

ASHMOLEAN

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Opened in 1683, the Ashmolean was the first public museum and has continued to grow and evolve its world class collections.

The Museum is a collection of collections, housing an eclectic mix of beautiful and unusual art, textiles, ceramics and archaeology.

BE INSPIRED BY US

The Ashmolean galleries are filled with stunning collections which inspire and fascinate. They represent the world's major civilisations dating from 800BC to the present day and include:

- the world's greatest collection of Raphael drawings;
- a Western Art collection featuring stunning examples of European paintings, drawings, prints, sculpture and musical instruments including the Pissarro Family Archive and John Ruskin's teaching collection;
- the most comprehensive collection of Worcester porcelain;
- an Eastern Art collection encompassing ceramics, sculpture, paintings, textiles and prints from the Islamic world, India, South East Asia, China and Japan;
- a collection of 900 casts which is one of the oldest, largest and best preserved in the world;
- in excess of 300,000 coins and medals.

In addition to the public galleries the Ashmolean has a vast archive. Licensees are welcome to work with the Museum in the archives, taking their time to discover its hidden treasures. Licensees will be amazed by the material available to them that can be used to create beautiful and commercially successful products.

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LICENSING SPOTLIGHT

THE OXFORD ARTISAN DISTILLERY

CARRIE HICKMAN

The Ashmolean Museum is proud to work closely with like-minded licensing partners to create both commercially successful Ashmolean-branded products which help generate much-needed income for the Museum to continue its valuable work, but also seeks to support local, ethically and sustainability focused companies. However, like so many commercial ventures, these endeavours have suffered during recent times.

The Oxford Artisan Distillery are based in the heart of Oxford and are partners in our own Ashmolean Gin. Whilst Ashmolean Gin was inspired by the Museum's collections from around the world, and flavoured with botanicals and spices from the Middle East and Asia, The Oxford Artisan Distillery are very much a small, local business.

The first organic grain-to-glass distillery in the UK, The Oxford Artisan Distillery use heritage grain, sourced within 50 miles of Oxford, with a view to supporting ancient methods of farming and encouraging biodiversity in the Oxfordshire countryside. Their copper stills, 'Nautilus' and 'Nemo' were designed and built from scratch with the help of artisans and engineers who share The Oxford Artisan Distillery's ideals on craft and total

provenance, including some of the last great historical industrial coppersmiths in England.

The Oxford Artisan Distillery have, however, spent the last few weeks and months diversifying—shifting their focus from spirits to hand sanitiser for local authorities including Oxfordshire care homes, hospitals and the local community. Cory Mason, Master Distiller said, "We couldn't sit by and see this crisis unfold without doing something to help." Distributed at cost, The Oxford Artisan Distillery have produced and distributed almost 4,000 litres of WHO formulation hand sanitiser to date.

A community fundraiser was set up by Tagore Ramoutar, Managing Director and Co-Founder of The Oxford Artisan Distillery, back in March. 259 donors have raised £8,929 and

all donations were used to produce more hand sanitiser for those who needed it most during the COVID-19 outbreak.

The Oxford Artisan Distillery are now back up and running and are open again for COVID-safe tours for groups of up to eight people, with social distancing, marked standing spots and hand sanitiser available at multiple points throughout the tour.

Book via their website:

www.theoxfordartisandistillery.com.

“We couldn’t sit by and see this crisis unfold without doing something to help.”

Cory Mason, Master Distiller



Ashmolean Gin can be purchased in the online shop: www.shop.ashmolean.org/ashmolean-gin



📍 Nautilus, The Oxford Artisan Distillery’s 2,200 litre still, named in honour of Jules Verne’s fictional submarine.



📍 The Distillery has produced and distributed almost 4,000 litres of WHO formulation hand sanitiser since the beginning of the pandemic.

LICENSING SPOTLIGHT

BESPOKE BRITISH PENS

CARRIE HICKMAN

The Licensing team at the Ashmolean are always looking for potential new licensees to complement our established partnerships whilst seeking to celebrate and spread awareness of the Museum and its extensive collections.

One of our most recent ventures is with Bespoke British Pens and Conway Stewart, with whom we have been developing the Ashmolean Pen series.

Conway Stewart are a British company who hand make all of their pens in England with precious materials and English hallmarks.

Founded in 1905, Conway Stewart pens were famous for their vibrant coloured and stylish pens in the 1920s. In the 1940s their innovation made them Winston Churchill's pen of choice. Today, their team of master craftsmen create elegant pens for a loyal global customer base.



This is a facsimile of the actual document written by Elias Ashmole on 21st June 1650, that set out the Statutes & Rules of the Ashmolean Museum. Written in his own hand, they are a superbly elegant, cursive but well-organized and the basic principles have been mirrored for all subsequent times. They are testament to many, many years and to be named. These Statutes & Rules have formed the Ashmolean Museum well over the last 350 years, and will hopefully continue to lead the Board of the Museum over the coming decades and centuries.



Printed by Bespoke British Pens Ltd Unit 11C,
The West Centre, Woodhouse Rd, Ensworth,
Huddersfield, HD12 3JG, Great Britain
www.bespokebritishpens.co.uk
www.ConwayStewart.com



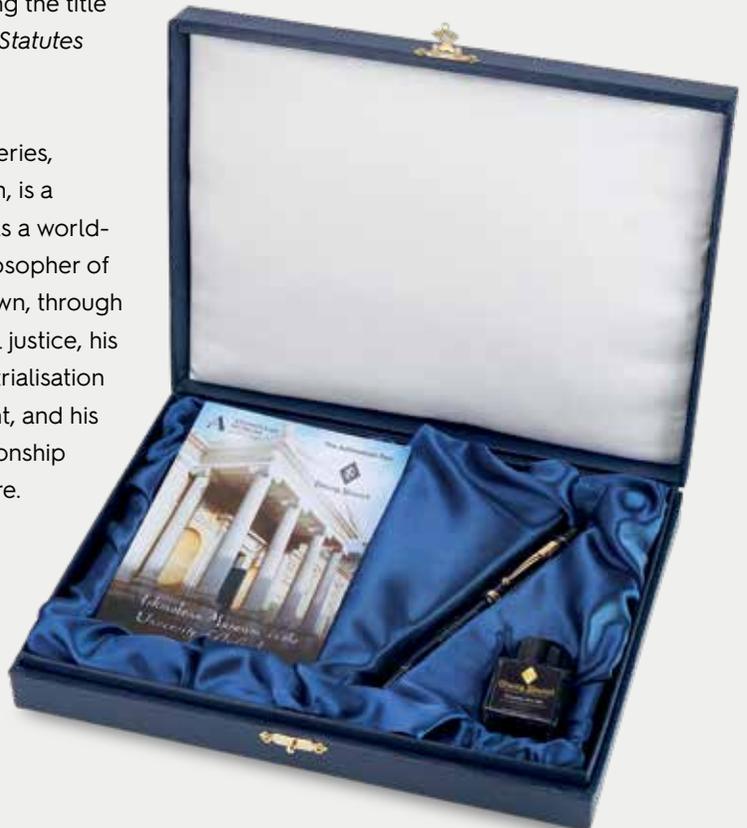
After discussions with Bespoke British Pens, we embarked on the development of a range of Ashmolean pens, each one limited to an edition of 200, and each featuring the title of Elias Ashmole's hand-written *Statutes Orders & Rules* on the barrel.

The first Ashmolean Pen in the series, in Oxford Blue with 9ct gold trim, is a tribute to John Ruskin. Ruskin was a world-renowned writer, artist and philosopher of the Victorian era. He is well known, through his writing, for his belief in social justice, his concern for the impact of industrialisation on people and their environment, and his advocacy of a sustainable relationship between people, craft and nature.

Closely connected with Oxford and the Ashmolean, Ruskin studied as an undergraduate at Christ Church, and remained connected with Oxford for most of his life.

He went on to establish his drawing school at Oxford in 1871. The Ashmolean collection now holds a significant portion of Ruskin's diverse collections, which include works by J. M. W. Turner and the Pre-Raphaelite Brotherhood, as well as prints and photographs of works of art and a great number of his own drawings of architecture, geology and natural history.

The pens are made to order and handsomely packaged in a presentation box with a booklet, a facsimile of the Museum's *Statutes Orders & Rules*, a numbered certificate of authenticity and a bottle and cartridges of ink. Please visit www.conwaystewart.com to order online. ■





🕒 **Katsushika Hokusai** (1760–1849), *Under the Wave off Kanagawa*, 20th century reproduction of a c.1830 original. Woodblock print, 36.2 x 38.2 cm. Ashmolean Museum (EATN.167.a).

LICENSING SPOTLIGHT

WOODMANSTERNE

CARRIE HICKMAN

Woodmansterne are one of the Ashmolean’s original and most successful licensing partners.

Now a third generation family-run business, and the leading supplier of premium greeting cards to independent retailers, Woodmansterne design, produce and supply around 30 million cards a year at their printing premises in Croxley, Hertfordshire and from their distribution centre in Milton Keynes.

Woodmansterne make cards that feed the soul, lift the spirit and which aim to reflect British culture. In order to achieve this, they

often look to their established partnerships for inspiration – whether it be the magic of Quentin Blake’s familiar illustrations, the beauty of National Trust images, the wit and humour of Punch cartoons or the art and heritage of the Ashmolean Museum’s collection.

Like the Ashmolean, Woodmansterne are committed to using sustainable materials and practices wherever possible and understand

the importance of protecting our environment and safeguarding it for the future. With this in mind, they print with vegetable inks on paper from FSC sustainable forests and their beautiful envelope paper is made from 100% recycled post-consumer waste. Their cards are packed with a simple 'Smart Seal' that saves up to half a million pieces of throw-away plastic being sent to landfill every week.

Despite Woodmasterne's local production ethos, inspiration for the images selected from the Ashmolean's collection is global and their cards feature a variety of Museum favourites such as Ruskin's *Kingfisher* and paintings from the Dutch Still Life gallery. However it's our Eastern Art collection that has been the recent focus as well as providing our bestseller – Katsushika Hokusai's *Under the wave off Kanagawa*.

Lee Keeper, Creative Director at Woodmansterne said *'I've worked with the Ashmolean since 2017 and had the privilege to explore its timeless treasures since my first visit to the galleries and archival material that exists behind the scenes of this wonderful museum. Our Eastern Art collection was well ahead of the curve as it was intended to launch in our major retailers alongside the original pre-pandemic Tokyo Olympics - it's a testament to the Museum's art and enduring authenticity of its rich material that it has seen us through to the event taking place this year and the cards have become a mainstay of our art ranges.'* ■

To find out more about Woodmansterne, please visit www.woodmansterne.com or email hello@woodmansterne.co.uk.



🔗 **Hasegawa Keika** (active 1892-1905), *White Chrysanthemum*, 1893. Colour woodblock print, 31.6 x 21.0 cm. Ashmolean Museum (EAI958.269).



🔗 **Utagawa Hiroshige 1** (1797-1858), *Horikiri Iris Garden*, 1857. Woodblock print, 34.6 x 22.9 cm. Ashmolean Museum (EAX.4358).



LICENSING SPOTLIGHT

BLU GOBLIN

CARRIE HICKMAN



The Ashmolean Museum are excited to embark on a new licensing venture with Blu Goblin, a new direct-to-consumer online platform, selling exclusive, limited edition, licensed collectables.

Each and every item sold raises funds for a partner charity – in this case the Ashmolean Museum. Blu Goblin launch new campaigns from a wide range of partners regularly in celebration of an anniversary, event, launch or major milestone.

The first range for the Ashmolean Museum is a selection of five exclusive, limited edition, individually numbered prints from the *Tokyo: Art & Photography* exhibition. In line with the Ashmolean's sustainability beliefs – and aptly for the theme of the collection – the selected images are printed on the world's

first digital fine art inkjet paper made from bamboo fibres. Hahnemühle Bamboo paper is made from 90% bamboo fibres and 10% cotton, is acid-free, and offers a natural and environmentally friendly alternative to traditional paper. The handmade gallery frames are FSC certified. Made from solid wood, only from sustainable sources, with no veneers, MDF or any other type of reconstituted materials. ■

Visit www.blugoblin.com to view the range.



🌀 **Toyohara Chikanobu** (1838–1912), *Ueno Park at Night*, c.1895. Colour woodblock print, 36.8 x 70 cm. Ashmolean Museum (EA2019.41). JJ

🌀 **Utagawa Kuniyoshi** (1797–1861), *Scribbles on the Storehouse Wall*, 1848. Nishiki-e (full colour) woodblock print, 37.2 x 25 cm. Ashmolean Museum (EA1971.52). J

🌀 **Utagawa Kunimasa IV** (1844–1920), *Ryōunkaku Tower game*, 1890. Colour woodblock print and collage, 72.7 x 25 cm. Ashmolean Museum (EA2018.81). I

🌀 **Utagawa Hiroshige I** (1797–1858), *The Sujin Woods and Massaki on the Sumida River* from the series *100 Famous Views of Edo*, 1856. Woodblock print, 36.3 x 24.5 cm. Ashmolean Museum (EAX.4351). K

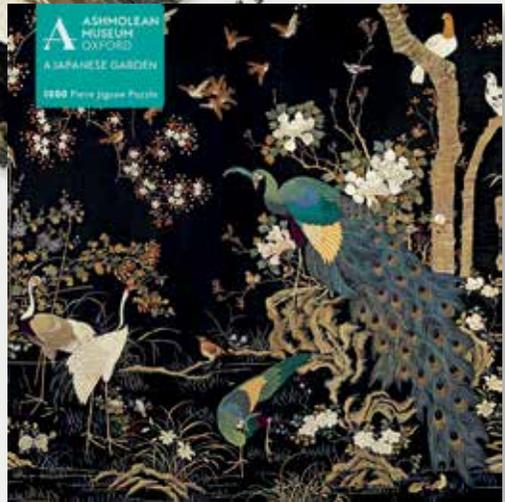


🌀 **Maekawa Senpan** (1888–1960), *Subway*, from the series *100 Views of New Tokyo*, 1931. Colour woodblock print, 20.4 x 26.4 cm. Ashmolean Museum (EA2020.108). K





The Art of Fine Gifts



LICENSING SPOTLIGHT

FLAME TREE

CARRIE HICKMAN

Independent publisher, Flame Tree Publishing, are well established and respected for their carefully curated programme of gift stationery, art calendars and diaries.

The Ashmolean is one of many museums and galleries Flame Tree work with; they also have licensing partnerships with Tate, V&A, Royal Academy, Imperial War Museums, and British Library to name just a few. Working closely with the Museum's licensing and curatorial teams, they produce high quality notebooks, jigsaws and calendars from the best of these collections.

The Ashmolean Museum is proud to have been working with Flame Tree for over seven years, a partnership which has resulted in a number of calendars, journals and jigsaws featuring some of the most beautiful and interesting art from the Eastern and Western Art collections. Maria Tissot, Flame Tree's Marketing and Operations Manager, explains the attraction:

Foiled Journal and 1000 piece Jigsaw puzzles featuring: (left) *Embroidered textile hanging with peacock*, c.1871-1930. silk, cotton, metal threads in brocade, 227 x 195 cm. Ashmolean Museum (EA1960.156); and (right) *Cranes, cycads, and wisteria*, c.1895-1915. Shioze (ribbed silk), dyed black, and embroidered with coloured silk, flat silk, and paper-backed gold foil wrapped around a silk or cotton core; brown silk brocade border, 205 x 278 cm. Ashmolean Museum (EA1958.81).

'The Ashmolean's collection is unique for its wide-ranging, well-curated and very well preserved works and our licensing partnership is all about finding that single image which creates great impact, making it the perfect fit for Flame Tree's range of products. An example of this is the *Embroidered Textile Hanging with Peacock* artwork, which has been made into a bestselling jigsaw, notebook and greetings card.'



Managing Director Frances Bodiam added "the team at the Ashmolean are great to work with and the collection is an absolute treasure trove, so this is a partnership we really enjoy".



The full range of Ashmolean inspired puzzles, cards and calendars – including 2022's Camille Pissarro Calendar – are available to buy on Flame Tree's website: www.flametreepublishing.com, in the Museum shop or Ashmolean Shop Online: shop.ashmolean.org.

The Camille Pissarro 2022 Calendar coincides with the main spring/summer 2022 exhibition *Pissarro: Father of Impressionism*.



LICENSING SPOTLIGHT

TEAM TEA

CARRIE HICKMAN

The Ashmolean Licensing team are thrilled to announce an exciting new partnership with a local Oxfordshire tea company, Team Tea.

What Team Tea do not know about our favourite brew is simply not worth knowing and that extensive knowledge and their great enthusiasm shine through their products as they accompany you on a journey of tea discovery.

Team Tea are passionate about real tea, showcasing the immense diversity that a single plant – *Camellia Sinensis* – has to offer. Believers in doing things ‘right’, Team Tea are driven by core values of ethical sourcing, sustainability, quality and taste.

Valerie Diderichs, a qualified tea sommelier and founder of Team Tea, has been working with us at the Museum for several months – exploring and drawing inspiration from the collections and using that experience to create a brand-new tea blended exclusively for the Ashmolean. Valerie explains:

As a small business based in Oxford, it was a real honour to be asked to partner with the Ashmolean Museum, an iconic local institution. The opportunity to create a bespoke blend is a privilege and the aim

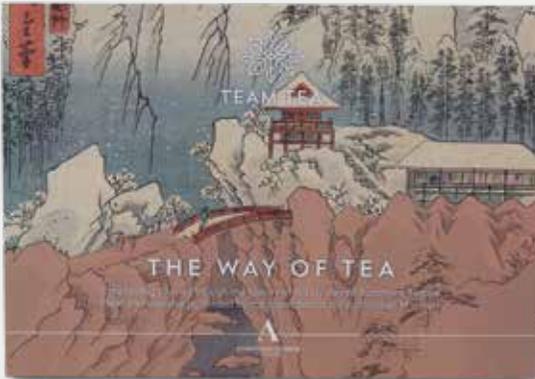
was to capture the essence of the Museum with tea. For this reason, it was important to choose teas with heritage and teas that could convey human stories inspired by the Museum collection. One such story is that of Guy Fawkes' lantern and the infamous Gunpowder Plot, which we allude to by incorporating a very special Black Gunpowder tea in the blend, combined with only the finest single estate teas from Assam and Darjeeling. The resulting blend is refined, elegant and ideally suited to a moment of quiet contemplation.

Designed to be enjoyed at any time of day and possibly with a splash of milk, the Ashmolean tea will be available in the Museum shops, online and through Team Tea's own website

where you will also discover detailed brewing instructions, tasting notes and Team Tea's range of coveted *Great Taste Awards* teas.

In addition to blending our very own tea, Team Tea have also curated a gift set of miniature slide tins of black, green, oolong and white teas, each of which comes with a souvenir card leading the drinker from tea's origins in China and charting its spread across the world, guided by objects and stories from the Museum's collections.

Visitors to the the Ashmolean Rooftop Restaurant can enjoy a pot of Ashmolean blend tea as well as an Ashmolean tea-infused fruit bread as part of the Afternoon Tea menu. ■





LICENSING SPOTLIGHT

HOOK NORTON BREWERY

CARRIE HICKMAN

Hook Norton brewery sits nestled in the Oxfordshire countryside, just over 20 miles north of the Ashmolean Museum.

One of only 32 family-owned breweries in the UK, with over 170 years of history, and with the finest example of a Victorian Tower Brewery in the country, Hook Norton's heritage and quality speaks for itself.

When we first met with Hook Norton's Head Brewer and Managing Director, James Clarke, to discuss a potential new partnership, we were – as usual – looking to the collection

to inspire the product. However, in this case it is the importance of community, storytelling, and shared values rooted in a deep sense of history where we found our common ground for the first Ashmolean Ale.

James commented, "Working with the Ashmolean Museum to produce their first ale has been a real honour and celebrates our joint passion for history and heritage.



We have poured all of our 173 years of beer and brewing knowledge into creating Ashmolean Ale which we hope will help refresh and inspire minds in equal measures.”

The resulting pale, golden ale has been brewed using the traditional old world British hops of Fuggles and Goldings that give a backbone of bitterness combined with the new world of Harlequin and Olicana hops (the latest from Charles Faram Hop Merchants Development Programme) that add beautiful aromas of orange zest and a light floral taste.

The new Ashmolean Ale is available to buy in the Museum shop, in our café, our rooftop restaurant, online and on Hook Norton’s website: www.hooky.co.uk where you will

also find details of Hook Norton’s fantastic museum, brewery tours, microbrewery, shire horse stables, and Malthouse kitchen.

Hook Norton’s imposing Victorian Tower Brewery uses locally sourced ingredients wherever possible and draws water from the wells just 200 feet below.

Hook Norton Brewery is one of three UK breweries bringing traditional horse drawn bray deliveries into the present day. Horses Brigadier, Nelson and Commander are also in high demand at promotional events and often have a full diary. ■





LICENSING SPOTLIGHT

GRAPHENSTONE

CARRIE HICKMAN



GRAPHENSTONE®

The Ashmolean Licensing team are thrilled to present 'The Treasured Collection': a range of 16 paint colours developed in collaboration with Graphenstone Paint.

We have been working closely with them for the past year to curate a colour palette inspired by highlights – as well as some hidden gems – from the Museum's collection.

Graphenstone is one of the world's leading mineral paints brand and are the most certified sustainable eco paint company on the market, offering significant carbon savings when compared with other leading paint manufacturers. Graphenstone has been

working with high-profile customers all over the world who have been painting their premises in the sustainable paints to help reduce their carbon footprints and improve their internal environments.

Graphenstone's factory is powered by 100% renewable energies, all water used is recycled back into the production processes, and all of the packaging materials are recycled and recyclable. The paint contains no environmental contaminant substances

or microplastics, is easy to apply, healthier to live with, and – thanks to the key ingredient, Graphene – is durable, washable and fire retardant despite the natural mineral (lime) base.

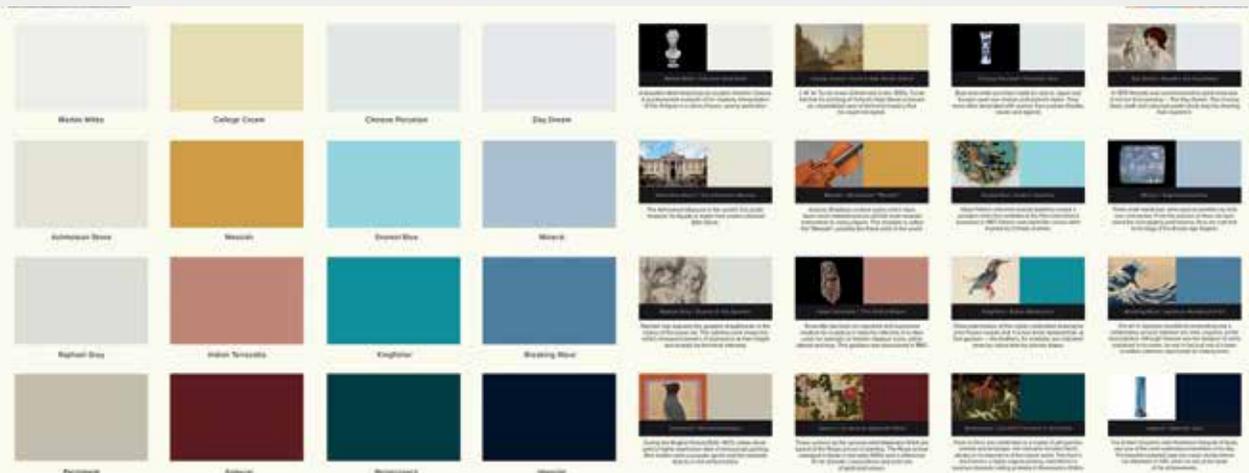
The Ashmolean are really happy, therefore, to be using the paint within the Museum’s galleries, shops and restaurants and we are looking forward to seeing Graphenstone being used more widely. With the cost, application and drying times comparable to other leading brands but being so much more environmentally friendly, the only question that remains is ‘why wouldn’t you?’

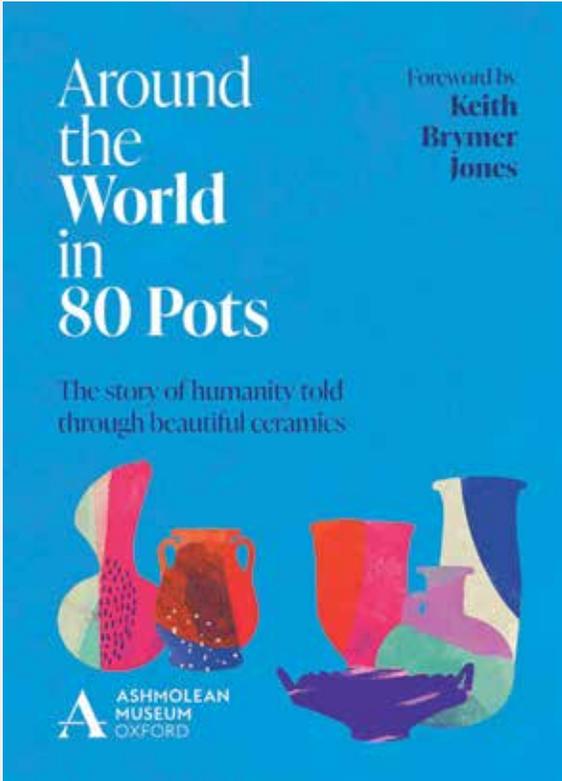
‘We are often approached by global partners to collaborate. When the Ashmolean explained what they wanted to do, we could not say no to this unique opportunity to create stunning colours that will also help to support and strengthen one of the UK’s most important cultural institutions and we are honoured to be working alongside them.’

Patrick Folkes, Managing Director
Graphenstone Paints UK



As with all our licensing partnerships, every purchase of paint from the ‘The Treasured Collection’ range supports the Museum.





**Reconstructed
Dead Sea scroll jar**

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One of the greatest archaeological discoveries of the twentieth century was made in 1947, on cliffs above the north-west shore of the Dead Sea. This jar is one of many that, 2,000 years ago, were carefully hidden in caves in the cliffs, and which were then preserved for centuries by the arid conditions of the Judean Desert. The jars contained a literary treasure that was exceptionally important and rare.

The story begins with three British diplomats searching for a lost gem in the foothills of the cliffs around Qumran. One of the diplomats, just a messenger at the time, threw a stone made of cave shells with beads and hard sandstone shatter within. Later he returned to the cave to discover an cylindrical clay jar, sealed with lile. One of the jars contained three scrolls made of parchment: manuscripts from the Bible, the second oldest ever discovered, shedding light on the origins of Christianity.

Newspapers across the world announced the discovery, many suspicious of such a sensational finding. The British were joined by archaeologists in the search for more caves. Between 1949 and 1956, hundreds of scrolls and thousands of scroll fragments were found in the caves around Qumran.

Four of the Dead Sea scroll jars have survived the passage of time and the excavation of the caves. In 1998, the Ashmolean decided to buy a jar from the Palestine Archaeological Museum in Jerusalem. Two years later the Palestine Archaeological Museum sold the Ashmolean "72 jar" (made up and partly restored), a cover, and a specimen of lile" for £50k. It was broken in transit and was uncovered in Oxford in October in 1997. In 2013, it was put back together and in 2017, went on display for the first time.



Decorated pottery jar

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On this jar, you can see one of the earliest depictions of figures and landscapes that survive from ancient Egypt, apart from those found in rock art. The jar is an example of "cross-fired ware", the first pottery with painted decoration made in Egypt, more than 5,000 years ago.

The man who came up with the term was the archaeologist Flinders Petrie, who created a typology of pottery to shed light on the chronology of the predynastic period. More than 100 "cross-fired" jars have been discovered and decorated with linear designs, such as images of vegetation and birds, but a few of them, including this one, depict animals or people. In fact, this jar is one of the finest examples of "cross-fired" that exists.

The vessels were decorated in a light-colored paste which had an ochreous from cream white to pink, standing out against the glossy red surface of the pots. Some examples have been analysed, revealing that they contained calciferous clay or pink iron oxide. We can also see that the bodies of the pots were hand-made from Nile silt, with limestone from local and burntashed using a pebble before the decoration was applied.

This jar features simplified but characteristic depictions of a flock of animals, probably sheep and goats, within a border of double triangles. The largest is definitely a male bull, shown in characteristic curved horns and chest mane clearly depicted. However, the others are more difficult to identify.

The animals are well contained, just in the lower landscape of predynastic Egypt, and surrounded in the domesticated breeds we know from later times. The rows of triangles at the top and bottom of the jar probably represent the cliffs along the edge of the Nile that would have been their natural habitat. Figures in this period featured sheep and goats, the animals' bones have been found in early settlements and cemeteries) and may have occasionally eaten them. Later, having seen one of the crosses depicted in tomb scenes. The artist would have imagined the deceased would repeat their activities in the afterlife for eternity. It's likely that similar images on vessels found in predynastic graves served a similar purpose.

AROUND THE WORLD IN 80 POTS

CARRIE HICKMAN

Beauty, Religion, Humour, Folklore, Trade. Discover the secret world of ceramics in a journey through 80 elegant, enchanting pots.

Welbeck Publishing group – an independent publisher based in London – are poised to publish a book produced in collaboration with the Ashmolean Museum. *Around the World in 80 Pots* tells the story of ceramics across cultures and time through the lens of the Museum's extensive and unrivalled collections that span over 5,000 years.

In his foreword, Keith Brymer Jones (potter and judge on Channel 4's *The Great Pottery Throwdown*) reflects on how the use of clay has endured and evolved from the earliest practice of pottery for functional, domestic use through technological and cultural advancements to highly decorative, sculptural forms.

“Skidding goat” pottery vessel

Unfortunately, we don't know where this small jar – decorated in paint with lively animals – was found. However, it is similar to other vessels that were made in Iran midway through the fourth millennium B.C.E. Jars like this were made at settlements in the mountains (where they connected the lowlands of Mesopotamia to the west and the high plateau of Iran to the east).

People moved between the regions, trading their farm animals and products to the small towns and villages. These communities flourished for one thing: they controlled the supply of food (wheat and animal skins) that society could not produce on their own. Their wealth might be indicated by the painted decorations on their pottery, which was extremely sophisticated. These jars could have been used for special occasions. Some have been found in tombs and many of them have been filled with precious objects or beads.

The quality of vessels like this one, with their thin walls and slightly pointed shape, demonstrates that some about 4000 B.C.E., potters were already specialist craftspeople. The pottery was turned slowly by hand on a wheel in this find. In fact, brown paint, certain geometric lines, animals and geometric patterns, often used on half-coloured clay. Often, they chose to paint mountain goats. This goat, in fact, is sacred to the Zagros Mountains of western Iran and may have been an important symbol for the people of this region.

On this vessel, the painter has combined straight lines with columns of triangles, which may represent the mountain peaks, to frame the space on each side of the goat. This arrangement is repeated on the opposite side of the jar. The overall design is simple, but it is far from simple, thanks to the mountain and dynamism that the artist has achieved when depicting the goat. The animal's long, wavy horns stretch up and back to reach the vessel's rim. The most striking feature of the image is the way the two paws are kept forward. Vessels decorated like this are sometimes described as showing a “skidding goat”.



Bowl with animals and plants

Four thirns surrounded a hare in the centre of this lively bowl. Peacocks and unidentified quadrupeds frolic around them, surrounded by vegetal forms and stylised epigraphic motifs, covering all available space. This vessel is a piece of half ware, a type of underdeveloped ceramics from eastern Iran, characterised by the vigour and density of its decoration.

Half ware was first brought to light during the American excavations of the medieval city of Nishapur in the 1930s (modern-day Iraq), which, at the time of this bowl's production, was among the 10 largest cities on Earth. Looking at a variety of types of ware, we can follow the massive progress in glazing techniques achieved in the Islamic world due to their demand for luxury tableware during the tenth century. The makers' use of a bright yellow pigment – lead arsenate – for an distinctive pattern could be a reference to yellow-glazed wares produced in Syria in the eighth and ninth centuries.

Half ware – which usually highlights the somewhat hidden archaeological fabric of these vessels rather than their eye-catching surface decoration – was produced at the same time as the more refined and elegant epigraphic wares (see pages 124 and 136). But the humble materials used to create half ware, and the rather lower quality of its decoration, do not necessarily suggest that the people who used it were less affluent. The fact that both types of ceramics were available in the prosperous regions of the medieval Islamic world gives us a picture of the range of incomes and consumers that were served by potters in this time.

‘These pots have transcended time and survived wars, famines, earthquakes and other natural disasters to become a permanent reminder of the distant human past.’

‘Some of the designs and imagery that appear on the pots within [the book] are unique to a particular time and place. They give us a pictorial insight into ancient civilisations and how they were connected with each other, the beliefs of their citizens, their values and the tasks that made up their daily lives.’

Strikingly illustrated throughout with detailed colour photographs and fascinating texts from expert ceramicists, *Around the World in 80 Pots* explores the most exquisite examples of ceramic art and uncovers the mysteries they contain within.

The book will publish on 11 May and will be available in bookshops, in the Museum shop and online. ■

Keith Brymer Jones. Photograph Liz Seabrook.

A photograph of a room with floral wallpaper and a bed with a pink and white floral pillow. The wallpaper features a dense pattern of various flowers and greenery. The bed has a white pillow with a large pink flower and green leaves, and a white blanket with a pink floral pattern. A yellow blanket is visible at the bottom of the bed.

'We have been working with the Ashmolean for over ten years to curate a collection of compelling pieces including dark florals for sophistication, and beautiful historical textiles. As we create bespoke interiors for consumers and trade, this new collection was so exciting to add to our portfolio, as the opulent flecks and rich colours are perfect for this year's trend of Micro-Lux which we will see feature next month!'

Daniel Field, MD
Surface View

LICENSING SPOTLIGHT

NEW SURFACE VIEW COLLECTION

Inspired by Kinpaku Gold
in the Ashmolean Collection

STACIE ASH and CARRIE HICKMAN

 'Screen with Autumn
and Winter Flowers'
Wallpaper Mural.

Surface
View[®]

In partnership with Surface View, we are delighted to unveil the latest additions to the Ashmolean collection, which are inspired by the Japanese art of *Kinpaku*.

From silk panels and gold leaf screens to ornate and elaborate textiles, the collection will infuse your living space with a sense of tranquilly and history while reflecting the natural beauty of Japan, including its flora and wildlife.

Surface View produces beautiful custom-print wall coverings, wall art, and window treatments by fusing iconic imagery with cutting-edge technology. Regularly collaborating with renowned collections, designers, architects and artists from around the world, Surface View select amazing images, whilst also unearthing undiscovered treasures. They provide the imagery, and with a little creativity, you can transform it into a remarkable interior product that is exclusively yours. You'll have thousands of options – perfect if you're looking for something a little unique for your home that reflects your personality and originality.

Discover a beautiful, lavish variety of historically accurate textures and seasonal flowers that is perfect for any décor. Whether you choose to adorn your home with an eye-catching canvas or a dramatic wallpaper mural, these nature-inspired ideas will bring the beauty of the outdoors to you. These stunning works from the Museum's collection explore the rich blues, reds, and creams against a contrasting background and flecks of gold. ■

www.surfaceview.co.uk

@surfaceview



Every purchase supports the Museum.



👉 'Six-fold Screen Right Panels Depicting Tales of Ise' Canvas.



👉 'Bird and Flowers of the Four Seasons Screens 5-8' Wallpaper Mural.



👉 'Screen with Spring and Summer Flowers' Wallpaper Mural.



LICENSING SPOTLIGHT

GIBSON'S ORGANIC LIQUEURS

CARRIE HICKMAN

The Licensing team at the Ashmolean are excited to announce another new partnership with a local business which aims to build on our growing food and drink licensed range category.

Gibson's Organic Liqueurs are based at a picturesque fruit farm and winery, nestled in the Cotswolds just outside Burford. Over sixteen years, owner Miles Gibson has nurtured the land from sheep grazing to an abundant organic fruit farm, experimenting with husbandry techniques and learning which fruit varieties work best in this quiet corner of Oxfordshire. The orchards sit within a wildflower meadow and alongside four acres of native woodland which encourages natural pollination and biodiversity.

The result is a fantastic, growing range of award-winning flavours including elderflower, blackcurrant, fig leaf and redcurrant liqueurs and sloe gin. All of the liqueurs are vegan, as well as gluten and sulphite free. The land is worked sustainably without the use of pesticides or synthetic fertilisers. Only fruit, flowers and leaves grown on the farm makes it into the products.

When we first discussed a potential partnership with Miles, it was important to create a new product which would reflect his production values and link back to the Museum's collection. The result is a wonderful new Crab Apple liqueur, which has a hint of star anise – a nod to the geographical diversity of the collection. The label features Simon Verelst's *Still Life of Apple Blossom*.



Miles says 'I am thrilled to be involved with a local institution that is actively supporting local artisan businesses rather than just paying lip-service to this idea'. He added that the ancient symbolism of the crab apple as a fruit that represents romantic love also has a pleasing symmetry given that he chose the Ashmolean as the venue for his wedding a few years ago. ■

As always, our licensed products are available to buy in store, online and from the Gibson's Liqueurs website www.gibsonsorganic.co.uk/shop.

Every purchase supports the Museum.



Simon Verelst (1644–1721), *Still Life of Apple Blossom*, c.1680–9, oil on canvas, 35 x 28 cm. Ashmolean Museum (WA1940.2.88).



LICENSING SPOTLIGHT

ATLANTIC MATS

The Curious Collection

CARRIE HICKMAN

As the Ashmolean's brand licensing programme looks to expand further into the homeware category in order to continue to generate income and support the Museum in new and meaningful ways, we are pleased to announce our latest collaboration with Atlantic Mats.

Atlantic Mats launched 'Ocean Mats'—a range of high-quality, sustainable, durable doormats and runners—in 2022. Made in the UK, the Ocean Mat range combines innovative materials with decorative design. The mats are washable, designed to last and quick drying.

The mats are made from recycled plastic which has been diverted from landfill waste. The dirt-trapping pile is 100% recycled and the anti-slip backing also contains 65% recycled content. Looking to the future, Atlantic Mats are working towards circularity in their products where mats can be returned and recycled at the end of their life.

It's hard to believe that approximately 80% of the world's plastic bottles end up in landfill* and that eight million tonnes worth of plastic bottles end up in the ocean each year.**

Sources: * The Eco Expert ** PlasticExpert.co.uk

Atlantic Mats are passionate about preserving our marine environment and are a proud supporting partner of Healthy Seas, an international charity who work to clean the oceans and seas. When you buy an Ocean Mat, a percentage of the sales goes to support the work they do in raising awareness of marine litter and rescuing ghost fishing nets and plastics found in our seas.

80% of the world's plastic bottles end up in landfill and eight million tonnes of plastic bottles end up in the ocean each year.

Sustainability is at the heart of the Ocean Mat story, here the past becomes the future when innovative materials blend with exquisite artefacts. By purchasing an Ocean Mat from the *Curious Collection*, you'll be supporting the Museum in addition to helping to protect the world's precious resources.

'We're delighted to be working with the Ashmolean Museum and launch the 'Curious Collection'. The collection is inspired by the extensive treasures within the Museum and we hope to attract new customers who are looking for decorative products with outstanding eco-credentials. Inspiration for the first four designs has been found in artefacts as diverse as Indian stone Architectural Jali-screens, precious fabric fragments and Ottoman tiles.'

www.oceanmats.net/collections/ashmolean
www.healthyseas.org/

Every purchase from the *Curious Collection* supports the Museum.



➤ 'Iznik Tile' mat from Atlantic Mat's *Curious Collection*, inspired by a set of tiles in Gallery 31.

➤ Set of forty-eight tiles displaying vases and cypress trees amid flowers, 17th century (1601–1700), fritware, with polychrome underglaze painting, mounted together in a hardwood frame, 147 x 195 x 6 cm. Ashmolean Museum (EA1977.15).

LICENSING SPOTLIGHT

FABULOUS FLOWERS

CARRIE HICKMAN & MATTHEW TAYLOR

Fabulous Flowers are Oxfordshire's leading luxury event, wedding and corporate florists. Matthew Taylor, Creative Director and co-founder, and partner Gary Cooper have grown the business from humble beginnings into a multiple award-winning company.

Thank you for taking the time to talk to us about Fabulous Flowers. Can you tell us a little bit about your background and the team at Fabulous Flowers?

My journey into the world of floristry began with a career in Hotel and Catering Management, but flowers have always been in my blood. My grandmother, Queenie, was a florist trained by the legendary Constance Spry, and I spent countless hours with her, cultivating my passion for floral design.

Over the past twenty years, Fabulous Flowers has grown into an award-winning enterprise, renowned for our innovation and creativity. We specialise in exquisite floral arrangements for weddings, events, and our charming shop, where it all started. Our reach extends both locally and nationally, with prestigious clients such as the University of Oxford.



Our team is a close-knit group of dedicated florists who share a profound love for design, art, and flowers, continually striving to push the boundaries of floral artistry. A standout moment in my career was when our team earned a Silver Gilt medal at the Chelsea Flower Show, a testament to our dedication and creativity.

As well as lots of other companies in Oxford, Oxfordshire and beyond, you've worked with the Ashmolean Museum before. What attracts you to the Museum?

The Ashmolean has always been a source of inspiration for me. Supporting this remarkable institution in our community is something I feel strongly about. The Museum's vast and diverse collection never ceases to captivate me; each visit reveals new wonders and stories behind the artefacts, fuelling my creativity.

We are incredibly fortunate to have such a prestigious resource right on our doorstep, rivalling any London museum in significance. The team at the Ashmolean is forward-thinking, always eager to explore new partnerships and ideas. This dynamic environment aligns perfectly with our innovative spirit at Fabulous Flowers, making our collaboration both exciting and fulfilling.

What can we expect from the revived partnership with the Licensing team at the Museum?

Our renewed partnership with the Ashmolean Museum's Licensing team promises to be truly special. The idea for a graduation bouquet, inspired by Turner's painting *View of the High Street, Oxford*, came to me after attending a talk about the artwork. We crafted a stunning bouquet for graduates which was available throughout the summer, culminating in a unique Graduation Flower Bar at The Store Hotel, Oxford. Here, graduates enjoyed champagne, collected



🔗 **Joseph Mallord William Turner** (1775–1851), *View of the High Street, Oxford*, 1809, oil on canvas, 68.6 x 99.7 cm. Ashmolean Museum (WA2016.48).

their gowns, and took photos with a full-size replica of Turner's painting.

We will continue to offer a seasonal selection of bouquets inspired by the Museum's collections, with a portion of the proceeds donated directly to the Museum. These bouquets will be available on our website for delivery across Oxfordshire, featuring a very special Christmas Wreath at the end of the year. This partnership beautifully marries art and floristry, celebrating the rich heritage and creativity that both the Ashmolean Museum and Fabulous Flowers are known for. ■

For more information, visit www.fabulousflowers.biz

Every purchase from the Ashmolean supports the Museum.



🔗 The Graduation Bouquet.



FUTURE LICENSING PROJECTS

Alongside the Ashmolean's established partnerships, the Museum is pleased to be working with Start Licensing as we look to raise awareness of the collection and build upon new opportunities for licensing across all categories. Licensees will have unprecedented access to curatorial departments, study rooms and collections. The Ashmolean's licensing team can help licensees make full use of these fantastic creative resources and work with them to develop products inspired by the Ashmolean which will, in turn, inspire consumers.

To find out more about these opportunities, please contact the Ashmolean Licensing Team:

Dec McCarthy

Head of Publishing and Licensing
dec.mccarthy@ashmus.ox.ac.uk

Carrie Hickman

Publishing and Licensing Manager
carrie.hickman@ashmus.ox.ac.uk

INSPIRING MINDS

SINCE 1683

ASHMOLEAN MUSEUM
OXFORD

Oxford OX1 2PH

01865 278000

www.ashmolean.org

