



CRAVEN DUNNILL
JACKFIELD

Artistic Commissions



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Reinventing Ceramics

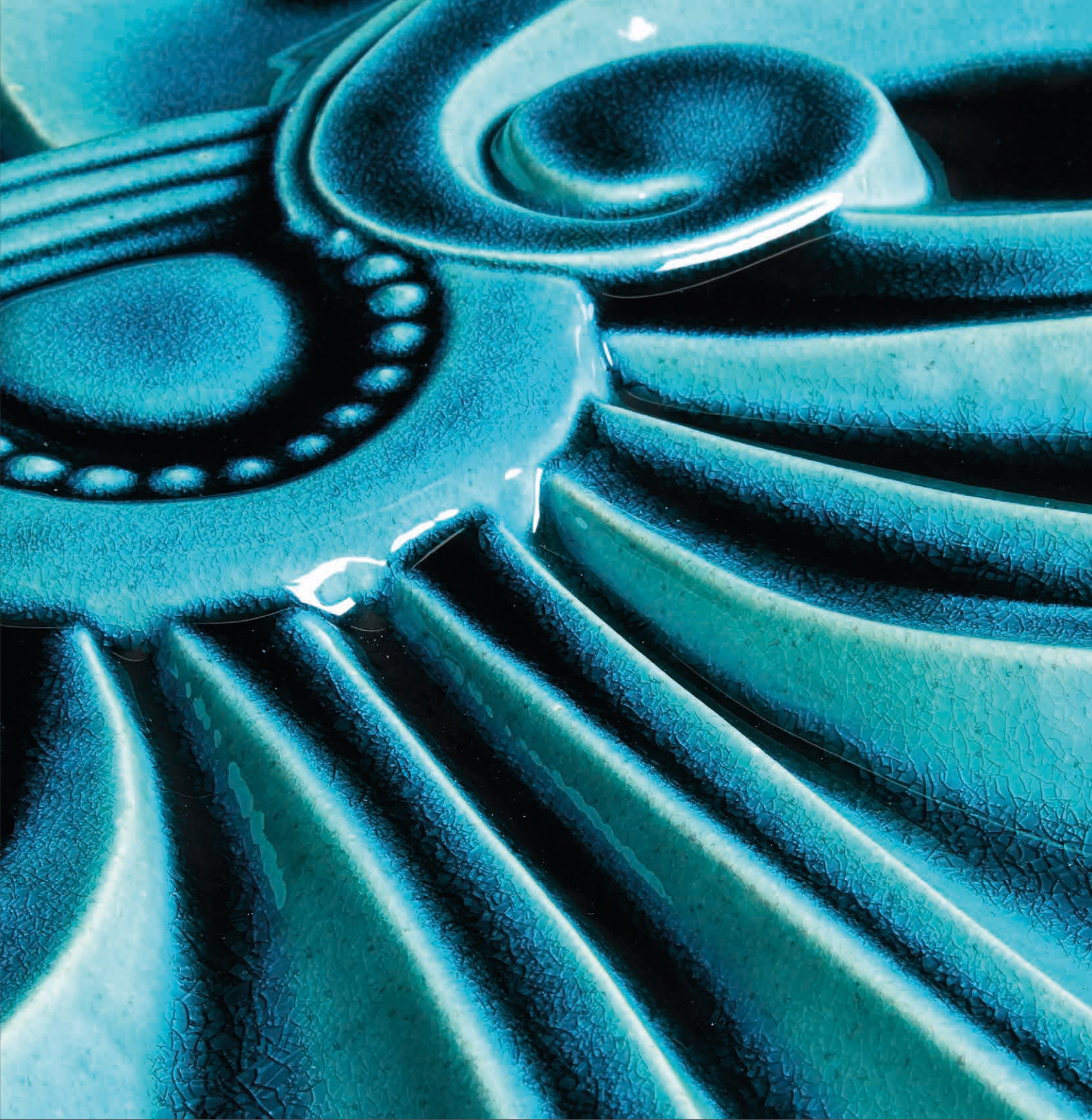
Craven Dunnill Jackfield produces the finest quality ceramic wall and floor tiles for both the commercial and domestic interiors market. Established since 1872, today we continue to combine modern, with traditional production techniques to enable the manufacture of bespoke wall, floor, decorative art and faience ceramics.

We have been producing ceramic wall and floor tiles for over 145 years and operate the oldest surviving purpose-built tile factory in the world. Located in what was once the world centre of tile production, it is now part of the World Heritage Site at the heart of Britain's Industrial Revolution. Our flexible manufacturing techniques and highly skilled staff enable the production of bespoke ceramics for historical restoration projects and new-build contemporary commissions.

We pride ourselves in the faithful manufacture of period style tiles and features and where possible we use original machinery, glaze recipes and hand decorating techniques to ensure authentic original qualities of our hand crafted tiles.

We offer a colour matching service for those customers wishing to restore an original feature. All tiles are handmade to order, allowing for a tailor made service to each and every one of our customers.

Craven Dunnill Jackfield works closely with artists, combining its specialist processes, to produce stunning and completely unique ceramic artworks. We produce bespoke murals for a wide variety of internal and external applications, from small domestic splashbacks, to large, public art projects.





"The team immediately understood the importance of the commission - it was a unique collaboration"

CLARE WOODS, ARTIST



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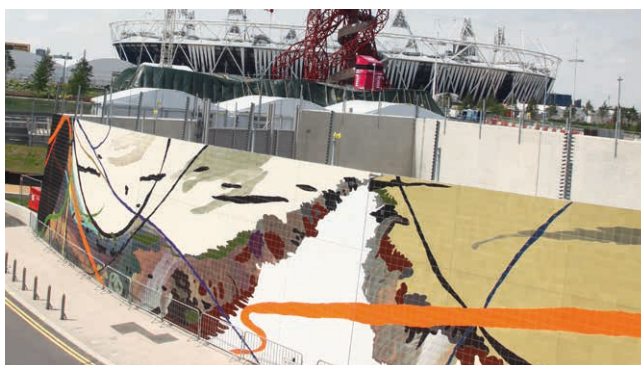
Olympic Park

British artist Clare Woods was invited by the Olympic Delivery Authority (ODA) to design one of two Olympic Park public art commissions.

The two murals are Clare Woods first major works in ceramics and are positioned at the Westfield Shopping Centre end of the Olympic Park. Entitled Carpenter's Curve and Brick Fields, they are part of the cultural legacy of the London Olympics 2012.

The murals are staggeringly large and complex and are inspired by the original industrial site, historical maps of the area and the artists own experience from once having a studio close-by. The murals measure some 757.2m² and feature over 30,000 tiles in a myriad of shapes and sizes; the tiles took over six months to make and involved 4.5 kilometres of intricate water jet cutting.

The murals were created using four ceramic tile decorating processes involving digital printing, pantone and glaze effects and were put together like giant jigsaws – over 1200m² of tiles were produced and cut, to achieve the required elements to make up the 750m² of murals.



Artist – Clare Woods

Clare Woods described the project as a collaboration: "I saw the whole concept of the Olympic Park as a modern day Festival of Britain – a platform to show off the best of our artists, craft makers, designers, architects and manufacturers. I therefore knew I wanted

to work with British manufacturers and, having worked previously on a very large scale building cladding design, I had learned that the relationship had to work from the outset; you have to be willing to meet up, talk through your ideas and feel confident that everyone

understands their role. The team at Jackfield immediately understood the history and the importance of the commission – it was a unique collaboration".

William Brookes School



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The Much Wenlock Public Art Trail, sited at William Brookes School, was commissioned by the William Penny Brookes Foundation for the people of Much Wenlock, to celebrate the town's heritage and its role in the birth of the modern Olympic Games.

The 7m x 2m double-sided mural wall features a section of the Brick Field Olympic Park mural, was made by Craven Dunnill Jackfield and was officially unveiled by Phillip Dunne MP on 13th July 2012.

Ceramic tiles have a huge part to play in public art works because they provide a durable long lasting finish that is fade resistant, water resistant and permanent.

This digital ceramic panel was produced on glazed porcelain 200 x 200mm tiles and fixed on both sides of a free standing concrete panel which stands outside the entrance to the William Brookes School in Much Wenlock. The same panel which features over 700 unique designed tiles is repeated on both sides. The mural was delivered to site together with key plan drawings to facilitate the easy installation of the public art piece.



Digital Transfer Decorated Murals

The advancements in digital technology and ceramic inks led to the development of digital production of decoration for ceramic tiles and bespoke murals. The process uses inorganic ceramic inks which are output from a digital transfer machine, which when applied and fired to the tile yields a scratch and fade resistant decoration to the glazed tile surface.

The digital decoration process allows extremely complex designs to be created yielding a photo realistic effect. Digital images can be manipulated and processed to enable large scale murals to be produced for both internal and external projects. The digital transfer decoration technique can be applied to glazed porcelain body tiles for external murals and

non-vitreous body tiles for internal murals to suit the performance qualities required of the finished scheme. From individual tiles through to several hundred metre projects, the process can be tailored to suit the specific needs of the individual project.







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Dropmore House

Dropmore House, near Burnham, Buckinghamshire is one of the county's grandest Grade I-listed Georgian country houses, built by Samuel Wyatt for Lord Grenville in 1795.

Requisitioned as a headquarters for the Canadian army in 1939, Dropmore House was in a sorry state when Lord and Lady Kemsley, who bought Dropmore from Lord Grenville's great-great-nephew in 1943, undertook a major restoration of the house and grounds in the early 1950s.

The third phase of restoration at Dropmore Park involved the repair and reinstatement of iconic garden structures, such as the aviary, the ornamental Chinese tea-house (where Queen Victoria is rumoured to have taken tea), the restoration of extensive gardens and the reclamation of the estate's neglected woodland.

The Aviary is a cast-iron cage, with ceramic tiles imported from China around the base, these also form the uprights and frieze. It has three projections with cupolas, the central of which is higher than the other two. The Aviary's architect and date of construction are unrecorded, but John Buckler's sketch dated 1830 appears to be very accurate, as are his sketches of the rest of the estate.



Ceramic Aviary Faience Tiles

The restoration of the faience aviary ceramics required five different types of ceramic tiles to match the original Chinese made faience pieces, that form the uprights and frieze. Little was known in terms of how the original pieces had

been manufactured and most of the original pieces had been damaged during removal, leaving very little original material to work with. Hollow pieces were required to ensure the tiles were not too heavy for the cast-iron cage and

several different glazes were applied in order to match the original turquoise and green mottled tones.

Hereford School



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British contemporary artist Clare Woods has created her own Olympic art legacy for her local school, following the successful installation of her two epic tile murals in the Olympic Park, London.

At Hereford Cathedral Junior School 300 paintings by children and staff have been merged with a section of Clare Woods' original artwork. The resulting tile mural celebrates the Diamond Jubilee, the 2012 London Olympics, the school and the county of Hereford. The official opening took place Thursday 27th September 2012.

The digital ceramic mural is 8m wide by 2.8m high, and consists of 560 tiles fixed onto a rendered wall in the grounds of the Hereford Cathedral Junior School. The mural combines a local artist's work commissioned for the Olympic Park with drawings from the children attending the school. Around 300 children's images were incorporated into the design depicting images relating to Hereford, the Jubilee and the London 2012 Olympics.

The drawings were carefully pieced together to form a montage of children's art which were then output digitally in the form of ceramic transfers, the end result is a permanent legacy for the London Olympics 2012.

Weather resistant Murals

Ceramics is the perfect medium for capturing any artform in a format that is durable and resilient to external weathering and sunlight. The digital transfer process opens up endless opportunities on how ceramic tiles can add value to any domestic or commercial building or project.





Artistic Commissions

Our heritage dating back to 1872 gives an unrivalled knowledge in bespoke tile manufacturing. It is this expertise that allows Craven Dunnill Jackfield to offer a unique solution to clients.

Contact us to discuss your specific project requirements.

- Factory visit to review process options
- Interactive process from beginning to end
- CAD drawings and mural layouts
- Technical Performance Specifications



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www.cdjackfield.com

UK & INTERNATIONAL
+44 1952 884 124 sales@cdjackfield.com

NORTH AMERICA
+1 (843) 681-4034 nasales@cdjackfield.com