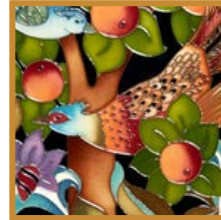


MOORCROFT



— AUTUMN 2023 —

MINIATURES OF THE MONTH

Designer: Nicola Slaney



January
Colours of Winter
914/2



February
Waiting To Be Discovered
158/2



March
Cloud of Stars
23/2



April
Dance of the Bees
49/2



May
Symphony in Colour
370/2



June
Sunny Side
65/2



July
Summer's Treat
576/2



August
Hedgerow Harvest
769/2



September
Wood Mouse
54/2



October
Autumn Bounty
3/2

IN FLANDERS FIELD

Senior Designer: Rachel Bishop

Lieutenant Colonel John McCrae wrote 'In Flanders Field', a poem which reflected the sweet voice of creativity amidst the destructive forces of war. In advance of Remembrance Sunday, senior designer Rachel Bishop, touched by his words, brings us an *In Flanders Field* clock as a mark of remembrance. Delicate butterflies flutter effortlessly in fields of golden corn, while rich, blazing-red poppies rise triumphantly from the earth. Time passes by but we shall never forget.



CL1 | Numbered Edition

MOTHER'S NECTAR

Senior Designer: Rachel Bishop

Hazel Bishop, Rachel's mother, cultivated the magnificent dahlia, and it was not long before a bloom carried her name. With dark green leaves, strong stems bear single Hazel Bishop flowers as they circle the vase in shades of deep scarlet. In the buttery-yellow central pincushion, a bee, with its striking black and mustard markings, collects nectar and pollen. Cleverly, Rachel uses a trio of blooms to capture the movement of bee from flower to flower; the vital pollinators of our natural world.



7/5 | Limited Edition 10

BEE-IN-TIME

Senior Designer: Rachel Bishop

A floriferous rose design on this clock chimes out joyfully as tight to open buds clamber around the clock face. A drone can be found, nestled into the side of the clock, between rose and hive. Ingeborg Beling, a German ethnologist from the early 20th century, discovered that bees have an endogenous clock. The experiment was pretty simple: the scientist left sugar water outside a beehive every day at 4 pm. After several attempts, the bees started to leave the hive at 4pm even when there was no sugar water around.



CL1 | Numbered Edition

GODSHILL MEADOW

Senior Designer: Rachel Bishop

Amid a cluster of daisies, a small ladybird climbs up a blade of grass before pausing for a moment, and then flying away. This vase was inspired by a meadow in the New Forest, where Rachel grew-up, which borders open forests and a babbling brook.

A nimble working bee hovers below a field poppy, with blue cornflowers, which point their star-like outer florets of rich purple towards the sky. Forget-me-nots weave their miniscule bluish-purple hues like tiny halos, with each flower shrouded in clouds of oval and translucent seed heads, gleaming with a celestial silver light.



365/12 | Limited Edition 30

BEE'S DELIGHT

Senior Designer: Rachel Bishop

Most crocosmias within this design are deep, fiery orange, like the flower that carries this design name, others are tinged with bronze, whilst some at the base of the vase hold honey-yellow blooms. If that was not enough, an elegant, blousy iris bloom swings into centre-stage, allowing ruffled and flared pale to deep purple standards and falls, delicately tinged tangerine at their throats, to mesmerise.



3/8 | Limited Edition 15

A BEE'S DANCE

Senior Designer: Rachel Bishop

Stretched as far as the eye could see, a meadow filled with oxeye daisies and wild grasses, becomes a galaxy of star-spangled forms for the humble bee. Rachel takes us into a bee's dance, as they move from one daisy to another. Journey with these bees as they dance among the large, solitary heads of Oxeye daisies, appearing like a thousand moons, with petals outstretched, falling or tightly nipped in bud, to share the location of pollen sources, nectar, water, and even possible new beehives to call home.



80/12 | Limited Edition 20

DEARLE'S CREATURES

Senior Designer: Rachel Bishop

Inspired by the tapestry created by John Henry Dearle, chief textile designer for Morris & Co for over 50 years, Rachel has created what is said to be one of the finest Arts and Crafts designs in Moorcroft history. Miraculously, the design is so tightly woven with colour and form that it transcends the mute colours of a jacquard loom. Camouflaged by trees, a tawny owl perches, with eyes of flaming ambers, to observe life within his sphere.

As you enter this hallowed design terrain, you may almost hear a wood pheasants cackle as he flushes out duck-egg blue song birds. This vase inspired by the tapestries of Dearle's Orchard wallpaper, with large blue and green acanthus leaves and small orange trees with over-sized oranges. Hidden amid the flowers, a fox cocks his head backwards as if admiring his surroundings. This is Rachel at her finest.



95/20 | Limited Edition 5



PLQ23 | Limited Edition 15

JANE'S COTTAGE

Designer: Emma Bossons FRSA

It is well known that Jane Austen's Emma, had a passion for matchmaking. In Austen's time, many a bachelor would have worn a cornflower in his pocket to show his marriage availability. Moorcroft's Emma now captures Jane Austen's quintessentially English country cottage in Chawton, Hampshire, and sows her own Bachelor's Buttons around the house. Other flowers join the foray: wild-strawberry pink and wine-coloured aquilegia and a bountiful backdrop of white mock orange blooms.



4/5 | Numbered Edition

Reverse of vase



MARTHA

Designer: Emma Bossons FRSA

Jane Austen's friend Martha Lloyd wrote a Receipt for Ink within her Household Book, which is today one of the many treasures of Jane Austen's House. Martha lived at the House with Jane, Cassandra and Mrs Austen for many years, and her Household Book would have been used regularly in the kitchen.

Iron Gall ink is one of the oldest forms of ink known to man. The galls of the oak tree contain gallotanic acid, which can be released from the galls by crushing them. If this is then mixed with water, a form of iron sulphate and gum Arabic it, creates an ink. Austen's surviving manuscripts were written in a variety of this home-made iron gall ink and Moorcroft pays homage by creating both an inkwell and a candlestick, the type that Jane may have used to illuminate her work as she wrote.



849/8
Open Edition

Inkwell | Open Edition



AUSTEN'S ORCHARD

Designer: Emma Bossons FRSA

To mark the 250th anniversary of the birth of Jane Austen's older sister, Cassandra, Jane Austen's House planted an orchard in her name. It is thanks to Cassandra that we have an image of novelist, Jane Austen hanging in the National Gallery, and glimpses of the love and encouragement they both gave to each other in letters where Jane also details flowers and fruit growing in the garden.

In *Austen's Orchard* plump plums, and matt-ochre coloured Ribston Pipin apples dangle temptingly from branches as ghostly gooseberry's peek through the thicket over rings of kitchen garden strawberries, arching one over another in a decadent tumble of cadmium reds.



46/12 | Limited Edition 15



CHAWTON ROSE

Designer: Emma Bossons FRSA

In 2018, a wallpaper fragment, identified by a tax mark, and produced around 1809, was discovered in the Dining Room of Jane Austen's home in Chawton. The reproduction block-printed paper, known as Chawton Leaf, now hangs in the Dining Room, where Austen worked at her little table to write all six of her novels. Emma has taken inspiration from the nettle-green leaves of this exciting find, and weaves blush-pink roses from the base of the vase to the upper ridge.



PLQ3 | Numbered Edition

159/10 | Limited Edition 20



THE ROYAL CRESCENT

Designer: Paul Hilditch

When the celebrated author Jane Austen made Bath her home, from 1801 to 1806, the city was a thriving spa resort, popular with fashionable society. Indeed, the elegant architecture of Bath provided inspiration for two of her novels, *Northanger Abbey* and *Persuasion*. Paul has taken The Royal Crescent (built 1767 - 1774), a row of 30 terraced houses laid out in a sweeping crescent, wrapping it cleverly around the vase, into the heart of Austen's era. Paul combines a detailed architectural vision with a high society gathering to view one of the regions famous air balloon extravaganzas. With Hobson-style horse drawn carts and a multitude of waist-coated gentlemen in tight pantaloons and top hats, ladies in ribboned bonnets with high Empire waistlines, the tittering of a Regency gathering can almost be heard.



JM1/12 | Numbered Edition

Reverse of vase

PEMBERLEY

Designer: Nicola Slaney

In Pemberley, there are two of the most famous characters ever created by author Jane Austen, and Nicola puts both Elizabeth Bennet and Fitzwilliam Darcy firmly centre stage. At the base is a veritable feast of fruit and blossom that even William Moorcroft himself would have envied, but Nicola goes further and delivers an absolutely classic Moorcroft tree under which the couple stand together. The great house, Pemberley, home to the Darcy family for centuries, stands silently in the background, playing its own pivotal role in both Austen's novel and Nicola's design.



365/20 | Numbered Edition

THE CREATIVE INDUSTRY

Designer: Kerry Goodwin

At the height of the pottery industry in Stoke-on-Trent it is estimated that there were up to 4,000 bottle kilns being fired. Moorcroft's 1913 factory originally had one large bottle kiln, with a further two erected in 1916 and 1919, together with two smaller bottle kilns for lustre and flambe firing built in the latter part of the decade. With the introduction of the Clean Air Act in 1956, the smoky, coal fired kilns ceased being used as pottery factories started to use gas and electricity instead.

Today, only 47 bottle ovens remain and Moorcroft's Grade II listed 1919 bottle kiln stands proudly above our factory. It is hard to imagine now what life was like in Stoke-on-Trent when 4,000 bottle kilns were in use, but Kerry takes us back in time to the City's industrial past with *The Creative Industry*. In every direction, the skyline of the City undulated with bottle kilns. Rows of terrace houses for the factory workers backed on to them, and Stoke-on-Trent became world famous for this unique, industrial structure that forged the City's creative industry.



25/9 | Limited Edition 20

EPHEMERAL RIVER

Designer: Paul Hilditch



L101/12 | Open Edition

BRAMBLE REVISTED

Designer: Alicia Amison

In late summer, Britain's hedgerows are weighed down by an abundance of ripe blackberries, ready to be handpicked. For many of us, this evokes warm childhood memories of filling a bowl with dark, rich fruit and going home to make blackberry pies and crumbles. This year, Alicia brings us four new shapes including a vase that has blackberries tubelined inside the rim – no mean feat indeed.



SCARLET MALLOW

Designer: Nicola Slaney

This design hosts clusters of Scarlet Mallow which open with a fireball of scarlet, five-petaled blooms. These flowers hold a fountain-like spray of fine, thread-like yellowish-green styles surrounded by yellow tipped stamens and are set aflame by the red-hot baneberry flowers below. Scarlet Mallow can be said to be the jewel of the vast Canadian Prairies, it is the wispy dance of the grasslands, where the Indian rice grass sways and the flower-heads of yarrow peep up from the ground, that add balance to this design.



72/9 | Limited Edition 15

EYEBRIGHT

Designer: Nicola Slaney

Eyebright flowers swoop down from the neck of this design like myriad white flying saucers holding purple-veins. Nicola's eyes observed more, and ignites the design with the flower's yellow, star-like streaks of colour before these colours disappear to create a floral odyssey.



84/12 | Limited Edition 15

FOOL'S GOLD

Designer: Kerry Goodwin

Fool's Gold is inspired by the abutilon flower of the same name, known for its nodding, veined heads and its love of the sun in the early morning. The language of flowers suggests that abutilon symbolises mediation which confers the wisdom of insight and this thoughtful flower hangs its head in quiet contemplation as it basks in the early morning rays of sunshine.



144/6 | Open Edition

MAGWITCH

Designer: Vicky Lovatt

The ancient landscape of RSPB Rainham Marshes is home to one of Britain's largest birds, the Grey Heron. The sight of her Grey Heron. In pensive stillness, the Grey Heron stands on Magwitch style bent, stilt-like legs as it overlooks the Thames Marshes. This sparse, reed-clustered landscape "intersected with dykes and mounds and gates, with scattered cattle feeding on it" inspired Charles Dickens to write Great Expectations, with Abel Magwitch as one of its major fictional characters. Over the reeds a flying Grey Heron beats its outstretched wings like the white billowed sails that once moved slowly up and down the river.

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121/14 | Limited Edition 15

Reverse of vase



WATER VOLE HAVEN

Designer: Kerry Goodwin

With an awareness that Water Voles are a flagship species, RSPB Rainham Marshes have worked hard to create the highest density of voles in the UK. By protecting the habitats that Water Voles rely on, they have also helped a wealth of other wetland species to survive.

Along the water's edge, dense green swaths of reeds sway in the summer breeze. Kerry takes you from the feathery margins of low-lying Thames River floodplains into the heart of this wetland reserve, as she richly rewards you with a curious little Water Vole clutching the reeds with twitching whiskers.



PLQ11 | Numbered Edition



LAPWING

Designer: Vicky Lovatt

From the Shooting Butts Hide on RSPB Rainham Marshes, an abundance of Lapwings, known as Peewits in an imitation of its display call, can be seen in wavering flight, complete with their unusual round-shaped wings, tinged with petrol green, and trademark white-tips. And so, with this design, Lapwings tumble above, and wade and totter around on the mudflats and salt marshes below as reeds cluster like bamboo panpipes.



769/6 | Limited Edition 20

Reverse of vase



ANGEL ASCENT

Designer: Vicky Lovatt

RSPB Rainham Marshes hosts Brimstone butterflies, known for their large greyish-green body and veiny, pointed wings. Delicately, Moorcroft's artists transform these butterflies into ethereal angels with a miniscule hint of yellow-green, as they dart up towards seeded reeds. Below, male Ruddy Darter dragonflies, whose blood-red, club-shaped abdomens are almost hidden by their soft, blossom-pink and white wings, flank an extremely rare, migrant Lesser Emperor dragonfly. The Lesser Emperor dragonfly holds wings out at right angles to its body, like a first world war biplane, as its abdomen with black lines running up the centre, act as markers, to the most beautiful cornflower-blue colouration near the top.



7/7 | Limited Edition 10



SHRILL CARDER BEES



Designer: Vicky Lovatt

RSPB Rainham Marshes is committed to saving the rarest bumblebee in England and Wales, the Shrill Carder bee, whose high-pitched buzz is an important part of our natural heritage. It now only exists in five isolated populations, with the bees at Rainham Marshes along the Thames Estuary now nesting in its tussocky grassland. Rainham Marshes holds an abundance of fodder vetch and bird's-foot trefoils, allowing the bees to thrive. Vicky provides a rare aerial view of the Shrill Carder bee, with wings open and nipped back, as they feast on the mustard-yellow claws of bird's-foot trefoil, showcasing their pale grey-yellow colouring, black band of hair between their wings and unusual reddish-orange tail.



125/4 | Numbered Edition

ROSE TEARDROPS

Senior Designer: Rachel Bishop

In 1923, Scottish designer, Charles Rennie Mackintosh relocated with his wife, Margaret MacDonald, to Port-Vendres in southern France where he decided to focus on his watercolour paintings. Within their rose gardens, Margaret's passion for decorative floral motifs and Mackintosh's strong right angles merged to perfection with the birth of his Rose and Teardrop watercolour in 1915. An intimacy of their masculine and feminine attributes combined through the form of a rose.

Rachel has taken their art to a new and exciting level by partitioning clusters of roses at the base and upper ridge of each candlestick as rose petals fall like teardrops down the stem in Mackintosh's blue, maroon and black colourway.



849/8 | Open Editions

QUEEN'S CHURCH

Designer: Emma Bossons FRSA

Queen's Cross is one of Glasgow's hidden architectural gems. The only church in the world designed by the great Scottish architect, designer and artist, Charles Rennie Mackintosh. Commissioned in 1896 by the Free Church, the simplicity of the design is inspiring. Emma has taken the church's Gothic windows, infused with the Mackintosh spirit, and drenched with a blueish-purple light, into her design. Evocatively, it is almost as if you can see tears of joy falling from heaven as hearts unfold like flowers to the vibrations of the church organ.



122/8 | Limited Edition 20

WILLOW WOOD

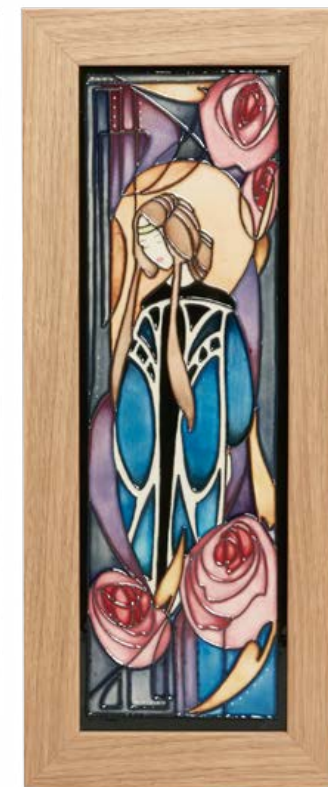
Designer: Vicky Lovatt

The Willow Wood plaques came to life as Vicky created her own elegant female figures, inspired by the work of Margaret Macdonald. Vicky discovered a photograph of Margaret in an Art Deco outfit, including a wide headband taken by her husband, Charles Rennie Mackintosh.

Margaret was inspired by poet and artist Dante Gabriel Rossetti's work including his Willowwood sonnet collection. In 1903, the words from one sonnet, together with Margaret's creative imagination, lead her to create the gesso panel, *O Ye, All Ye Who Walk in Willowwood*, in the Salon de Luxe in the original Willow Tea Rooms. Today, the gesso panel resides in the Kelvingrove Art Gallery and Museum in Glasgow.



Plaque No.1
PLQ3 | Open Edition



Plaque No.2
PLQ3 | Open Edition

FROM ONE SEED

Senior Designer: Rachel Bishop

Sweet peas are a gift to the world from a Sicilian monk, Franciscus Cupani, who in 1699 sent seeds of Lathyrus odoratus to various institutions and plant collectors. All sweet peas emanate from this simple flower devoid of the frill which is an attractive sweet pea characteristic today.

In 1899, the head gardener at Althorp Park in Northamptonshire, the country seat of Earl Spencer, was Silas Cole. Fortuitously, Silas noticed that the blooms on one plant, a shell-pink bloom named, Prima Donna, were outstandingly different - the petals were curiously frilled. Rachel adds a pale blue butterfly to her frilled sweet peas to pay homage to their humble beginnings.



PLQ3 | Open Edition

SWEETNESS

Designer: Nicola Slaney

With their delightful wisps and tendrils, sweet peas have made a lovely floral subject at Moorcroft for decades. Nicola scattered a wild and unkempt cluster of the colourful annual flowers, with delicate tendrils tubelined in green, and has used a pure white background. The result is her sweet peas appear bright, cheerful and tempting



7/5 | Open Edition

37/8 | Open Edition

JU3 | Open Edition

ECKFORD DARLINGS

Designer: Emma Bossons FRSA

Emma's design named after nurseryman, Henry Eckford (1823-1905), who cross-bred and developed the sweet pea, turning it from a rather insignificant, if sweetly scented flower, into the floral sensation of the 19th century, and receiving the RHS Victoria Medal of Honour for creating nearly 200 sweet pea varieties.



75/8 | Limited Edition 15

QUEEN OF THE ANNUALS

Designer: Nicola Slaney

Elegant, graceful and sweet smelling, the delicate sweet pea has graced our gardens for over 200 years and has been aptly described as 'Queen of Annuals.' This demure little vase holds soft, lavender-blue sweet peas which morph into cornflower blue and even dark purple-velvet tones, requiring highly delicate artistry



4/5 | Open Edition

THE GARDEN SHED

Designer: Nicola Slaney

Sweet peas can be grown in pots or in the ground, training them up a trellis or even a garden shed for a beautiful display. The Garden Shed is found under the shadow of English elm, where shifter sweet peas, tied in by neat tubelining around a garden shed and curious array of gardening tools, Wellington boots, and even a wheelbarrow holding shaped hedging plants, expose their extraordinary array of colour hues and shades in this design.

For sheer joy, these shifter flowers have been specifically bred to morph from one colour to another as the flower petals age. Sweet peas have about 5 or more flowers to a stem and they open from the bottom up, so the colour changes up the stem and make a spectacular display. In this design, shifter sweet peas bearing soft raspberry and cream colours transform into blooms tinged with pink-mauve hues and shades of brilliant blue and deep purple, exposing fantastical bursts of colour at the same time.



98/8 | Limited Edition 10

THE BLACK DOOR

Designer: Kerry Goodwin

When considering the most famous door in the land, most people will agree that the entrance to the Prime Minister's office and residence, No 10 Downing Street, holds the mantel. Complete with shiny black Georgian door, which was actually dark green between 1908-1916, it is one of the most recognisable symbols of political power. Numerous icons in British history have passed through the door over the past 275 years, including William Pitt the Younger, The Duke of Wellington, Sir Winston Churchill, to Rishi Sunak today. No. 10 first became the official residence of the Prime Minister in 1735, when King George II gifted the property to Great Britain's first Prime Minister, Sir Robert Walpole. Honourably, Walpole refused the gift and instead requested that the king made the property available as an official prime-ministerial residence, which it still is to this day. You will notice that it has no handle for security reasons. Kerry does not miss the point, and even parks a traditional English 'Bobby' in uniform against the wrought-iron railings of the most heavily guarded building in the country.



101/7 | Limited Edition 10



Reverse of vase

BRIDGE END GARDENS

Designer: Emma Bossons FRSA

A Quaker, named Francis Gibson, designed Bridge End Gardens in Saffron Walden as a series of interlocking 'rooms', each with its own unique vistas. Geometric swirls of box and closely clipped yew form a sunken parterre in the Dutch Garden with a classical pavilion above. The Wilderness is a shady grove, designed for wandering and reflection, as you consider your path through a whirling hedge maze, re-planted in 1984 with over a thousand young yews.

Yet it is an octagonal summerhouse, nestled beneath an old cedar on a traditional English summerhouse lawn, surrounded by leafy beds of herbaceous perennials, mature shrubs and trees, that captured Emma's heart.



393/7 | Limited Edition 15

THE REVIVAL

Designer: Paul Hilditch

The Goodwood Revival offers high octane thrills with the roar of iconic race cars over a three-day September festival celebrating the halcyon days of motor racing with the accompanying glamour of 1940s, '50s and '60s. For Paul it was the sedate grounds of Goodwood House, nestled in the spectacular West Sussex countryside, surrounded by mature parklands, and home to the Dukes of Richmond for centuries, where he chose to create a picnic inspired by the families that attend the Goodwood Revival in period dress. The family sit alongside a Bentley Blower, developed from the Bentley 411 by Sir Henry "Tim" Birkin to win the Le Mans twenty-four-hour race, together with a more modern Bentley that are to be relished without ignition.



PLQ23 | Limited Edition 15

BLACKWELL REVISITED

Designer: Nicola Slaney

"The glass windows at Blackwell House utterly took my breathe away. To transform what is, fundamentally, painting with light into ceramic form has been a career journey that I have love more than anything else." - Nicola Slaney

Blackwell The Arts and Crafts House, is a rare architectural gem, designed by noted architect Mackay Hugh Baillie Scott, and within each room, stained glass mullion windows are positioned either side of the fireplace with window seats built into the alcove where blue birds appear to be flying over the gardens themselves.

Nicola ushers back turquoise blue birds beak-to-beak, ruby tulips, and roundels created by leaves that mimic the famous iron work in the celebrated White Room. The miniscule violet flowers showcase the very best of Moorcroft tubelining as well as a designer who continues to astound.



393/12 | Limited Edition 25

MOONLIT BLUEBELLS

Senior Designer: Rachel Bishop

"The New Forest is a constant inspiration to me and I used Moorcroft's blue clay to pay homage to Moonlit Blue and to showcase the synergy between the old and new. It is wonderful to create new designs, while still championing our history and our heritage." – Rachel Bishop

Rachel's childhood upbringing in the New Forest reappears time and time again in her designs to enthrall and delight. Moonlit Bluebells takes advantage of blue clay body, to create an ethereal experience of walking into a bluebells forest under moonlight, immersed in all that is beautiful. You can almost smell the heady fragrance hanging in the air and flinch at the cool, dappled silvery-light filtering through the vibrant green young leafed tree canopy overhead - it is something quite special after a long winter.



159/10 | Limited Edition 25

WOODLAND SANCTUARY

Designer: Kerry Goodwin

"Art is a place of refuge for me to escape and let my mind run free. Woodland Sanctuary is just such a place, and it shows freedom I had to create the piece I most wanted to." - Kerry Goodwin

Kerry allows us to return to the freedom of childhood, the time when we first catch sight of those spotty red and white toadstools in fairy stories and children's book illustrations. Kerry's toadstools appear to grow into the landscape of trees themselves and a surreal blue-green haze lures us into the composition.



JU3 | Limited Edition 25

FIRE BLOOM

Designer: Emma Bossons FRSA

"I was keen to incorporate butterflies into my design as Hugh always told me that I bring butterflies to life in clay - their delicate wings are far too light to be cast in clay but I spend hours drawing them in such a way that they could almost flutter off the vase." Emma Bossons FRSA.

The harlequin flower flourishes among red admiral butterflies that flutter below small clusters of deep-red blooms, with marmalade-yellow centres, surrounded by dark red marks. Cabbage White butterflies join the design, their dark eyes on white wings adding a rare delicacy of colour.



98/8 | Limited Edition 25

MALLAIG

Designer: Vicky Lovatt

"If there is a place that I would call my second home, it would be Scotland, a land of myth and legend and endless design possibilities. Sightings of orca whales have moved people to tears, not only, sadly, because of their rarity, but also because this is probably one of the most awesome sights on planet Earth." – Vicky Lovatt

You may catch a glimpse of an orca whale in the waters near Mallaig, on the west coast of Scotland. They can be found breaching the surface in their slow, majestic manner.



576/9 | Limited Edition 25

ANGEL'S BONNETS

Designer: Vicky Lovatt

Angel's Bonnet is a small mushroom which has caps varying in colour from white to a darker grey-brown. They grow on trunks and large branches, and their presence is unmistakable. These small, white angels may give the appearance of minor works of art, but their medicinal perfume discourages thoughts of a tasty breakfast. Wisely so, as they are not edible but they can be enjoyed growing in the wild – or here in ceramic form.



Egg | Open Edition

BLUEBELL BOWER

Designer: Kerry Goodwin

Kerry's badgers are hidden in a bower of spring bluebells, mysteriously suggesting night-time, though the golden glow behind them may herald the early sunrise on a clear day. The badgers make no sounds but share a look with each other to signal that it is time to return to their hidden sett and slumber the dawning day away until the cool breezes of the evening stir them to come and frolic beneath the bower of bluebells again.



Egg | Open Edition

COTTENAGE WOOD

Designer: Emma Bossons FRSA

Emma's favourite trees are in Cottenage Wood, a place of magic, restful dreams and the thrill of nature all around. It is a place to relax and dream. Her trees are seemingly as old as the hills - trees that recall William Moorcroft sketching those early Hazledene pieces that moved his new art pottery away from the excesses of Victoriana and into a new world.



Egg | Open Edition

SIMPLICITY

Designer: Nicola Slaney

Nicola's bright yellow buttercups and pure white daisies with their soft yellow centres bound together in leafy bonds of eternal love and curling stems, sing a song for those with imagination.

Everyone remembers buttercups and daisies because of their simplicity and that is the secret on which Nicola stumbled from two beautiful flowers clung to an ancient tune and a fine piece of ceramic art from Moorcroft was born as a result.



Egg | Open Edition

TREE FROG

Designer: Kerry Goodwin

To match the brilliance of his bulging amber eyes, Kerry's Tree Frog sports a bright lime green body that holds hints of yellow as he sits comfortably on a bulbous green leaf amid carefully curated jungle greenery. The large leaves above him act as a canopy to protect him from the tropical rain showers and to keep him hidden from those that seek him out in the jungle.



372/9 | Limited Edition 15

THE WILDLIFE POND

Designer: Emma Bossons FRSA

Inspired by the wildlife pond the Back Dane Trust are going to create from the money Moorcroft have already raised with our *Back Dane Trust Collection* – which to date is over £2,300 - The Wildlife Pond offers cheerful pristine –white lilies lighting the design above and below the murky depths.

Those familiar with pond dipping will know ponds are home to a huge variety of interesting invertebrates and teem with life all year round - offering a wonderful opportunity to explore aquatic flora and fauna.

Yet it is always the arrival of a frog or toad that causes squeals of delight among children. And so it is with Emma's design, a common frog peeps up to the water surface, waiting for a meal to fly or swim by.

Back Dane's diverse natural habitat, which encourages a rich variety of wildlife offers a treasure trove of design inspiration. Funds for each piece sold within the *Back Dane Trust Collection*, including *The Wildlife Pond*, will help the Trust in its work.



PLQ7
Limited Edition 15



402/4 | Limited Edition 15

The Back Dane Trust
Registered Charity
No. 1089834

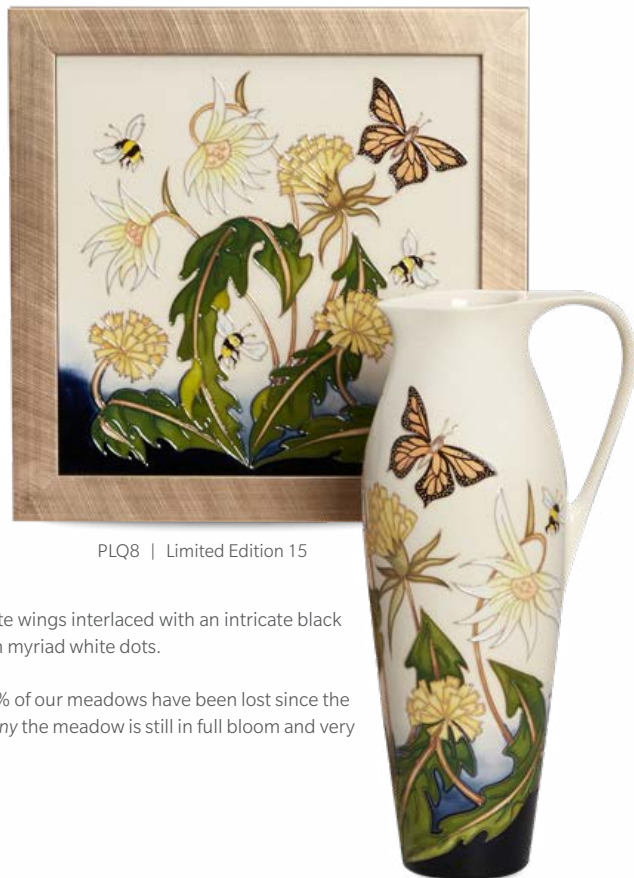
MOONPENNY

Designer: Nicola Slaney

Often found growing in swathes along field edges, daisies are just as at home in traditional hay meadows. Their tiny yellow centres can appear so bright that they appear to 'glow' in the evening, hence their other names being 'moon daisy' or 'moonpenny'.

Nicola has added soft, golden dandelions, around which bees dance. Ornate orange butterflies hover overhead, their delicate wings interlaced with an intricate black pattern and covered in myriad white dots.

It is estimated that 97% of our meadows have been lost since the 1930s but in *Moonpenny* the meadow is still in full bloom and very much alive.



PLQ8 | Limited Edition 15

JU5 | Limited Edition 20

QUEEN OF THE BORDER

Designer: Emma Bossons FRSA

"For me, the magnificent, gloriously apparelled delphinium. With its impeccable bearing and massed in platoons, holds pride of place in my botanical affects" – King Charles III.

Delphiniums gained the name Queen of the Border since their tall flower spikes make excellent perennial borders in gardens and classic landscapes. Indeed, His Majesty King Charles III, has declared that his favourite flowers are the gloriously apparelled delphinium.

The name origin of delphiniums comes from the Greek word dolphin (dolphin) due to the flower's spur resembling a dolphin's back. Queen of the Border's blue hues, hand painted layer by layer, hold an electric mix of colour, where regal purples, soft cornflower and cobalt blues charge the senses through a host of delphiniums in flower and bud.



121/14 | Limited Edition 30

AMPULLA

Designer: Nicola Slaney

Reflecting a modern monarchy, the ancient recipe for the coronation anointing oil has been updated to include olive oil scented with a mix of essential oils, benzoin, cinnamon, jasmine, neroli, rose, sesame, with orange blossom also added. It was these emblems that inspired Nicola to create a design fit for our new King. Oranges and burnished brown cinnamon sticks sit amongst white roses with soft cream shading at their centres, and small star-shaped jasmine flowers.

The ampulla dates back to Roman time, and was a small round vessel with two handles, used for sacred purposes. Nicola wanted to emulate this ancient shape with her contemporary design and so Moorcroft's classic twin-handled vase has been reimagined on a new and smaller shape.



5/4 | Numbered Edition

CORONATION EMBLEMS

Designer: Emma Bossons FRSA

Featuring the floral emblems that represent England, Ireland, Scotland and Wales, this bouquet of roses, shamrocks, thistles and daffodils is interlinked with a Royal crown and coronation banner.



Plate and MU2 | Both Limited Editions 20

QUEEN'S CHOICE CORONATION

Designer: Emma Bossons FRSA

The classic *Queen's Choice* design is given a special twist to celebrate King Charles's III's coronation.



MU2 | Limited Edition 20

VIEWS FROM CENTRAL PARK

Designer: Nicola Slaney

The heart and soul of Manhattan, Central Park has been inescapably captured in this prestigious design. Nicola weaves together 843 acres of green space featuring running paths, a boating lake complete with sailing and rowing boats, ponds, fountains, statues, and gardens with erupting magnolia blooms.

With each turn of the vase, new vistas are discovered. New Yorkers and visitors alike have gathered at this national historic landmark year-round since 1857 to enjoy a respite from Manhattan's concrete jungle which soars up to the upper echelons of the vase. Unmistakably, it is the sanctuary of Central Park to which Nicola draws you, where smaller, architectural beauties can be appreciated, such as the famous Bow Bridge.



82/16 | Limited Edition 20



Back of vase

HARVEST FESTIVAL COLLECTION

Designer: Kerry Goodwin



Abundance
99/8
Limited Edition 25



The Sweetest Corn
200/5 | Limited Edition 10



Harvest Moon
246/11
Limited Edition 15



Still Life
JU13/3 | Open Edition



Discovery
850/9
Limited Edition 20

Autumn is the season of mists and mellow fruitfulness and marks the end of the harvest season. Harvest Festivals are held on the Sunday nearest to the harvest moon and Kerry captures these celebrations in this collection.



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