



ECHOES IN ART

Senior Designer: Rachel Bishop

Shape: 104/6 (Height 15cm) Limited Edition of 120

Senior designer at Moorcroft, Rachel Bishop, has spent many of her creative days browsing the museum cabinets, pondering on the movements and whimsies of each era in the life of the old Art Pottery. Of course, the story always starts in the first museum cabinet which safely guards the oldest Moorcroft pots, veterans of the Macintyre years. From here, the imaginative designer has gathered snippets of her favourite James Macintyre era designs and has sewn them together to create a design tapestry sealed in English clay. In *Echoes in Art*, those familiar blue chevrons of the Macintyre era make another appearance, but the forget-me-nots of William's early Florianware and the prunus blossom of his experimental lustre glazes can also be found.

The doors of the Washington Works, where William started his designer career, were opened by William Woodall. Those doors have long since closed, but echoes of the remarkable start of William Moorcroft's career run wild and free among his successors in the Moorcroft Design Studio of today.

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MOORCROFT THE WASHINGTON TRIO



Three designs have been brought to life 120 years after William Moorcroft secured a job as a designer with industrial porcelain manufacturers, 'James Macintyre & Co'. It was an appointment which would forever alter the history of handmade art pottery. It starts with a Minute taken from the Statutory Books of James Macintyre & Co...

"Meeting of Directors held March 8th 1897.

Present Messrs William Woodall (chairman) Henry Watkin and Corbett W. Woodall.

It was reported that Mr William Moorcroft had been engaged and would that day enter upon his duty as designer at a remuneration of 50s per week."

When James Macintyre, founder of the firm bearing his name, died in 1868, control at the Washington Works in Podmore Street passed jointly to his son-in-law, William Woodall, then manager of the Burslem and Tunstall Gas Company, and the late Mr Macintyre's confidential clerk, Thomas Hulme. Mr Woodall, a progressive reformer, known under the alias of 'The Member' by famous Stoke-on-Trent author, Arnold Bennett, saw promise and potential in the work of a young man, raised in the back streets of Burslem, but with National School of Art (now the Royal College of Art) training, named William Moorcroft.

To follow in the footsteps of highly-acclaimed London designer such as Harry Barnard, William's engagement was a gamble to say the least. But within two years, the young protégé, William, was promoted to manager of a highly-renowned art department. It was here that he laid the foundation of the Moorcroft name by personally signing virtually every pot that left his studio. With that signature, William secured a place in history, and that history is still in the making 120 years later.



GENESIS

Designer: Vicky Lovatt
Shape: 139/12 (Height 30cm)
 Numbered Edition

William's sixteen years at James Macintyre & Co. is not an era to be sniffed at. Heavily influenced by Eastern pottery, he approached early designs using the familiar transfer-printed technique and called it 'Aurelianware', taken from Aurehanus which is itself derived from the Latin aurum meaning 'gold' or 'golden'. True to its meaning, Aurelianware featured intricate Art Nouveau foliate patterns set against a brilliant gold surface, broken occasionally by bands of blue chevrons. In 2017, designer Vicky Lovatt, has manipulated these overlapping blue semi-circles into the scales of a diving fish, whose fins now hold the bright flame-orange colour of original Aurelianware. Her creation also honours one of the graceful shapes dreamed up by William for his Edwardian market, complete with delicate gold-gilding on the rim, handle and base.



FIRST FEATHERS

Designer: Kerry Goodwin
Shape: 72/9 (Height 22.5cm)
 Limited Edition of 50

The peacock feather, became an icon of the Aesthetic style. Its use as a motif confirmed Aestheticism's reputation for decadence, and whilst William's designs were always entirely original, there is no doubt he catered for, or was at least was influenced by, the artistic movements of his day. Symbolism aside, the deep blues, greens and golds of a peacock feather with its intricate wisps made it the perfect subject on which to apply his limited selection of metallic oxide colours. Additionally, of course, he had available, his increasingly-perfected 17th century 'tubelining' technique, so carefully mastered in the wake of Harry Barnard's departure.

First Feathers revisits the decadence of William's feather designs from the turn of the century, yet celebrating the increasingly rich colours now available at Moorcroft. Ochre, indigo, cobalt, turquoise and sage all sing of the progress made since William's early Macintyre years, whilst the twisting tubelined linework shows profound respect for the originality of William's early work at James Macintyre & Co Ltd.

