

MOORCROFT



— AUTUMN 2021 —

A SECOND CALLING COLLECTION

A Special Collection Celebrating Maureen & Hugh Edwards' 35 Years at Moorcroft.

William Moorcroft first started creating fine art pottery in 1897 and the company gained the title of 'Potters to HM The Queen' in 1928 and was established worldwide as a leading light in the British Arts and Crafts movement.

However, by 1986, England's once great art pottery had dwindled to a handful of employees who had not worked on a new design for more than ten years. Only twenty-four hours before Moorcroft's proud tradition might have succumbed to the fate of contemporaries, William's youngest son, John Moorcroft, rang his bank who in turn reached out to Hugh Edwards, a successful commercial lawyer in London and lifelong Moorcroft collector, in a final bid to save his heritage. With the minutes ticking away, Hugh, his wife Maureen, a solicitor in general practice, and their two friends, Richard Dennis and Sally Tuffin, mounted a last-minute rescue, putting into operation their plan for the company's revival.

To start the recovery new designs were created and the Moorcroft museum was built. Maureen mortgaged the freehold of her office building, while Hugh pacified the company's creditors. New designs and a reinvigorated salesforce were soon paying dividends, and orders burgeoned. In 1992 Richard and Sally left the company, now facing the new year with a design void. Rachel Bishop, a ceramics graduate from the New Forest was soon uppermost in everyone's mind to take over the design mantle. The rest, they say, is history.

35 years on, and the helm of the Moorcroft ship is still guided by Maureen and Hugh. Moorcroft's course has been wide and varied. Her presence is very much felt in Australia, New Zealand, Canada and the USA. Today Moorcroft designers create work for leading charities including the RSPB and the RHS, to name just two. Moorcroft has featured on radio and television, in numerous magazines, worldwide auctions and various books. Glistening pottery graces the shelves of Liberty & Co., London as well as numerous independent retailers the world over. The fine art pottery is still made by hand in the original 1913 factory based in the World Capital of Ceramics, Stoke-on-Trent. In the wake of the global COVID-19 pandemic Moorcroft continues to sail through uncharted waters, changing and adapting to modern times as she does so.

The experience of more than half a working lifetime as well as the proceeds of sale of their unique collection of old Moorcroft, were all freely given by Maureen and Hugh to save Moorcroft from extinction and to rebuild the world-famous name that is Moorcroft today. In this collection, we look back and celebrate the impact these two people have had on Moorcroft.

SAFFRON GOLD

Designer: Nicola Slaney

Saffron Walden is a market town in Essex, not far from Maureen and Hugh's home. In the 16th and 17th centuries the saffron crocus was widely grown, thanks to the favourable soil and climate. The stigmas of the flower were used in medicines, as a condiment, in perfume, as an expensive yellow dye, and as an aphrodisiac. The industry gave Walden its present name. Over the years, Moorcroft has gelled with the community of Thaxted thanks to the efforts of the Edwards family. Today, Nicola picks up the saffron idea to symbolise this unique relationship. *Saffron Gold* is a simple but effective design. Purple petals intertwine with golden stigmas. Maureen and Hugh have been worth their weight in gold in their community, much like the 70,000 saffron plants that are needed to make 1 pound of saffron.



372/5

STORYTELLING

Designer: Emma Bossons FRSA

Maureen and Hugh have both dedicated their hearts and souls to the written word at Moorcroft. Both have always upheld the notion that Moorcroft design captures 'stories and dreams'. So, whilst designers have expressed their creativity through paints, the Edwards' have used a pen. Hugh, whose pen name is Fraser Street, has written three books about Moorcroft and his autobiography is in transit. Maureen has upheld the position of Moorcroft Club Journal Editor from the moment it first came into print.

In honour of their years in writing and print, master mould maker, Trevor Critchlow, one of the few staff working at Moorcroft when Maureen and Hugh arrived in 1986, has resurrected a much-loved and highly sought-after shape from the Moorcroft Museum, the famous inkwell. Emma has created a hypnotic peacock feather motif to adorn the inkwell, to represent a traditional quill that may once have been dipped into the ink.



Inkwell | Numbered Edition

OPHELIA'S RETURN

Designer: Vicky Lovatt

Vicky's original design, *Ophelia's Flowers*, was a result of her desire to bring the flowers from 'Hamlet' into a work of art. Ophelia did not choose the flowers randomly and neither did Vicky; daisies (representing innocence) are woven in amongst violets (faithfulness and lost youth), poppies (sleep) and wild pansies. The design is reincarnated in vibrant colours of orange, buttercup, lilac and dusty-rose. The use of this shape, 72/12, was also the original intention for Vicky. When she presented her first trial to the design board in 2010, Hugh suggested that she should continue her project and translate the design into a range. 'Now you're a designer' he said to her. The words meant a lot to Vicky at the time and still resonate with her today.



72/12 | Limited Edition 10

FRANGIPANI AND FRIENDS

Designer: Emma Bossons FRSA

In 1999, designers, Emma Bossons and Nicola Slaney, were bound for the South Pacific to find design inspiration. The Kiribati islands would be one of the first places on earth to welcome the new dawn of a new millennium. Their gentle slopes were covered in frangipani trees which grew in profusion. On their arrival home, incredible designs unfolded and the *Dateline Collection*, including a design called *Frangipani*, was born.

To Hugh's amusement, tales of their adventures unfolded as they had encountered a large green and red lizard that dropped from the ceiling onto their beds, resulting in both designers spending an uncomfortable night in the bathroom with a towel under the door, Emma in the bath tub and Nicola huddled under the washbasin.

Emma revisits her iconic *Frangipani* design and marries it with the daring gecko that shared accommodation with two designers all those years ago. It makes for a vibrant, tropical design, loaded with hidden humour and meaning.



164/9 | Limited Edition 15

SYMPHONY IN BLUE

Senior Designer: Rachel Bishop BA (Hons)

The longest-serving current designer at Moorcroft could not let a landmark for Maureen and Hugh pass by without marking the occasion. Their careers are entwined with each other like the threads of a great William Morris tapestry, which tells a story of art, craftsmanship and revival. Together, they have offered something unique and special to Moorcroft over the years, all well-documented in Fraser Street's Moorcroft trilogy. *Symphony in Blue* is a reflective and delicate design uniting classic Moorcroft design and colour – bramble blue colours, forget-me-not flowers and that unusual double-gourd shape so often championed by Hugh.



PLQ5 | Numbered Edition

304/7 | Limited Edition 25

RYDEN COTTAGE

Designer: Nicola Slaney

Stepping right back to where it all began for Maureen and Hugh as children in Worcestershire, designer, Nicola reveals the quintessential cottage that Hugh grew up in. Next to the cottage sits a wooden chicken coop whilst heavily-laden fruit trees frame the red brick home. The tranquillity of this dwelling is evident through the design - a peaceful cottage reaping the rewards of the nearby River Avon and surrounding tributaries, wetlands, woods and meadows. Worcestershire will always hold a special place in Maureen and Hugh's heart and this piece represents fond and happy memories for both of them.



PLQ8 | Numbered Edition

402/4 | Limited Edition 20

THE FLOCK

Designer: Kerry Goodwin

In the British countryside, Cotswold sheep are a sight to behold. Often spotted in rolling grasslands, the sheep are as happy and contented with their environment, as their owners are with them. Maureen, has a soft spot for these story-book sheep. After raising a family of four children, she made the decision, years later, to rear a flock of her own sheep in the luscious meadows beside the infant River Chelmer. Not only has Maureen bred, raised and farmed her own flock of sheep at home in Thaxted, but she has also been a shepherdess in a metaphorical sense for the workforce of Moorcroft. Colleagues at Moorcroft all feel her caring presence whenever she is at The Works.



7/5 | Limited Edition 30

FOOLED ME

Designer: Nicola Slaney

Award-winning Hemerocallis 'Fooled Me' daylily produces bright golden yellow blossoms with a vibrant red centre and red wire edge atop a mound of arching leaves. It shines from across the garden. Yellow lilies can mean falsehood or deception, so this plant was aptly named to be launched on April Fool's Day.



117/5

SONG THRUSH SERENADE

Designer: Kerry Goodwin

A seemingly solitary bird, the song thrush prefers to hop around thick hedges and native woodland, especially grazed pastures, and is seldom in the company of another song thrush even though they are said to mate for life. Not surprisingly, they are welcome everywhere even though numbers were falling to a point of serious concern, as from 1970-1998 their numbers declined by 59%. Happily, on Kerry's vase two birds can be found, perched amongst the branches, with one of them about to burst into song, thankful that their numbers are on the rise again.



393/7 | Limited Edition 25



Back of vase

A WORLD AWAKENS

Designer: Helen Dale

Our sleepy hedgehog shuffles its way out of a nest of dry oak leaves, up through new, green grass and past a forest of golden daffodils. Only for a second does it pause to peer past a group of early spring fluttering butterflies and beyond into an orchard in blossom and a wildflower field full of the blooms of a new year. This is a tale of the changing seasons. The dry oak leaves represent the chill winds of a cold winter: fresh green grass and bright yellow daffodils stand up for spring. Pure white blossom is there to herald the fruits of autumn while the butterflies provide an advertisement for the summer ahead.



102/7 | Limited Edition 15

PLQ18 | Limited Edition 30

ASHLEY POOLS

Designer: Helen Dale

Though they prefer clear waters, rich in plants, Helen's shoal of rudd swim in the murky waters of Ashley Hall Pool, an attractive expanse of water in Staffordshire, famed for its bream, carp, perch, roach, rudd and tench. Their pale bodies are juxtaposed against a dark background, to create a sense of drama. A dark burnt metallic oxide red fades at the base to black, mirroring the depths of the river in which they swim. Helen cleverly uses sgraffito to create fish scales, while their bodies are tinged with green and their fins with orange and red, as if dappled by the rays of a summer sun.



4/8 | Limited Edition 10

BEATRICE'S BOWER

Designer: Emma Bossons FRSA

William Shakespeare was one of the greatest and most versatile writers the world has ever seen. In his plays, poems and sonnets he names 180 different plants. In *Much Ado About Nothing*, Hero asked Margaret to persuade Beatrice to hide in a honeysuckle bower, planning that she would overhear the conversation about how much Benedict loves Beatrice. In Emma's vase her honeysuckle bower is entwined with purple woodbine. In Anglo-Saxon vocabulary of the 11th century, the word woodbine applied to wild clematis and Shakespeare would have been familiar with its botanical associations.



4/8 | Limited Edition 10

CITY GUARDIANS

Designer: Vicky Lovatt

This year on Staffordshire Day, we had reason to celebrate as Moorcroft's Heritage Visitor Centre reopened. Visitors are now able to return and enjoy our Museum and Grade II listed bottle oven. Once, Stoke-on-Trent had over 2000 bottle kilns, but today only 47 remain including Moorcroft's 1919 kiln. In this design the symbol of hope and resilience, the rainbow, is arcing over Burslem.



PLO6

372/5

ALBINO

Designer: Kerry Goodwin

British albino bluebells are rare with only one in every 10,000 flowers being white. However, white versions of the Spanish variety of bluebells, introduced 200 years ago, are more common. The thought of a white 'bluebell' appealed to designer Kerry Goodwin, who often likes to choose unusual plants and animals for her designs. Albino bluebells lack the pigment that gives bluebells their traditional purplish blue colour and so instead, Kerry introduced purple as a dark background colour to show off her white flowers to perfection.



769/4 | Limited Edition 25

A CLOUD OF BELLS

Designer: Vicky Lovatt

Bluebells often carpet British woodlands in a sea of blue and purple. However, at times bluebells can be found growing happily alongside and amongst other shade loving woodland plants. On a local walk, designer, Vicky Lovatt, discovered swathes of bluebells intermingled with white clouds of wild garlic. Vicky's bluebells have a purple hue and the wild garlic flowers billow around the nodding bluebells, in clouds of white, creating a sea of floral foam.



375/7 | Limited Edition 15

ROYDON WOODS

Senior Designer: Rachel Bishop BA (Hons)

Roydon Woods, is just over a mile from Brockenhurst and is a 1,000 acre nature reserve owned by the Hampshire and Isle of Wight Wildlife Trust. The area has un-grazed ancient woodland which helps to keep the bluebells flourish. This is a county well known by senior designer, Rachel Bishop, who grew up in the New Forest. To this day Rachel still has fond memories of the unique landscape, and the animals, birds, trees and flowers that inhabit it – most of all the wild bluebells that carpet the woods in late spring.



200/8 | Limited Edition 20

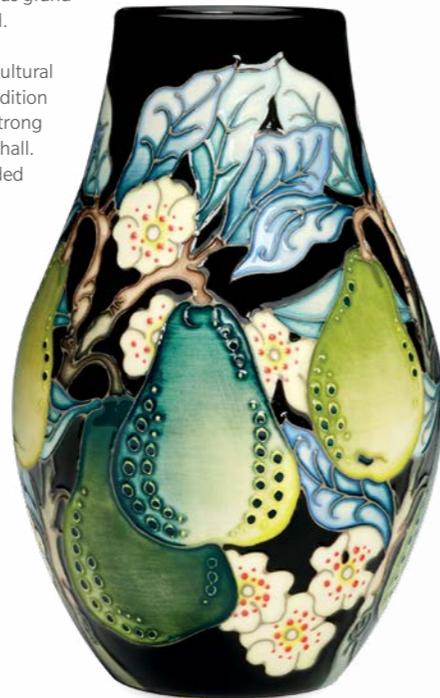
RHS GARDEN BRIDGEWATER COLLECTION

Designer: Emma Bossons FRSA

Once visited by Queen Victoria and King Edward VII, Worsley New Hall survived a fire and two World Wars before it was demolished in the 1940s. In its heyday, standing in glorious, formal landscape gardens, it was a notable residence of its era. Just as grand as the house, the magnificent gardens were landscaped over a 50-year period.

To celebrate the opening of RHS Garden Bridgewater, the Royal Horticultural Society's fifth garden, Moorcroft has created not one, but two limited edition vases to commemorate the occasion. Bridgewater's Bounty celebrates the strong horticultural heritage link that the newest RHS garden has with the original hall. Pears in varying shades of green and yellow, are ripe for the picking, surrounded by delicate white pear blossom, with soft golden centres.

Moorcroft's floral offering, featuring nerines, brings the rich brilliance of this elegant plant to all those who set eyes on it. Nerines range in colour from pure white to purple, and designer, Emma Bossons FRSA, had a wealth of colour options to inspire her. At RHS Garden Bridgewater the RHS holds a national collection of nerines within the Walled Garden. No wonder Moorcroft was spoilt for choice.



Bridgewater's Bounty
117/7 | Limited Edition 25



Nerines
42/12 | Limited Edition 15

RHS FIORI BOTTAN COLLECTION

Designer: Nicola Slaney

45 original watercolours on vellum from an album entitled 'Fiori Botton' depicting cultivated plants including daffodils, anemones, irises, tulips and lilies has this year inspired Moorcroft designer, Nicola Slaney. 'Fiori Botton' dates from the seventeenth century and the album is Italian but the artist is unknown. It is also a mystery how the album and the original watercolours came to be in the RHS Lindley Collections but thanks to its careful preservation, the watercolours, and Moorcroft designs they have inspired, can be enjoyed by a new generation.

Italian Iris
4/5 | Limited Edition 30



Blue Mist
780/4 | Numbered Edition



Turk's Cap Lily
PLQ3 | Numbered Edition



Potter's Garden
93/10 | Limited Edition 35



Spring Squill
J07 | Limited Edition 50



Forsaken Love
265/7 | Limited Edition 25

GARDEN OF DELIGHTS

Senior Designer: Rachel Bishop BA (Hons)

150 years ago, Kelmscott Manor became the country home of William Morris in June 1871. The founder of the Arts and Crafts Movement in Britain, drew great inspiration from the unspoilt authenticity of the house's architecture and craftsmanship, and its organic relationship with its setting, especially its garden. This design encompasses the essence of the Arts and Crafts Movement with its rich colour palette and Arts and Crafts motifs. There are echoes of Morris's Tulip design, with small daisy like flowers scattered amongst vibrant red flowers, which look almost like ripened fruit ready to be carefully picked by hand from his garden of delights.



PLQ11 | Limited Edition 25

72/9 | Limited Edition 15

MARWICK HEAD

Senior Designer: Rachel Bishop BA (Hons)

It is well-known that bumblebees are great pollinators and have a key role in producing most of the food that we eat and the flowers we enjoy. Rachel's latest design, awash with colour and flora, features bees busily visiting the centres of Scottish primroses, ladies' tresses orchids, birds foot trefoil, red clover, grasses and yellow rattle. Her bouquet of wildflowers twist and turn in a harmonious design while those bold bumblebees make hay while the sun shines. Marwick Head encapsulates the wild, untamed beauty of the wildflower meadows on Orkney.



JU3 | Limited Edition 20

THE GARDEN PARTY

Designer: Emma Bossons FRSA

With red wine flowing and festoon lights twinkling, the garden party is in full swing. Dancing starts as the sun sets and conversation flows as the glasses chink. Emma's atmospheric scene evokes a bygone era in which bohemian and theatrical people dance the night away. Inspired by a painting by Toulouse-Lautrec entitled 'Marcelle Lender Dancing in the Bolero in Chilperic' from 1895, Emma thought many people would be enjoying a good 'knees up' in the fresh air, when lockdown ended, and so the idea for her design was born.



4/8 | Limited Edition 15



Back of Vase

PINE ISLAND

Designer: Emma Bossons FRSA

In 1920, in and around Algonquin Provincial Park in Ontario, Canada, a group of Canadian artists became known to each other and called themselves the Group of Seven. Their search was for an artistic style which was quintessentially Canadian and which could be developed through contact with nature. By the end of the decade, the artists had come to be recognised as the pioneers of a new Canadian national art movement.

Emma's landscape is dancing with gracious waves and swirls of its trees, and clouds drifting above. The design has a great sense of movement and motion within its clever linework and it takes you to the edge of the viewpoint to wonder at the majesty of the Canadian landscape before you, just as the Group of Seven did a 100 years ago.



PLQ10 | Numbered Edition



07/9 | Limited Edition 25

ART NOUVEAU COLLECTION

The world of Art Nouveau was dominated by the curved line. This new era, which reigned supreme for two decades from 1890 to 1910, was an exciting time of change. In the world of art, Toulouse-Lautrec and his posters, Cezanne and his mountains, Van Gogh and his sunflowers, were all examples of the changing world.

Design curves occasionally met and intertwined, creating an unexpected effect, which became a new and exciting graphic style. This was very much the case in Brussels, with the growth of the decorative arts reaching its pinnacle in architecture, with men such as Victor Horta, Ernest Delune and Raphael Evaldre all playing pivotal roles. The Belgian contributors to Art Nouveau were among the most influential and were supported by the intellectual and progressive members of an affluent bourgeoisie, as art cannot survive in society without support. Although, for a time it reigned supreme, the Art Nouveau style was not without its critics, with its opponents speaking in the name of tradition.

These inspired architects and designers led the Art Nouveau movement, wanting to transform living areas with space and light and to replace the straight line with the curve. Their use of curves imparted a natural rhythm and energised the relationship between the interior and exterior of buildings in Brussels which we can still appreciate to this day.

HORTA

Designer: Nicola Slaney

In his own house and studio, built in 1898 on Rue Americaine 23-25 in Brussels, Victor Horta designed a staircase that occupied half the width of the house. Its pale ochre walls formed a background for the golden outline of large, abstract flowers which created a sumptuous imaginary landscape. In Nicola's vase, the ochre walls are now made of pure white clay, while the abstract flowers are painted in hues of pink, lilac and wine, with ramrod straight tubelined stems. The geometrical elements of Horta's staircase are reflected in the horizontal bands around the vase, and a turquoise panel pays homage to the pale blue flowers of the building.



158/6
Limited Edition 20

DELUNE

Designer: Nicola Slaney

The Glassmaker's House on Rue du Lac 6 in Brussels, was designed by Ernest Delune for Gruner Sterner, a Viennese craftsman who specialised in stained-glass windows, and who worked on the door and façade of his home. The house, designed between 1883 and 1902, embodied the Art Nouveau style with its unusual circular stained-glass staircase window and Art Nouveau frontage. The lead piece in the range is a framed plaque, that honours Delune with its central flower motif at the top of the plaque, under which intricate panels of flowers in shades of blue and purple are to be discovered. The curving lines of the Art Nouveau style bend in unison, carrying your eye downwards towards a series of turquoise leaves, each tubed with a double line of black tubelining. Each of the pieces in the range has different linework, an homage by Nicola to the fluidity of Art Nouveau.



23/8

769/6

780/4

41/4

CL4

PLQ3

HOTEL TASSEL

Designer: Nicola Slaney

In the early 1890s, a spirit of innovation was in the air. It materialised in a townhouse, the Hotel Tassel, at 6, Rue Paul-Emile Janson, in Brussels. The building Horta designed marked the true birth of Art Nouveau in architecture when it was built between 1893 and 1895, due to its ground-breaking use of materials and decoration. The main staircase was the inspiration for Nicola's circular framed Hotel Tassel plaque. The staircase's sinuous curves, with a great sense of movement, translated themselves under her observant eye into a trio of white flowers, flushed with soft pink shading, which twist, and swirl around the plaque. Intermingled between these flowers, are smaller flower buds, while the small golden squares that the flowers cascade over, represent the stairs in Hotel Tassel.



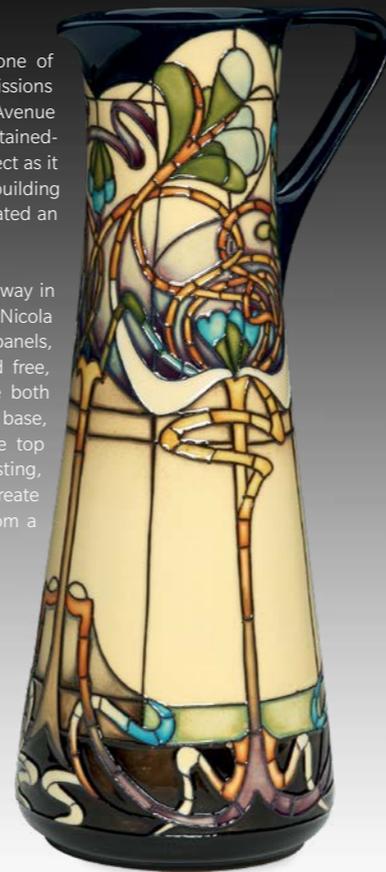
PLQ18 | Limited Edition 30

VAN EETVALDE

Designer: Nicola Slaney

The Hotel van Eetvalde was one of Horta's most prestigious commissions in 1895. Situated on Avenue Palmerston in Brussels, here stained-glass created a harmonious effect as it suffused the light entering the building with a spiritual quality and created an atmosphere of serenity.

One stained-glass double doorway in particular inspired designer Nicola Slaney. In the two main door panels, organic flowers grow wild and free, with straight stems, that have both sinuous, curving roots at the base, and also sinuous stems at the top which end in a series of twisting, and interlocking linework to create imagery that could only be from a great artist's mind.



JU3/12 | Limited Edition 25

LA VAGUE

Designer: Nicola Slaney

Paul Saintenoy was one of Brussels's most prominent architects, and he altered his house, built in 1872, by introducing Art Nouveau elements to it. Inside was one of the most beautiful Art Nouveau stained glass windows in Brussels created by craftsman Raphael Evaldre in c.1900. Based on an image by painter Henri Privat-Livemont, the window showcases a woman emerging from the centre of a swell of Japanese inspired waves. Called 'La Vague' (The Wave), the stained-glass window refers to the print The Great Wave off Kanagawa by Hokusai, in which a huge wave bears down on three boats.

Designer, Nicola Slaney, wanted to create a prestigious piece as part of the Art Nouveau Collection. Around the base of her chosen vase, an ethereal woman emerges from the sea, her hair adorned with seashells, together with seaweed intermingled amongst her own flowing locks. Above her is the sea itself, created by the clever use of small fan shaped blue arcs, which leads your eye to the sky which is infused with a soft, golden glow as the evening's sun sets. In the evening, when lit from the interior, the window reveals all of its beauty, in the same way that Nicola's prestige vase does over a century after Evaldre's original creation.

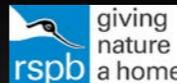


64/20 | Numbered Edition



RSPB LEIGHTON MOSS COLLECTION

Designers: Alicia Amison, Rachel Bishop BA (Hons), Emma Bossons FRSA, Kerry Goodwin, Vicky Lovatt & Nicola Slaney



A collection of designs inspired by RSPB Leighton Moss - the largest reedbed in northwest England, home to important breeding birds and other wildlife. This diverse habitat along the shores of nearby Morecambe Bay provides a home for important breeding populations of bearded tits and bitterns. Its wildlife ponds support dragonflies, while the coastal saltmarsh lagoons attract large numbers of wading birds including oystercatchers. These creatures, together with brimstone and orange tip butterflies and wigeon ducks are celebrated in all their glory in this collection.



Purple Loosetrife
84/12
Limited Edition 20

Beared Tits
PLQ8
Limited Edition 30

Oystercatchers
216/8
Limited Edition 25

Golden Darter
265/7
Limited Edition 20

Booming Bitterns
30/10 | Limited Edition 10

Milkmaids
104/6 | Limited Edition 35

Dabbling Ducks
198/5 | Limited Edition 15

Woody Nightshade
99/8 | Limited Edition 25

MINIATURES OF THE MONTH

Designer: Emma Bossons FRSA



Winter Hope | 46/2

Welcome Arrival | 576/2

Carpet of Colour | 98/2

A Rarity Returns | 23/2

Bluebell Song | 92/2



End of the Day | 3/2

Wild Strawberry | 49/2

A Summer's Sky | 65/2

Field Forage | 10/2



W. Moorcroft Ltd., Sandbach Road, Burslem, Stoke-on-Trent, Staffordshire ST6 2DQ, England.
Telephone: +44 (0)1782 820500 Email: enquiries@moorcroft.com
www.moorcroft.com