

MOORCROFT



— SPRING 2023 —

MINATURES OF THE MONTH

Designer: Vicky Lovatt



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BLUE RIDGE PARKWAY

Designer: Nicola Slaney

Across our planet there are still some remarkable areas of outstanding beauty, some of which have been clearly on the visiting list of one of the most prolific designers at Moorcroft and her family. For many this would be a feat on its own, but to return with a portfolio of designs for her beloved Moorcroft is another thing altogether.

In 2019, it was the turn of the Blue Ridge Parkway to greet Nicola Slaney's travelling family. The Blue Ridge Mountains were there to be discovered. In geographical terms, these awe-inspiring mountains are actually part of the Appalachian Range. Along the spine of the Blue Ridge range, runs the Blue Ridge Parkway, a road made up of 469 miles of scenic extravagance through 29 Virginian and North Carolinian counties and linking the Shenandoah National Park to the Great Smokey Mountain National Park in the process. To have chosen Moorcroft's 365/20 shape was a stroke of brilliance. It gives the design a feeling of height and distance with the parkway itself meandering through mountains and forests as if it were chasing destiny itself.



365/20 | Numbered Edition

SHENANDOAH

Designer: Nicola Slaney

Shenandoah is fed by a multitude of sparkling streams with names such as Brokenheart Run, Mossy Creek and Red Bud Run, all of which are alive with fish. The most well-known is the Shenandoah Brook Trout. This lively fish has blue scales tinged with silver and has the distinction of being the National Fish of Virginia. Nicola has placed her Brook Trout at the peak of a conspicuous leap from the chilly spring waters of Red Bud Run. Tiny hepatica flower along the edge of the stream, and if you look carefully you will discover this tranquil scene is surveyed from the edge of the trees by a solitary, silhouetted stag. The sheer beauty of the landscape means that Shenandoah is destined to live forever in our hearts.



PLQ12 | Numbered Edition

TENNESSEE MOCKINGBIRD

Designer: Nicola Slaney

Nicola's own recollections of Tennessee include a raucous mockingbird with its grey body shading away into a whitish grey underside, but it was its wings that were the most memorable. Dark grey feathers carry strong white lines and if the bird's song failed to demand instant attention, its white wing stripes certainly would. Passion flowers and their fruit are familiar in Moorcroft art.

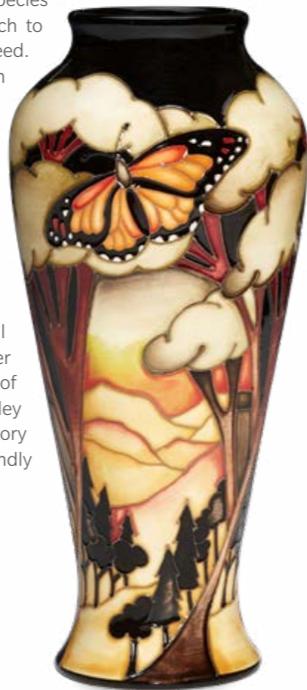


117/7 | Limited Edition 20

MONARCH OF THE MOUNTAINSIDE

Designer: Nicola Slaney

The Monarch butterfly has a capacity to migrate between 1200 and 1800 miles during its short but active lifetime. It needs just one species of wild flower on which to feed and that is Milkweed. To watch a Monarch butterfly in flight is an awesome experience. Certainly, the Rocky Mountains protect their home habitat in the Shenandoah valley and the two seem to fit naturally together. In season, Milkweed is plentiful and both the upper and lower reaches of the Shenandoah valley provide the migratory butterflies with a friendly habitat.



122/8 | Limited Edition 25

BLUE JAY

Designer: Nicola Slaney

Across the world, enthusiasts will find multiple examples of jays. Even in the UK, we have a variety all of our own with colourful plumage, a strong presence and a reputation for being clever. Our jays have much in common with their American cousins. The American birds are territorial, brave in protecting their own families, and above all they are beautiful almost beyond belief.



JU7 | Numbered Edition

TENNESSE IRIS

Designer: Nicola Slaney

With well over 100 species of iris growing across the globe, Moorcroft has always been spoilt for choice. It is hardly surprising that William, founding father of the old art pottery, should have chosen the regal iris to be one of the flowers to have been used in his early work. Moorcroft has turned to the iris for inspiration time and time again, and so too has designer Nicola Slaney.

With its rich purple petals slashed with a deep ochre yellow, an iris caught Nicky's eye the moment she saw it in a Tennessee garden. Only the day before, Nicky had learned about the battle fought between the passion flower and the iris to become the State flower of Tennessee. The iris won and that suited the designer because the Blue Ridge Parkway highway delivered scenic access to the State of Tennessee and its abundance of wild irises.

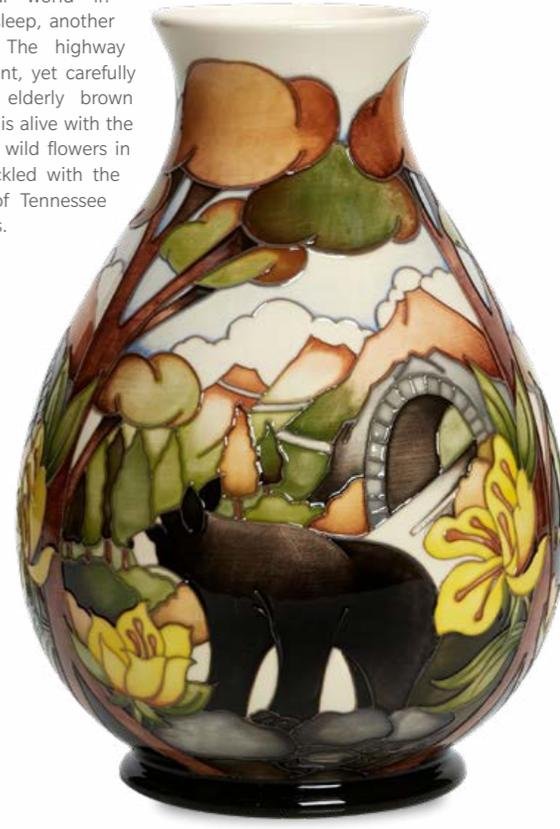


121/10 | Limited Edition 25

TENNESSE EVENING

Designer: Nicola Slaney

As an autumnal world in Tennessee falls asleep, another world awakens. The highway is empty and silent, yet carefully watched by an elderly brown bear. The still air is alive with the perfume of fresh, wild flowers in a landscape speckled with the golden blooms of Tennessee Evening Primroses.



7/10 | Limited Edition 15

THE MOON WATCHERS

Designer: Vicky lovatt

The Moon Watchers unveils a silhouette of owl and owlet serenely gazing into the star-spangled night sky, whilst all around, angular branches and tree roots, all bathed in mellow moonlight, twist and curve in wild abandonment.



769/4 | Open Edition

FROG ON A ROCKET

Designer: Kerry Goodwin

Designer Kerry Goodwin's frog heads for the stratosphere, clinging tightly to a colourful, jet-propelled rocket, its flipper feet adding a touch of stability to a rocket with a life all of its own. Reach for the stars is an ambition we all hold dear. So too, does our frog which clings to the rocket as if its very life depended on it - which it probably did!



CL3 | Limited Edition 15

PUMPKIN SPOOKTACULAR

Designer: Emma Bossons FRSA

A curious array of pumpkins - each carved face more gruesome than the one before, with some, sporting wide mouths that disappear like railway tracks, even munching on the smaller varieties, providing a slight twist on the classic jack-o'-lantern carving.



RM2/4 | Limited Edition 20

ASH BANK

Designer: Vicky lovatt

Vicky's design shows her view from Ash Bank in Stoke-on-Trent on Bonfire Night. The dark horizon is speckled with golden sparks from fireworks and the warm glow of distant bonfires. The occasional light from a window flanks the road which leads to the city centre, with the silhouette of buildings faintly in the distance.



576/4 | Limited Edition 20

SAMHAIN

Designer: Vicky Lovatt

Dominating Whitby town, stands Whitby Abbey. Evoking the drama and awe of Bram Stoker's Dracula novel, Vicky's vision sees the ebony silhouette of the abbey ruins set against an inky night sky, dotted with mystical stars on 'Samhain' - a Gaelic festival marking the end of the harvest season and beginning of winter.



PLQ6 | Open Edition

CONFRERE

Designer: Kerry Goodwin

For hundreds of years, black cats have become associated with mystery and suspicion. Under an all hallows moon, two feline silhouettes nudge into each other as if harmoniously defying folk law, by turning unnerving ambience into peaceful companionship.



3/2 | Open Edition

SILVER MOON

Designer: Nicola Slaney

To celebrate her 25th design anniversary, Nicola's vase evokes the early days of Moonlit Blue. The miniature vase features a full moon, painted with a silver coloured lustre, reflecting its glow in the landscape below.



869/2 | Open Edition

BRITISH HEDGEROW COLLECTION

Designer: Nicola Slaney



Colours of Winter
914/2



Waiting to be Discovered
158/2

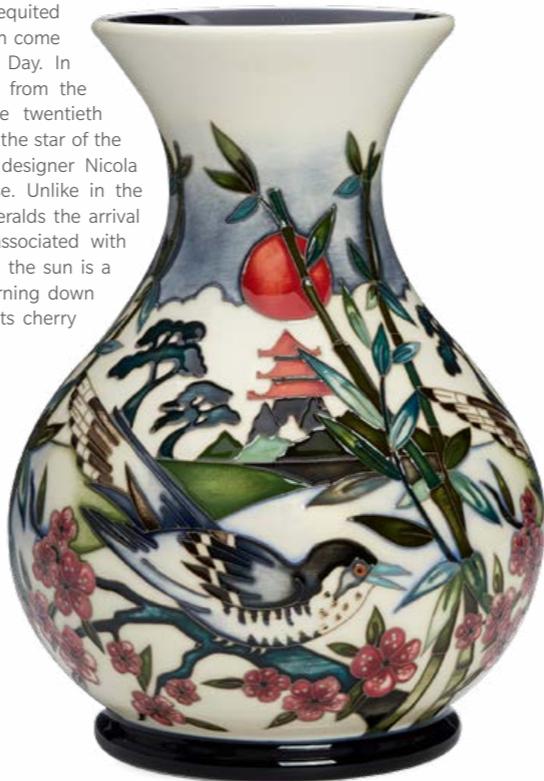


Cloud of Stars
23/2

LAND OF THE RISING SUN

Designer: Nicola Slaney

Around the world the cuckoo has different meanings. In Japan it symbolises longing and unrequited love - two emotions that can come to the fore on Valentine's Day. In Japanese woodblock prints from the early 1830s right into the twentieth century the cuckoo is often the star of the show, just as they are on designer Nicola Slaney's limited-edition vase. Unlike in the west where cuckoo song heralds the arrival of spring, in Japan it is associated with the onset of summer, when the sun is a blazing hot disk of red, burning down on a landscape famed for its cherry blossom and bamboo.



M1/9 | Limited Edition 15

A KNIGHT'S TALE

Designer: Vicky Lovatt

The forget-me-not plant has quite an origin behind its name, as according to an ancient legend there was once a mediaeval knight who was walking beside the river one night with his lady love. He was holding a bouquet in his hands to gift to the lady. However, because his armour was too heavy, the knight fell into the river. As he was falling, he threw the flower bouquet and shouted "forget me not!"

Designer, Vicky Lovatt loved the idea of bringing some humour to Moorcroft's Valentine's Day offerings and chose the delicate 'Lapland' variety of forget-me-not to create her own bouquet, the perfect gift for any lady.



35/3 | Open Edition

COEURS ENFLAMMES

Designer: Kerry Goodwin

Undoubtedly, it is, of course, the heart that serves us as the greatest symbol of love. Valentine's Day will see an eruption of hearts on Valentine's cards, cakes, carved wooden hearts, glass hearts and even in the world of ceramic alchemy - a visual representation of what words cannot muster. Coeurs Enflammés from designer Kerry Goodwin ignites our passion with hearts shown on fire, with artistry from Moorcroft decorators extraordinaire, Wendy Mason and Julie Dolan, to recreate the flambé effect of Moorcroft's colossal flambé kilns of the last century.



145/3 | Open Edition

SNOWDROP RIBBONS

Senior Designer: Rachel Bishop

Ribbons of snowdrops circle this miniature vase, their delicate bowing blooms a symbol of the Virgin Mary's purity and innocence. Associated with Candlemas, Rachel's snowdrops are feathered with bright red berries to bring colour and joy.



32/2 | Open Edition

DROPS OF SNOW

Designer: Julie-Ann Bowen

Inspired by a children's song, this diminutive vase showcases tiny snowdrops with a soft blush of pale blue to their white petals, standing out with dramatic effect from the classic Moorcroft blue ground on which they are set.



92/2 | Open Edition

FORTUNATE ONE

Designer: Kerry Goodwin

Double snowdrops produce incredibly attractive ruffled white blooms with emerald-green stems. They are among the first bulbs to bloom in winter-spring, bowing in their vestal robes with their heads held up in the wind as it ravages the petals like an ensemble of petticoats dancing on a washing line. Also massed in sweeping drifts around this Moorcroft shape, comes a carpet of dainty, nodding, single-bloom Galanthus Icaria snowdrops complete with bright green leaves and blooms holding delicate horseshoe marks at the base of each inner flower for the Fortunate One.



576/4 | Limited Edition 20

GRUMPY

Designer: Kerry Goodwin

The nodding Galanthus elwesii 'Grumpy' with solitary, white tear-shaped petals caused a smile to spread, like the outer segments of this pure white bloom, across Kerry's face. Forlornly, the inner petals are marked with two green spots above an inverted V creating a somewhat sad face. Ironically, the result is uplifting and you are reminded that nature never ceases to unveil her surprises.



87/6 | Limited Edition 15

WAVES OF COLOUR

Designer: Kerry Goodwin

In a soft buttercup-coloured mist, a flurry of snowdrops hang their delicate, pure-white heads above a crowd of crocuses with shells of coral, mustard-yellow, deep purple and bright, cheerful crimson, all toppling one on top of another in glorious waves of colour.



3/5 | Limited Edition 25

GISELLE

Designer: Emma Bossons FRSA

A cluster of Galanthus nivalis 'Magnet' arch one over another, displaying the secret v-shaped green marks on their inner segments. As if choreographed for the danse d'école, a corps of women in white, the flowers lift their outer petals like long tulle dresses in the classical ballet, Giselle. In much the same visually evocative way, the snowdrops in this design, those closest to the sun, arise and dance in the breeze like ethereal maidens.

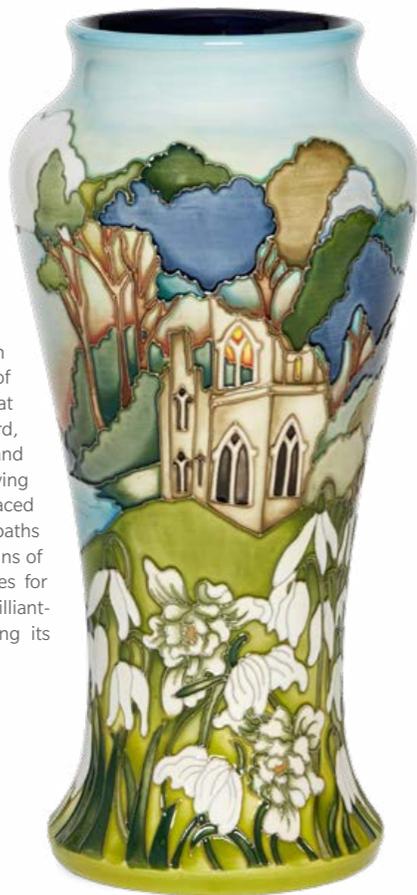


CL1 | Open Edition

PAINSHILL

Designer: Kerry Goodwin

Painshill is quite literally a living canvas, a 18th century masterpiece; inspired by landscape paintings. Incredibly Kerry has been able to transform this 158-acre estate into a design where shadows dance across a Serpentine lake, and cast their intriguing forms across a ruined abbey, as Cedars of Lebanon soar into an amber dawn. Inspired by Renaissance art and his Grand Tours, Hon. Charles Hamilton (1738-1773) created a sequence of breath taking and surprising vistas at Painshill to compliment his vineyard, shrouding the estate in myths and legends. The landscapes form living works of art into which Hamilton placed follies, curved bridges, winding paths and the pièces de résistance, the ruins of a gothic abbey, which Kerry eclipses for dramatic effect through miniscule, brilliant-white snowdrops, each one bending its head in silent reverence.



95/10 | Limited Edition 10

RIVERSONG

Designer: Nicola Slaney

A design overflowing with nodding, purple, and the deepest pink, white-chequered blooms of snakeshead fritillaries that are found on marshes and riverbanks amidst the cries of cuckoos, chaffinch and whitethroat. Famously, British poet, Geoffrey Grigson, once observed them beside the River Thames in Oxford, with the shape of an adder's head – dangling between the narrow, sword-like leaves, and stated that everyone should walk once in a fritillary field before they die. Without doubt, the best position to look at fritillaries is when the sun is low in the sky and you kneel down and get the light of the sun through their petals. Nicola brings this vision to us as scarlet and deep-purple blooms tinged with rose and violet by light, are mirrored below with a carpet of brilliant-white, humble snowdrops chiming their delicate tepals, long and curved, in *Riversong*.



226/7 | Limited Edition 20

DORA'S FIELD

Designer: Vicky Lovatt

Wandering through a small field bursting with cheerful daffodils, and subsequently, through the adjacent, attractive St Mary's church yard to the little lane that contains Rydal Mount, the home of William Wordsworth, and Rydal Hall, you may be inclined to think that the abundant display was in honour of William. You would be wrong. Dora's field was given to William's daughter, Dora. When Dora's death preceded that of his own, grief-stricken William planted hundreds of daffodil bulbs in the field in her memory. The chapel of St Mary was built by Lady le Fleming, of Rydal Hall in 1824. William Wordsworth helped to choose the site, which was originally an orchard.

Bursting with joy, *Dora's Field* is a victory for all those that champion hope in the midst of sorrow, as golden flowerheads nod and sway in their multitudes and St Mary's church tower soars up with yew and oak into the upper echelons of the vase as if giving a final farewell to the man, who, for all his wonderful words are worth, worshiped in this church, his family pews still found there, and was church warden from 1833-1834.

*For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.*



JU3 | Limited Edition 25

Reverse of Jug

ANNA LILY

Designer: Nicola Slaney



QUEEN'S CHOICE

Designer: Emma Bossons FRSA



SPELLBINDING CHARM

Designer: Nicola Slaney

Wild alpine bells, *Cortusa matthioli*, are a wonder to see. They often grow in surprising large clumps for such a tiny floral treasure. They appear in early spring, pushing through the snow that can sweep the UK even in late March when Mother's Day arrives, struggling to bloom but persevering to bring us their spellbinding charm. They are members of the *Primula* family and wherever they grow, their flowering is something of an event as their fairy bells open.

Nicola, a mother to three daughters herself, chose this design to celebrate Mother's Day as the flower's symbolic meanings encompass affection, constancy and everlasting love - three traits that are at the forefront of our minds, especially on Mother's Day.



80/9 | Limited Edition 25

ANOTHER WORLD

Designer: Nicola Slaney

Detailed and accurate line work and sympathetic colours are the hallmarks of Nicola Slaney's finest work. Rated as one of the finest designs ever produced by Moorcroft and fine enough to form the cover of a book, Nicola's *Another World* astounded everyone. This plaque, to compliment the prestige design of the same name, is a canvas to a wonderful flurry of water, fins and flowers in an imaginary subaquatic scene. 'I used one of my favourite colour palettes for this design- it is similar to the colours used in *Talwin*,' Nicola explained. *Another World*, as the name would suggest, visits the tranquil spaces of our underwater planet, featuring a gentle giant of the water, covered in glistening scales.



PLQ2 | Numbered Edition

AUTRE MONDE

Designer: Nicola Slaney

Hidden beneath the deep water there still remain scenes, untainted by man. This is a place where fish twist their curvaceous forms around tightly lipped underwater lilies and floating reed beds, pushing upwards with tiny fins and a hardy beat of a tail. Glistening in burnt paprika and silver-blue hues, scales ascend under a flurry of bubbles to allow their beauty to tempt the eye to what lies beneath, while above the water lily pads, blue irises bloom as they bask in the light.



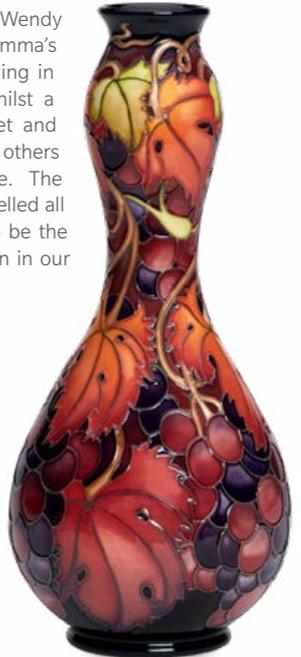
PLQ2 | Numbered Edition

LEAF & GRAPES

Designer: Emma Bossons FRSA

William Moorcroft's *Leaves and Fruit* flambé design, produced between 1928-1934, held a simple tubelined leaf and cluster of grapes on the vine in purple, plum and autumnal shades, and is considered to be a Moorcroft classic.

With an exquisite and total mastery of colour by two of Moorcroft's longest serving artists, Wendy Mason and Julie Dolan, Emma's design shows grapes hanging in rich autumnal clusters, whilst a handful of leaves, in russet and gold, ring the upper lip as others tumble and fall to the base. The result not only met but excelled all expectations and is said to be the finest Moorcroft vine design in our illustrious history.



70/9 | Limited Edition 15

SEA BEARS

Designer: Kerry Goodwin

Although noted as the planet's biggest land-based carnivores, polar bears actually spend most of their lives around water and ice, with their Latin name meaning 'sea bear.' Kerry choreographs a celebration of these usually solitary animals as they prowl in their slow, plodding gait, keeping a watchful eye over their young cubs while others are swimming and hauling their colossal shaggy white-coated bodies out of the icy depths against vast stretches of ice-bergs in this Arctic scene of water and ice.



576/9 | Limited Edition 30



Reverse of Vase

THE KING AND HIS PRIDE

Designer: Kerry Goodwin

Kerry is a designer who has always been inspired by the natural world and as such many of her designs have featured animals, both those well known in the UK but also those found around the world. Many years ago she visited South Africa with Moorcroft and undertook a daytime safari, and at night sat by a watering hole to quietly watch the wild animals quench their thirst. Memories of this once in a lifetime journey have stayed with her and for 2023 she is able to return to the land that captivated her so much. Kerry has created a new and powerful design on Moorcroft's iconic 4/8 shape. On one side is a pride of lionesses and on the other, the regal head of a male lion stares across the savannah, ever watchful for the first sign of danger.



4/8 | Limited Edition 20



Reverse of Vase

KUDUS

Designer: Vicky Lovatt

Dominance between male kudus is peacefully determined by a male antelopes show of their unique tawny-grey colouring and thin, white, sparse vertical stripes with their spiral horns echoing the silhouettes of Acacia trees. Harmoniously, female kudus, and their calves, with cinnamon coats and iced-white stripes, form a loose herd with pumpkin-red impala and their own offspring. The impalas add interest to this safari design where African skies and plains become criss-crossed in a kaleidoscope of complex savannah colours and forms.



PLQ16 | Limited Edition 20

KALAHARI

Designer: Paul Hilditch

Secretive, silent, smooth and subtle, the African leopard is deep gold and tawny with black rosettes and it is only the head, lower inside limbs and belly which are spotted with solid black. Kalahari holds Paul's signature style of incredible detail, particularly in the leopards coats. Usually solitary predators, this leap of leopards prowl holding their bodies twisted, yet balanced, like the branches of the soaring Fever tree above.



62/11 | Limited Edition 20

RENOSTER

Designer: Paul Hilditch

In the quietude of the African bushveld, amongst the acacia and baobab trees, thornbushes, tall grasses, sandstone and trickling river, a crash of rhinoceros gently graze the foliage. Paul's ability to conjure atmosphere in a design, knows no bounds. In Renoster (Afrikaans for Rhinoceros), he mirrors the huge, grey shoulders of the rhinos with the boulders of rock on the ground, thereby painting a vision of these magnificent animals blending into their natural habitat. A full spectrum of golden sunset yellows and oranges set the backdrop for this design that celebrates the magnificence of these rare creatures in their natural environment.



30/10 | Numbered Edition 20

Reverse of Vase

DAME VERA LYNN DOWN

Senior Designer: Rachel Bishop

A meadow on the White Cliffs of Dover has been named after the Forces' sweetheart, Dame Vera Lynn. The meadow harks back to her famous war-time song *The White Cliffs of Dover*. Wild flowers now thrive in this meadow such as vetch, bird's-foot trefoil, crimson clover, yellow rattle, lady's bedstraw, ox-eye daisy, and meadow buttercups. Colour bursts out with a sea of red poppies reminiscent of the many soldiers whose spirits were raised by Dame Vera's outdoor concerts for the troops.



PLQ3 | Numbered Edition

EPIPHANY

Designer: Emma Bossons FRSA

It was a moment of epiphany. Emma was taken aback by a piece of art. As the dawn seeped through the windows of a church in Luss, Scotland, Emma was captivated. The stained glass held images of the purest white lilies gliding up to the apex of the window within the carved stone. Joyfully, these lilies now soar up a Moorcroft vase against a deep crimson ground. Underneath, other flowers have joined the dance of the lilies. Growing in abundance from the base of the vase come a crowd of flowers in salmon-pinks, blue and blazing buttercup yellows ready to burst into bloom, as they circle Epiphany in a chorus of wonder.



161/11 | Limited Edition 10

BAILLIE SCOTT

Designer: Nicola Slaney

Nicola's continued exploration of the art and architecture of Mackay Hugh Baillie Scott (1865–1945) is exceptionally popular amongst Moorcroft enthusiasts. Most of her inspiration comes from Baillie Scott's famous Blackwell House and his other projects, such as textiles.

A rare piece designed by Baillie Scott and woven by Alexander Morton's company sees small birds peeking from behind a tulip. Morton's supplied Wylie & Lockhead in Glasgow and Liberty's, Morris & Co and Maples in London. Nicola's design on white clay also includes iconic blue birds and stained-glass effect green leaves and she continues to surpass herself in this reimagining.

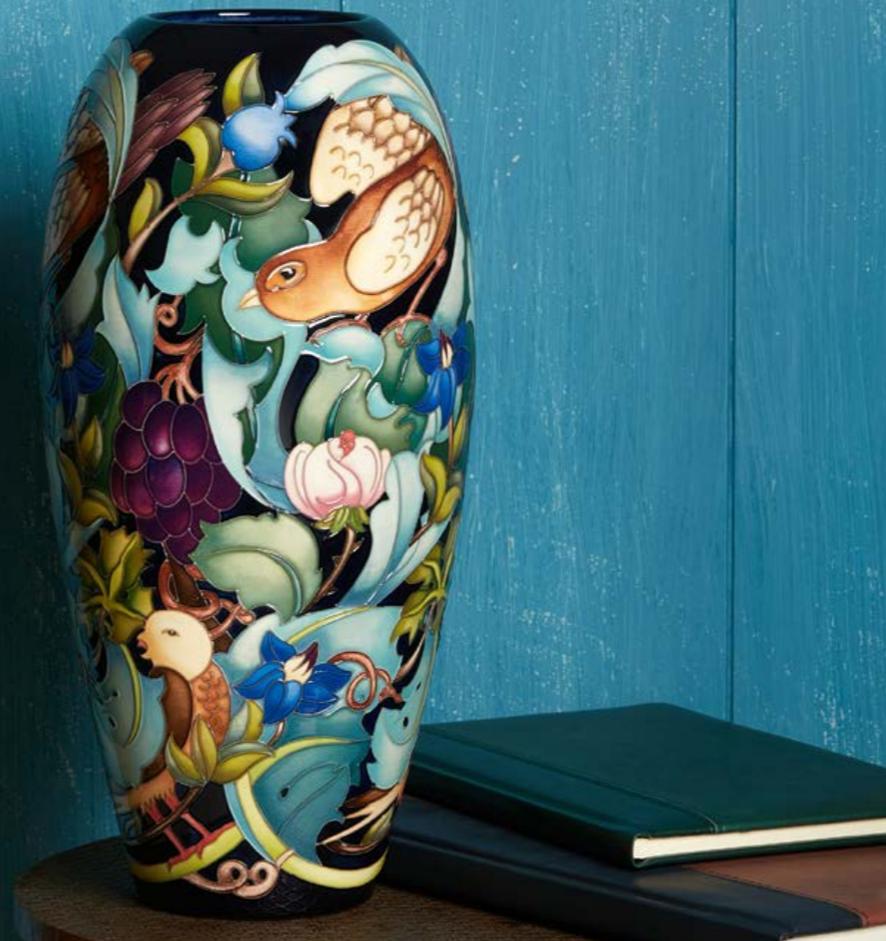


82/16 | Numbered Edition

ACANTHUS & VINE

Designer: Emma Bossons FRSA

Never before has a design received so much acclaim in the world of social media – a world of the fast and the furious. Inspired by William Morris's *Acanthus and Vine* tapestry c.1879, Emma design is sophisticated and her design fits perfectly on the gentle curves of her chosen Moorcroft vase shape. Mystical birds peep their heads out of nests made from chalky-blue acanthus leaves, as if appearing like ethereal angels to give a message from above. Energised like the crests and curls of a wave, the blues of the acanthus leaves melt into navy-blue blooms that appear to have been pulled out of the swell, as midnight-purple grapes cascade throughout the design and ivory peonies flushed with soft pinks uplift the heart.



101/12 | Limited Edition 15

SPRING

Designer: Nicola Slaney

Spring steps forward in the dark ground of Compton's Midnight tapestry to create a vision of Dearle's other daffodils designs. Golden, sprightly daffodils toss their heads and dance with foliage of minty, blue-green tinged with raspberry and doused in honey-coloured hues, as they weave and curl like tails of a comet. To make her design utterly unique, Nicola uses contrasting sprigs of tiny forget-me-knots, like blue stars in a galaxy, the largest and hottest stars of them all, to set *Spring* ablaze.



PLQ11 | Numbered Edition

SUMMER

Designer: Nicola Slaney

Inspired by a furnishing fabric *Honeysuckle* of block-printed cotton, designed by William Morris, and manufactured by Wardle & Co. for Morris & Co in Leek, 1876, Nicola delights us as she adapts Morris's subdued tones to allow summer fruit hues of peach, and lime, as well as azure blue, to seep into the foliage. As if holding the grace and movement of a Geisha's rotating fan, Japanese honeysuckle dressed in calamine to hot-pink blossom, visible from summer through to early autumn, circles another cottage garden climber with large petals, streaked blackcurrant-purple, to provide a further, vibrant two-toned feast for the eye.



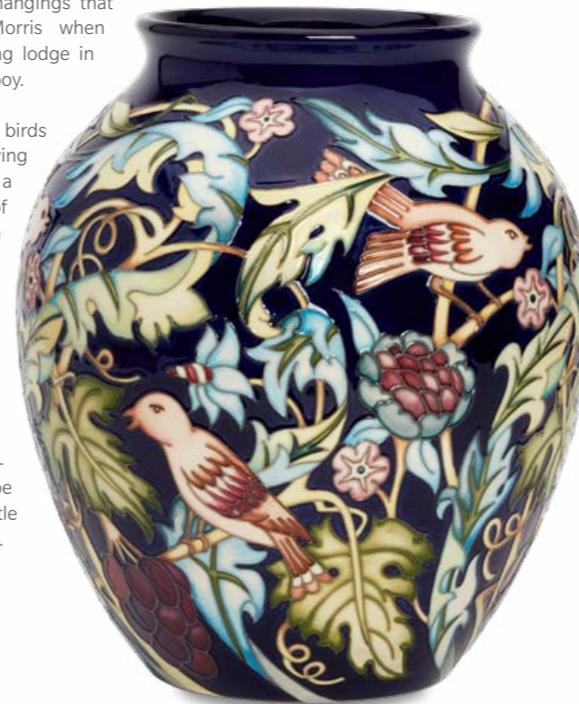
192/7 | Limited Edition 15

AUTUMN

Designer: Nicola Slaney

Autumn is inspired by William Morris's first tapestry, *Acanthus and Vine*, woven over 516 and a half hours by Morris on a loom in his Hammersmith bedroom in 1879, and now displayed in his home, Kelmscott Manor. The design was influenced by the 'large-leaf' verdure tapestries woven in France and Flanders in the 16th century, and its deliberately faded appearance was probably an attempt to recreate the wall hangings that had impressed Morris when he visited a hunting lodge in Epping Forest as a boy.

Fawn-coloured birds calling out at varying angles amidst a rich tapestry of burgundy vines. In truth, Nicola has tamed Morris's oversized acanthus leaves, which his friends had mockingly referred to as cabbages, by allowing the duck-egg blue leaves to be balanced with gentle apple-toned foliage.



61/10 | Limited Edition 10

WINTER

Designer: Nicola Slaney

William Morris is well known for taking inspiration from medieval European art, but perhaps less for his interest in historic textiles from the Middle East and the Indian sub-continent. Nicola felt Morris's *Snakehead* (1876) fabric, inspired by crisp, vibrant, contrasting reds and blues, was simply perfect for Winter. She knew that Morris disliked the cheaper chemical dyes used in mass manufacture and had spent ten years working with a Staffordshire silk dyer named Thomas Wardle to revive their use.

A central golden flower glides up the elongated vase while white lillies decorated with myriad freehand painted tiny dots, blast away Morris's flat patterns most suited for fabric, and into a three-dimensional vista, alive in colour and movement. With hints of paisley patterns so closely associated with India, tiny, blue tear-drop flowers dance right up to the lip of the vase as cherry, icy-blue and delicate amber blooms swoon before the lily, which moves side-to-side as if following a snake-charmer's flute.



121/14 | Limited Edition 15

MOSS ECCLES TARN

Designer: Kerry Goodwin

Moss Eccles Tarn was bought by author Beatrix Potter in 1913, the year she married William Heelis. The couple kept a boat on the tarn and spent many happy summer evenings there – William fished and Beatrix sketched. They planted one red water lily and one white water lily, and over the years these have naturally multiplied on the quiet tarn.

Moss Eccles Tarn is now a Site of Special Scientific Interest with a range of aquatic plants as well as plentiful damselflies and dragonflies. To the east, through Cuckoo Brown Wood, lies Lake Windermere, the largest lake in the Lake District, while above the tarn Wise Ean Tarn can be discovered, with the Langdale Pikes looming on the horizon.

110 years later and Beatrix and William are at the heart of this design as they enjoy the warmth of a summer's evening on the tarn, as their wooden rowing boat slowly glides through a sea of red and white water lilies while damselflies hover and swoop overhead.



65/12 | Limited Edition 15

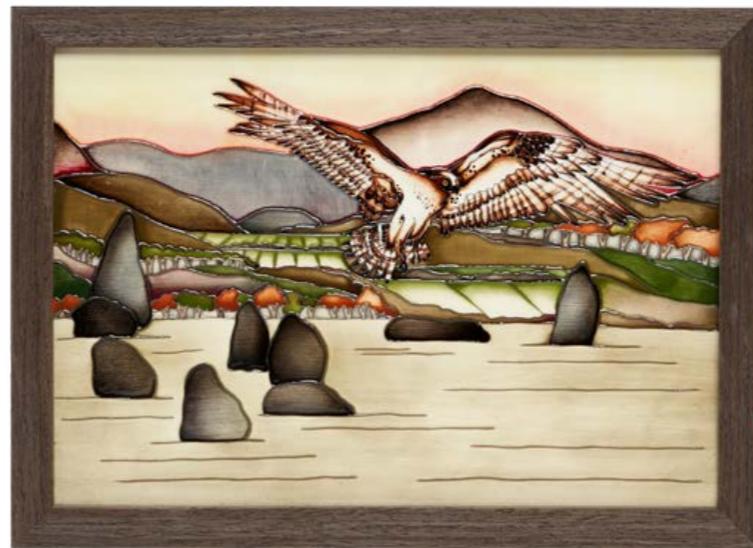
Reverse of Vase

CASTLE RIGG GUARDIAN

Designer: Kerry Goodwin

There are few stone circles in Britain in such a dramatic setting as Castlerigg, which overlooks the Thirlmere Valley with the mountains of High Seat and Helvellyn as a dramatic backdrop. It is thought to be one of the oldest in the country having been built in 3000 BC. Originally comprising 42 Neolithic stones, today only 38 remain, varying from 1 metre to 2.3 metres in height, while the stone circle itself is 30 metres in diameter.

In Kerry's plaque, a lone osprey soars above Castlerigg. The Forestry Commission and National Park spent years encouraging ospreys to return to Cumbria after they were persecuted to extinction in Britain. Tree-top platforms were built for the birds, and in 2001 a pair nested near Bassenthwaite Lake, to the north-west of Castlerigg. Now every year, ospreys arrive and return to warmer climes in September, spending the spring and summer months in wild, protected areas including the famous stone circle, simultaneously bringing nature and history together in harmony.



PLQ13 | Limited Edition 15

GRASS-OF-PARNASSUS

Designer: Nicola Slaney

Grass-of-Parnassus is not actually a grass as its name implies, but a plant whose five white petals create a cup-shaped flower that has at its centre a cluster of yellow stamens. The plant used to be commonly found, but today it is now confined to pastures, moors and marshes, mainly in the north of the UK, where the conditions are perfect for it to thrive. Also known as 'Bog-Star' due to its love for a wet and fertile soil in which to grow, it is the county flower of Cumbria and flowers between the months of June and September, bringing a shower of white stars to the Cumbrian landscape.



PLQ3 | Numbered Edition

BECKMICKLE ING

Designer: Nicola Slaney

Dorothy Farrer's Spring Wood is a short walk from the picturesque Cumbrian village of Staveley to the east of Lake Windermere. Quiet country lanes drop down to the River Kent, where a riverside trail leads to Beckmickle Ing. Here, sheltering under the broadleaved trees can be discovered some of the prettiest woodland flora including globeflowers, a member of the Ranunculaceae family, with striking flowers shaped like a globe. The flowers bloom on stems rising above the foliage in shades of yellow and soft orange and they thrive in damp woodland, so the woods around Staveley provide the perfect habitat.



32/5 | Numbered Edition

LADDER OF HEAVEN

Designer: Nicola Slaney

Solomon's seal, also known as ladder of heaven, has graceful, arching stems with pleated oval leaves. These are joined by lightly scented, green-tipped, white bell-like flowers in May and June which enjoy growing in shadier areas of woodland, where, if undisturbed, it will naturalise and form clumps, bringing a carpet of white bells to the woodland floor.

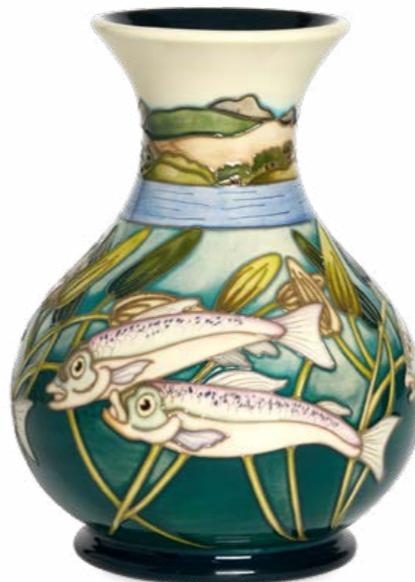


87/6 | Numbered Edition

VENDACE

Designer: Kerry Goodwin

Vendace are a relic of the last ice age, with only four native populations ever having been recorded at two lochs in Scotland, Bassenthwaite Lake and Derwent Water in Cumbria. Sadly, those in the Scottish lochs are now extinct and vendace were last recorded in Bassenthwaite Lake in 2014, after being thought to be 'locally extinct' since they were last recorded in 2001. Those in Derwent Water appear to be the strongest hope that the UK has for this fish's survival. Vendace are a member of the salmon family and have the same characteristic fan, and can weigh up to a kilo, and the three-mile-long lake, surrounded by the protecting fells and woodland, is a haven for this rare freshwater fish.



M1/6 | Limited Edition 20

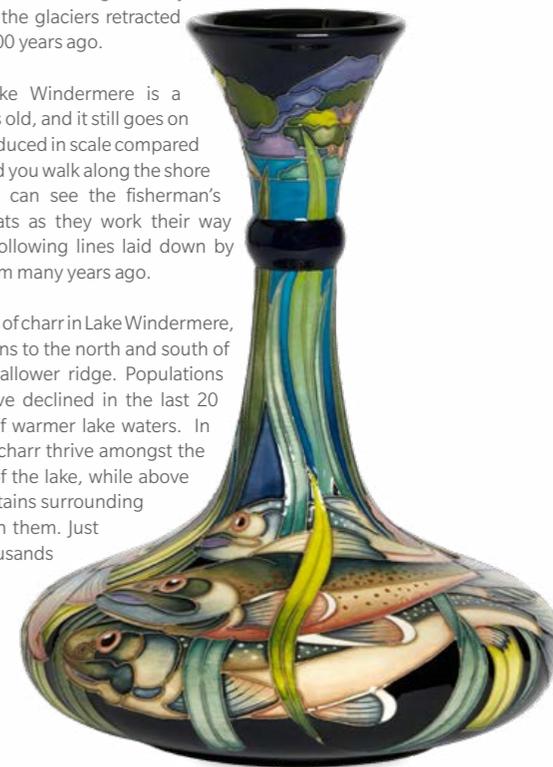
WINDERMERE CHARR

Designer: Emma Bossons FRSA

Lake Windermere is the largest natural lake in England. Plummeting to a depth of around 64m its waters support one of Britain's largest populations of Arctic charr, whose presence in the lake is often described as a relic of the last ice age, as they were trapped there when the glaciers retracted from the area around 12,000 years ago.

Charr fishing on the Lake Windermere is a tradition, at least 150 years old, and it still goes on today, though it is vastly reduced in scale compared to a generation ago. Should you walk along the shore of Lake Windermere you can see the fisherman's distinctive twin-poled boats as they work their way steadily across the lake, following lines laid down by those that went before them many years ago.

There are two distinct types of charr in Lake Windermere, which live in the deep basins to the north and south of the lake, separated by shallower ridge. Populations of this cold-water fish have declined in the last 20 years, largely as a result of warmer lake waters. In Emma's design a shoal of charr thrive amongst the reeds in the cool depths of the lake, while above them the Cumbrian mountains surrounding Windermere look down on them. Just as they have done for thousands of years.



100/9 | Limited Edition 20

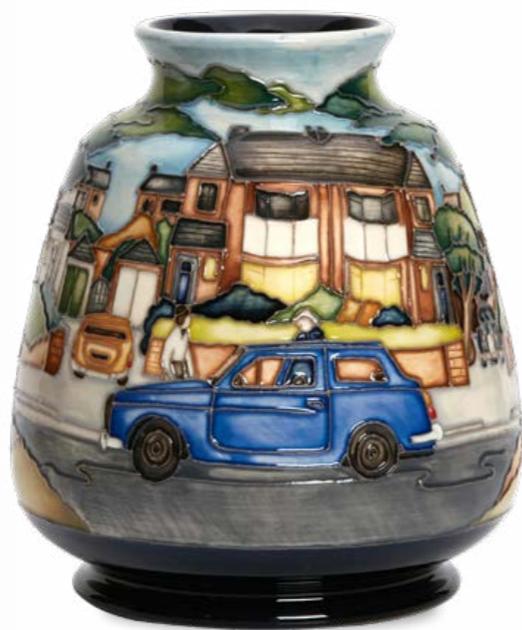
LIFE WITH FARINA

Designer: Paul Hilditch

Some cars are just simply part of the family; they have their own quirky habits and misdemeanours as well as sharing some of our dearest memories. The Austin A40 Farina was the first in a new generation of family cars that employed Italian design houses. The crisply styled two-box design, was so athletically pleasing, that a premium could be charged for it, allowing the older car to remain in production. Life with Farina finds the car parked proudly outside a neat suburban house. On the reverse, a car in tartan-red is unpacked for a family countryside picnic with rolling hills, small hamlets and runaway rivers forming a tranquil backdrop to Life With Farina.



198/5 | Limited Edition 15



Reverse of Vase

LIFE WITH MORRIS

Designer: Paul Hilditch

One of motoring history's iconic and beloved names, the Morris Minor has been a firm favourite with drivers ever since its launch in 1948. It was quintessentially British, with its bulbous front hood and majestic front wings. Paul beckons us back to the ramshackle garages of the swinging sixties, with a car awaiting a service. On the reverse, a wood-framed Traveller version is ready for departure, with one-side of the boot door open, as a family's weekend bags are loaded aboard.



198/5 | Limited Edition 15



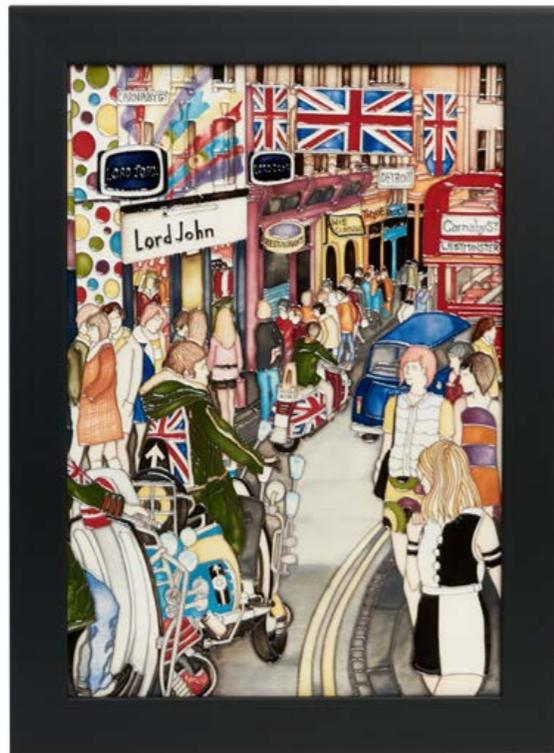
Reverse of Vase

CARNABY STREET

Designer: Paul Hilditch

Carnaby Street takes you back to in the street's 1966 heyday, when it was a hotspot for alternative fashion, where several independent designers, like Mary Quant, Lord John, Merc and even former Moorcroft designer, Sally Tuffin, made a name for themselves by sharing their trailblazing visions with the world.

Bold colours of pop art and black and white psychedelics all melt in among a shower of Union Jacks and an iconic red, double decker bus. Immersed with new cultures, exciting 'hip' music and a rebellious identity, there was nowhere else like it in London.



PLQ13 | Limited Edition 15

FESTIVAL OF LIGHT

Designer: Emma Bossons FRSA

The festival of lights, Diwali, brings not only displays of twinkling lights, but also Rangoli designs. Rangoli, a popular folk art that sees partakers make colourful designs on the floor in their houses, serves as a welcoming gesture and brings good luck. The design is created using coloured rangoli powders, ground rice powder and flowers. In the art of rangoli, its most important element is to be colourful, something that

is at the very heart of Moorcroft. Auspicious symbols have a central role in the design such as the lotus flower and its leaves. A pair of candlesticks were chosen to accompany a vase because Diwali is derived from the Sanskrit word 'dīpa', meaning 'lamp, light, lantern, candle, that which glows, shines, illuminates or knowledge'.



25/9 | Limited Edition 10

850/9 | Limited Edition 10

SEASIDE DAYS

Designer: Kerry Goodwin

A beach hut is the perfect place to spend happy days by the seaside, be it building sandcastles, having a picnic, paddling in the sea, or simply sitting back in a beach-striped deck chair and watching the tide ebb and flow. Pastel colours of bleached timber beach huts run one into another as a sunbather lies decked out in candyfloss-pink shorts and a panama hat listening to the sound of screeching gulls, the gentle murmur of children playing, and the wind whistling in the sand. On the reverse, children build the king of all sandcastles, as small fishing boats lie beached on dunes and rickety wooden groynes disappear into shimmering sand.



4/5 | Limited Edition 20



Reverse of Vase

TOBERMORY

Designer: Vicky Lovatt



PLQ3 | Numbered Edition



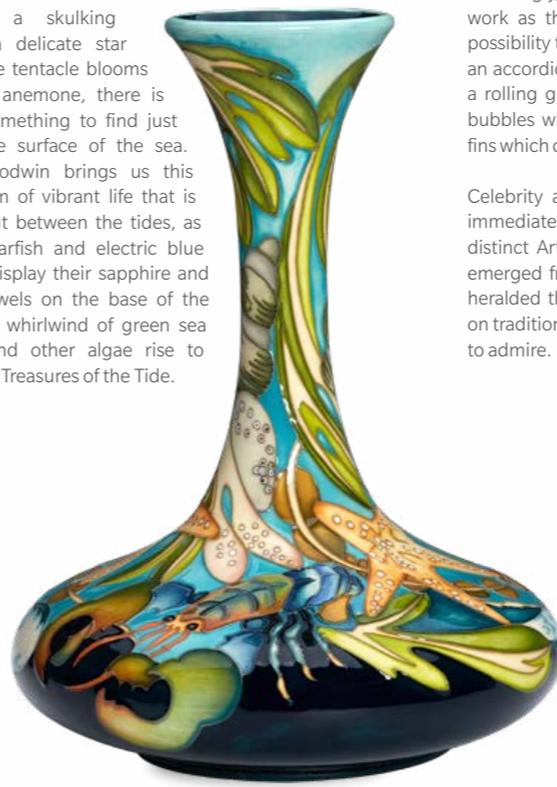
162/5 | Numbered Edition

With the smell of salt and seaweed in the seemingly incessant wind blowing around the Scottish Island of Mull, the small town of Tobermory clings to the shoreline. Tobermory was founded in 1786 as an ideal place for a fishing settlement complete with a natural harbour. Today, it is as picturesque as it has always been and as if to add to the atmosphere, a Gaelic song made famous by the late Bing Crosby called Tobermory Bay, has made its own special contribution to the little town. The small, painted cottages still stand around the curving harbourside and it was these little houses which first captured Vicky's imagination. The scenic mix is almost intoxicating in its beauty and not surprisingly, Vicky finished her day with a folder full of preliminary sketches, showing Tobermory with all its magical charm.

TREASURES OF THE TIDE

Designer: Kerry Goodwin

Whether a skulking lobster, a delicate starfish or the tentacle blooms of a sea anemone, there is always something to find just below the surface of the sea. Kerry Goodwin brings us this microcosm of vibrant life that is played out between the tides, as a lone starfish and electric blue crayfish display their sapphire and amber jewels on the base of the vase as a whirlwind of green sea lettuce and other algae rise to reveal the Treasures of the Tide.



104/9 | Limited Edition 20

THE BELLOWS

Designer: Emma Bossons FRSA

Flying fish tumble and twist into crests of Art Deco waves. Soothingly, the fish shoals include vertical and horizontal line work as they disappear into the deep offering the mythical possibility that someone was opening and closing the bellows of an accordion. The fish jive in oceans of colour as they curl into a rolling geometric shoal where they release their own water bubbles which hang like ballroom glass balls over trapezoidal fins which dart like a thousand chevrons under and over the swirl.

Celebrity auctioneer and antiques expert, Eric Knowles, was immediately drawn to a trial of this design, with its highly distinct Art Deco overtones when it first emerged from the kiln. He immediately heralded the design as an exciting twist on traditional Art Deco design for all to admire.



JU9
Limited Edition 15

162/5 | Limited Edition 25

CRACKPOT HALL

Designer: Vicky Lovatt

Shrouded in folklore stories and legends and on the edge of a remote hillside in the Yorkshire Dales, lies the curiously named, Crackpot Hall, an abandoned 18th-century farmhouse near the village of Keld in Swaledale. Created in the genre of her popular *Dartmoor Ponies* (2017), the design comes complete with a similarly emotive sky. Crackpot Hall charges the imagination with ghostly happenings in this atmospheric landscape design, where the ruin stands precariously on steep slopes over a patchwork of tiny fields and winding paths, as storm clouds gather overhead.



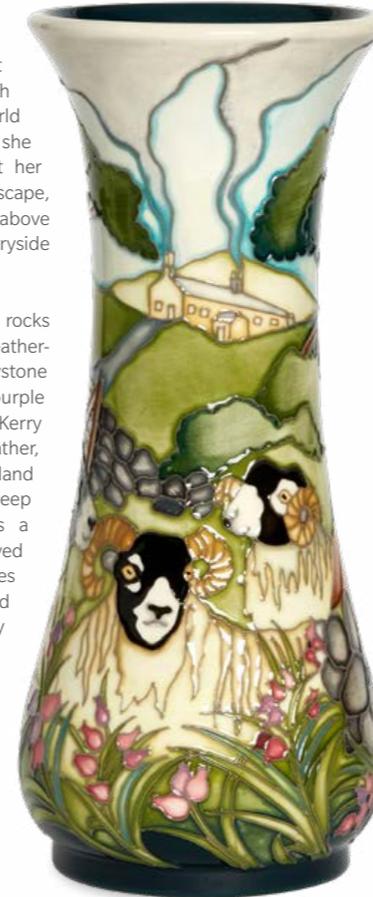
PLQ3 | Limited Edition 25

SWALEDALE SHEEP

Designer: Kerry Goodwin

It was inevitable that a Moorcroft designer would step forward with artwork inspired by the scenic world of Swaledale. Kerry obliged and she would be the first to admit that her design life has turned around landscape, beauty, history in all its forms, and above all, animals and birds and the countryside in which they live.

The River Swale gushes over the rocks and shale: forests reach up to the heather-clad moors above where drystone walls divide up the green and purple landscape in lines of light grey. Kerry makes sure that we look at the heather, the wooden gates and moorland paths as well as the Swaledale sheep themselves. Inevitably, there is a lingering fascination with the curved horns, white flashes around the eyes and their long woolly coats, so prized by the weavers of yesterday. Kerry gives us stylised trees that reach up to the sweeping moorland before losing themselves in a hazy, light blue sky. Our own imagination adds sounds and the sweet smell of the countryside to all that is precious to a designer who is in love with all that she can see around her in Swaledale.



364/8 | Limited Edition 20

COLD HUNTERS

Designer: Nicola Slaney

Both the humble dwarf cornel and the sweet-tasting cloudberry seek out and thrive in cold climates and both have delicate and attractive small flowers. The flowers of a dwarf cornel are tiny and black. The more familiar four white petals of the plant are not, in fact, petals at all but bracts - a coloured covering of the flower. The almost equally rare cloudberries are found in cold or mountainous parts of the northern hemisphere. On the North Yorkshire Moors, both species are incredibly hard to track down and each year it becomes harder and harder to do so. Dwarf cornel fruit arrives in long clusters of shiny orange, juicy berries extremely attractive to birds. Nicola mixes the flowers and fruits of both plants together, all labelled as Cold Hunters.



780/4 | Open Edition

ROBIN HOOD'S BAY

Designer: Kerry Goodwin

This picturesque old fishing village on the Heritage Coast of the North York Moors holds houses with unusual angles and curious structures that seem to merge into each other. As a golden light pours out of timber framed windows, you can simply imagine the stories of the sea that were told there by the locals centuries ago.

Robin Hood's Bay is a perfect place for smuggling - it is very isolated and has a protected harbour that is surrounded on three sides by marshland. It had gained its reputation as a smuggler's haunt by the 18th century. Indeed, it is said, that at this time most of its population was involved in smuggling in some way. Every house had its own secret hiding place and tunnels linking to them. Indeed, legends say that a bale of silk could be easily transferred from the harbour at Robin Hood's Bay to the clifftops without even leaving the houses.



200/8 | Limited Edition 15



Reverse of Vase

RUNSWICK BAY

Designer: Kerry Goodwin

Runswick Bay is one of the Yorkshire coast's unmistakable treasures, complete with its sweeping, sheltered bay and tightly packed fisherman's houses with striking red roofs, and pocket-sized gardens, all perched on a dramatic outcrop with undulating green hills above. Kerry draws you into this sleepy village, past anchored brightly coloured fishing boats, up a gang-plank, to an old black and white timbered boathouse. Designed in the round, as if you a travelling to this colourful cove by sea, you pass rocky coves with vistas of sailing boats gliding across the horizon.



189/8 | Limited Edition 10



Reverse of Vase

THE STEPS

Designer: Kerry Goodwin

Whitby's 199 Steps leading up to Whitby Abbey and the top of the East Cliff have been transformed into an extraordinary design of gothic intensity. It is thought that the 199 steps were used as a test of Christian faith to those who wished to worship in St Mary's Church. Climbing the steps would prove that you were faithful. As if stepping into an Alfred Hitchcock film, the edges of each ancient stone zigzag down before you, as the words of Bram Stoker's Dracula come to life amidst the majestic remains of Whitby Abbey and the cliff-top graveyard. If that was not enough, narrow streets on discordant, steep variants are, paradoxically, dappled with warm light from sleepy fisherman's cottages, as they tumble and fall into each other, whilst your imagination runs riot.

"But, strangest of all, the very instant the shore was touched, an immense dog sprang up on deck from below ... and running forward, jumped from the bow on to the sand. Making straight for the steep cliff, where the churchyard hangs over the laneway to the East Pier ... it disappeared in the darkness."
Dracula by Bram Stoker, 1897



120/16 | Numbered Edition



Reverse of Vase

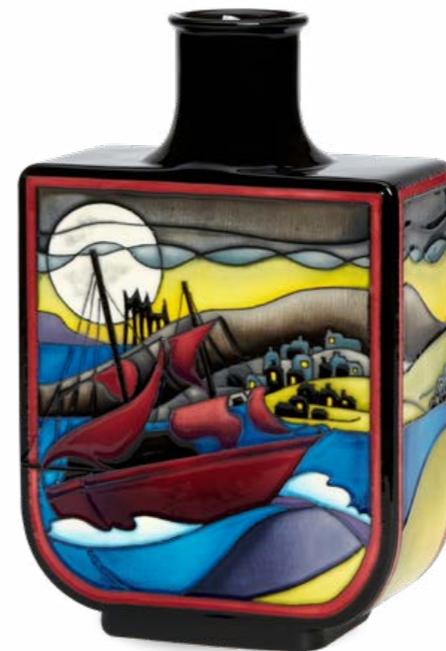
DMITRY

Designer: Vicky Lovatt

While reading in Whitby library located at the end of the pier, Dram Stoker was captivated by accounts he read of the 15th century blood-thirsty tyrant of Transylvania, Count Dracula, an old Romanian name for the Devil himself. Later, he would be told seafarers' tales about a shipwreck on the 18th October 1885 of a Russian vessel called Dmitry, from Narva, carrying a cargo of silver sand.

You can almost imagine, Stoker staggering out along the windswept pier, and absorbing the bleak headland, the dramatic Abbey ruins, a church surrounded by swooping bats and considering Dracula's arrival on this ship.

In true Gothic style, Vicky captures the atmospheric occasion on a sailor's flagon. Under a Hunter's Moon, a red oak-framed galleon ship is lifted high on the waves as the silhouette of the ancient Abbey stands ominously over the sleepy fishing village. On the reverse of the flagon, elongated shadows of serrated wings mimic the towering silhouettes of the Abbey – whispers of a casket being opened, revelations from a ship's log, and a mysterious dog soaring up the 99-steps to the Abbey, announces the arrival of Dracula himself perhaps?



37/8 | Limited Edition 25



Reverse of Vase

THE BEAST OF BODMIN MOOR

Designer: Vicky Lovatt

Vicky places you among the rugged landscape of Cornwall's Bodwin Moor just as dusk is falling over the Neolithic standing stones of Trevethy Quoit. It is said that these markers of time hold a paranormal energy, and sightings of a black panther-like cat have added layers of legend, and trepidation to this wild place.

The Beast of Bodmin makes his way through the desolate, wild granite uplands of Bodmin Moor as a treeless landscape of heath, bare rock, peat bogs and mire, is brought to life in layers of metallic oxide paints. This is a landscape which has provided inspiration for writers, poets and sculptors. It has generated and joined folklore and legend with fact and fiction at times even blending into one another as tales had been passed down over the generations to allow us to question something beyond the parameters of normality is awake.



PLQ17 | Limited Edition 15

PADFOOT

Designer: Vicky Lovatt

Beyond Blackshaw Moor, and with a backdrop of the scenery of the Roaches on the bleak Leek to Buxton road, a black dog turns towards Ramshaw Rocks which overlook the famous Hen Cloud and Tittesworth Reservoir. This is a place well known by climbers, hikers and free runners, where the legendary 'Padfoot,' a ghostly black dog, is whispered about in tents that dot the moorlands, when they hear the sound of disembodied howls penetrating the silence at night.

This spectral dog is said to appear near burial grounds, guiding those it encounters to resting places. In Padfoot, the black dog's sleek silhouette straddles the winding road with a backdrop of purple mist filtered by the heather below. The outlines of the 500-foot gritstone escarpment collides with shadows from a thunderous sky to conjure up tales of mystery and the unexpected breaks in the silence of night.



PLQ18 | Limited Edition 15



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