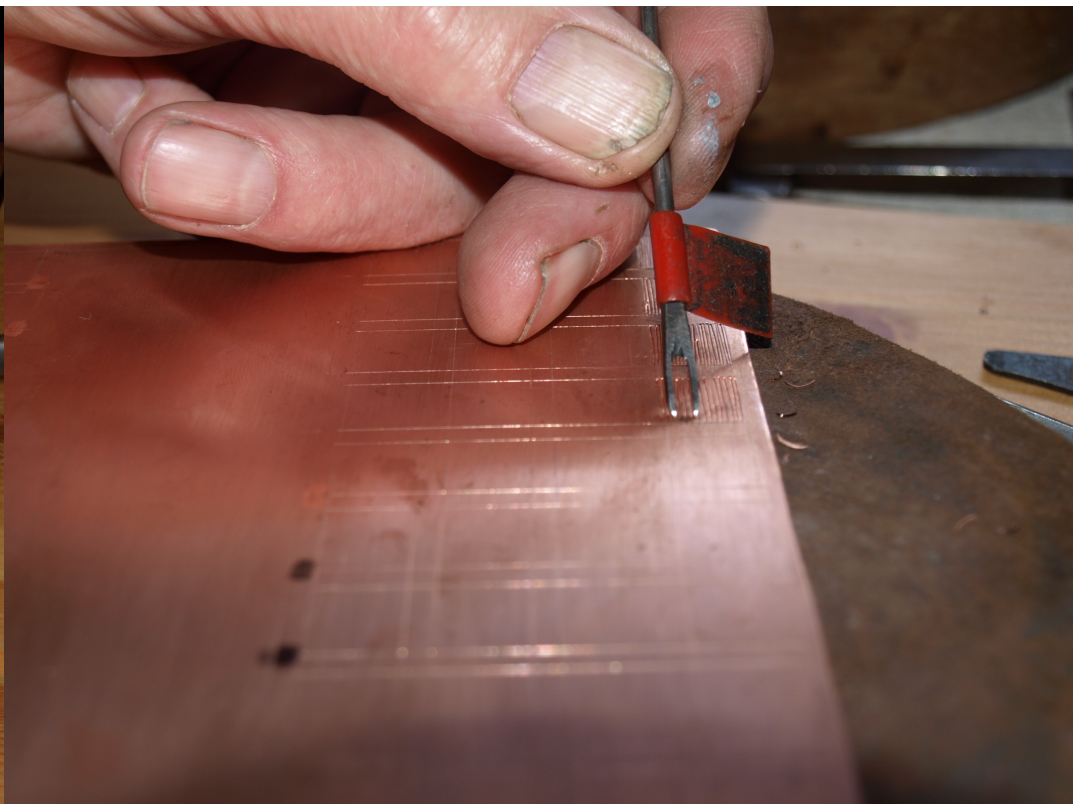




Re-apprenticed, Anthony Challiner, former Spode china painter, Stoke-on-Trent, 2015



Re-apprenticed, Rita Floyd, former Adderley Floral china flower maker, Stoke-on-Trent, 2015



Re-apprenticed, Paul Holdway, former master Spode engraver, Stoke-on-Trent, 2015



Re-apprenticed (detail), showing directed collaborations with flower maker Rita Floyd. Installation, British Ceramics Biennial, former Spode factory, Stoke-on-Trent, 2015



Re-Apprenticed, performative installation, Raphael Cartoons Gallery, Victoria and Albert Museum, 2015 Image courtesy of the V&A



Re-apprenticed, performance with Paul Holdway, Raphael Cartoons Gallery, Victoria and Albert Museum, British Ceramics Biennial Friday Late Event 'The Potteries', 31 Oct 2015. Image Alun Graves/ V&A.





Invitational Exhibition: *Factory*, Neil Brownsword,
Icheon World Ceramic Centre, 22. 04 – 28. 05. 2017
Images Korea Ceramic Foundation



Image Korea Ceramic Foundation



Factory, performative installation with Rita Floyd, Icheon World Ceramic Centre, 22. 04 – 28. 05. 2017



Image Korea Ceramic Foundation

Factory, performative installation with Rita Floyd. Icheon World Ceramic Centre, 22. 04 – 28. 05. 2017

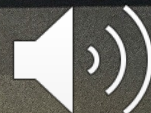




Factory, performative installation Icheon World Ceramic Centre, 22. 04 – 28. 05. 2017
Korean Intangible Asset Kwangsu Seo and former Wedgwood model/mould maker James Adams.



Image Korea Ceramic Foundation



Factory, performative installation with James Adams, former Wedgwood mould maker, Icheon World Ceramic Centre, 22. 04 – 28. 05. 2017



Abandoned and defaced rubber cases, Longton,
Stoke-on-Trent, 2008



Image Korea Ceramic Foundation

Neil Brownsword, *FACTORY*, Icheon World Ceramic Centre,
22. 04 – 28. 05. 2017



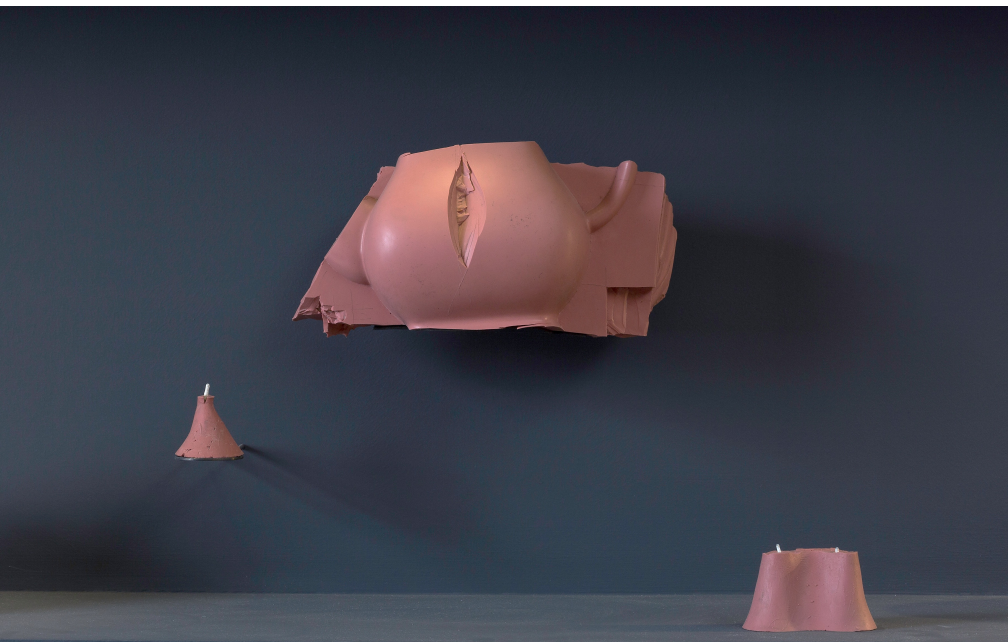


Image Korea Ceramic Foundation



Factory, performative installation with Sinhyun Cho, Icheon World Ceramic Centre, 22. 04 – 28. 05. 2017



Neil Brownsword, *Factory*, performative installation, with Yongjun Jo,
Icheon World Ceramic Centre, 22. 04 – 28. 05. 2017



Image Korea Ceramic Foundation



Neil Brownsword, *Factory*, performative installation with Wonjeong Lee,
Icheon World Ceramic Centre, 22. 04 – 28. 05. 2017



Place and Practices: Factory, performative installation with Paul Holdway Anthony Challinor British Ceramics Biennial 2017.
Image Joel Chester Fildes



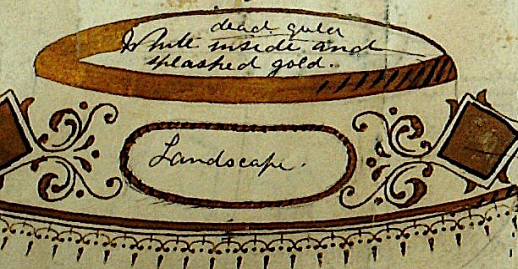
Place and Practices: Factory, performative installation with Rita Floyd, British Ceramics Biennial 2017. Image Joel Chester Fildes

2480 Round Queen Anne box & cover.
(Shape No 19.) Ivory ground all
over outside. 3 Shields with Landscapes
and raised gold ombs with a diamond
shield of Languon & raised
spots between the Landscapes.
on box & cover, a printed
gold border under box,
solid gold knob & a fine
gold line at bottom.

All raised gold spots &
flat gilding (Languon)
border (Languon).

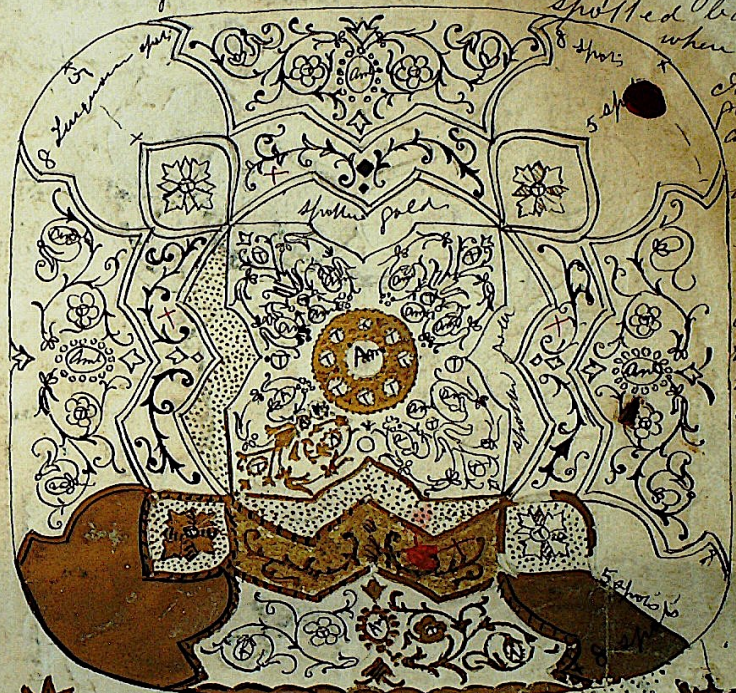


5 Languon spots
arcs & down
slightly sanded



3 of these Ombs
& 3 Landscapes
5 Languon spots
down & 5 arched

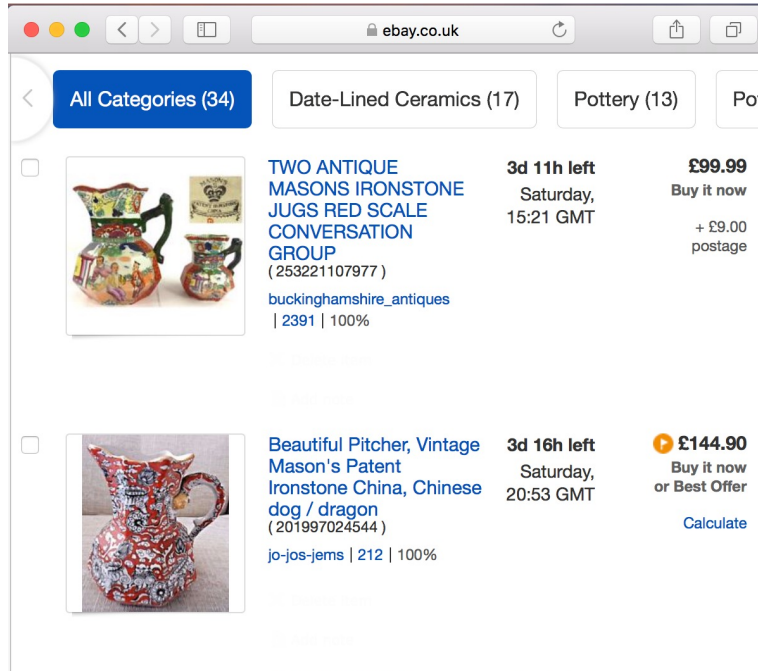
2481. Bon Bon & cover (Shape No 20)
Amber black ink inside. White
jewelled ombs. Light matted gold
when + is shown. Languon & raised
gold spots in corners. flat gold
spotted back when shown.



spotted gold



splashed inside with gold

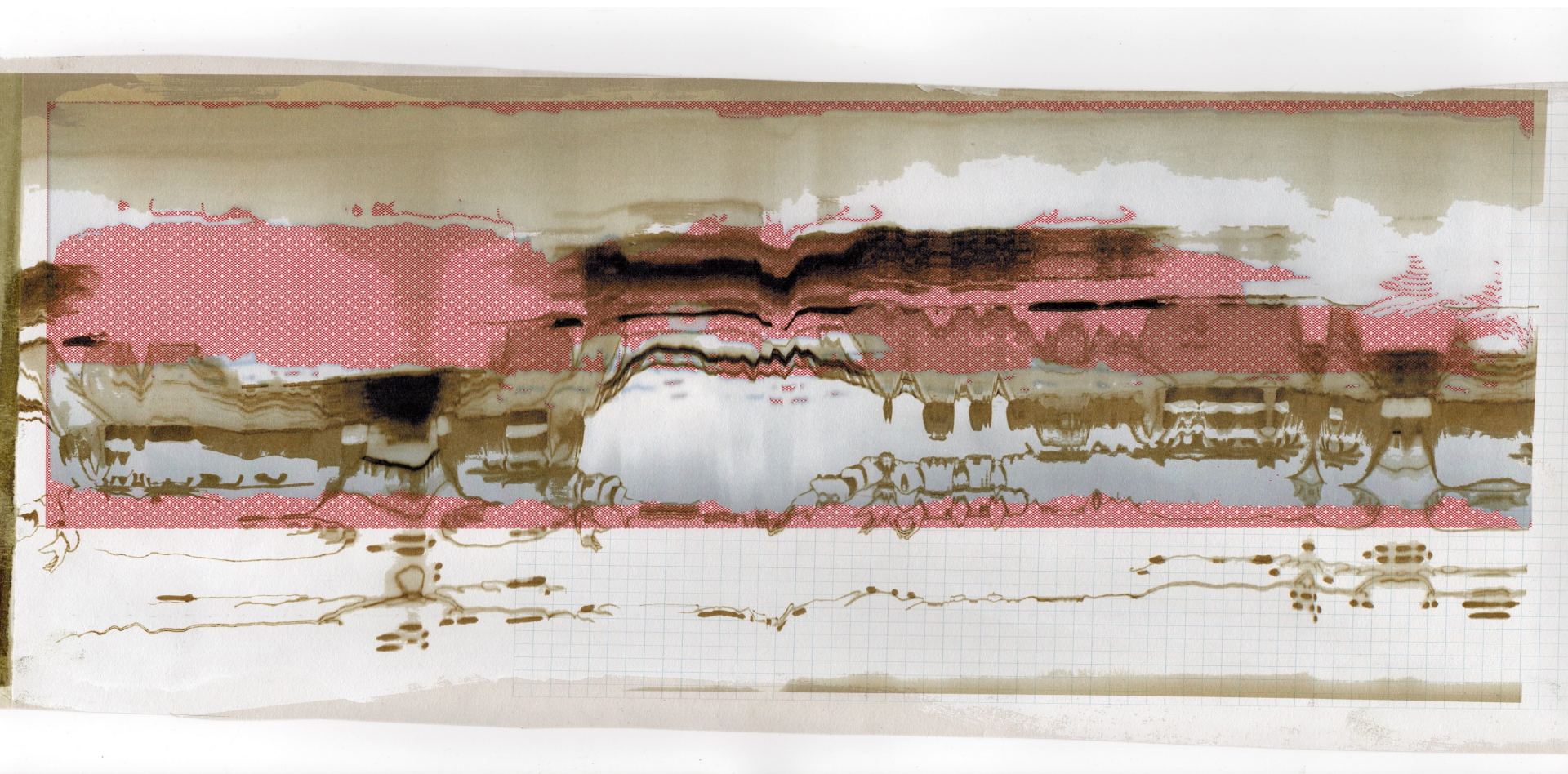




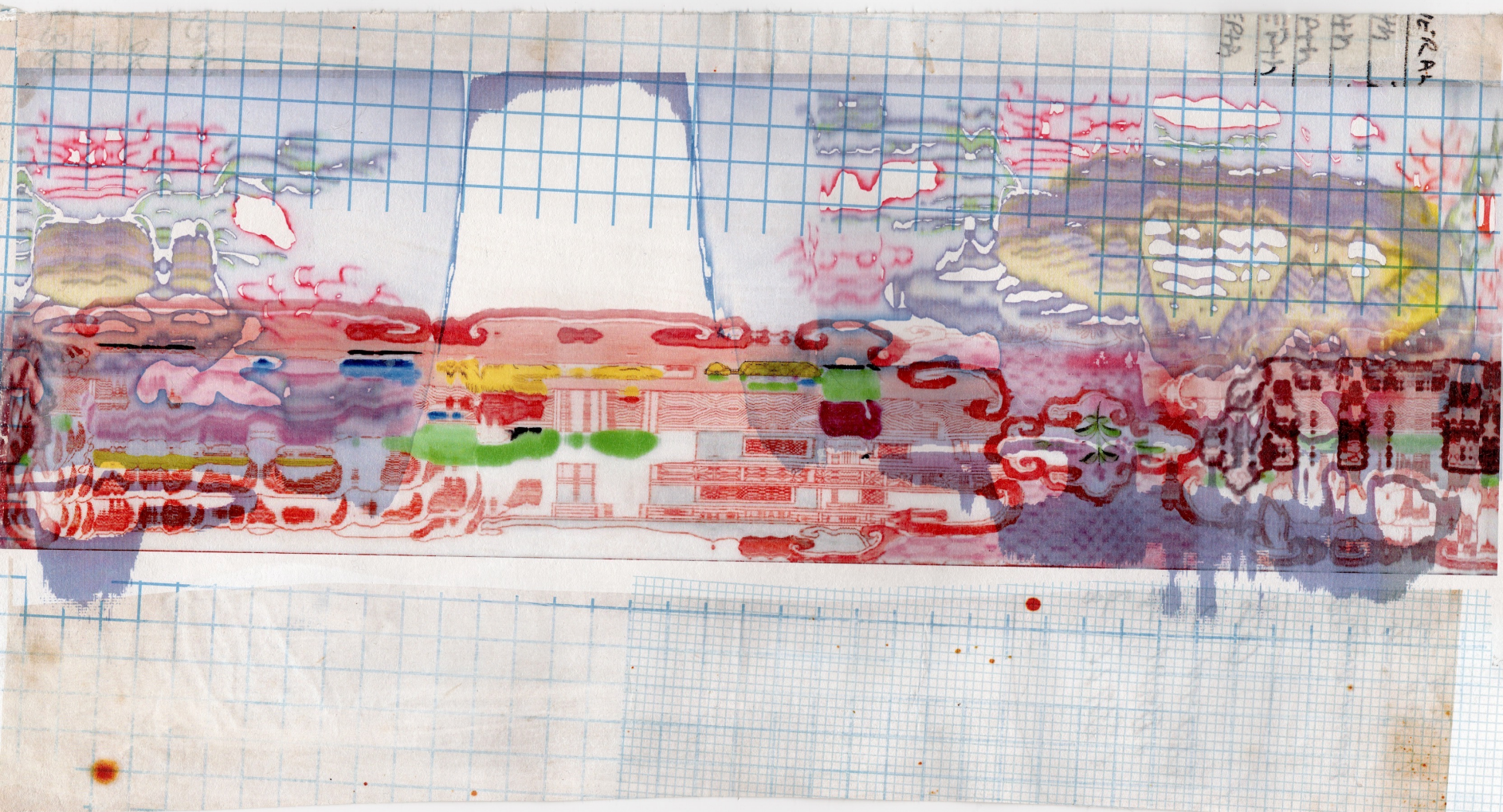
New Hall porcelain factory, 1782-1787
Victoria and Albert Museum C.70-1969

Chinoiserie sketch, *Pattern Book*, Neil Brownsword 2017

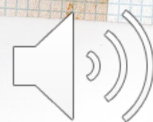


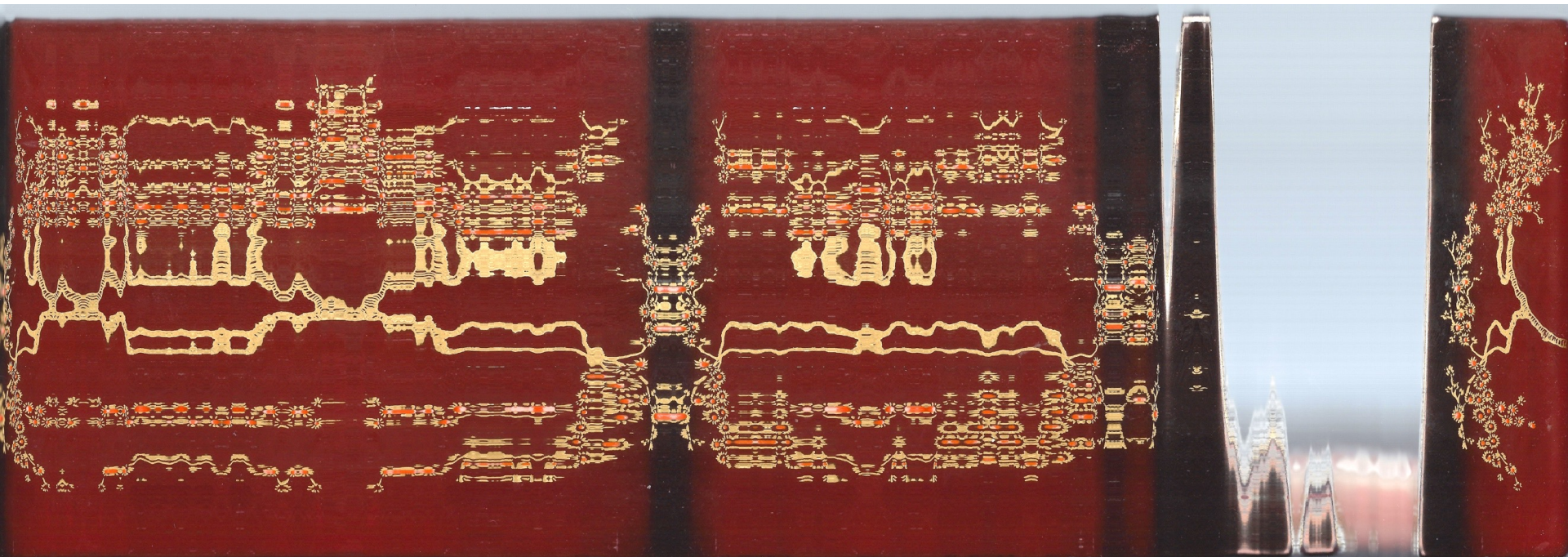


Pattern Book, (detail) Neil Brownsword, Victoria and Albert Museum 2018.



Pattern Book, (detail) Neil Brownsword, Victoria and Albert Museum 2018.





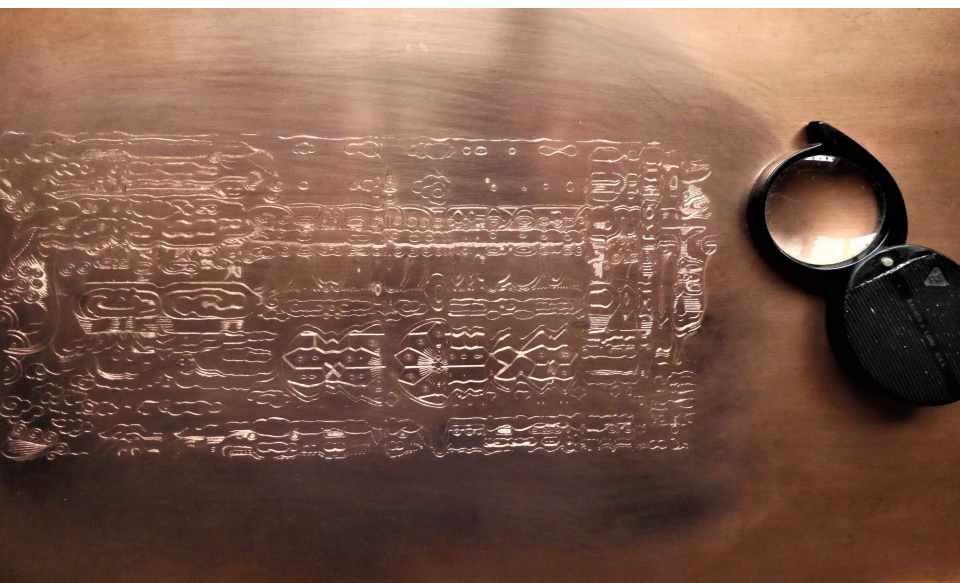
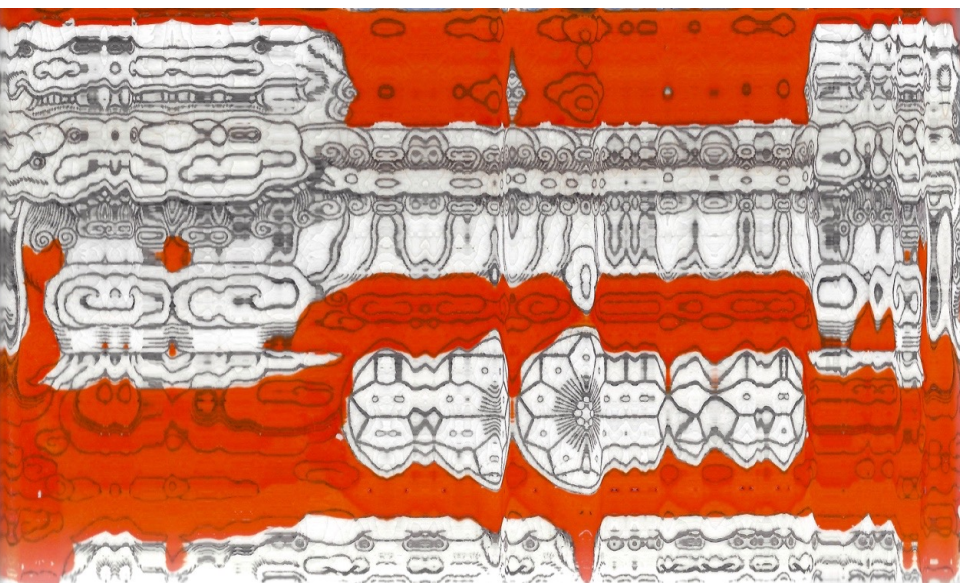
Pattern Book, (detail) Neil Brownsword, Victoria and Albert Museum 2018.





Pattern Book, (detail) Neil Brownsword, Victoria and Albert Museum 2018.









Pattern Book, Neil Brownsword, Performative installation with Paul Holdway, Victoria and Albert Museum 2018.



Externalising the Archive

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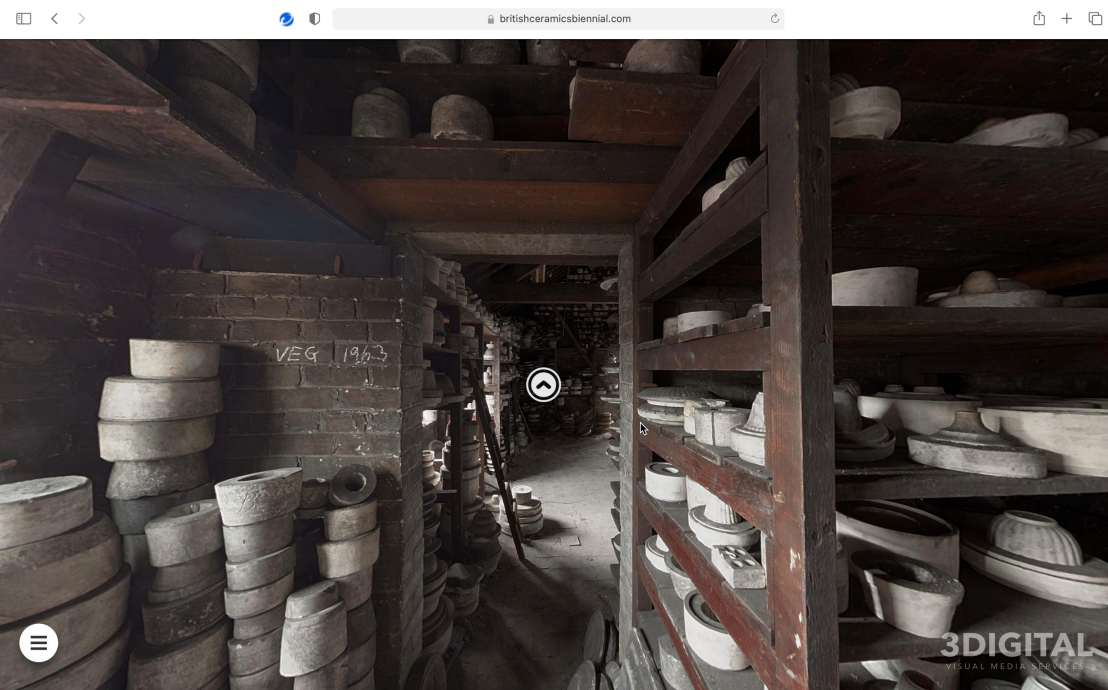


Spode plate maker, *Ceramic Century Project* c. 2004.
Footage courtesy of the Potteries Museum and Art Gallery.



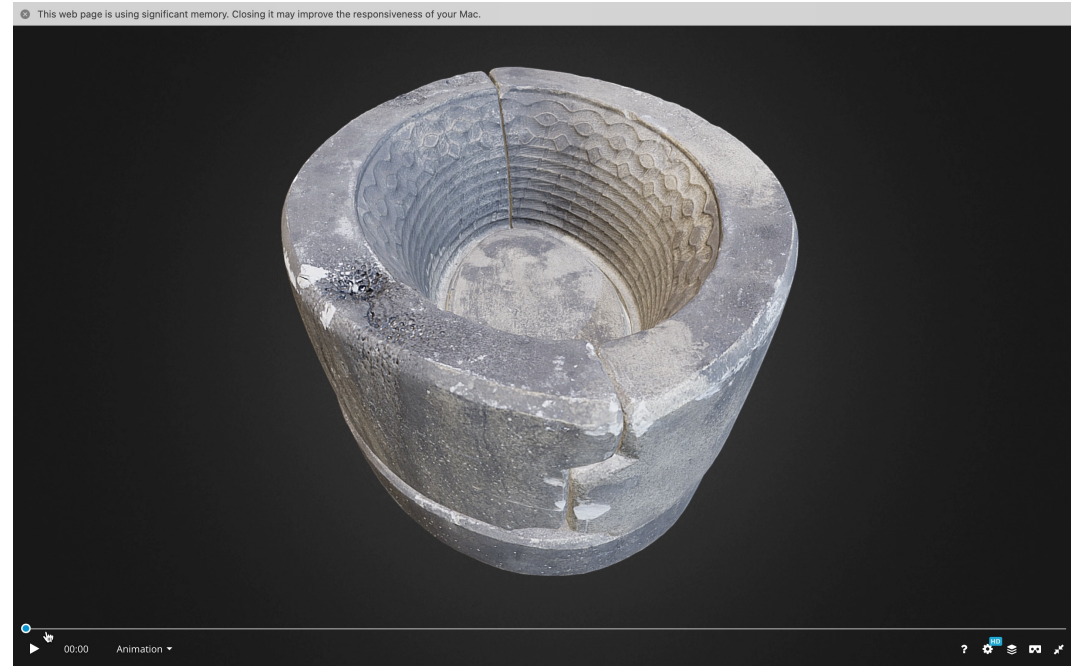
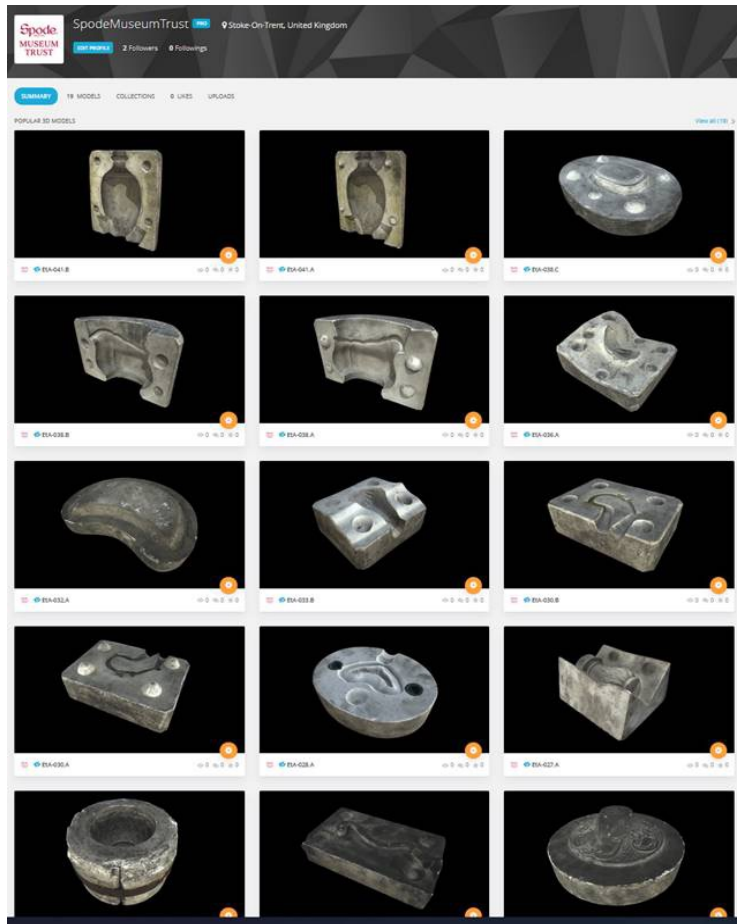






<https://www.britishceramicsbiennial.com/externalisingthearchive tour/>





Spode Museum Trust new website currently in development

110 digital models were generated through the project, which together with the virtual walk throughs will be publicly accessible on the new Spode Museum's new interactive website

