

2025



ART IN  
MANU  
FACTU  
RING

REMARKABLE ARTIST RESIDENCIES  
WITH FACTORIES

A National Festival of Making  
Commissioning Programme



THE NATIONAL  
**FESTIVAL  
OF MAKING**



  
**CROWN**  
PAINTS

**DARWEN**  
TERRACOTTA  
AND FAIENCE

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**JOHN LEWIS & PARTNERS**  
TEXTILES FACTORY  
HERBERT PARKINSON

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# Art in Manufacturing Residencies

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**Hannah Leighton-Boyce, Liz Wilson, Nicola  
Ellis, Jacqueline Donachie, Raisa Kabir**  
Blakey Moor Terrace, opposite King George's Hall

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We would like to extend thanks to our manufacturing partners **Crown Paints, Darwen Terracotta** and **Herbert Parkinson** for their huge contribution to 2025's Art in Manufacturing residencies, and whose generosity in sharing their knowledge and creativity has supported artists and workforce co-creators to develop ambitious artistic outcomes together.

With thanks also to the manufacturing partners featured in Elizabeth Fullerton's essay, *Artists and Factories Make Radical Pairings* - **CNC Robotics, John Spencer & Queen Street Mill, Lancashire Saw Company, Ritherdon** and **Darwen Terracotta** - as well as publication contributors Claire Mander and Jamie Holman.



## About Art in Manufacturing

**Art in Manufacturing is the headline commissioning programme of the National Festival of Making, pairing artists with some of the UK's leading manufacturers.**

Conceived as a unique platform for artists to develop their practice and an opportunity to create a meaningful dialogue between artists and the industrial workforce, the commissioning programme explores the social and cultural fabric of place.

To date, Art in Manufacturing has commissioned in excess of 30 artists to create exceptional artworks, made collaboratively with workforce communities.

The residency programme facilitates access to cutting-edge technologies and unearths hidden heritages - all resulting in remarkable, contemporary artworks, presented as part of the National Festival of Making's weekend programme in venues from repurposed town centre shops, to Blackburn's finest heritage spaces. The festival and the works created during residencies, make visible the culture made here, and forms an invitation to experience this place through a new lens.

In 2025 Art in Manufacturing was shortlisted for the Global Arts Prize.

[artinmanufacturing.co.uk](http://artinmanufacturing.co.uk)





Sam Williams + Cardboard Box Company, 2024

## Art in Manufacturing Producing Team

**Adam Long**, Production Manager

**Daisy Williamson**, Producer

**Elena Jackson**, Programme Curator,  
Director National Festival of Making

**Emma Colbert-Mooring**, Producer

**Helen Kemp**, Producer

**Lauren Zawadzki**, Director  
National Festival of Making

**Liz Wilson**, Exhibition Curator,  
Radical Pairings

**Simon Webbon**, Marketing

## Floral Timekeepers

# Morag Myerscough

+ Crown Paints

As a natural meeting point between Morag Myerscough + Crown Paints, colour is queen in a project that will remain present in the townscape long after the festival ends. Along with colour, the project celebrates a second synergy between the artist and her partner factory, Crown Paints, who have a long history of making colour for interiors and exteriors. Together they share a passion for the home and our gardens, and the importance of being surrounded by natural and green influences.

6 In this new work, Morag Myerscough brings a riot of botanical colour to Blackburn, chiming with local regeneration plans where special interest is being paid to exploring the future of a greener high street. Interest too is focussed on the Victorian-built Corporation Park, where the artist took inspiration from The Glasshouse - currently not in use but with a community dream to renew it to its former botanical glory.

At the heart of her vision is the mural *Floral Timekeepers*. Huge abstracted flowers, made with a Crown Paints palette of 49 colours, rises above the Barton Street Car Park, which for the weekend is turned into an urban parklet. Giant planters with seasonal planting are designed to attract pollinators back into the urban landscape.

Standing four metres high, the colour clock is a nod to the clock at The Glasshouse and the building of Victorian parks, intended to provide clean air spaces and exciting planting away from the city.

1 Barton Street Car Park and 2 Prism Contemporary



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Graphic flowers in the mural have been selected after discussions with the Crown Paints team about their own desktop gardens, combined with flowers found in Myerscough's garden and home studio.

Ever-present in the artist's work is the commitment to dramatically transform - encouraging visitors to transition from the reality of the built environment into another space that surrounds and encloses them in arresting visual colour.

## **Morag Myerscough**

Born and bred in London, Morag Myerscough is known globally for creating immersive structural installations characterised by boldness, vibrant colours and a high level of positive energy.

The artist's installations, which have appeared all over the world, have a profound impact on public spaces, transcending the limitations of traditional approaches. Her vibrant and invigorating works disrupt existing architectural lines, introducing irregular shapes, colours and words.

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Myerscough's approach to work is integrated and participatory, wherein she collaborates closely with communities to generate art that responds to their unique requirements. Her generous approach instills a sense of pride and belonging in people, creating a strong and meaningful narrative for the spaces she transforms. The core motivation behind her work is to bring people together, fostering joy, well-being, and a sense of community.









## **Crown Paints**

Established in 1777 in Darwen as Dob Meadows Printing Shop, Crown Paints have more than 200 years of knowledge, passion and expertise that goes into each and every tin of paint they produce.

Today they are made up of over 1100 colleagues, from their head office in Darwen, Lancashire over to their manufacturing site in Hull and an ever-growing network of Crown Decorating centres.

Under the mantra “It’s not just paint, it’s personal”, Crown Paints are committed to sustainability and are delivering on this through *Project Possible*, an ambitious programme of actions that places sustainability and community at the heart of their work.

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### **Project Contributors**

Mural Painted by Cherie Grist, Sarah Harris and Siobhan Hogan

Paint Donated by Crown Paints

Installation Fabricated by M3 Industries

Planting by Janine Deady

Workshop Conceived and Delivered by Let’s Make Art

***Supported by the High Street Accelerator Project***

## Poured Earth

# Matter at hand

## + Darwen Terracotta

At a time of climate emergency, Matter at hand explores the creative possibilities of building with earth.

Inside a factory in Blackburn, Darwen Terracotta produce some of the world's finest architectural ceramics through slip-casting. During this process, clay is liquified and poured into intricately crafted plaster moulds, transforming from liquid to solid. It's then fired at a high temperature to become the protective and decorative exterior skin of buildings.

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In *Poured Earth*, Matter at hand explores how Darwen Terracotta's specialist knowledge of liquid clay and the grandeur of their architectural ceramics could inspire new directions for the development of unfired earthen building materials. Unfired clay, in combination with other minerals and natural fibres, has been used in construction throughout the world for thousands of years. It's a tradition that has largely been lost in this country. Using a process where earth is cast in a liquid form, *Poured Earth* offers new and evolving ways of thinking about this age-old material and how we could build for the future in a sustainable way.

For this year's festival, the North Transept of Blackburn Cathedral has been filled with a field of architectural, material experiments. Framed by a decorative archway of used plaster moulds, a display of tests, prototypes and fragments of future buildings show ways of using earth in construction that serve as structure or insulation whilst embracing colour, texture and surface decoration.

Clay is combined with natural fibres and waste aggregates from across the North to produce building elements that can give us new ways of appreciating materials hidden in plain sight. The installation is accompanied by a film, made in partnership with Wash Films, that captures the making process and explores clay as a uniquely fluid solid.

3 North Transept, Blackburn Cathedral



## **Matter at hand**

Matter at hand is the design practice of Lewis Jones, a designer working across architecture, material science and hands-on construction. His work is rooted in an investigation of the materials and processes that shape our built environment.

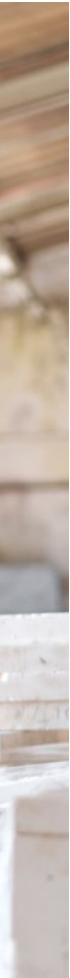
Jones co-founded the architecture and design collective Assemble in 2010, helping shape an award winning body of work setting out to rethink how buildings are made and who gets to make them. From 2012, he led a long term collaboration with residents of the Granby Four Streets in Liverpool to help rebuild their neighbourhood, a project awarded the Turner Prize in 2015.

In 2025, Jones established Matter at hand, a research-based design studio, guided by the belief that inventive and unexpected solutions to the problems at hand can be found in a deeper understanding of the materials and resources around us.









## **Darwen Terracotta**

Darwen Terracotta is a leading manufacturer of architectural terracotta and faience, specialising in both historic restoration and new-build projects. With a passion for craftsmanship and innovation, the company also trades as Whitebirk Sink Company, applying its expertise in ceramic manufacturing to produce premium fireclay ceramic sinks. A double winner at the Red Rose Awards 2025 for the “Made in Lancashire” and “Export” categories, Darwen Terracotta continues to showcase the excellence of British manufacturing on a global stage by blending traditional techniques with modern design.

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This is the fourth Art in Manufacturing residency hosted by the industry leaders, who have supplied products to international artists including Grasyon Perry’s A House for Essex, and Richard Deacon. They have been involved in prestigious architectural projects internationally, from the Natural History Museum and the Royal Albert Hall to The Londoner at Leicester Square.

## Umeed (*Oh-meed*) امید - Gobaith - Hope

# Liaqat Rasul

+ Herbert Parkinson

Previously a fashion designer working with factories in the Global South, Liaqat Rasul has a long history of interacting with, and interrogating the culture of industry.

In *Umeed (Oh-meed) امید - Gobaith - Hope*, Rasul repeats and builds upon the device used throughout his previous work, expanding his exploration of the mobile face as a motif to express culture, community and societal connection.

The work directly responds to his appreciation for the Partners of Herbert Parkinson, the name by which all staff are known. Mixed opaque and translucent plastics become a metaphor for the feeling of welcome, transparency and openness experienced by the artist, from an organisation shaped to address power imbalance and hierarchy in the industrial setting.

Reading the factory floor as if it were an animated circuit board, also present in the work is the artist's repeated use of cartographic motifs, celebrating movement and the travelling of ideas, migration and the creation of patterns over time.

Material references gathered from across the factory production lines are collaged into the work. Mainly using waste items, Rasul has collected plastic tape, fabric offcuts, super stick, neon stickers, cord, thread, hooks, wadding and feather. Through hand sewn collage, he has incorporated these discarded items and combined them with shapes made on the machines by Herbert Parkinson Partners Sophie Bell-Carr and Alisha Cooper. In rich contrast to the clean lines of production, the work combines personal textiles collected by the artist over decades of work.

#### 4 The Crypt, Blackburn Cathedral



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Created in isolation from one another, each feature of the mobile face can be experienced as a series of anomalies; much like people, class and language that form society as a whole. For Rasul, society is a jigsaw of different parts, fitting together, building community - hope.



## **Liaqat Rasul**

Liaqat Rasul, a gay, dyslexic Welsh-Pakistani artist born in 1974, works in collage and sculpture. He transforms discarded materials—envelopes, tickets, fabric scraps, wire hangers—into vibrant, tactile compositions. These analogue creations tell visual stories of multicultural identity and mental health, celebrating real-world connections and the beauty found in imperfection.

For Rasul, art is an act of hope. He advocates for multiculturalism and the importance of valuing our support networks. Inspired by human vulnerability, mental health, and historical events, his recent pieces address injustices such as the murder of Stephen Lawrence and the 1943 Bengal Famine.

His practice, which emphasizes tangible engagement and community bonds, was recently celebrated in a solo show at 'Nau Nau Doh Chaar', Tŷ Pawb, Wrexham. The exhibition explored resilience and migrant experiences and served as a retrospective of his last 25 years in fashion and art.

## **Herbert Parkinson**

Herbert Parkinson Textile Factory based in Darwen, Lancashire became part of the John Lewis Partnership in 1953, and ever since has been a thriving example of UK design, quality and craftsmanship. Combining the best of modern technology and traditional skills, Herbert Parkinson makes many of John Lewis's own brand soft furnishings, duvets, pillows, and all of their Made to Measure products.

Herbert Parkinson is a major employer in the local community, with over 200 Partners working there. They are committed to supporting the textile industry and have been successful in keeping British manufacturing at the heart of Lancashire.

This is the second Art in Manufacturing residency hosted by Herbert Parkinson, following a residency during Season Five with artists Sarah Marsh and Stephanie Jefferies, which celebrated the factory's 70th anniversary year.



## Radical Pairings

Hannah Leighton-Boyce, Liz Wilson,  
Nicola Ellis, Jacqueline Donachie, Raisa Kabir

In Blackburn in 2022, five women artists exhibited new work created during residencies with manufacturers in the North. Ranging from three months to two years, the residences of Hannah Leighton-Boyce, Liz Wilson, Nicola Ellis, Jacqueline Donachie and Raisa Kabir were developed through the National Festival of Making's commissioning programme, Art in Manufacturing, conceived in 2016.

Art critic and writer, Elizabeth Fullerton, was invited to document these artists' residencies, resulting in the essay *Artists and Factories Make Radical Pairings*. Discussing their practices and the unique nature of working as an artist within the industrial setting, Fullerton introduces work created in response to, and alongside workforce communities.

Providing introduction, context and conversational insights to the publication are pieces by Director and Programme Curator, Elena Jackson, Director and Curator of theCOLAB Claire Mander and Artist and Chair of the Festival of Making CIC, Jamie Holman.

From short term residencies to long term collaborations, each artist embedded themselves within a manufacturing environment, working closely with skilled labour forces, specialist materials and industrial processes. These residencies offered an unusual but generative context with the factory floor becoming an extension of a studio, the rhythms of production informing new ways of making and thinking.



5 Blakey Moor Terrace, opposite King George's Hall







The works presented in this exhibition include pieces developed during the residencies as well as those made beyond this, tracing how time spent in the industrial realm continues to shape each artist's practice.

*Radical Pairings* gestures not only to the innovative collaborations forged between artists and manufacturers but also to the deeper reimagining made possible when these encounters are shaped by openness, experimentation and care. In doing so, it invites us to rethink the boundaries between industry and art as co-creative forces with the potential to shape new cultural, material, and social futures.

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*With thanks to all participating artists, manufacturing partners and contributors.*

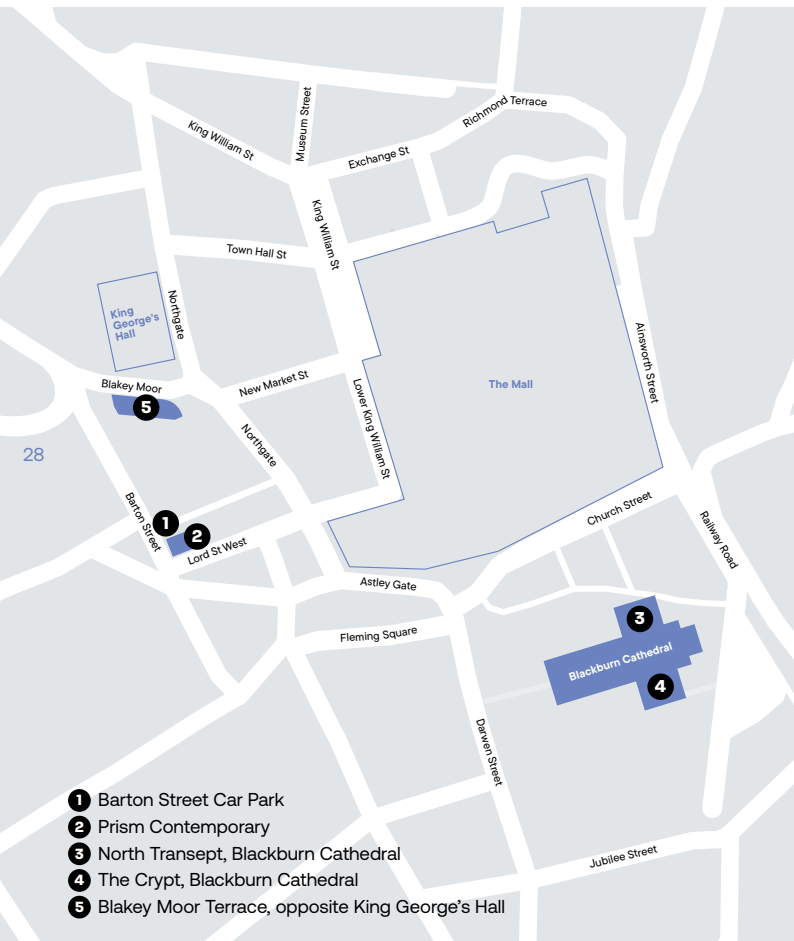


JOHN SPENCER  
DESIGN • COLOUR • MAKE

QUEEN STREET  
MILL



theCOLAB Teacake



- 1 Barton Street Car Park
- 2 Prism Contemporary
- 3 North Transept, Blackburn Cathedral
- 4 The Crypt, Blackburn Cathedral
- 5 Blakey Moor Terrace, opposite King George's Hall

## Venue Information

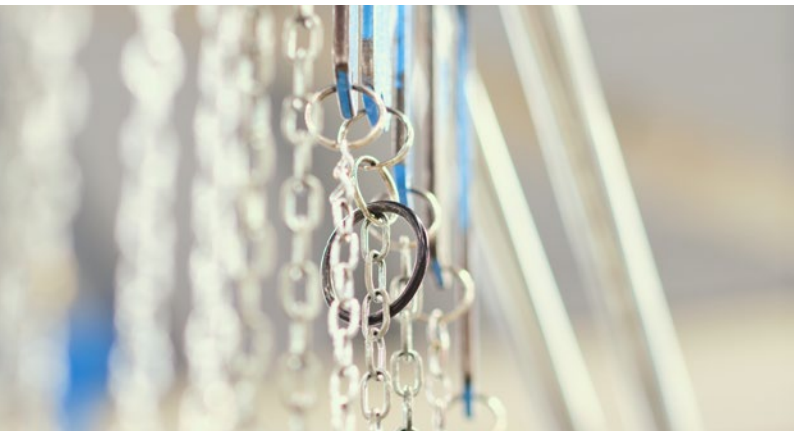
The National Festival of Making and Art in Manufacturing takes over public spaces and venues in and around Blackburn town centre. Please find access details below for Art in Manufacturing venues.

**Prism Contemporary** - there is single step access.

**Blakey Moor Terrace** - the ground floor has level access, however some of the exhibition takes place upstairs, accessed via a staircase.

**Blackburn Cathedral** - there is level access into and around Blackburn Cathedral and there is a lift available to all floors. For the most direct access to the Crypt, enter through the Cathedral Annexe with ramp access from Cathedral Gardens.

If you require any assistance or information please visit the Festival Info Points on King William Street and Cathedral Square.



# Art in Manufacturing Talks Programme

## Saturday 5th July

12.45pm

Hannah Leighton-Boyce, Jacqueline Donachie and Nicola Ellis in conversation with Claire Mander, Director of theCOLAB and National Festival of Making Board Director.

### Radical Pairings

**5 Blakey Moor Terrace,**  
opposite King George's Hall

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1.45pm

Liaqat Rasul in conversation with Elena Jackson, National Festival of Making Director & Programme Curator of Art in Manufacturing and Jamie Holman, Artist and National Festival of Making Chair.

**Umeed [Oh-meed] امید - Gobaith - Hope**

**4 The Crypt, Blackburn Cathedral**

3.15pm

Lewis Jones in conversation with Elizabeth Fullerton, Art Critic and Writer

### Poured Earth

**3 North Transept, Blackburn Cathedral**



Nehal Aamir + Darwen  
Terracotta, 2024

Meet the exhibiting artists and hear a short talk with guest hosts.  
Each talk will last approximately 20 minutes.



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## Sunday 6th July

12.30pm

Liz Wilson in conversation with Elizabeth Fullerton, Art Critic and Writer.

### Radical Pairings

5 **Blakey Moor Terrace,**  
opposite King George's Hall

3pm

Morag Myerscough in conversation with Elena Jackson, National Festival of Making Director & Programme Curator of Art in Manufacturing.

### Floral Timekeepers

1 **Barton Street Car Park**

# Art in Manufacturing Exhibition Times

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## Festival Weekend

### Floral Timekeepers

#### Morag Myerscough + Crown Paints

Sat & Sun 11–5pm

Barton Street Car Park and Prism Contemporary

### Poured Earth

#### Matter at hand + Darwen Terracotta

Sat 11am–5pm / Sun 12–1.30pm & 2.30–4pm

North Transept, Blackburn Cathedral

### Umeed (Oh-meed) امید - Gobaith - Hope

#### Liaqat Rasul + Herbert Parkinson

Sat 12–5pm / Sun 11am–5pm

The Crypt, Blackburn Cathedral

### Radical Pairings

Sat & Sun 11–5pm

Blakey Moor Terrace

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## Extended Opening Times

### Poured Earth

7–12 July 12–4pm

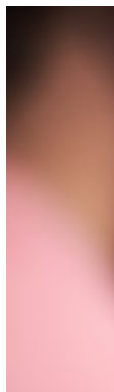
### Umeed (Oh-meed) امید - Gobaith - Hope

7–12 July 12–4pm

### Radical Pairings

9–12 July 12–4pm

**Floral Timekeepers** features a new permanent mural on the rear of Prism Contemporary, viewed from Barton Street Car Park





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## Drop In Workshops: Festival Weekend

### Hikaru Dorodango

(Shiny mud dumpling)

As part of *Poured Earth*, find a workshop led by Annabel Cameron-Duff exploring the Japanese artform Hikaru Dorodango - the process of transforming a simple clay ball into a beautiful, polished sphere.

### Floral Timekeepers at Prism Contemporary

When you head to see Morag Myerscough + Crown Paints' *Floral Timekeepers*, stop by Prism Contemporary. Select a colour swatch made by Crown's technical team and add to the growing colour palette. Perfect for children, re-wild the town with Let's Make Art's *Hello Petal!* workshop, using a colour palette inspired by the artist's work.

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## About the National Festival of Making




**The National Festival of Making is a unique celebration of making and manufacturing, from the kitchen table to the factory floor.**

Presenting a programme of work that combines art, manufacturing, making and communities, the Festival works with artists, makers and communities to curate a programme of making activity including: workshops; makers markets; industry talks; street food; live performance and artistic commissions - expressed in a year-round programme and a participatory free festival for all to enjoy.

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Since its inception, the Festival and its work has been critically important to the expansion of Blackburn's local, cultural ecology. It has delivered in excess of 40 artist residencies and commissions, worked with 1000's of children and young people through the act of making and co-created year round creative opportunities for all to enjoy - all supported by a creative team, diverse partners, stakeholders and committed volunteers.

In 2023 the Festival of Making CIC became an Arts Council England National Portfolio Organisation 2023-2026.

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artinmanufacturing.co.uk

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