

MOORCROFT



WILLIAM 150 COLLECTION

WILLIAM 150

*The Potter who opened the door to Moorcroft design,
technique & artistry*

One hundred and fifty years ago, one of the most gifted potters of his generation, William Moorcroft, was born. Quickly, the art potter gleaned that the consummate skills of botanical design and a passion for the natural world was not enough for his ambitions. In truth, to become an icon for the Applied Arts, success lies not simply in surface decoration and shape design, as these change with what is in vogue during each generation. Something more is always needed. A door had to be opened for generations of potters to perfect.

Whilst the emerging Art Nouveau designs of the continent inspired the young Moorcroft in terms of shape and design, it was to be in his home in the Potteries where he would perfect his ceramic alchemy, during his first job in 1897, as a designer for James Macintyre & Co. There followed the arrival of gold medals from across the Atlantic in St Louis in 1908 to Europe, including a gold medal at the Paris Exhibition in 1925. In 1913 William launched a company under his own name, Moorcroft, and the company we know and love today, was firmly established.

With each piece echoing the hallmarks of William's most renowned work, the Moorcroft designers step forward to honour the founder, of what is said to be one of the greatest Arts and Crafts pottery companies today, with their WILLIAM 150 collection.



FLORIAN BLUE PANSY

Designer: Emma Bossons FRSA

Shape: 366/12

Numbered Edition

This shape, complete with fluted rim, has only been used twice before in Moorcroft's recent design history. Shape was always important to William Moorcroft and there are examples of William's Florian Pansy designs, from 1902, using bulbous vases. In this design, the flower is celebrated with leaves that appear to float as lightly as petals at the base of the design before erupting into blousy, distinctive blooms mimicking the ruffled edges of the vase itself.



AURELIAN REBORN

Designer: Paul Hilditch
Shape: 370/6 Limited Edition 20

Glimpses of William Moorcroft's gifts as an art potter first appeared through his unusual gilded Aurelian Ware. These inaugural designs, inspired by the Japanese Imari palette, were transfer printed with enamelled decoration in vibrant reds, blues and gold. Unmistakable and not transfer-printed, Aurelian Ware regenerates with a spectacular daisy in full bloom with brilliant white petals that calmly glide out of the roundel like billowed sails, and comes complete with a blue and white Victorian geometric design on its base and rim. With a nostalgic nod to the past, Aurelian Reborn showcases a new age of artistry.

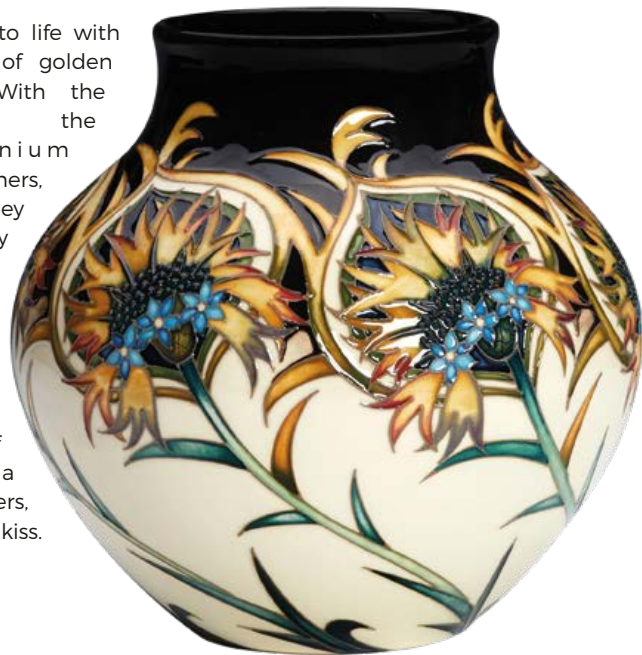


BLEUET

Designer: Nicola Slaney
Shape: 35/7 Numbered Edition

In 1898, Florian Ware was born. These were the first designs identified as Moorcroft, complete with raised tubelined outlines. Tubelining is now deemed a heritage skill that Moorcroft has perfected over the generations. Next, pieces were carefully hand painted with the small handful of limited colours William Moorcroft had available to him. Undoubtedly, one of William's most famous Florian Ware designs, was Cornflower.

Bleuet bursts into life with an abundance of golden cornflowers. With the prowess of the post-millennium Moorcroft designers, Nicola Slaney drapes tiny forget-me-knot like flowers in hues of light-grey to true-blue over the sacred cornflower, as if giving William a garland of flowers, bestowed with a kiss.



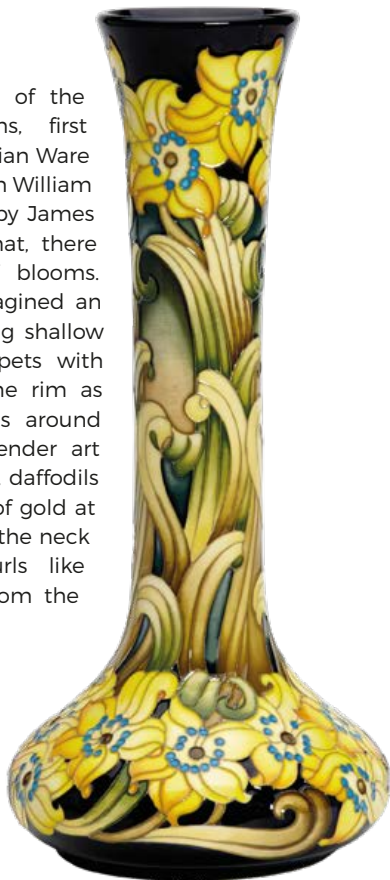
DAFFODILS OF OLDE

Designer: Emma Bossons FRSA

Shape: 99/11

Numbered Edition

Daffodil designs are one of the oldest Moorcroft blooms, first making their debut in Florian Ware (1897-1913) in the days when William Moorcroft was employed by James Macintyre & Co. After that, there were only a handful of blooms. Emma Bossons has reimagined an old daffodil design holding shallow cupped soft-yellow trumpets with reflexed petals around the rim as sword-tipped foliage curls around the base and up the slender art nouveau shape. This time, daffodils also unfurl into a shower of gold at the base of the vase, with the neck holding foliage that curls like periscopes peeping up from the ground.



ANEMONE JUBILATION

Designer: Vicky Lovatt

Shape: 226/12

Limited Edition 20

Anemone was a design introduced by William, though it was not produced on a large scale. William's blooms often circle the vessel partially in bud, almost waiting for future generations to fully explore these flowers. As if sprung from the tears of Aphrodite herself, mysterious blooms of Pleione purple, and fiery, deep-scarlet anemones orbit like planets around a brilliant-white central bloom to make Anemone Jubilation. In truth, never before have anemones appeared in such jubilation, possibly to even tempt Adonis himself. A shy, and unassuming flower in pale colour varieties, Vicky's blooms make a statement in brighter colours.



WARATAH JEWEL

Designer: Vicky Lovatt

Shape: PLQ18 Numbered Edition

Boasting a rich flambé glaze, William Moorcroft's Waratah design was specifically made for export to Australia from the 1930s, with examples still held by the National Museum of Australia. Vicky's Waratah Jewel colourway has exceeded expectations. Bejewelled in ruby, and garnet, a crown of Waratah flowers is given in Memoria to William and the generations of Moorcroft artists whose heritage skills have enabled such designs to bloom.



CARMINE CLAREMONT

Designer: Vicky Lovatt

Shape: 162/5 Numbered Edition

William Moorcroft's Claremont design, c.1905, was so popular it stayed in production for over forty years. Carmine Claremont holds a distinctly crisp, and autumnal palette, allowing the sharp colours of a woodland crop of fungi, flaunting their gills like petticoats, to take you into an exciting new season of Claremont. Rather than applying a flambe glaze, as would have been done in William's era, Carmine Claremont is painted with metallic oxides that create a flambe colour palette for us to enjoy over a century since the first such pieces emerged from Moorcroft's kiln.



FLORIAN FEATHER

Senior Designer: Rachel Bishop

Shape: 120/9 & PLQ5 Numbered Editions

Like William Moorcroft, Rachel Bishop has succeeded in banishing the Java and Indo-Chinese greens found in many Bourgeoisie Art Nouveau peacock feather designs, and has created a unique and appealing colour palette of her own. Rachel proudly displays her peacock feathers to emphasize the soft, naturalistic sheen of the complex Moorcroft glaze: azure blue on midnight blue, and elegant, pale, tawny-browns and greens.



VICTORIAN IRIS

Designer: Kerry Goodwin

Shape: 375/10 Limited Edition 20

Florian Iris, with traditional blue-on-blue engobe, has delighted Moorcroft enthusiasts from as early as 1898. In the Victorian-era, it was usual to send a blue iris with a letter that brought good news. Victorian Iris is certainly good news, twirling in huge voluminous skirts of powered blue ruffled petals against a white ground and encased in an inky-frame of moonlight-blue.



HISPALIAN

Designer: Kerry Goodwin

Shapes: 7/7

Limited Edition 20

William Moorcroft's Hesperian Ware included designs depicting fish, notably, carp. Colours varied from the typical Florian Blue and included greens, yellows and salmon hues sometimes with gold accents. Hispalian utilises accent colours to create an Art Nouveau underwater world, tinged with the salmon pinks of the traditional Hesperian Ware. On the 15th April 1902 E. Watling, of retailer Osier, wrote to William Moorcroft having seen his fish design to suggest a name for it - "How does Hispalian strike you? (taken from the name of an old Persian city)." The final name was Hesperian (from the Garden of Hesperides), but almost 120 years later, Hispalian finally makes its world debut.



SHOALING

Designer: Emma Bossons FRSA

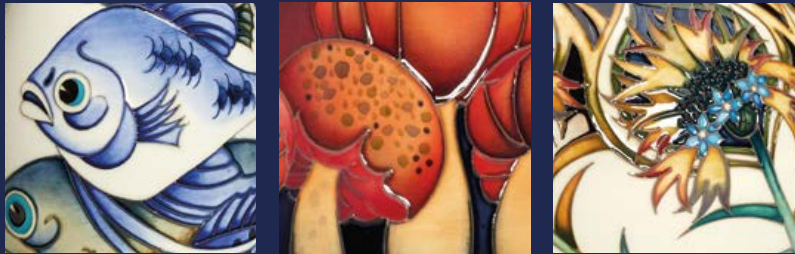
Shape: 9/12

Limited Edition 20

It is not yet known whether William Moorcroft experimented in salt-glazed designs due to concerns over the toxicity of his own lead-oxide glazes, abandoned in Walter Moorcroft's era for safer metallic-oxides, or whether, he was momentarily influenced by the work of Cornish potter, Bernard Leach in the 1930s. Mischievously open-mouth fish with ribbed fins swim in a kaleidoscope of oatmeal and cornflower blues against the crisp, white ground in Shoaling.



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