




MOORCROFT

LET GLASGOW FLOURISH COLLECTION

Charles Rennie Mackintosh is Scotland's most celebrated architect and designer of the 20th century. Together with other leading artists, such as Mackintosh's wife, Margaret Macdonald, they transformed the decorative arts and created a distinctive and recognisable 'Glasgow Style' of art. Mackintosh and his contemporaries left a legacy that can be discovered across the city of Glasgow to this day, not only in his home town but also in the surrounding landscape. Moorcroft's designers have been inspired by the world of Art Nouveau and the Glasgow style, but also by the memorising city of Glasgow itself, and its natural environs, reaching as far north as the banks of Loch Lomond.



LUSS VILLAGE

Designer: Kerry Goodwin

Shape: 102/7 Height: 17.5cm

Limited Edition 15



Luss is a village in Argyll and Bute within Loch Lomond and The Trossachs National Park, flanked to the north by Ben Lomond and to the west by the Luss Hills. The original name for the village meant 'dark village' but this conservation village is anything but that nowadays. It is a bright and colourful place, a hive of activity in the summer months, and a mecca to tourists who travel to the shores of Loch Lomond each year.

Many of the Luss cottages, are picturesque, with a number of almost identical single storey homes on Pier Road being amongst the most photographed in the village. Pier Road leads straight down to Loch Lomond and the Luss Pier, and it was along this road that Kerry strolled, during her first ever visit to Luss. Hanging baskets, flower beds, planters, garden canes and wall trellises were all covered in flowers, bringing a cacophony of colour to Luss and the cool stone walls of its famous cottages. Kerry was inspired by the annual garden competition hosted in Luss each year and, for many, her *Luss Village* limited edition vase is certainly 'best in show'.



LOCH LOMOND

Designer: Emma Bossons FRSA

Shape: PLQ2 Height: 24.5cm Width: 34.5cm

Numbered Edition



The picturesque Luss Parish Church, built in 1875 on the banks of Loch Lomond, has beautiful stained-glass windows and a uniquely timbered roof. As you first enter this quiet and sacred space, a series of tall stained-glass windows welcome you, filled with white grapes, vines, pale golden roses, foxgloves and lilies. As you make your way down the central aisle, you will be greeted with a magnificent stained-glass window with a heraldic coat of arms and Loch Lomond below. The words 'I TO THE HILLS WILL LIFT MINE EYES' is written in gold writing, while below the pale blue waters of the loch are framed by a backdrop of green mountains, and two dark pine trees, one in either side of the water.

Combining her memory of this stained-glass window, together with her visit to Luss Pier and its wooden boathouse, Emma created her own homage to Luss and Loch Lomond. Just as Luss Parish Church's stained-glass artists, almost 150 years before her, had been inspired by the natural landscape, so too was Emma, enabling a new generation to appreciate the beauty of this special place.



HOUSE FOR AN ART LOVER

Designers: Emma Bossons FRSA & Kerry Goodwin

Shape: 18/16 Height: 40cm Numbered Edition

The House for an Art Lover, in Bellahouston Park in Glasgow, was designed by the famous architect Charles Rennie Mackintosh and his wife, Margaret MacDonald, in 1901. They entered a competition, set by German magazine *Zeitschrift für Innendekoration*, to create an architectural design for an 'Art Lover's House'. The competition stated that "it is permissible and even desirable that an Architect and a Decorative Artist of modern tastes develop and submit the design jointly". This unusual rule meant that both Charles and Margaret, could work together on their submission.

Sadly, their design was disqualified due to the late entry of a number of interior views. For more than 80 years, the competition entry remained only to be found on paper, until, in 1989, the idea to finally build the House for an Art Lover took shape. By 1996 the house was constructed with builders working hard to achieve the "pronounced personal quality, novel and austere form and the uniform configuration of interior and exterior" that the Mackintoshes' design had been lauded for.

Sometimes, history repeats itself, and Moorcroft's prestige *House for an Art Lover* vase sees both Emma and Kerry as joint designers, just as Charles and Margaret were 121 years ago. Kerry recreated the building with its numerous windows, and ornate frontice panel of two ladies carved in stone. Emma then took over the design reins, adding the flowers, Scottish thistles and blue birds, to bring colour and movement to the Mackintoshes' architectural gem. The end result - a prestige vase that celebrates both architecture and the decorative arts in equal measure – the very thing that the original 1901 competition set out to achieve.





LET GLASGOW FLOURISH

Designer: Vicky Lovatt

Shape: 39/12 Height: 30cm

Numbered Edition

The “Let Glasgow Flourish” words originally came from the city motto adorning Glasgow’s coat of arms in 1866. The motto is a shortened version of the words inscribed on the bell of Tron church cast in 1631 - “Lord, Let Glasgow flourish through the preaching of thy word and praising thy name”. The city motto was at the forefront of designer, Vicky Lovatt’s mind when creating her design.

The Glasgow School of Art had been terribly damaged by fire, not once, but twice, and Vicky thought how the artists within it must continue to flourish even if they do not currently have the inspirational building, within which to work.

To rise from the ashes with creativity is a wondrous thing.

Vicky’s female figures might at first glance appear mournful, but they are in quiet contemplation, gathering themselves for the task ahead – helping to keep the work of

Charles Rennie Mackintosh and The Glasgow Four alive, as Glasgow flourishes for a new generation to enjoy.



ART IS THE FLOWER

Designer: Nicola Slaney

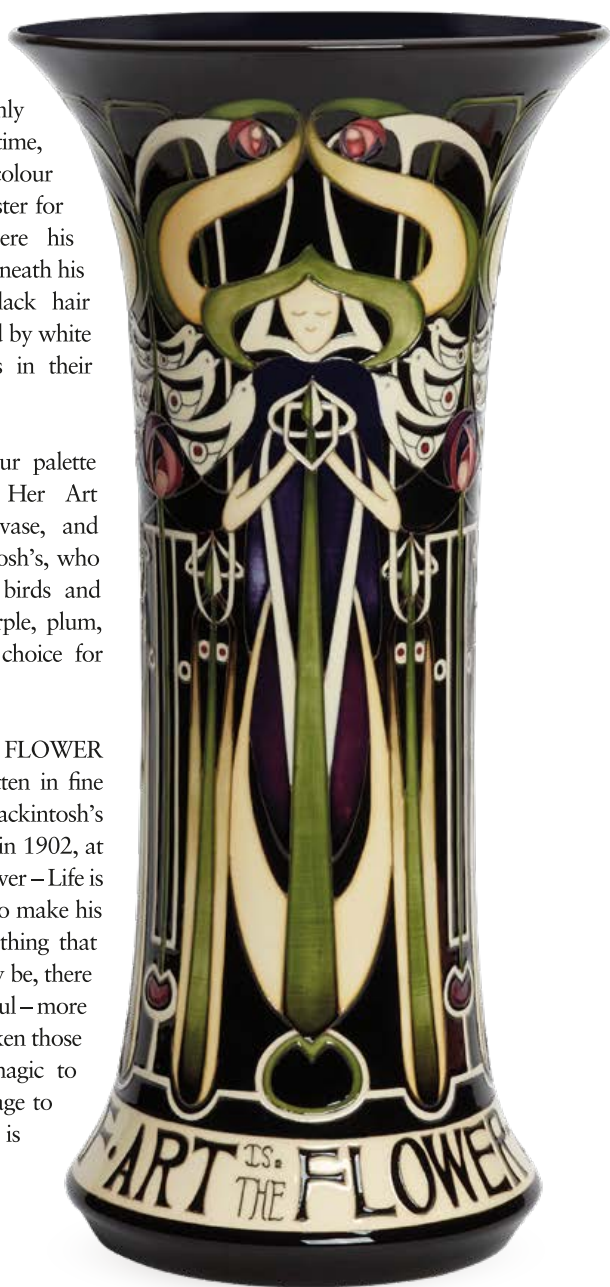
Shape: 159/18 Height: 45cm

Numbered Edition

Charles Rennie Mackintosh had no training in lithographic printing and only produced four posters during his lifetime, all in the mid-1890s. His watercolour 'Autumn' was transformed into a poster for the Scottish Musical Review, where his characteristic lettering appeared underneath his design of a single woman, her black hair billowing around her face, surrounded by white doves with pale pink stylised roses in their feathers.

Both Mackintosh's design and colour palette inspired designer, Nicola Slaney. Her Art Nouveau lady adorns a prestige vase, and appears more at peace than Mackintosh's, who appears almost imprisoned by the birds and linework of the original design. Purple, plum, green and gold are the colours of choice for Nicola.

At the base of the vase, ART IS THE FLOWER LIFE IS THE GREEN LEAF is written in fine tubelining. This quote came from Mackintosh's 'Seemliness' lecture given in Glasgow in 1902, at which he famously said "Art is the flower – Life is the green leaf. Let every artist strive to make his flower a beautiful living thing, something that will convince the world that there may be, there are, things more precious more beautiful – more lasting than life itself." Nicola, has taken those immortal words, and woven her magic to create a prestige vase that is an homage to Mackintosh's sentiment – a vase that is precious, beautiful and lasting.



MACKINTOSH AT THE WILLOW



Designer: Kerry Goodwin

Shape: JU9 Height: 20cm

Numbered Edition

The original Willow Tea Rooms was opened by local entrepreneur, Miss Catherine Cranston, and designed by internationally renowned architect Charles Rennie Mackintosh. The Tea Rooms soon became the most famous of those in Glasgow, as the temperance movement was increasing and venues where people could meet to relax and enjoy non-alcoholic refreshments were becoming popular.

The facade of the tea rooms was a carefully considered asymmetric design, respecting the neighbouring buildings by matching the cornices and heights of adjoining buildings, whilst still exploring the ideas of Art Nouveau and modern movement. Mackintosh chose to finish the building in a white smooth render, in contrast to the natural stone finish of nearby buildings. Ornamental tiles formed a chequered border pattern around the perimeter of the facade, framing the small paned windows.

It was the building itself that inspired designer, Kerry Goodwin, rather than the treasures it held within its walls. When it came to the shape of her design, Kerry wanted to encapsulate the purpose of the tea room, together with the modernity that Mackintosh stood for, and so Moorcroft's modern, handlesless jug was the perfect vessel. One of the most intricately tubelined pieces to have emerged from the kiln in recent times, each one of the tiny lead window panes is tubelined, while the small black ornamental tiles run vertically up the jug, just as they do the building on Sauchiehall Street.

In 2014 the Tea Rooms were bought by Glasgow businesswoman, Celia Sinclair in order to prevent the forced sale of the building, closure of the Tea Rooms and loss of its contents. The building is now in the ownership of 'The Willow Tea Rooms Trust', a registered charity, and it re-opened on 7th September 2018 after an extensive restoration. Almost 120 years since it was first designed and built, Mackintosh at the Willow is as glorious today, as it was when it first opened in 1903.



WILLOW WOOD

Designer: Vicky Lovatt

Shape: Mirror Height: 59.5cm Width: 50.5cm

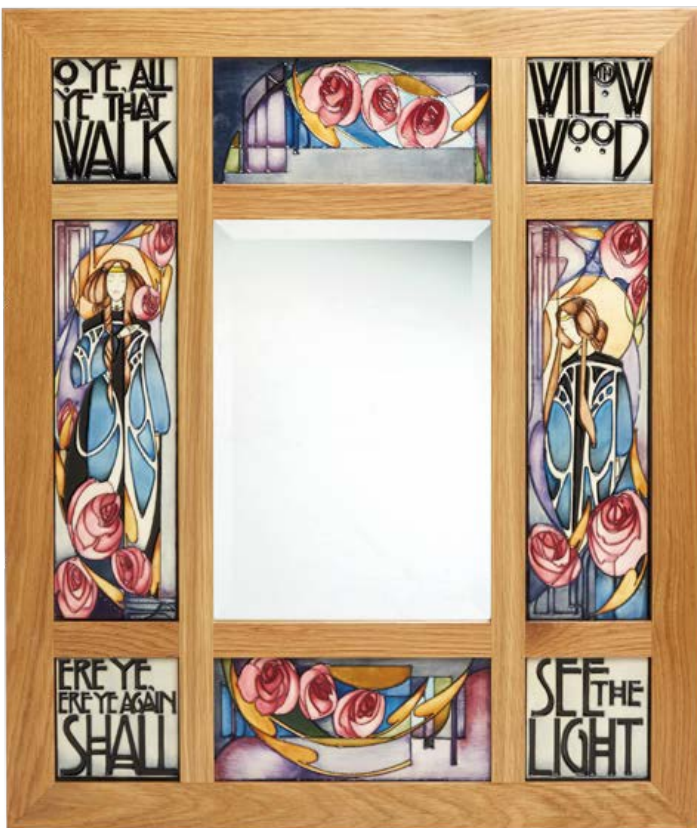
Open Edition



The Willow Wood mirror came to life as designer, Vicky Lovatt created her own elegant female figures, inspired by the work of Margaret MacDonald, a leading member of 'The Four' (the group comprising Charles Rennie Mackintosh, James Herbert MacNair, and sisters Margaret and Frances MacDonald). Vicky discovered a photograph of Margaret in an Art Deco outfit, including a wide headband with a heart at its centre, taken by her husband, Charles.

'The Four' were key artists of the Arts and Crafts movement, though elements of Art Nouveau and Pre-Raphaelitism are also visible in their work. 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, in Glasgow. The poem creates a feeling of mystery, sadness but above all, of love. Vicky too, was inspired by Rossetti's proses, and words appear in a 'Mackintosh' style font in her mirror.



Today, the original gesso panel resides in the Kelvingrove Art Gallery and Museum in Glasgow, where visitors from around the world admire the design, craftsmanship and vision of Margaret MacDonald, who paved the way for the female designers that follow in her footsteps.

SALON DE LUXE

Designer: Emma Bossons FRSA

Shape: 965 Height: 20cm

Open Edition

The Salon de Luxe, in the original Willow Tea Rooms in Glasgow, would have been a shock to the senses for the people of 1903 including Miss Cranston, who commissioned the building. The room was embellished with willow imagery, full of the symbolism that Charles Rennie Mackintosh so often loved to incorporate into his work.

Traditionally designed to be a space where ladies could entertain guests outside the home, the Salon de Luxe was decorated with women in mind. The mirrors that adorn the walls today are, for the most part, the originals from 1903. Each panel holds the same design – an abstracted composition of lines and oval shapes that are representative of willow branches and catkins. This trinket box-like effect causes peoples' reflection to project fleeting to all four walls of the room. It is almost as though, when you look at the panels, you catch glimpses of someone just out of sight moving through the trees.



WILLOW TREE

Designer: Emma Bossons FRSA

Shape: 243/4 Height: 12cm

Numbered Edition

Charles Rennie Mackintosh repeatedly used the theme of the willow tree throughout the Willow Tea Rooms. The reason for this motif is due to the street on which the 1903 Tea Rooms was built – Sauchiehall Street. ‘Saugh’ is the Scottish Gaelic word for willow tree, and ‘haugh’ means meadow. Mackintosh believed that use of the natural form was paramount to the creation of Art Nouveau works, and the willow tree became his muse. The 1890s had brought a strong mood of spirituality to the Glasgow art scene and the willow tree had a strong symbolic past in Celtic culture owing to its mythical properties of enchantment.



Mackintosh employed the willow motif to unite the Tea Rooms’ interior and exterior, including the iconic Willow Tea Rooms signs that hangs above the entrance which features a bird, bell and tree, in his pursuit for a ‘total work of art’. Upon entering, guests are immediately surrounded by willow designs and upstairs the Willow Chair (settee) from 1904 takes centre stage in the exhibition. However, it was the cashier’s chair that caught designer Emma’s eye, featuring a stylised willow tree, together with the oval droplets which cascade from the entrance frieze and glass panels of the dividing wall, echo raindrops running off water laden branches. Emma combined these motifs to create her *Willow Tree* lidded box for a tea room inspired design, being reminiscent of a tea caddy.

SALON DE LUXE CHANDELIER

Designer: Kerry Goodwin

Shape: 55/3 Height: 7.5cm

Open Edition



The themes of lost love and longing that Rossetti created in his Willowwood sonnets embrace the melancholy nature of the willow tree and its watery habitat. The willow tree is known to seek out water and this is expressed through the reflective nature of the mirrors and the glass work within the Salon de Luxe in the original Willow Tea Rooms building designed by Charles Rennie Mackintosh in 1903. The room’s large chandeliers’ glass baubles have bubbles scattered through them, as though they are rising through water. They cast a golden light over the barrel-vaulted ceiling, creating a warm glow as though like the sun dancing off water. The chandeliers’ hanging droplets, made from glass and wire dazzled those that first saw them in 1903, just as they do to visitors who admire them today.

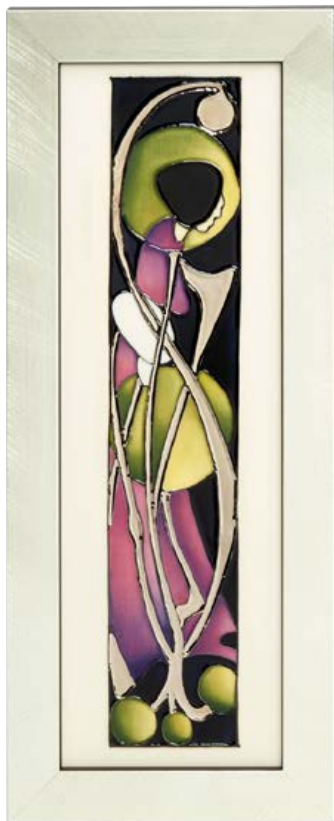
ART CLUB

Designer: Kerry Goodwin

Shape: PLQ3 Height: 35cm Width: 14.5cm

Open Editions

The Glasgow Art Club, a private members' club, is only a few streets away from the original 1903 Willow Tea Rooms that Charles Rennie Mackintosh designed. The club has occupied its Bath Street building since June 1893, and has been a meeting place for the city's most innovative and creative minds ever since. Local architects Honeyman & Keppie were engaged to transform two townhouses into a new Clubroom and their employee, Mackintosh, was responsible for designing a number of the features including a frieze in the main Gallery.



In his 1891 North Italian sketchbook, Mackintosh drew a pencil sketch of a set of doors. These impressive doors included brass mounted door plates, with Art Nouveau style figures carved into them. It was from these door plates that designer Kerry Goodwin, took her inspiration to create a duo of framed plaques. The original brass door plates were golden, so Kerry's *Art Club* plaques take their colour from her imagination, while she adds a luxurious touch by the application of silver lustre to some of the sinuous lines, to pay homage to the original polished metal doorplates.