



With the unity of sleek Glasgow style and the spirit of romanticism, architect and designer, Charles Rennie Mackintosh (1868-1928), created one of the best examples of an Arts & Crafts interiors ever seen. Hill House is not only one of Scotland's best loved and most influential buildings, it also comes complete with hand-crafted furniture, lighting and decorative schemes.



The interior decoration of Hill House was a collaboration between Charles Rennie Mackintosh and Margaret Macdonald, with the former offering a distinctly masculine style and the latter, feminine colours and design.

With colour and shape the couple balanced masculine and feminine elements – purple and blue for male and pink and white for female. This unity would create a space for everyone. The dining room is dominated by its dark, masculine panelling. In geometric symbolism of man and masculinity, the 'masculine' rooms made use of square shapes on his furniture, freeze and even the Dining Room's hanging light. **Unity** focuses on this one element of Hill House – the predominately heather-purple overhanging light shining onto sombre dark wooden panelling. Interestingly, the rectangular light also shows oval pink motifs, representing the feminine oval, womb-shape – a feature of Margaret's work. Emma uses soft pink ovals to drift up the stem of the vase and then mischievously introduces feminine pinks with masculine squares and vice-versa. With the centre of the vase grounded in white, the impression is given of the vase itself becoming a light, shining in pure brilliance from its heart. With expertise and innate awareness of unity, the Moorcroft designer utilises a shape squared on the base and round on top. Pure genius!

Unity
Limited Edition:100 Height:14*/35.5cm



Spectrum
Limited Edition:75
Height: 5*/13cm

It is true that geometric designs add a vibrancy and vibe to a design as well as creating a contemporary elegance. A few years ago, Emma collaborated with Wakako Kishimoto to create a design for Fashion House Eley Kishimoto as part of an exhibition and catwalk show in London Fashion Week. Wakako worked her eye-catching Rope design onto Emma's **Homeward Bound (2012)** to dramatic effect. Both designers knew that geometric design is a useful tool to grab attention – a vital necessity on a catwalk. Indeed, Sally Tuffin, a fashion designer herself, and part of the "Youthquake" movement, under the *Foale and Tuffin* fashion label, first introduced geometric design to Moorcroft with **Violets (1987)** where heavily stylised violets circled shapes in a parade of geometric violet hues against a contrasting green ground. Emma wished to strut in synergy with her predecessor, and decided to move along the colour spectrum with her **Indigo (1999)** range, which soon became a popular design for the modern interior. Twenty years of design expertise later, Emma's **Spectrum** is audacious, and will have more than fashionistas drooling. Geometric design drops into an eye catching backdrop of indigo and purple rays as light waves of snowdrop petals topple in gentle curves of spontaneous ebullience. Snowdrops, in Emma's garden when she revisited geometric Moorcroft designs, transform the harsh spectrum of violet hues in triangular form, creating a timeless benchmark of design elegance for future Moorcroft designers to challenge – if they dare!



To complete the seven celebratory designs from Emma Bossons, **Queens Choice**, considered by many to be Moorcroft's most successful range ever, and inspired by Shakespeare's play 'A Mid-Summer Night's Dream,' steps out to awe on the Moorcroft jardinière and stand. Again, every fruit mentioned by Shakespeare features in Emma's design 'Be kind and courteous to this gentleman; Hop in his walks and gambol in his eyes; Feed him with apricots and dewberries; With purple grapes, green figs and mulberries...' but with something more. As we celebrate Shakespeare's own 400th birthday this year, we do not need to pluck wings of butterflies to fan moonbeams into your eyes to bedazzle. Instead, we merely need to lift the theatrical curtain on Emma's celebratory collection and watch her very own kaleidoscope of **Queen's Choice** butterflies flutter into sight with a gasp and missed heartbeat that only very few designers are able to accomplish.

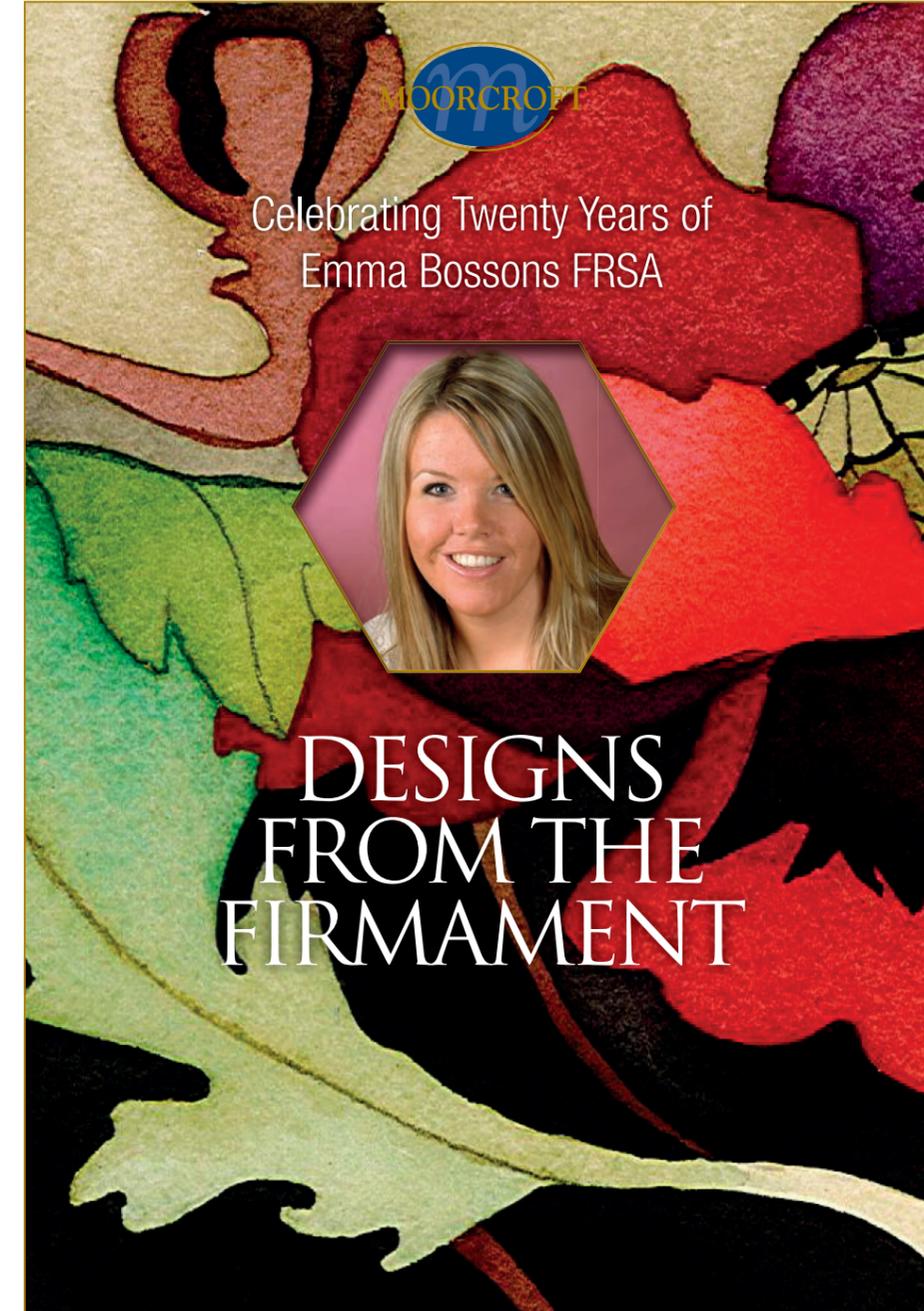
Queens Choice
Numbered Edition
Jardinière
Height: 35*/89cm



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Celebrating Twenty Years of
Emma Bossons FRSA

DESIGNS
FROM THE
FIRMAMENT



Emma Bossons is an extraordinary talent. The prolific designer has taken the Moorcroft Design Studio towards a world of organic design, where a design literally grows from the shape in an effortless flow of movement and colour, as well as creating a wealth of new shapes for the Moorcroft design archives. Unsurprisingly, at the age of twenty four, Emma Bossons was made a fellow of the Royal Society of The Arts, having been a Moorcroft designer for only four years. A further honour occurred when Emma's face appeared as a 1st Day Cover stamp for Royal Mail to mark the fact that she was the youngest ever member of the Royal Society of the Arts at that point in time. Directors were astounded as this prodigal child sought to run with William Moorcroft's mantle quite unlike anyone had ever done before, whilst at the same time pushing ceramic design into a whole new arena. The Moorcroft designer saw her work carry HM The Queen's cypher during her Golden Jubilee, championed by the 184th Lord Mayor of the City of London, including designing the brochure for the Lord Mayor's parade, and banquet menu for Heads of State at the Mansion House, as well as launching Moorcroft's best-selling range ever only four years after joining the eminent Moorcroft Design Studio in 2001.



Bellbind
Limited Edition:75
Height: 5"/13cm

Delicate trumpet-shaped flowers announce the arrival of Emma's *Designs From The Firmament* with a blast of violet hues for a new generation, the Moorcroft designer grasps a challenging bloom, known as 'Field Bind Weed' or 'Bellbind,' as it is regarded as the bane of many gardeners throughout Europe. Potentially, it is also a boa constrictor of design, clasp around shapes without giving the design room to breathe. Before the bell tolls to mark her special occasion, Emma worked fast, working the design counter clockwise, like bellbind itself, and trampling underfoot any challenges to her creative forces. With the creative flair of a designer at the top of her game, Emma can stand proud next to *Bellbind*, and watch indigo petals fan into life as they scramble around the clock-face with their dark pink radial stripes marking out the hours and minutes. True to her calling, the Moorcroft designer has bound *Bellbind* into a new Moorcroft clock shape where exquisite black-bodied Mormon butterflies, their delicate hind-wings holding crimson crescents, flutter towards the face of time itself.

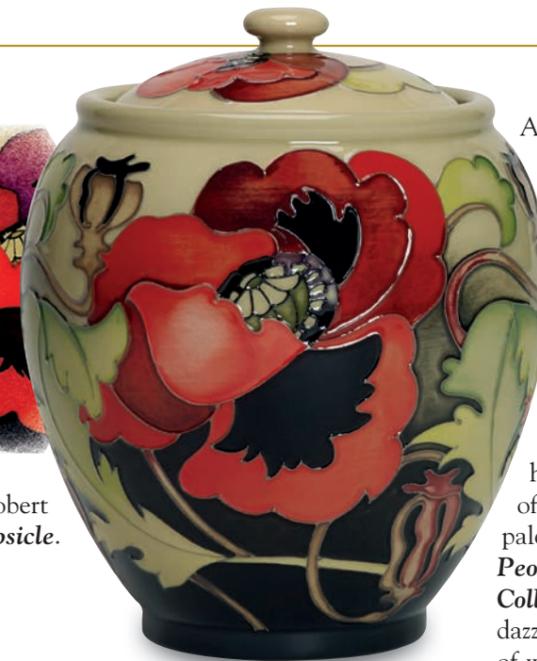
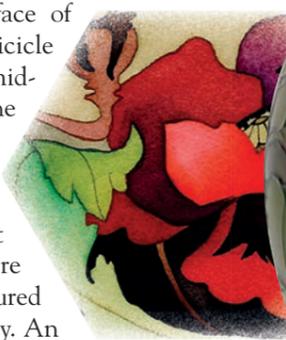
This is as it should be. Emma's butterflies have been her finest hour. Many of her faithful followers will recall how the Moorcroft designer's *Butterfly Collection (2012)* literally took the viewer into a secret world, where butterflies dart in a colourful parade of fragile beauty. It is thanks to the work of Emma that we have been able to soar into the sky on the tail of proud Red Admirals, Swallowtails, and Orange-Tipped butterflies to name but three in her illustrious career. *Bellbind* stands as testament to Emma's wonderful world of butterflies, and provides a place where, through her utter genius, butterflies are no longer ephemeral in Moorcroft art.

In 1902, John Scarratt Rigby (1833-1914) created a progressive design for Liberty and Co. entitled 'Ragged Poppy' which curled striking ragged poppies with the detail of Victorian botanical illustrations against a sombre manilla ground. The scarf became a head turner. In a similar palette, *Popsicle* has just that timeless quality with vibrant red ragged poppies caste against a celadon ground. With an excitable flutter, poppy and lipped bud, appear



to rise-up and off the surface of the lidded vase itself. An icicle can sometimes freeze in mid-drip, appearing to catch the water flow in motion, and Emma's poppies are no less illusory. In sweeping waves of her brush, the Moorcroft designer has achieved where many fail – she has captured the raison d'être of the poppy. An unfathomable achievement for any Arts & Crafts designer. As such, the finest words Robert Burns has ever penned can be visualised at last in *Popsicle*.

*But pleasures are like poppies spread:
You seize the flower, its bloom is shed;
Or like the snow fall on the river,
A moment white – then melts forever*



Popsicle
Numbered Edition
Height: 5"/13cm

The next design for Emma's twenty year beauty parade, *Asia Peony*, is no less enigmatic. Again, the designer breaks all design codes to achieve her desired result of ushering the peony onto centre stage in all its pomp and majesty. In is known that the Chinese cherish the peony as the King of flowers, they symbolise nobility and value. Only a designer of Emma's calibre could allow different colour varieties of this flower to spin like multi-layered, fluffy tutus in a kaleidoscope of red, tangerine and golden ambers amid candy-floss pink petals before introducing another bud complete with luscious hues of violet, maroon, peach and cream petals.



Asia Peony
Limited Edition:50 Height: 8"/20.5cm



Against a midnight blue ground, the extravagant parade twirls and glows akin to Emma's own *Degas Dancers* from Moorcroft's 2015 *Music & Movement Collection*, exuding femininity and timeless beauty. This marriage of colour could have only been pulled off if the designer had first mastered the form of the peony in a simple colour palette. This she achieved in *Peony Bride (The Three Williams Collection 2014)*, where a bold, white peony dazzled like a bride's train in crashing waves of white. *Asia Peony* now moves across the oceans in a tidal wave of oriental colour, where geishas walk in dainty and precise footsteps, as these Moorcroft jewels dance before their eyes.



Honeycells
Limited Edition:75
Height: 7"/18cm

Emma is something rather more than an intelligent designer and chooses the most apt shape for her designs. If there is not a suitable shape, much like the new clock, Emma either designs one herself or searches for something novel to use. *Honeycells*, crafted on a hexagonal vase, mimics the shape of the honey cells themselves. In this instance, the shape came after Emma's initial design sketches and caused an inner wave of excitement when she realised just how perfectly the shape connected to the design itself. A mass of wax cells built by busy bee, Emma, covers the entire surface area of the vase. Oozing a golden harvest of honey, bees nest in synergy displaying their own amber nectar palettes and striking horizontal stripes across their abdomen. Curiously, the Queen bee is missing from the design itself. This is as it should be. After all, this title belongs to Emma herself.

