

MOORCROFT



—— SPRING 2025 ——

AUGUSTUS

Designer: Vicky Lovatt

Galanthus plicatus Augustus is a bold snowdrop; its broad foliage is dark green and distinctive in that the leaf edges are folded back on themselves. The flowers have a generally rounded look, with broad, textured outer petals which make them easy to pummel into a heavily stylised design. Vicky uses a celadon ground to showcase the large, pure-white globular flowers, with their distinct puckering.



72/6 | Limited Edition 15

FAIRY DUSK

Senior Designer: Rachel Bishop

This trio of snowdrops in snow were designed to celebrate that magical time when snowdrops light the way at dusk like multitude of tiny lanterns. Loosely based on a snowdrop called *Galanthus* 'Mother Goose', an established and beautiful colour-change hybrid snowdrop, which in perfect years shows a golden yellow inner segment, this joyful trio certainly banishes the darkness at fairy dusk.



32/5

780/4

98/3

Open Editions

INGE DAWN

Senior Designer: Rachel Bishop

Galanthus nivalis 'Blonde Inge' is an interesting *nivalis* cultivar with its combination of green and honey-yellow parts and holds much cheer for those cold winter mornings. To showcase the joy of *Inge Dawn*, Rachel uses a warm buttery ground behind her snowdrops, as she weaves open blooms over nodding closed ones. The vibrant green foliage woven between each snowdrop allows a multitude of warm, honey-blond nodding heads to shine down on these gently moving structures and forms.



158/4 | Numbered Edition

NORDIC GLADE

Designer: Nicola Slaney

Tucked away deep in a forest, a small wooden cabin provides a welcome warm retreat amidst the snow and ice. The cabin's peaked roof is covered in a powdering of snow, as too is the landscape around it. Smoke pours from the chimney into the midnight blue sky, lit by a full moon. In the foreground, a frozen turquoise lake is framed by winter snowdrops, their heads bowed low reflecting the weight of the cold upon them.



364/8 | Limited Edition 10

RING OF HOPE

Designer: Emma Bossons FRSA

Snowdrops have a very deep meaning behind them. As one of the first flowers of spring, they often symbolise new beginnings, hope, rebirth and the ability to overcome challenges. With Pope Francis making 2025 a year of hope, this bowl, holding an unbroken ring of snowdrops, would make a very positive gift to give someone who might be going through a change and in need of a smile.



201/4 | Open Edition

SNOW VIOLET

Designer: Nicola Slaney

Wood violets are among the first flowers to bloom in early spring, bringing vibrant colour to gardens just as winter fades away. Their cheerful purple and blue hues can brighten even the shadiest spots, and Nicola takes advantage of their striking colour and structure as she weaves delicate nodding snowdrops into lush green foliage. Dramatically, flowering wood violets beckon us into the design using a contrasting pale cream upper ground colour to create a design of colour and balance.



198/5 | Limited Edition 15

SPRING CANNON

Designer: Kerry Goodwin

This blast of spring colour would not have come about had it not been for a conversation designer, Kerry had with a Moorcroft collector at Cannon Hall. Of course, winter aconites with their cheerful yellow buttercup-like flowers and ruff of bronze-tinged leaves are a springtime favourite but their height and structure meant that they would only be suitable when finely tuned with delicate snowdrops within base plaques for a mirror.

Dramatically, the *Spring Cannon* mirror uses daffodils which rise like trumpets in an orchestra, dashing their golden brass over nodding snowdrops and aconites as dwarf irises raise the tempo in the central side plaques with a tantalising twist of lilac petals, each one holding a single orange-yellow stripe, just as if they were moving conductor batons. In much the same way as Beethoven's 4th Symphony begins softly, mysteriously, and almost disconcertingly slow, before quickly exploding into a rushing torrent of sound, *Spring Cannon* mirrors this process in the realm of design.



Mirror | Limited Edition 5

DIG FOR VICTORY

Designer: Kerry Goodwin

In 1942 the British Government brought out the theme 'Dig for Victory' which was intended to encourage everyone to grow their own vegetables to help with the war effort and food shortages. The Women's Land Army played an important role in helping, with their strenuous work varying from ploughing, sowing and planting in the spring to helping with the harvest in the late summer. Iconic posters encouraging joining the Women's Land Army 'for a healthy, happy job' were frequently seen at the time.

Even children were encouraged to plant vegetables and play their own small part in history. Many villages and towns arranged to hold flower and vegetable shows in their village or county halls with a view to encouraging people to continue nurturing their love of gardening long after the war ended in 1945.

In designer Kerry Goodwin's prestige masterpiece, a pair of Shire horses steadily pull a plough across a field, under the watchful eye of the farmer himself. Behind him a tractor makes its way towards the red brick manor house, while overhead a World War II plane flies by, moving at speed across the pale blue sky. As the vase is rotated around; a group of women appear – each hard at work on the land. A hay cart is fully loaded with its golden bales, ready to be towed away while the weather holds and it stays dry. The lines of the ploughed field are echoed in the sun rays that emanate from the setting sun, in a classic 1940s style sun ray motif that was hugely popular at the time.



GLASGOW LOVE

Designer: Emma Bossons FRSA

Charles Rennie Mackintosh's iconic stylised rose is said to epitomise the Glasgow style. This special rose adorned white-painted fitted and free-standing furniture and a stencilled wall decoration for the drawing room at 14 Kingsborough Gardens for shipowner Robert James Rowat. A wardrobe door panel depicts 'Mackintosh ladies' shrouded in white, each holding aloft a stylised rose which are now mirrored on a twin-handled Moorcroft vase. This time the ethereal ladies are bound together with striking black tubelined detail to either side of a red rose with added hearts tiered below.



5/4 | Numbered Edition

LOVE IN THE WIND

Designer: Emma Bossons FRSA

A unique weathervane at Glasgow School of Art, designed by Charles Rennie Mackintosh, forms the inspiration for this design. This architectural masterpiece is adorned with green and pink ornaments that glisten on cold, Glasgow mornings. Glass globes have morphed into colourful hearts as a flock of Mackintosh birds, fanned by the stylised feathers that feature on the weathervane, circle the vase, one on top of another.



3/8 | Limited Edition 10

ROSES ARE RED, VIOLETS ARE BLUE

Designer: Nicola Slaney

"Roses Are Red" is a love poem and children's rhyme that is now synonymous with Valentine's Day with multiple humorous and parodic variants. The poem can be traced far back as Edmund Spenser's epic *The Faerie Queene* of 1590: *She bath'd with roses red, and violets blue, And all the sweetest flowres, that in the forrest grew.* Complete with a trio of scarlet-red Art Nouveau style roses, and stylised violets rich in colour, Nicola utilises her favourite colourway, by bridging the flowers with a dark blue heart.



PLQ5 | Open Edition

FEVERELL

Designer: Nicola Slaney

In February, nights are still long and dark and so warming candlelight is still very, much welcome in our homes. Nicola Slaney brings forth *Feverell*, with winter pansies in shades of purple and blue flowering against pale white clay. The centre of the pansies are a soft yellow with a fiery orange centre, a subtle nod to the candlelight that brings cheer to us all.



850/9 | Limited Edition 10

FLORIAN BLUES

Designer: Kerry Goodwin

Created in both Florian Blue and a Blue-on-Blue engobe as two separate designs, *Florian Blues* harks back to the nostalgia of a *Florian Daisy* design by William Moorcroft c.1902 which held delicately structured Dahlberg daisy blooms, with bright yellow flowers. In this Florian design however, the yellow vibrancy had given way to pea-green tones in the central bloom and washed blue petals around the rim of the vase. Kerry felt that the crisp impact of blue could be raised by focusing purely on shades of blue.

Colour psychology suggests that each shade of blue can carry a different meaning and evoke a different type of reaction. Common associations with the colour blue include calmness and serenity, with blue often found in nature, such as a calm sea and clear sky, as well as intelligence and productivity. Research shows people are more productive when working in spaces with blue tones - certain shades of blue can improve concentration, stimulate thinking and provide clarity. So, Moorcroft thought that there could be no better way to beat the blues in January and decided to launch this dynamic duo.



198/5 | Limited Edition 10



198/5 | Limited Edition 10

MARGARET

Designer: Kerry Goodwin

In 1901, Charles Rennie Mackintosh entered a competition for an architectural design for a “Haus eines Kunstfreundes” (Art Lover’s House), set by the German design magazine *Zeitschrift für Innendekoration*. An original print of Mackintosh’s interior of the dining room, which had been submitted for the competition, fascinated Kerry. Multiple panels showed figures dressed in flowing robes - emanating from the Pre-Raphaelite art that his wife Margaret MacDonald Mackintosh loved so much.

In tribute to Margaret, Kerry brings to life in clay, a willow lady, complete with roses in her hair, stylised rose-coloured halos and a trailing, pale-evening dress. With utter romanticism, rose tear drops cascade down her back as large, gesso-style purple, scallop-pink and maroon roses and Rose Boudoir style linework in shades of apple-green, soft pink and manilla, create an ethereal rose garden for *Margaret*.



THE MARGARET THAT WOULD BE

Designer: Nicola Slaney

Charles Rennie Mackintosh is famed for his furniture and for his architecture, such as Hill House and the School of Art in Glasgow, but inspired by his wife, Margaret MacDonald, he also sketched mysterious, tall women, such as *In Fairyland*, *Fairies* and the fae vision of *Part Seen, Part Imagined* 1896.

Kept at Kelvingrove Art Gallery and Museum, Glasgow, Nicola delves into the whirlpool of the unseen part of the *Part Seen, Part Imagined* artwork. The Moorcroft designer uses architectural geometric linework to create order from chaos, neatly seating a large crimson Glasgow rose amongst graceful, stronger, and cleaner lines.

In spook school contrast, Mackintosh’s drawing holds hints of “a glimmering girl, With apple blossom in her hair” perhaps inspired by the Yeats poem the couple loved so much, whereas Nicola creates a lady. The maiden’s flowing hair morphs into a streamlined, turn of the century, cartwheel hat and she is dressed in haute couture clothing, transformed under a puff of apple blossom into *The Margaret that Would Be*.



DON'T FORGET TO SMELL THE ROSES

Senior Designer: Rachel Bishop

"We can all, at times, get drawn into life's tapestry. To stop and smell the roses means that you must intentionally slow down and lift your eyes to beauty." Rachel Bishop.

In the style of the ubiquitous *Mackintosh Rose*, geometric angles complement organic curves and two pale blue doves arouse a sense of peace as a structured rose plant unfolds. Rachel's creative interplay between the modern simplicity of geometry and the wild, organic nature of a rosebush ensures that we Don't Forget to Smell The Roses.



PLQ11 | Numbered Edition

THE HEART OF THE ROSE

Senior Designer: Rachel Bishop

More than any other room, the *Mackintosh Rose Boudoir* serves as the perfect model for the couple's allegorical interest in romantic love. It was created in 1902, for the International Exhibition of Modern Art in Turin. Rachel showcases their rose and feathered motifs and distinctive Mackintosh black linework, perfect for Moorcroft's tubelining in jet-black slip. As the ephemeral lady rises up the stem, she becomes an eternal flame of contemplative love. Wrapped in red hues, a lit candle will cast a soft glow around this design which honours a creative couple that were passionately in love with each other.



850/9 | Limited Edition 10

LIFE IS THE SONG

Senior Designer: Rachel Bishop

The linework of Charles Rennie Mackintosh is so stylised that Rachel felt it held an almost musical quality. The designer set to work stylising singing birds in a Mackintosh style to create a piece of art to travel with us as we journey through life in much the same way as music can be a soundtrack to life, providing a backdrop for our experiences.



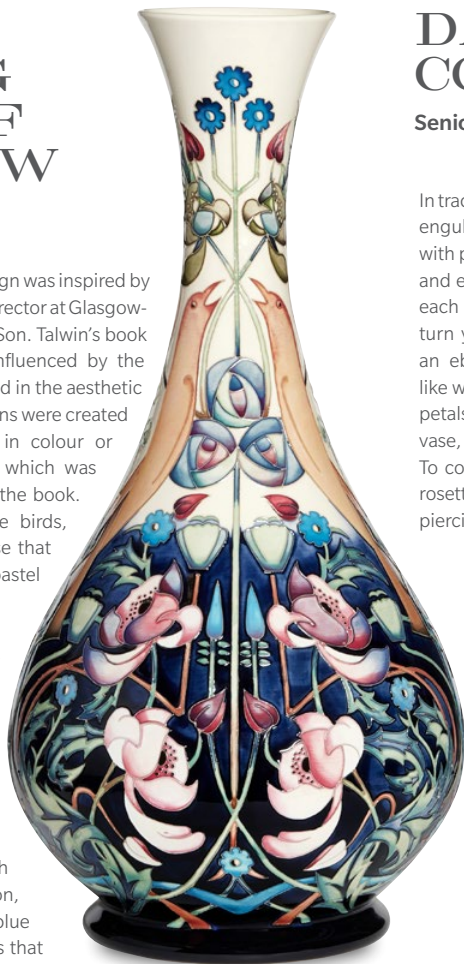
PLQ11 | Numbered Edition

THE SINGING BIRDS OF GLASGOW

Designer: Nicola Slaney

This elegant bird and roses design was inspired by the work of Talwin Morris, Art Director at Glasgow-based publishers, Blackie and Son. Talwin's book cover designs were heavily influenced by the Glasgow style and were featured in the aesthetic magazine *The Studio*. The designs were created by stamping designs, either in colour or gold foil, directly onto cloth, which was then bound onto the cover of the book. Morris's favourite motifs were birds, roses and hearts and it is these that Nicola harnesses with soft, pastel hues.

In a book cover for the poems of Percy Shelley, a pair of mirrored songbirds erupt out of a spear-headed gold rose bush on green. Nicola re-imagines these elongated Talwin birds and sets them above an untamed garden of roses in full bloom, tinged with lilac, cameo-pinks and maroon, that shoot up with tight blue buds to the more stylised roses that featured on his book cover.



80/20 | Numbered Edition

DAISIES AND CORNFLOWERS

Senior Designer: Rachel Bishop

In traditional Arts and Crafts styling, a large blue cornflower engulfs a central roundel. Cornflowers are solitary blooms with powder-blue flowerheads. Delve deep into the flower and explore the myriad lines and many individual petals, each with a unique star shape. Next, you may wish to turn your attention to daisies set dramatically against an ebony ground, flanking the cornflower roundel like white spumes on an ocean wave. Above, pointed petals touch another roundel on the neck of the vase, this time sporting a cornflower in profile. To complete her design, Rachel places a small rosette under the lip of the vase, its yellow-eye piercing through the star-spangled frosting.



80/20 | Numbered Edition

MASTER HUGH

Designer: Emma Bossons FRSA

From the wild dog roses of the hedgerow to the highly developed hybrid teas in the garden, hips contain a rose's seed and their bright colours attract the birds to eat and distribute them. Master Hugh, whose orange-red hips are probably the largest of all, and follow rich pink flowers, feature in this Moorcroft design with a lustful array of rose blooms offset with Hydrangea macrophylla Adora. This classic Hydrangea, with its green-light green colour tinged with pink, adds another layer of structure and colour.



7/7 | Limited Edition 5

MADAME ROSE

Designer: Vicky Lovatt

Glistening white blooms, each with a green eye are the hallmark of 'Madame Hardy' rose. Large, fully double clusters sit like expectant debutants on the bulbous base of this vase in their vibrant bushy foliage. As the stems sweep up the neck of the vase to opening buds, this old-fashioned, white damask rose, bred in Paris in 1832 by Alexandre Hardy, a renowned gardener of the Jardin du Luxembourg, who named it for his wife, has blossomed into a truly classic Moorcroft design - with a tiny green button eye that glances at you for affection.



104/9 | Limited Edition 5

CHRYSANTHE-MUM

Designer: Nicola Slaney

Mum is the word. Cheerful chrysanthemums not only hold the letters 'mum' within the word, but the flower is also known to be a symbol of maternal love, gentle affection, and respect, making them the perfect choice for a Mother's Day Moorcroft design. Holding the many colours of a mother's lips, chrysanthemum petals diffuse from cherry red and scarlet to candy-floss pink, each one blooming in full radiance to each of the four corners of this plaque, just as a mother's love also shines bright and nurtures her children towards a fulfilling life.

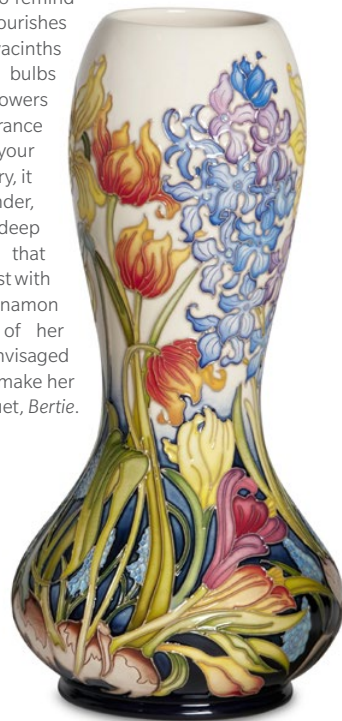


PLQ20 | Numbered Edition

BERTIE

Designer: Kerry Goodwin

With encyclopaedic knowledge from nature lessons with her late father, Kerry conjures up a show of blooming daffodils on a very special limited edition named, Bertie, her father's middle name. Hyacinth, tulips, and narrow cones of bluish-purple muscari join this uplifting design to remind us all that new life flourishes when planted well. Hyacinths are spring-blooming bulbs with richly coloured flowers and an incredible fragrance that can perfume your entire garden. For Kerry, it was the hues of lavender, cobalt blue, and deep purple hyacinths that worked best to contrast with the amber, burnt cinnamon and cadmium-reds of her tulips, which she envisaged when she decided to make her glorious spring bouquet, Bertie.



92/9 | Limited Edition 10

MERHORSE

Designer: Nicola Slaney

Inspired by a William De Morgan sea monster tile panel holding seahorses and waves in turquoise and blue, Nicola sought to create a more stylised plaque. De Morgan's signature stylised leaves and flowers in his 'Persian' range of blues, greens, and turquoise colours are set around two seahorses who are curled elegantly back-to-back. *Merhorse* is a sea-stallion of the folklore of Iranian peoples, formerly known as Persian. This Moorcroft fantastical equine, it is said, may even be imbued with human speech, the ability to fly and other magical powers. Take heed.



PLQ10 | Numbered Edition

PERSIAN GRIFFIN

Designer: Emma Bossons FRSA

Inspired by William De Morgan Iznik Ware, this fantastical medieval griffin, in the traditional Persian palette of dark blues, turquoise, manganese purple and green, is curved nose to tail so that the tail feathers of the griffin could be flames of fire. Emma weaves together bulbous artichoke plants, often seen on De Morgan tiles, designed by William Morris, and made for both Morris & Co. and William De Morgan's firm.

Morris and De Morgan met in 1863 and there was a large degree of overlap in their design, production and sale processes. Morris' globular artichokes circle the griffin like medieval military flails, intersected by calming showers of green foliage. For Emma, this design is a tribute to Morris and De Morgan's friendship and their collaborations.



PLQ18 | Limited Edition 10

FLORIAN DAFFODIL

Designer: Emma Bossons FRSA

2025 sees a new designer taking the mantle for our annual Spring Daffodils. Inspired by William Moorcroft's Florian ware daffodils, with heads framed within borders of their own foliage, Emma steps forward with an utterly feminine stylised bloom. A solitary ruffled dwarf daffodil, holding a sunset yellow trumpet, is flanked by two opening buds, like sparks off a wheel.

In continuance of the Art Nouveau styling, long wispy stems and leaves curl organically from a central base point, almost as if they are the golden locks of a Mucha-style lady framing a face. Uniquely, like golden filigree, the dazzling petals twist and curl right up to the lip of the vase; flaming torches against a midnight sky.



97/7 | Limited Edition 15

CHEPYNG WALDEN

Designer: Vicky Lovatt

Chepyng Walden, or, as it is now, Saffron Walden, in north-west Essex, is a medieval town famous for its contribution to the saffron trade with saffron first planted in Walden in the time of Edward III (1327 – 1377). Unsurprisingly, crocus plantings are common across the town and the Moorcroft designer uses hues of purple, lilac-blue, striped, orange and white to make up this lush mix of goblet-shaped flowers that swoon into a backdrop of soft, saffron-yellow.



5/4 | Limited Edition 15

WOODLAND WONDER

Designer: Kerry Goodwin

Hellebores are truly exceptional flowers, defying the winter chill with their enchanting blooms. Whether used as a focal point or as part of a woodland garden, the diverse range of hellebore varieties can enchant both a garden and a Moorcroft design. And so, it is with *Woodland Wonder*, Kerry uses yellow-green spiny leaves and bowl-shaped pale single blooms with pastel-pink tinged sepals and lemon pistils offset against a rich, Moorcroft-blue ground, to enchant.



145/3 | Numbered Edition

BLACKTHORN BEAUTY

Designer: Vicky Lovatt

A honeyed country spring hedgerow quite literally oozes down this design to carry the eye around the elongated neck of the vase. From the scrolling leaves that fan out from the base of the vase to the wild blackthorn bush's abundant displays, *Blackthorn Beauty* banishes winter from its darkened stems with creamy white blossom.



99/8 | Numbered Edition

HEAVENS KEYS

Designer: Kerry Goodwin

In numerous legends and fairy tales, cowslips are said to open mysterious doors, chests and even rocks or mountains – to reveal treasure. Nodding umbels of cadmium-yellow are set by the Moorcroft designer against the darkest of midnight grounds for dramatic effect. *Heavens Keys* also opens the door to Green-winged Orchids (*Anacamptis morio*) in the centre of this elegant design, their distinct parallel greenish veins on each side of the hood add a splash of speckled vibrancy against the inflorescence of calming shades of deep-lilac to rose-pink.



93/10 | Limited Edition 10

THE RAREST BLUEBELL

Designer: Kerry Goodwin

Since 1998 the Wildlife and Countryside Act has ensured the bluebell is a protected flower making it illegal to collect bluebells from the wild. Happily, Kerry allows us to bring home the rarest bluebell of all -albino British bluebells, which only occur in one in every 10,000 flowers - nodding like dainty snowdrops under the shadows of its blue counterparts on this demure shape.



145/3 | Numbered Edition

BLUE TULIPS

Designer: Nicola Slaney

During the 16th Century Flemish potters settled in England and a delftware industry was born which survived some two hundred years. *Blue Tulips* harks back to the blue and white Delft designs, predominantly found on tiles. Nicola recreates the Delft hearth complete with blue banding containing heraldic-style tulips.



OLD AMSTERDAM

Designer: Kerry Goodwin

Kerry brings the colourful Netherlands' capital into focus, known for its artistic heritage, elaborate canal system and narrow houses with gabled facades. These narrow facades seem to topple, one over another, in an avalanche of colour. Indeed, the colours of the buildings are not random but follow a specific tradition. Originally, the buildings were painted with natural pigments such as ochre, red, green, and blue. Each colour had a specific meaning, such as red indicating a warehouse, green for a doctor's house, and blue for a merchant's home.

Known for its labyrinthine system of canals, equally important are the bridges that cross them. The city has roughly 2500 bridges and Kerry invites your eyes up to an ancient stone bridge beyond a colourful cluster of bikes, penichettes and barges to allow you to explore Old Town, the oldest neighbourhood of Amsterdam, that dates to the medieval 13th century.



TULIPS FOR OLD AMSTERDAM

Designer: Emma Bossons FRSA

The city boasts sensational tulip displays at more than 85 locations across its centre. *Tulips for Old Amsterdam*, is a profusion of colour and movement as varicolored pink tulips nod and blush their cup-shaped heads with bold and jubilant canary-yellow and regal purple varieties around the base of the vase. The cascade of colour reaches the neck of the vase to showcase their soaring beauty against Moorcroft's iconic midnight blue. After all, at the peak of the tulip mania, these flowers were worth more than diamonds.



PRETTY IN PINK

Designer: Vicky Lovatt

Using a celadon body, Vicky charms with a Lenten rose variety of hellebore where pretty, pink shaded flowers, allow their soft golden centres to dazzle like the brightest of stars. Below, tightly closed buds hint at the spectrum of pink hues to come. Every petal appears in delicate shades of pink, and they bloom in the centre of the vase with outward-facing, saucer-shaped flowers above deep green leaves. To beguile, pastel pink flowers take on rosewood and raspberry tinges as the cheerful, huge central boss of canary-yellow stamens grabs your attention.



M1/3 | Numbered Edition

SKY GAZER

Designer: Vicky Lovatt

A curiosity in the plant world with upward-facing flowers, Vicky's inaugural cyclamen design plays with the sky gazer nature of this flower in twirls of pale pink with a darker mouth. On stems of Art Nouveau sinuous lines, Vicky stylises each nook and crevice of the bloom before harnessing the shell-shaped flowers with exquisite colour shades. Gently, heads fall back into nodding buds against heart-shaped leaves below. Undoubtedly, it is the delicate reflexed petals in warm shades of lemonade to cherry-blossom pinks, that evoke a sense of calmness and nostalgia, reminiscent of serene sunsets and carefree summer days.



JU7 | Numbered Edition

THE PALE GARDEN

Designer: Vicky Lovatt

In 1950, writer and poet, Vita Sackville West designed the White Garden of Sissinghurst where only the colours of white, green, grey and silver were to be allowed to grow in her new, pale garden. In a triumphant display, Vicky transforms giant Arabian thistles, which surge up 8-feet into the air, with a careful graduation of foamy gypsophila, white roses, camilla, and dotted shadows of cow parsley and daisies. In truth, the designer's use of a sage ground was a stroke of genius, as it envelops the white planting of the garden with a dreamlike quality – allowing light and softened tones of pale greens, whites, and lemon yellows to create a picture of ethereal romance and poetry in motion.

"All the same, I cannot help hoping that the great ghostly barn-owl will sweep silently across a pale garden, next summer in the twilight- the pale garden that I am now planting, under the first flakes of snow." Vita Sackville West

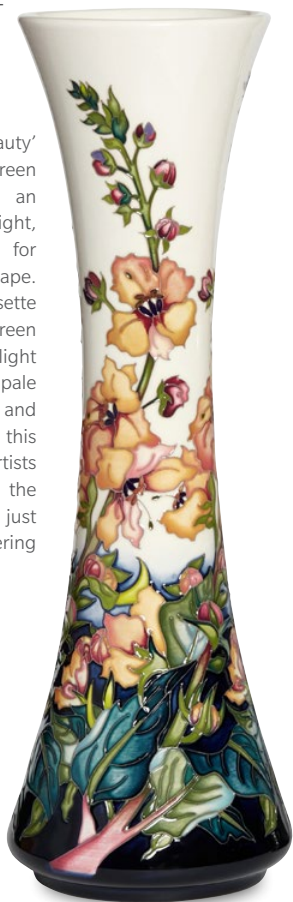


80/12 | Limited Edition 10

COTSWOLD BEAUTY

Designer: Nicola Slaney

Verbascum 'Cotswold Beauty' is a short-lived semi-evergreen perennial that can reach an impressive 1.2 metres in height, making the plant perfect for Nicola's favoured 365/15 shape. Complete with a basal rosette of broadly ovate, dark green leaves and erect spikes of light buff flowers ranging from pale apricot to coppery-orange, and striking purple stamens, this *Verbascum* would put our artists under pressure. Fortuitously, the Moorcroft *Cotswold Beauty* is just as its name suggests – a towering triumph of artistry.



365/15 | Limited Edition 5

HIDDEN GEM

Designer: Paul Hilditch

Fascinated by a documentary on the hummingbirds of South America, Paul set to work on an ambitious project – to bring these birds and the vast expanse of their Rainforest habitat into a very special limited edition. This Moorcroft rainforest holds every single shade of green imaginable, forever changing as the sun seeps and moves through branches and leaves to lighten and darken the forest. Spikes of reddish-orange bird of paradise flowers take root below, and above, expositions of tropical orange blooms entice golden-green hummingbirds with white puffs of feathers above their feet, and reddish feathers ringing their necks, to create a sight to behold.

As you journey into the dense tropical fauna and flora you will discover the beauty of the Scarlett Macaw, the largest parrot in the world. Holding a soft, creamy-white, almost featherless face, their bright-red plumage covering most of its body, wings and long tail is spectacular. Yet it is the brilliant-blue and yellow feathers that also adorn the lower wings as they swoop over pools, that make you realise just why the ancient Maya people worshiped their plumage – colours of the sun and the sky. Truly, a hidden gem.



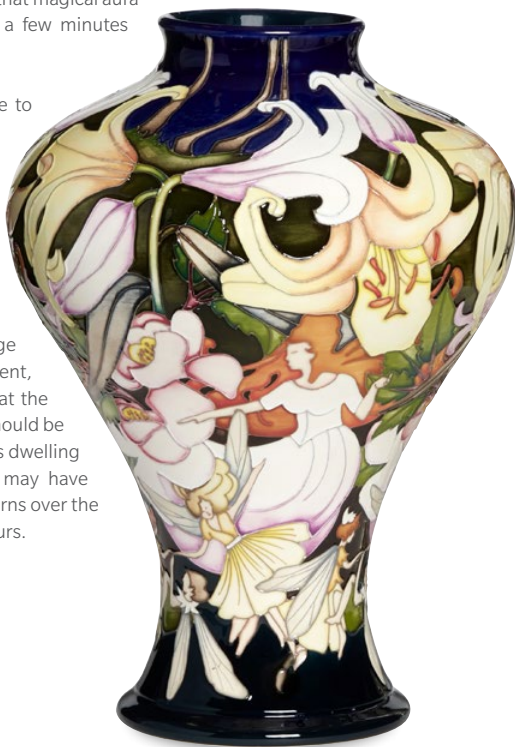
68/12 | Limited Edition 5

ANJANA

Designer: Emma Bossons FRSA

This vase is inspired by an *en plein air* painting in the Tate Gallery, *Carnation, Lily, Lily, Rose* dated 1885–6, by John Singer Sargent, which saw two children, Dolly and Polly, lighting lantern. The oil artist worked hard to arrange his easel and paints, pose the girls beforehand, and wait for the perfect moment to paint – when the light held that magical aura of precious twilight. There were only a few minutes each evening where the light was right.

Through this painting, Emma was able to see the girls transform into fairies, and fire lilies whisper with their flames of bright yellow and Seville-orange and reddish-brown dots like large gramophones, their brass and grains of wood illuminated by the golden glow of lanterns. The result is the vision Sargent may have seen – an Eden where fairies are brave enough to emerge in the shadows of twilight. Just like Sargent, Emma uses her creativity to ensure that the age of innocence is grasped tightly. It should be said that Anjanas are female fairy spirits dwelling near bodies of water, who, in truth, may have enchanted Sargent as he gazed at lanterns over the River Thames in precious childhood hours.



68/12 | Limited Edition 5

EASTER LILY

Designer: Nicola Slaney

A magnificent Easter Lily plant formed in the shape of a cross inspired Nicola Slaney to adapt a William Morris pencil and watercolour embroidery design. Believed to have been made for an ecclesiastical commission by Morris & Co after 1917, Nicola dares to take us into the realm of symbolic needlework, where the Tudor Rose, a hybrid of two heraldic badges, is etched into the Easter lily pattern. Gloriously, the Moorcroft Easter Lily soar upwards to banish the darkness in the ground colour, their pure-white trumpets, with golden anthers, closed and open, burst with movement. With Moorcroft's famous tubelining, each lily is pulled together by entwined threads to create a marriage of the craft of needlework and the heritage craft of tubelining.



121/14 | Limited Edition 10

TRAFALGAR SQUARE

Designer: Paul Hilditch

Frills, flounces, furbelows and top hats, the symbol of respectability for the 19th-century middle classes, adorn society ladies and gentlemen in Trafalgar Square, as buses and ladies pushing perambulators weave their way through the crowds. A solitary figure of a man wearing a billboard is vying for their attention amid the hustle and bustle of the season's offerings.

Trafalgar Square is named after Britain's victory in the Battle of Trafalgar in 1805, where war hero Admiral Lord Horatio Nelson was killed during the battle on his ship, HMS Victory. Whilst Nelson's contribution was remembered with Nelson's Column, completed in 1843, Paul sits him to the back left of his cityscape, as if perched on the crow's nest, discreetly surveying all.

Paul is skilled at catching period drama, and rings it all with the impressive buildings that flank either side of the square, with the National Gallery given sweeping prominence, its enormous pillars, saved from the demolished Prince Regent's Palace, standing proud to welcome all through its doors.



WIDECOMBE FAIR

Designer: Kerry Goodwin

This Widecombe Fair Poem and Folk Song describes the 'adventures' of Uncle Tom Cobley and his friends and the fate that befell the poor old grey mare that they borrowed from Tom Pearce. It is said to be based on a true happening and you can visit Tom Cobley's grave at Spreyton, just north of Dartmoor. Kerry takes us into the heart of the bygone time, as Widecombe Fair unfolds amid a flurry of ribbons and bold red and white stripes, with maypole dancing, sideshows, coconut shy and marquees, while 'All along, down along, out along, lee' a motley crew of west country merry-makers ' Bill Brewer, Jan Stewer, Peter Gurney, Peter Davy, Dan'l Whiddon, Harry Hawke, Old Uncle Tom Cobley and all' ride the grey mare.



35/7 | Limited Edition 10



Reverse of vase

MUMRUFFINS

Designer: Vicky Lovatt

Long-tailed tits (*Aegithalos caudatus*) are small, black and white birds and look like little shuttlecocks with a distinctive black-eye stripe, darting through the branches of trees. Vicky takes us to the bare branches of winter, her songbirds fluffing-up their feathers, lightly dusted pink on the scapulars with careful Moorcroft artistry. With tails flitting up and down along the branch, showing just how these little songbirds are able to perform surprisingly graceful manoeuvres on very fine branches, Vicky reveals just why these birds, affectionately called Mumruffins, are the pantheon of cuteness.



PLQ16 | Numbered Edition

ON EAGLES WINGS

Designer: Paul Hilditch

In 1782, the Founding Fathers of the United States of America made a pivotal choice when they selected the bald eagle as the emblem of the nation. The proud independence of this great bird is considered by American patriots to aptly symbolizes the strength and freedom of America. You only see this species in America, and many wait with bated breath to capture its majestic 7-foot wingspan in flight. Whilst the Moorcroft designer wanted to capture no less than three American raptors that dominate the sky, it was the bald eagle, with its face of steely determination, that he was determined to place into his prestigious numbered edition *On Eagles Wings*.

Bald eagles are not bald; the name derives from an older meaning of the word, "white headed" and hold a pale-yellow, sharp eye and striking yellow beak against mottled brown plumage to create an icon of fierce beauty for Moorcroft. If that was not enough, two other eagles have also landed in this design, the Golden eagle, North America's largest bird of prey, with a penchant for the highest of altitudes, and the Steller's Sea Eagle, found off the coast of Alaska, an immense eagle with large head and massive orange bill to match when completes the trio of soaring raptors.



Panel 1



Panel 2



Panel 3

117/12 | Numbered Edition

PROUD AS A PEACOCK

Senior Designer: Rachel Bishop

Loved by pollinators, memorable pink-purple and rouge-gold hues adorn the blooms of these sweet peas. Like delicate, almost translucent insect wings, they flutter and curl, amid swirls of foliage. The Peacock butterfly's spectacular pattern of eyespots - startling violet-blue against the rusty-reds - dazzle momentarily before the fusion of marmalade, pink and violet of sweet peas and cornflower-blue butterflies vye for attention.



PLQ7 | Numbered Edition

198/5 | Limited Edition 10

LIBERATION

Senior Designer: Rachel Bishop

Stylised pale orange and white winged butterflies, circle, wing to wing, within Art Deco banding. Their wings are outstretched and still, as if displayed in a lepidopterist glass cloche. In contrast, delicate sweet pea petals of honey, violet and pink lemonade, swivel, and fold with sublime movement.



76/5 | Limited Edition 10

SWEETNESS

Designer: Nicola Slaney

Nicola has scattered a wild and unkempt cluster of the colourful annual flowers across this delightful small jug, with delicate tendrils tubelined in green, searching for supporting structures. Nicola has used a pure white background to her design and as a result her sweet peas appear bright and cheerful.



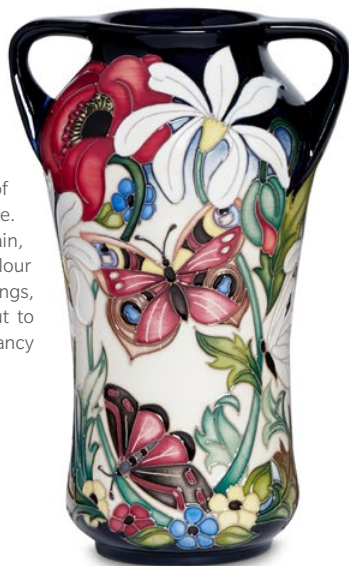
JU13/3 | Open Edition

FLORAL FANTASIA

Senior Designer: Rachel Bishop

A *Floral Fantasia* of colour unfolds to attract stylised peacock butterflies and cinnabar moths. Rachel sort to harness deep and earthy-red tones and Moorcroft's trademark mazarine blue against a contemporary white ground to maximise impact. Fresh Oxeye daisies ignite the design with a contemporary feel, whilst ragged poppies peppered with forget-me-knots and buttercups hark back to Moorcroft's Florian ware. The result is quite something.

As the stems of these moonflowers cradle folded crimson wings at the base of each design, blooms bellow into the upper parts, and wings of insects, and petals of flowers dart out as one. In unfathomed terrain, dotted accents of colour from the eyes of wings, and pods, glance out to allow the designer's fancy to rove unrestricted.



375/7 | Limited Edition 5



46/10 | Limited Edition 5



PLQ11 | Numbered Edition

FRUIT FROM HEAVEN

Senior Designer: Rachel Bishop

William Morris has always been a lifetime hero of Rachel Bishop, Senior Designer in the Moorcroft Design Studio. She has probably lost count of the number of crusades made to his home in the Cotswolds in her lifetime, yet its magic never fails to leave its mark on her work. This time round, it is the great man's bedroom curtains featuring, inter alia, the Tree of Life, two doves, a delicious selection of ripe pomegranates complete with a delicate Snakeshead Fritillary growing at the base of the tree's trunk. This is a vase unlike any other. The spirit of Morris lives on and even the white berries lying on the ground call for your attention as you are pulled towards the imagery of purity that they distil.



121/14 | Limited Edition 5

BLACK-EYED BEAUTY

Designer: Emma Bossons FRSA

Not since *Superbloom*, has Emma delighted us with such an audacious palette, where bees hover over bright red ragged poppies bursting into bloom with dramatic black seeds as vibrant mint-green grasses filter a Caribbean blue sky. Yet it is the interlacing of Echinacea, which flowers with contrasting sword-shaped russet-red petals in late summer, that creates a prairie-style planting of beauty on this popular ginger jar.



769/8 | Limited Edition 15

INDIAN CUCKOO

Senior Designer: Kerry Goodwin

The art of Henna—called mehndi in Hindi and Urdu—has been practiced in Pakistan, India, Africa, and the Middle East for over 5000 years. Leaving a temporary reddish-orange stain on the skin, Henna is used to decorate skin for special occasions such as weddings and birthdays in the joyous gathering of people. Kerry created a cuckoo bird, a sacred Indian bird, and used the Indian mehndi paisley style patterns to decorate the bird and then fused the design with Arts and Crafts florals against a traditional Moorcroft midnight ground. As bright flashes of bright-orange and paisley adorn the usually muted colours of the bird, it brings home the very fact that cuckoos can lay eggs of many different colours and patterns.



61/10 | Limited Edition 5

THE CARPET GARDEN

Senior Designer: Vicky Lovatt

In 2024, Vicky created a prestige design inspired by a garden King Charles had designed for the Chelsea Flower Show. His original sketch was based on a Turkish carpet in one of the rooms of His Royal Highness' private residence - Highgrove House and Gardens in Gloucestershire. *"After gazing for many years at the patterns and colours of one of the small Turkish carpets in my room at Highgrove, I couldn't help feeling what fun it would be to use those patterns and colours to create a theme for a garden. The challenge would be to see if you could almost create the effect of being within the carpet."* – King Charles III

This story took Vicky on a journey of discovery as she looked further into the detailed and complex rug designs of Anatolia - a rich and vibrant part of the world. Highly stylised lilac tulips descend like tears down the slender neck of the vase, the cluster enclosed in bursts of bright red, almost jewel-like, carnations. This new floral, geometric edition takes full advantage of the bulbous shape as cascades of *Nigella damascene* bursts like a dozen threads on a loom into star-spangled oxford blue. To complete these threads of beauty as a repeat pattern, violet-coloured starry flowers are interspersed with *Nigella* to mirror the tulip hues above.



104/12 | Limited Edition 5

BLACK SWAN

Designer: Claire Shelley

Black swans are often the forerunners of unpredictable events, as black swans were thought, in previous centuries, not to exist. Certainly, there is drama in this design. Yet there is something more. Resting its head on its wing, back against a dramatic orange ground, Claire's black swan has so much character. The artistry is quite something, and it may come as no surprise that the orchestrator of this design is Claire Shelley, a Moorcroft painter for over three decades. To all fair denizens of the theatrical world, this is an edition which is sure to call to your very soul.



PLQ13 | Numbered Edition

MIDNIGHT POPPY

Designer: Vicky Lovatt

Behold, four petals in the deepest darkest midnight-violet fan the upper echelons of this vase. Below, closed buds nod before being called to open to display their wide and deep, velvety, burgundy-black petals adorned with a ruff of pale lavender to buff anthers. Far above the showy bloom, old poppy heads have burst open to reveal seed pods.



265/7 | Limited Edition 5

PLUM POPPY

Designer: Vicky Lovatt

Rich violet-plum petals, tinged with mahogany, unfurl from their silken buds to create magnificent bowl-shaped flowers against a turquoise dawn. In the early 20th Century, William Moorcroft experimented with a turquoise wash and Vicky now resurrects this colour drama. Bellowing majestically on top of erect stems, the blooms indeed excite and yet it is the buff seed pods, neatly pulled into the neck of the vase, that complete the design.



9/9 | Limited Edition 5

BENTON NIGEL

Designer: Vicky Lovatt

Part of the iris family (*Iridaceae*) and commonly known as Gladiolus, Vicky flaunts a conspicuous blaze of sizzling scarlet blooms on tall, upright stems. Towering above, the Moorcroft designer uses the cooler tones found in the Benton Nigel iris to create a high-impact, jewel-like contrast. Embodying a mesmerising blue-purple bicolour, 'Benton Nigel' boasts deep blue standards and inky purple fall petals with lighter edges, accentuated by a bronze beard to make this special edition a triumph of colour.



101/14 | Limited Edition 5

WHINCHAT

Designer: Vicky Lovatt

Whinchat is a small perching bird. It hops or runs on the ground and often perches on top of low bushes and so is hard to view. Fortuitously for Moorcroft, Vicky catches this little bird, complete with prominent white stripe above the eye and its warm streaky brown banding and caramel-orange-buff on the breast, in three different perched positions. This endearing whinchat with its rather big head and a short tail is sure to bring a smile.



869/6 | Limited Edition 15

A TIME FOR SINGING

Designer: Kerry Goodwin

The smallest native pigeon, turtle doves are the UK's fastest declining bird species, and they are threatened with global extinction (IUCN Red List of Endangered Species). Kerry champions the beauty of this delicate bird, traditionally released and mentioned at weddings for good fortune, with one dove glancing shyly to its side, displaying clearly its sandy-bronze dappled wings. The other dove peeks downwards from its bush hideout, with its striped chequered neck marks and lilac-pink flushed cheeks on soft, slate-grey, commanding attention against the traditional Moorcroft forest-green wash for this is *A Time For Singing*.

"The winter is past, the rain is over and gone. The flowers appear on the earth; the time of singing has come, and the voice of the turtle-dove is heard in our land."

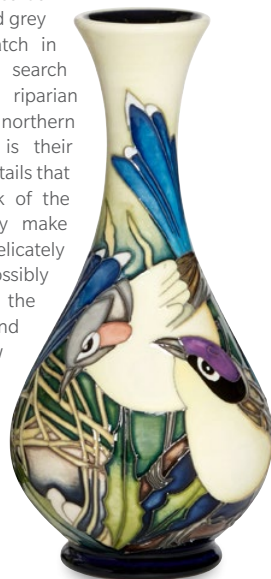


370/6 | Limited Edition 10

PURPLE-CROWNED FAIRY-WREN

Designer: Emma Bossons FRSA

Cleverly, Emma makes good use of the little six-inch shape, showcasing how the plumage varies between the sexes of the Purple-crowned Fairy-wren. Sporting a crown of bright purple surrounded by black, the Moorcroft designer tucks the male into the female's ochreous belly as she lowers her chestnut cheek patches and grey head-cap to scratch in the leaf litter in search of seeds in the riparian vegetation in northern Australia. Yet it is their bright-blue perky tails that dart up the neck of the vase which really make this design so delicately balanced, possibly even challenging the hallowed ground of the Rainbow Bee-eater with exceptional design – size, after all, is not everything.

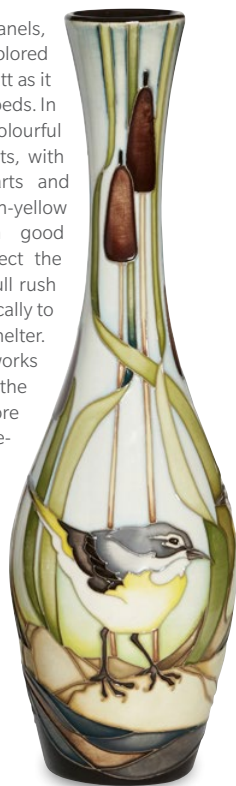


80/6 | Limited Edition 15

SPLASHES OF EXTRAVAGANCE

Designer: Vicky Lovatt

With three unique panels, the grey wagtail is explored by designer Vicky Lovatt as it flitters about the reed beds. In truth, the bird is more colourful than its name suggests, with slate grey upper parts and distinctive lemon-yellow under-tail which, in good light, appears to reflect the stylised lime-yellow bull rush stems which soar vertically to create a protective shelter. The dainty bird works in stark contrast to the reeds' more sombre fawn to deep chocolate-coloured cylindrical flower spikes at the water's edge, with their splashes of extravagant golden-yellow.



84/12 | Limited Edition 15



Back of vase

BEAUTY IN THE RUFF

Designer: Kerry Goodwin

In the avian world, extreme extravagance of attire is often the domain of the male. Kerry salutes the male of the Ruff species, allowing him to fan the flames of a riverside drama like an audacious character in a pantomime, with electric blue and red feathers that soar out like an over fashioned feather bonnet, complete with a plunging neckline of marmalade and enormous blue pagoda sleeves – like a Bourbon Queen, the impact is immediate.

Of course, it is only his breeding plumage which includes brightly coloured head tufts, bare orange facial skin, extensive black on the breast, and the large collar of ornamental feathers that inspired this bird's English name. Non-breeding birds are pale fawn-brown all over, with a paler belly. Tucked discreetly into the watery grasslands is the female, with grey-brown upperparts and white-fringed, dark-centred feathers.



6/9 | Limited Edition 5



Back of vase



Stoke-on-Trent first obtained City status on 5 June 1925, following a direct approach to King George V, to recognise the city's considerable contributions to the pottery industry, of which, Moorcroft very much played her part as Potters under Royal Cypher.



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