

A MODERN LIFE: TABLEWARES 1930s–1980s

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The coffee pot

The coffee pot had been an essential part of a ceramic table service since the nineteenth century, even in Britain where tea was preferred over coffee. When taking coffee, at the end of a meal, the beverage was served from a coffee pot that usually matched the rest of the table service. The actual coffee maker remained out of sight in the kitchen, the coffee having been decanted into the ceramic serving pot. The rapid growth in the fashion for home espresso machines and 'pod' coffee makers, which make coffee one cup at a time, has seen the coffee pot and the ritual of pouring out coffee at the table all but disappear from contemporary homes.

J. & G. Meakin, Hanley, Stoke-on-Trent
manufacturer
England 1851–2000

Aztec, coffee pot

1966 designed, 1966–70 manufactured
earthenware

Gift of John Hinds, 2017

2017.521.a-b

J. & G. Meakin was founded in 1851 and throughout the nineteenth century and the first half of the twentieth century it produced inexpensive tablewares aimed especially at the American market. During the post–Second World War period the factory turned to production of tablewares, including a number of modern shapes and decorations, targeted at the British domestic market. In 2000 the pottery company was absorbed into Johnson Brothers.

Denby Pottery, Denby, Derbyshire

manufacturer

England est. 1809

Glyn Colledge designer

England 1922–2000

Greenwheat, coffee pot

c. 1955 designed, 1955–76 manufactured

stoneware

Gift of John Hinds, 2017

2017.509.a-b

Glyn Colledge joined Denby in 1933 and at the beginning of the 1950s was put in charge of a design studio at the pottery. His personal style quickly transformed the pottery's output and by the 1960s Denby had become one of the leaders of British postwar domestic ceramic production.

J. Broadhurst & Sons,
Fenton manufacturer
England 1847–1984

Kathie Winkle designer
England 1932–

Mexico, coffee pot
c. 1970 designed
ironstone

Gift of John Hinds, 2017

2017.499.a-b

Arabia, Helsinki manufacturer

Finland est. 1873

Ulla Procopé designer

Finland 1921–68

Rosmarin, coffee pot

1960s

stoneware

Gift of John Hinds, 2017

2017.1064.a-b

James Sadler & Sons Ltd., Burslem, Staffordshire manufacturer

England c. 1899–2000

Coffee pot

1970s

earthenware

Gift of John Hinds, 2017

2017.568.a-b

The Sadler pottery was founded in 1882 in Burslem, Stoke-on-Trent and made its name producing fine earthenware teapots. A James Sadler teapot became synonymous with quality and good taste. The first teapots were made using a red clay with a dark brown glaze. The Rockingham Brown, or 'Brown Betty' as it is affectionately known, is still in production today using a more elegant, less utilitarian white clay. The company continued throughout the twentieth century, producing a range of novelty teapots but in April 2000 it went into receivership and Churchill China purchased the rights to use the company's brand name and designs.

Porzellanfabrik Arzberg, Arzberg

manufacturer

Germany est. 1887

Athena white, coffee pot

1975–90

porcelain (hard-paste)

Gift of John Hinds, 2017

2017.1107.a-b

The Arzberg porcelain factory was founded in 1887 in Arzberg, Bavaria. Its fame is largely based on designs by the industrial designer *Hermann Gretsch* whose *Form 1382*, conceived in 1931 and based on Bauhaus principles, marks a milestone in modern design. *Form 1382* is still produced today and is sold worldwide. Today the Arzberg trademark is owned by Rosenthal porcelain.

J. & G. Meakin, Hanley, Stoke-on-Trent
manufacturer
England 1851–2000

Cadiz, coffee pot
1960s
earthenware

Gift of John Hinds, 2017

2017.519.a-b

Porzellanfabrik Mitterteich A. G., Mitterteich manufacturer

Germany 1895–2006

Coffee pot

1970s

porcelain (hard-paste)

Gift of John Hinds, 2017

2017.1108.a-b

The Mitterteich porcelain factory was founded in 1895 on the site of a previous porcelain factory. For its first years, until the outbreak of the First World War, the factory was run by the London-based firm Max Emanuel & Co., a glass and porcelain retailer. However, following the First World War the factory returned to German ownership and throughout the twentieth century it produced a broad range of quality porcelain tablewares for the domestic market, with three manufacturing facilities in operation by the 1980s. In 2006 the factory filed for bankruptcy and closed soon after.

Oven to tablewares

The first half of the twentieth century saw profound changes in domestic arrangements. Households became smaller as the large number of domestic servants that had characterised many homes in the pre–First World War era disappeared. Domestic duties now fell upon members of the household, especially women, many of whom now also held paid employment outside the home. Technology was turned to as a means of simplifying domestic labour and many time-consuming rituals were altered or abandoned. As part of this simplification of home life the post–Second World War period saw the arrival of practical ovenproof tablewares. Cooking vessels were brought straight from the kitchen to the dining table to serve food, avoiding the need for serving vessels separate to cooking wares.

Left to right, top to bottom

Villeroy & Boch A.G., Septfontaines

manufacturer

Luxembourg est. 1767

Sue Heaven designer

England active 1970s

Santiago, casserole

1970s

porcelain (hard-paste)

Gift of John Hinds, 2017

2017.1129.a-b

Dansk International, Mount Kisco, New York manufacturer

United States 1954–2011

Jens Quistgaard designer

Denmark 1919–2008

Casserole

1960s

cast iron, enamel

Gift of John Hinds, 2017

2017.1167.a-b

Rörstrand Porslinsfabrik, Lidköping

manufacturer

Sweden est. 1726

Marianne Westmann designer

Sweden 1928–

Granada, covered dish

1950s

earthenware

Gift of John Hinds, 2017

2017.1116.a-b

Lyngby Porcelain, Lyngby manufacturer Denmark 1936–69

Casserole

1960s

porcelain

Gift of John Hinds, 2017

2017.1102.a-b

Walküre Porzellanfabrik, Bayreuth

manufacturer

Germany est. 1899

Casserole

1970s

porcelain (hard-paste)

Gift of John Hinds, 2017

2017.1130.a-b

Siegmund Paul Meyer founded the Walküre porcelain factory in 1899. From the early years the factory specialised in ovenproof cookware, but following the Second World War moved into domestic tablewares. The factory is led today by the fourth generation of the Meyer family.

**Portmeirion Pottery, Stoke-on-Trent,
Staffordshire** manufacturer

England est. 1960

Susan Williams-Ellis designer

England 1918–2007

Jupiter, covered tureen

1964 – c. 1968

earthenware

Gift of John Hinds, 2017

2017.555.a-b

Figgjo A.S., Figgjo manufacturer

Norway est. 1944

Turi Gramstad Oliver designer

Norway 1938–

Astrid, casserole

1970s

stoneware

Gift of John Hinds, 2017

2017.1085.a-b

Thomas, Speichersdorf manufacturer

Germany est. 1903

Tulip, lidded casserole

1970s

porcelain (hard-paste)

Gift of John Hinds, 2017

2017.1127.a-b

Fritz Thomas founded Porzellanfabrik Thomas & Ens in Marktredwitz, Germany in 1904. His partner Ens was primarily an investor and left the day-to-day running of the business with Thomas. In 1908 Ens left the company and Rosenthal became the major shareholder. Porzellanfabrik Thomas operated as an independent subsidiary of Rosenthal. Up to the 1980s the Thomas product range was predominantly influenced by Scandinavian design but during the 1990s adopted new design influences from London.

Copco, Morso manufacturer

Denmark est. 1960

Michael Lax designer

United States 1929–99

Casserole

c. 1960 designed
cast iron, enamel

Gift of John Hinds, 2017

2017.1164.a-b

Copco was founded in 1960 on the Danish island of Morso by the American entrepreneur Sam Farber. Copco's first line of enamelled cookware was designed by Sigvard Bernadotte but soon after the industrial designer Michael Lax began designing for the firm. Lax developed a line of cast-iron and porcelain enamel cookware for the firm (at the time, an industry first) followed in 1962 by Copco's signature piece, a kettle, made of pressed sheet metal and porcelain enamel with a bent teak handle. Lax was inspired by Scandinavian design, but had a sculptor's eye for material and shape.

Robert Welch designer

England 1929–2000

Campden, casserole

1960s

cast iron, enamel

Gift of John Hinds, 2017

2017.1168.a-b

Robert Welch, a silversmith who adapted his skills to industrial design, helped to define the British 'contemporary' style. Throughout his career Welch produced simple, functional dining ware and cookware in cast iron and stainless steel, which were manufactured and sold through both his own company and a range of manufacturers and retailers. Of the postwar British designers of his generation, Welch was the most clearly influenced by Scandinavia, as can be seen in his love of clean lines and functional precision. In 1955 Welch became design consultant for Old Hall, at the time the only British manufacturer of stainless steel tableware, an association that continued until the firm's closure in 1984.

Robert Welch designer

England 1929–2000

H. E. Lauffer Co. Inc., New York

manufacturer and retailer

United States 1950–92

Casserole

1970–74

cast iron, enamel

Gift of John Hinds, 2017

2017.1199.a-b

Russel Wright and American 1930s design

Russel Wright was an American industrial designer. From the late 1920s through to the 1960s he created a succession of artistically distinct and commercially successful items that helped bring modern design to the general public. Wright is best known for his colourful American Modern range, the most widely sold American ceramic dinnerware in history, manufactured between 1939 and 1959 by Steubenville Pottery in Steubenville, Ohio. He also designed furniture, spun aluminium dining accessories and textiles. His simple, practical style was influential in persuading ordinary Americans to embrace modernism in the 1930s, 1940s and 1950s. Wright's trademarked signature was the first to be identified with lifestyle-marketed products, paving the way for personality driven lifestyle

empires such as Martha Stewart,
Ralph Lauren and others.

Middle shelf, left to right

Russel Wright designer

United States 1904–76

Steubenville Pottery Company,

Steubenville, OH manufacturer

United States 1879–1959

American modern, teapot

1937 designed, 1939 – c. 1959 manufactured
earthenware

Gift of John Hinds, 2017

2017.1131.a-b

Russel Wright designer

United States 1904–76

Steubenville Pottery Company,

Steubenville, OH manufacturer

United States 1879–1959

American modern, celery plate

1937 designed, 1939 – c. 1959 manufactured
earthenware

Gift of John Hinds, 2017

2017.1140

Russel Wright designer

United States 1904–76

Steubenville Pottery Company,

Steubenville, OH manufacturer

United States 1879–1959

American modern, pitcher

1937 designed, 1939 – c. 1959 manufactured
earthenware

Gift of John Hinds, 2017

2017.1134

Russel Wright designer

United States 1904–76

Steubenville Pottery Company,

Steubenville, OH manufacturer

United States 1879–1959

American modern, creamer

1937 designed, 1939 – c. 1959 manufactured
earthenware

Gift of John Hinds, 2017

2017.1139

Wedgwood and Keith Murray in the 1930s

Keith Murray's tableware designs for Wedgwood represent some of the firm's most progressive excursions into modernism. Following the Paris 1925 International Exhibition of Decorative Arts and Modern Industry, at which British ceramic manufacturers wares were roundly criticised as being 'staid and dull', Wedgwood employed a number of freelance designers in an attempt to modernise its production. In 1932 the young architect Keith Murray joined the firm, immediately bringing a forward-looking, clean-lined aesthetic to his designs. Murray had visited the Paris exhibition and was greatly impressed with the work of continental designers and manufacturers, in particular those from Scandinavia. Within a year he had produced a broad range of vases, jugs,

bowls and tablewares. Wedgwood was soon exhibiting his designs at exhibitions in England, Paris and Milan. Murray quickly developed a reputation as one of the leading modernist designers in Europe.

From the outset Murray rejected surface decoration, preferring the strength of an object's form to speak for itself. His simple forms, combined with the distinctive glazes developed by Norman Wilson, gave his designs a strength and modernity that stood out far beyond anything produced in England at the time.

Top shelf

**Wedgwood, Stoke-on-Trent,
Staffordshire** manufacturer

England est. 1759

Keith Murray designer

New Zealand / England 1892–1981

Part coffee service

c. 1935

earthenware

Gift of John Hinds, 2017

2017.578.a-l

Bottom shelf, left to right

**Wedgwood, Stoke-on-Trent,
Staffordshire** manufacturer

England est. 1759

Tom Wedgwood designer

England 1907–60

John Goodwin designer

England 1867–1949

Keith Murray designer

New Zealand / England 1892–1981

Annular, jug

1932–33 designed, c. 1937 manufactured
earthenware

Gift of John Hinds, 2017

2017.573

The progressive looking Annular tableware range was designed by Tom Wedgwood and John Goodwin, with assistance from Keith Murray, who designed the vegetable tureens – his first design commission when he arrived at Wedgwood. The series was produced in fine earthenware, known as Queen's Ware, a Wedgwood ceramic body dating back to the eighteenth century, and glazed in Norman Wilson's range of attractive matt glazes including 'moonstone', 'matt green' and 'matt straw.'

**Wedgwood, Stoke-on-Trent,
Staffordshire** manufacturer

England est. 1759

Tom Wedgwood designer

England 1907–60

John Goodwin designer

England 1867–1949

Keith Murray designer

New Zealand / England 1892–1981

Annular, covered tureen

1932–33 designed, c. 1935 manufactured
earthenware

Gift of John Hinds, 2017

2017.575.a-b

**Wedgwood, Stoke-on-Trent,
Staffordshire** manufacturer

England est. 1759

Tom Wedgwood designer

England 1907–60

John Goodwin designer

England 1867–1949

Keith Murray designer

New Zealand / England 1892–1981

Annular, soup bowl and stand

c. 1940

earthenware

Gift of John Hinds, 2017

2017.576.a-b

Wedgwood, Stoke-on-Trent,
Staffordshire manufacturer
England est. 1759

Bournvita, chocolate cup and saucer
1933–39
earthenware

Gift of John Hinds, 2017

2017.580.a-b

Wedgwood, Stoke-on-Trent, Staffordshire manufacturer

England est. 1759

Bournvita, chocolate pot

1934–39
earthenware

Gift of John Hinds, 2017

2017.579.a-b

The complete Bournvita set comprised a chocolate pot, four cups and saucers, a sugar bowl and spoons. It was commissioned by Cadbury to promote their malted-chocolate flavoured drink 'Bourn-vita'. The cups and saucers, produced first, were given to customers in exchange for Cadbury wrappers and coupons. Within a year more than one million cups and saucers had been distributed across Britain and abroad, including Australia. Capitalising on the demand, Wedgwood subsequently produced the chocolate pot, sugar bowl and spoons. Although not attributed to a designer, the simple, clean lines clearly take inspiration from Keith Murray's streamlined designs for Wedgwood.

1940s design

Developments in the design of domestic objects came to a standstill during the Second World War and in the period of material shortages immediately afterwards. Ingenious designers and manufacturers soon harnessed wartime advances in materials and production processes by the defence industry for consumer products. Aircraft design in particular saw much innovative experimentation in metallurgy, with engineers seeking to create new lighter alloys that then found application in other industries, including production of household goods. Traditional German industries like porcelain production played an important role in the reconstruction of the postwar German economy, as well as providing household commodities for the millions left homeless by conflict.

Left to right, top to bottom

Raymond Loewy designer

France/United States 1893–1986

Rosenthal A.G., Selb manufacturer

Germany est. 1879

Charcoal, tea and coffee service

1949 designed

porcelain (hard-paste)

Gift of John Hinds, 2017

2017.1120.a-i

Raymond Loewy was a French-born industrial designer who immigrated to the United States in 1919. Loewy achieved success in the 1930s with his streamlined forms for common household goods. From the 1940s to the 1970s he worked for a number of leading manufacturers, designing the corporate logos for British Petroleum and Shell oil, the Dole Coca-Cola dispenser, and interiors of NASA's Saturn–Apollo and Skylab projects. The porcelain manufacturer Rosenthal commissioned Loewy's design for the Charcoal service as part of its efforts to revive its fortunes in the postwar German context, where householders sought products that evoked an optimistic future.

Porzellanfabrik Neuerer K.G., Oberkotzau manufacturer

Germany 1943–53

Coffee service

1949–53

porcelain (hard-paste)

Gift of John Hinds, 2017

2017.1109.a-i

In 1943 Hans Neuerer took over the Greiner & Herda porcelain factory. The business barely managed to survive the Second World War, but by 1949 business had recovered and the factory workforce had reached 200 people, producing coffee and tea sets as well as decorative porcelain items. The 1950s saw the company's production concentrate on electric coffee percolators that carried the brand names 'Aromat' and 'Aromator'. The factory also produced porcelain insulators for the electrical industry. Financial difficulties saw the business close in 1982.

Commercial design: England vs Germany

Commercial ceramics created for domestic use in postwar Germany and Britain are interesting to compare. Germany's postwar reconstruction reflected contradictory tendencies. It had a desire to return to an elegant pre-World War One world, which had been changed forever by the Third Reich, and a wish to embrace the future and move on from its recent past. German porcelain of the 1960s embodies these tendencies. Porcelain, a traditional German medium, is shaped into sleek streamlined forms and decorated in modern colour palettes with light buoyant motifs. The effect is one of modernist optimism anchored in German tradition.

The aftermath of the Second World War left Britain victorious but shattered. Postwar reconstruction brought

British economic recovery, but this was accompanied by a loss of its international superpower status. Pre war ceramic design had seen tradition as the key to market success and this continued in the postwar period. Modernist ideas were taken up only gradually by the ceramic industry, and the idea of employing non-potter designers to improve products was much slower than in Continental Europe. British ceramics of the 1960s often preferred stoneware to porcelain because of its robust forms, with decoration often limited to coloured glazes, harking back to medieval English pottery.

Left to right

Schönwald Porcelain Factory,
Schönwald manufacturer
Germany est. 1879

Nocturne, coffee service
1960s
porcelain (hard-paste)

Gift of John Hinds, 2017

2017.1126.ag

**Wedgwood, Stoke-on-Trent,
Staffordshire** manufacturer

England est. 1759

Robert Minkin designer

England 1928–2012

Greenwod, tea service

1967 designed

stoneware

Gift of John Hinds, 2017

2017.588.a-g

1950s design

The 1950s saw a great flowering of modernist design for the household. Designers and manufacturers steadfastly turned their backs on the privations and suffering of the war and looked towards a future where technological innovation, scientific advancement and egalitarian politics would make a better life for all. There was an enormous sense of optimism for the future and with this a general expectation for greater material prosperity. The 1950s may be described as the age of the consumer.

The postwar boom brought massive changes in the home. Open-plan living spaces developed and the fitted kitchen, with its range of new appliances, became the domain of the housewife. Despite the greater freedoms for women following the war, domestic chores and the general running of the household were still

firmly considered the responsibility of women. In a bid to service the growing appetite for a modern lifestyle, manufacturers produced tablewares in a range of economical materials and embraced the use of bold, colourful decoration and novel forms. Traditional manufacturers increasingly engaged young designers to render their products in tune with the new spirit of the times.

Left to right, top to bottom

Poole Pottery, Poole, Dorset
manufacturer
England est. 1873

Twintone, cup and saucer
c. 1956
earthenware

Gift of John Hinds, 2017

2017.561.a-b

Poole Pottery, Poole, Dorset

manufacturer
England est. 1873

Twintone, coffee pot

c. 1956
earthenware

Gift of John Hinds, 2017

2017.558.a-b

Poole Pottery was one of the most important and innovative English pottery manufacturers of the twentieth century. Over this period the firm produced striking Art Deco wares, free-form vases of the 1950s, bold coloured experimental plaques of the 1960s and enduringly popular tablewares over many decades. Twintone wares – two-coloured tablewares – were produced from the 1930s, but production was halted during the Second World War. When the range was re-launched in the late 1940s it was named Twintone and production of this popular tableware was continued up to 1981.

Poole Pottery, Poole, Dorset

manufacturer

England est. 1873

John Adams designer

England 1882–1953

Wimborne, Twintone, Covered tureen

1930s designed, 1947–50s manufactured (reissued)

earthenware

Gift of John Hinds, 2017

2017.560.a-b

Poole Pottery was founded by Jesse Carter on the East Quay in Poole, Dorset. In 1921 the subsidiary company of Carter, Stabler, Adams was formed through Cyril Carter. Designers Harold and Phoebe Stabler, and potters John Adams and Truda Adams, were commissioned to develop the art pottery side of the business. Carter, Stabler, Adams became Poole Pottery and during the Second World War, and following it, produced many innovative lines including 'Twintone'. Many of the designs of the 1920s and 1930s were based on the work of chief designer Truda Adams and her husband John Adams.

W. R. Midwinter Ltd., Burslem

manufacturer

England 1910–87

Terence Conran designer

England 1931–

Salad Ware, salad bowl

1955 designed, 1955–60 manufactured
earthenware

Gift of John Hinds, 2017

2017.528

The Midwinter pottery was founded by William Robinson Midwinter in 1910 and by the late 1930s had become one of England's largest potteries. In the 1950s, under the leadership of director Roy Midwinter, the company had become one of the leading innovators in British tableware production due to its fashionable shapes and lively patterns that reflected a growing optimism in postwar life. A large part of this success was due to the noted ceramicists and designers who worked for the pottery including Jessie Tait, Terence Conran, Hugh Casson, John Russell and Peter Scott.

W. R. Midwinter Ltd., Burslem

manufacturer

England 1910–87

Terence Conran designer

England 1931–

Salad Ware, celery vase

1955 designed, 1955–60 manufactured
earthenware

Gift of John Hinds, 2017

2017.531

The 1951 Festival of Britain had an enormous impact on popularising progressive British design yet, unlike other disciplines such as furniture and textiles, the ceramic industry was slow to respond. Recognising this, Midwinter repositioned the company to fill the gap in the British marketplace, drawing inspiration from American manufacturers and designers including Eva Zeisel, Raymond Loewy and Russel Wright. He recruited the best contemporary British designers and artists, including Terence Conran, already a well-established furniture and textile designer by 1955. Conran's *Salad Ware* was inspired by the growing influence of French and Italian dining habits in Britain during the 1950s.

W. R. Midwinter Ltd., Burslem

manufacturer

England 1910–87

Terence Conran designer

England 1931–

Salad Ware, two side dishes

1955 designed, 1955–60 manufactured
earthenware

Gift of John Hinds, 2017

2017.529, 2017.530

**Ridgway Potteries Ltd., Stoke-on-Trent,
Staffordshire** manufacturer

England 1955–64

Enid Seeney designer

England 1931–2011

Homemaker, plate

1956 designed, 1957–68 manufactured
earthenware

Gift of John Hinds, 2017

2017.566

Ridgway Potteries Ltd., Stoke-on-Trent, Staffordshire manufacturer

England 1955–64

Enid Seeney designer

England 1931–2011

Homemaker, coffee pot

1956 designed, 1957–64 manufactured
earthenware

Gift of John Hinds, 2017

2017.567.a-b

Enid Seeney was a young designer who joined Booths & Colcloughs in the early 1950s and then worked for Ridgway after it took over the pottery. One of her most famous designs was Homemaker, commissioned by Woolworths as one of their annual patterns and produced exclusively for them. The graphic black and white design of everyday household objects on the abstract patterned background – a self-conscious reference to the 1950s 'New Look' – was produced on the Metro shape range. The service became an overnight success and was copied by several manufacturers. It is now considered a design classic of the period.

**Ridgway Potteries Ltd., Stoke-on-Trent,
Staffordshire** manufacturer

England 1955–64

Enid Seeney designer

England 1931–2011

Homemaker, cup and saucer

1956 designed, 1963 manufactured
earthenware

Gift of John Hinds, 2017

2017.564.a-b

**Ridgway Potteries Ltd., Stoke-on-Trent,
Staffordshire** manufacturer

England 1955–64

Enid Seeney designer

England 1931–2011

Homemaker, side plate

1956 designed, 1957–68 manufactured
earthenware

Gift of John Hinds, 2017

2017.565

Transfer printed decoration

Throughout the interwar years in Britain it remained cheaper for ceramic manufacturers to employ large numbers of women to hand-paint their wares than to adopt mechanised transfer-printing techniques. Nevertheless, as demand increased for British ceramics abroad during the 1930s, hand painted decoration became increasingly unviable and was gradually phased out, at the same time forcing a number of smaller manufacturers to close.

The technique of transfer printing emerged in England in the mid eighteenth century. Then, as in the twentieth century, the practice developed in response to a growing demand for affordable and attractive decorative wares. By the early 1950s significant advances had been made in printing, arising out of technologies that

had developed during the war. These advances fundamentally changed the ceramic industry and many manufacturers adapted their production line to comply with the new machines' capabilities – technology now dictating the market. By the outbreak of the Second World War the efficiencies of mechanised transfer printing had all but closed down hand-decorating and, by the early 1950s mechanisation across all facets of production was in full swing.

Left to right, top to bottom

Burgess & Leigh Ltd., Burslem

manufacturer

England 1877–1999

Costa Brava, part coffee service

1960s

ironstone

Gift of John Hinds, 2017

2017.501.a-b; 2017.502.a-b; 2017.503.a-b

The Burgess & Leigh pottery of Burslem was a continuation of the Hulme and Booth pottery founded in 1851. The pottery was operated continuously by the Leigh family until 1999, when it went into receivership. The company was known for its tablewares and sanitary wares and throughout the later nineteenth century and twentieth century it was a major exporter of ceramics to North America, Australia and New Zealand.

W. R. Midwinter Ltd., Burslem

manufacturer

England 1910–87

John Russell designer

England active 1960s–70s

Oranges and lemons, coffee service

1962 designed, 1962–1970 manufactured

earthenware

Gift of John Hinds, 2017

2017.539.a-f

John Russell was a British ceramic designer who worked across a number of Staffordshire factories during the 1960s and 1970s.

W. R. Midwinter Ltd., Burslem

manufacturer

England 1910–87

Hugh Casson designer

England 1910–99

Cannes, teapot

1960 designed, 1960–1975 manufactured
earthenware

Gift of John Hinds, 2017

2017.538.a-b

W. R. Midwinter Ltd., Burslem

manufacturer

England 1910–87

Hugh Casson designer

England 1910–99

Cannes, tennis plate and cup

1960 designed, 1960–1975 manufactured
earthenware

Gift of John Hinds, 2017

2017.537.a-b

Hugh Casson was a British architect, interior designer, artist, writer and broadcaster on twentieth-century design. He was the director of architecture at the 1951 Festival of Britain.

W. R. Midwinter Ltd., Burslem

manufacturer

England 1910–87

Jessie Tait designer

England 1928–2010

Zambesi, covered dish

1953 designed, 1953–1970s manufactured
earthenware

Gift of John Hinds, 2017

2017.536.a-b

W. R. Midwinter Ltd., Burslem

manufacturer

England 1910–87

Jessie Tait designer

England 1928–2010

Primavera, cup and saucer

1953 designed, 1953–1970s manufactured
earthenware

Gift of John Hinds, 2017

2017.535.a-b

Jessie Tait was a prolific English ceramic designer working in the Stoke-on-Trent pottery industries, most prominently for Midwinter, from the 1940s to 1980s.

W. R. Midwinter Ltd., Burslem

manufacturer

England 1910–87

Jessie Tait designer

England 1928–2010

Primavera, side plate

1953 designed, 1953–1970s manufactured
earthenware

Gift of John Hinds, 2017

2017.534

W. R. Midwinter Ltd., Burslem

manufacturer

England 1910–87

Jessie Tait designer

England 1928–2010

Primavera, plate

1953 designed, 1953–1970s manufactured
earthenware

Gift of John Hinds, 2017

2017.533

In the immediate postwar years the Midwinter factory was restricted to producing functionalist white wares due to ongoing wartime privations. Just ten per cent of production was able to be exported. In order to become more competitive the factory undertook a process of complete modernisation. New machinery was brought in and a decorating department was established, allowing the production of under-glazed and on-glaze printed wares. By 1951 the factory was flourishing, despite ongoing tight restrictions on production. The move to modern production methods proved a successful one, with the lucrative American market emerging over the next few years.

1950s design

Left to right, top to bottom

Raymond Loewy designer

France / United States 1893–1986

Rosenthal A.G., Selb manufacturer

Germany est. 1879

2000 series, coffee pot and two cups and saucers

1954 designed, 1954–78 manufactured
porcelain (hard-paste)

Gift of John Hinds, 2017

2017.1122.a-f

Following the Second World War a growing commercialisation of consumer attitudes developed in Germany. The shift was gradual, but manufacturers like Rosenthal were active in encouraging consumers to consider the home dinner service as less of a long-term investment and something that might be periodically updated. The firm was also keen to develop wares for the American market and engaged Raymond Loewy to produce three different ranges. The 2000 series, with specific reference to the future, was the most successful. Throughout the production period 165 patterns became available; the plain white version was released in 1956.

J. & G. Meakin, Hanley, Stoke-on-Trent manufacturer

England 1851–2000

Frank Potts designer

England active 1940s–1960s

Studioware, tea and coffee service

1949 designed, 1954–60 manufactured
earthenware

Gift of John Hinds, 2017

2017.523.a-g

J. & G. Meakin was founded in 1851 and throughout the nineteenth century, and the first half of the twentieth century, the firm produced inexpensive tablewares aimed particularly at the American market. In the post–Second World War period the factory turned to the production of tablewares, including a number of modern shapes and decorations, aimed at the British domestic market. The rounded forms of Frank Potts’s Studioware range were undoubtedly inspired by the streamlined forms of Russel Wright’s American Modern range of the 1930s.

Lyngby Porcelain, Lyngby manufacturer

Denmark 1936–69

Axel Brüel designer

Denmark 1900–77

Danild Tangent 64, sugar box

1957 designed

porcelain

Gift of John Hinds, 2017

2017.1101.a-b

Lyngby Porcelain, Lyngby manufacturer

Denmark 1936–69

Axel Brüel designer

Denmark 1900–77

Danild, Tangent 64, casserole

1957 designed
porcelain

Gift of John Hinds, 2017

2017.1098.a-b

Lyngby Porcelain opened in 1936, just north of Copenhagen, and became a major supplier of dinnerware to the Danish market from the 1950s until its closure in 1969. At its peak it had over 500 workers. Axel Brüel worked as a designer for Lyngby and is often incorrectly attributed as the designer of all the firm's patterns. The most iconic series of dinnerware to come out of the factory was 'Danild', consisting of ten patterns by different designers, including the design 'Tangent 64'. In 2012 Lyngby Porcelain reopened, re-releasing a number of its most recognised designs, and producing new designs and engaging young designers.

Lyngby Porcelain, Lyngby manufacturer

Denmark 1936–69

Axel Brüel designer

Denmark 1900–77

Danild Tangent 64, butter box

1957 designed

porcelain

Gift of John Hinds, 2017

2017.1100.a-b

Modelled decoration

Modelled surface decoration became particularly popular on postwar ceramic tablewares, although there was a range of sometimes contradictory reasons for its success. Modelled decoration could appeal to a modern, functionalist sensibility that rejected the idea of applied graphic decoration, whether painted or printed, which served no practical purpose. Modelled decoration could also evoke an artisanal, handcrafted ideal that spoke clearly to the handcraft revivals of the 1970s, even though the plastic decoration on most commercial ceramic tablewares was achieved mechanically. From the perspective of the manufacturer, this type of decorative treatment was often more economical to achieve than applied graphic decoration.

Left to right, top to bottom

Langley Pottery, Langley Mill,

Derbyshire manufacturer

England 1865–1982

Gill Pemberton designer

England active 1960s–1980

Canterbury, coffee pot

1967–76

stoneware

Gift of John Hinds, 2017

2017.516.a-b

Carlton Ware, Stoke-on-Trent
manufacturer
England 1890–1989

Wellington, part coffee service
c.1971–74
earthenware

Gift of John Hinds, 2017

2017.504.a-e

The ribbed modelling of the tall cylindrical forms of the Wellington service by Carlton Ware is reminiscent of ceramic electrical insulators. This playful reference to technology, the unconventional cylindrical vessel forms and the vibrantly coloured glazes lent this service a strongly modern air.

Denby Pottery, Denby, Derbyshire

manufacturer

England est. 1809

Gill Pemberton designer

England active 1960s–1980

Chevron, tea and coffee service

1961–62 designed

stoneware

Gift of John Hinds, 2017

2017.506.a-h

Gill Pemberton studied at the Royal College of Art, London before working for Denby as a designer of both ceramic forms and decorations. Her contemporary Chevron and Arabesque designs became some of Denby's bestselling ceramics and were highly successful in the United States as well as in England. Chevron forms were thrown and turned by hand, not slip-cast as was typical of Stoke-on-Trent manufacturers. Unlike Arabesque, which employed painted decoration, Chevron relied upon Pemberton's sculptural forms and modelled surface relief for visual interest. The impressed surface decoration is made with a roulette, a traditional decorating tool used by pottery turners.

Bing & Grøndahl, Copenhagen

manufacturer

Denmark 1853–1987

Jens Quistgaard designer

Denmark 1919–2008

Rune, teapot

1960s

stoneware, cane, brass

Gift of John Hinds, 2017

2017.1076.a-b

Jens Quistgaard was a Danish sculptor and designer, known principally for his work for the American company Dansk International, where he was chief designer from 1954 to 1984. Though a sculptor and grounded in traditional handcrafts Quistgaard quickly established a career as an industrial designer. From the mid 1950s his tableware and kitchenware designs became synonymous with Scandinavian modern and found their way into millions of homes in the United States, Europe and Japan. Many of Quistgaard's works are still in production today. His ceramic tablewares are distinguished by their elegant forms and his use of embossed relief decoration.

Dansk International Designs, Mount Kisco, NY retailer

United States 1954–2011

Jens Quistgaard designer

Denmark 1919–2008

Eslau, Denmark manufacturer

Denmark est.1944

Flamestone, tea and coffee service

1958 designed
stoneware

Gift of John Hinds, 2017

2017.1083.a-g

Flamestone is one of Quistgaard's most important early designs. The matt, brown-glazed exterior of the stoneware vessels, with their reeded decoration, contrasts with the gloss white glaze of the interiors of the pieces. The 'oven to table' nature of the stoneware body came to characterise an informal approach to dining that was especially associated with Scandinavian mid-century design.

Advances in domestic metalwork

The 1950s saw the emergence of a number of new materials across the applied arts. The 1951 Decorative Art Studio Yearbook talked of a growing 'confidence in new materials and a growing knowledge of their potentialities and limitations', which the editors considered an important stimulus for innovation in design. Plastics, moulded wood and metals, including aluminium, enamelled steel and stainless steel, were key areas of innovation, the successful and cost-effective manufacturing of which developed out of wartime technological advances.

Alongside plastics, stainless steel is one of the revolutionary materials of the twentieth century. Now ubiquitous, the low-carbon, high-chromium metal alloy was first developed in the nineteenth century but did not go into commercial

production until the late 1920s due to the Great Depression and the Second World War, stainless steel did not appear in domestic contexts until the late 1940s. By this time, and following rapid technological advancements during the war, stainless steel emerged as a material eminently suitable for food handling, storage and cutlery. The alloy's resistance to corrosion and staining, its biologically inert surface and its easy-to-clean, low-maintenance robustness made it a highly desirable material for many designers and manufacturers.

Left to right, top to bottom

Burrage & Boyde, Northhampton

manufacturer

England est. 1932

Newmaid, tea and coffee service (Piquot Ware)

c. 1947/48–1960s

magnesium aluminium, sycamore, hornbeam

Gift of John Hinds, 2017

Burrage & Boyd was founded in 1932 to produce non-electric vacuum cleaners, the main components of which were of cast aluminium. The success of this venture made the owners look for additional domestic products that could be made with new technologies, namely casting, machining and finishing. After conducting market research they decided to manufacture a range of high-class tableware, made from one casting and fitted with wooden handles. First introduced in 1947–48, the Newmaid tea and coffee service employed a magnesium–aluminum alloy that took on a silver-like appearance after polishing, but required none of the laborious maintenance of real silver.

Finel, Helsinki manufacturer

Finland 1960–94

Kettle

1960s

steel, enamel, plastic

Gift of John Hinds, 2017

2017.1165.a-b

Finel is a trademark under which Wärtsilä and Järvenpää Emali produced domestic enamel metal items from 1960. Initially, designs were acquired from abroad, but soon Wärtsilä's subsidiary company Arabia assigned well-known designers to produce new models for the firm. Designers such as Seppo Mallat, Antti Nurmesniemi, Heikki Orvola and, most famously Kaj Franck designed practical, durable and attractive enamelled kitchenware. Kaj Franck won several awards in Milan for his line of enamelled bowls. Nevertheless, by the late 1970s stainless steel had begun to replace enamelled iron as the more widely used material in the kitchen and production rapidly declined.

Finel, Helsinki manufacturer

Finland 1960–94

Kaj Franck designer

Finland 1911–89

Kahra daisy, saucepan

1960s

steel, enamel, plastic

Gift of John Hinds, 2017

2017.1166.a-b

Cathrineholm, Halden manufacturer

Norway 1829–1971

Arne Clausen designer

Norway 1923–1977

Grete Prytz Kittelsen designer

Norway 1917–2010

Lotus, saucepan

1963–65

stainless steel, enamel, steel

Gift of John Hinds, 2017

2017.1163.a-b

Grete Prytz Kittelsen was a Norwegian goldsmith, enamel artist, and designer who was responsible for many of Cathrineholm's most well-known designs from the mid-century period. Kittelsen designed numerous works in silver, vitreous enamel and plastic, sometimes collaborating with her husband, Arne Korsmo. At Cathrineholm, Kittelsen pioneered the use of large-scale manufacturing methods that were later used by industrial designers. She is one of the most recognised Norwegians in the Scandinavian design movement, and was the leading designer at Cathrineholm for many years. The iconic lotus leaf pattern was designed by Arne Clausen, who was one of Cathrineholm's leading in-house designers.

Robert Welch designer

England 1929–2000

Old Hall Tableware Ltd., Bloxwich

manufacturer

England 1893–1984

Oriana, part tea service

1957–60

stainless steel

Gift of John Hinds, 2017

2017.1169.a-c

In 1956 the young British designer and metalsmith Robert Welch was commissioned by the shipping firm Orient Line to develop a range of tablewares for its new ocean liner, the SS Oriana, due to be launched in 1960. Welch convinced the shipping company to use state-of-the-art material stainless steel rather than silver-plated 'nickel silver', a copper alloy which was now considered old-fashioned. Welch recalled, 'With my close association with Old Hall, the only company at that time capable of producing high-quality catering ware [from stainless steel], the equation fell into place and two years of intense work began'.

Robert Welch designer

England 1929–2000

Old Hall Tableware Ltd., Bloxwich

manufacturer

England 1893–1984

Alveston, part tea service

1961–64 designed

stainless steel

Gift of John Hinds, 2017

2017.1193.a-e

From 1955 until the mid 1960s Robert Welch worked as a design consultant for Old Hall, producing several ranges of functionally inspired stainless steel tablewares. His simple yet highly resolved designs demonstrated the ability of stainless steel to compete in the same market as traditional electroplated wares and to be stylishly modern. The Alveston collection, named after the village Welch had moved to, remains one of his most admired designs. Produced from 1964 it was sold only to the retail trade. It was initially offered in a satin finish but in 1969 a shiny, polished version was released.

Plastics

The use of plastics revolutionised twentieth-century design. The 1920s and 1930s saw science facilitating the manufacture of everyday items inexpensively and to a high standard from a substance as basic as coal. The plastics industry emerged from the Second World War, accompanied by an understandable feeling of optimism. Great developments had taken place during the war years, and the use of plastics as a vital resource within the war effort helped to establish the reputation of the material. North American and European manufacturers began to employ leading designers to exploit the aesthetic possibilities of plastics in the design of affordable homewares for the postwar market. The 1960s saw plastics emerge as the ideal material with which to represent

the key themes of pop culture. They represented a commitment to the future and technology, were flexible and expendable, and were highly suited to bright colours and the application of surface patterns.

Left to right, top to bottom

Nylex Corporation, Australia

manufacturer

Australia active 1930s–2009

Lionel Suttie industrial designer

A Wiederkehr graphic designer

Bessemer picnic plates

1970s

melamine resin

Gift of John Hinds, 2017

2017.1204.a-f

Nylex Corporation was one of Australia's largest manufacturers and merchandisers of plastic products. In the 1960s and 1970s Nylex produced a range of sturdy plastic domestic dinnerware from moulded melamine resin, which it marketed as Bessemer Ware. Light in weight, able to be produced in bright colours and printed with fashionable patterns, the items were popular picnic and outdoor party wares.

IPL, Quebec manufacturer

Canada est. 1939

André Morin designer

Canada active 1966–

Salad bowl and servers

1979

plastic

Gift of John Hinds, 2017

2017.1158.a-c

Founded in 1939, the Canadian firm IPL is one of the leading North American manufacturers of injection-moulded plastic products for the food and bulk packaging, environment and material handling sectors. André Morin is one of the leading Canadian industrial designers of the second half of the twentieth century. He designed a number of colourful plastic kitchen accessories for IPL in 1979, as part of its Collection series.

Compagnie de l'Esthétique Industrielle, Paris manufacturer

France 1952 – early 1980s

Raymond Loewy designer

France / United States 1893–1986

Air France, three piece cutlery set

1978

stainless steel, plastic

Gift of John Hinds, 2017

2017.1175.a-c

In 1952 Raymond Loewy founded the Compagnie d'Esthétique Industrielle (CEI) which was a major stimulus for the gradual acceptance in postwar France of the American design model in which aesthetics, function and profitability were elements of equal importance. Numerous large corporations, including Air France, were major clients of CEI. This three-piece cutlery set with stainless steel elements and plastic handles was the first cutlery design produced for the Concorde aircraft. It is extremely lightweight and the bold, geometric forms demonstrate a modernism reflective of the supersonic age of air travel.

T. Ørskov & Co., Copenhagen

manufacturer

Denmark est. 1953

Henning Koppel designer

Denmark 1918–81

Bowl

1970s

plastic

Gift of John Hinds, 2017

2017.1160

Ørskov & Co. was established in 1953 by Torben Ørskov. The company aimed to produce functional designs at reasonable prices. In pursuit of this goal, in the 1970s it embraced the use of plastics, retaining leading Danish designers to create affordable, elegant products. Henning Koppel, one of the leading Danish designers of the twentieth century, trained as a sculptor and is best known for his strikingly original jewellery and tableware designs in silver for Georg Jensen. Here Koppel embraces the potentials of injection-moulded plastic to produce a bowl with his characteristic clean and elegant geometry.

Stelton, Copenhagen manufacturer

Denmark est. 1960

Erik Magnussen designer

Denmark 1940–

Vacuum jug

1977 designed, c. 2000 manufactured
plastic, rubber, glass

Gift of John Hinds, 2017

2017.1159.a-b

Stelton was founded in 1960 by Niels Stellan Høm and Carton Madelaire, who entered into a partnership with Danish Stainless to produce stainless steel tablewares. In the 1970s Stelton retained the young designer Erik Magnussen to design for their product lines. His first creation for Stelton was the stainless steel vacuum jug with a unique rocker stopper, which was introduced in 1977. The introduction of a plastic version of the vacuum jug allowed Stelton to offer a lower-cost version of this iconic example of Danish functional design.

1960s design

The 1960s saw advances in ceramic printing technology in Britain that revolutionised the decoration of domestic ceramics. Manufacturers modified the forms of their wares to work more efficiently with the printing machines. The 1960s marked a period of takeovers where larger firms like Wedgwood began to absorb smaller potteries. Manufacturers sought innovative approaches from designers in a bid to increase market share; for example, through designing coordinating items like tablecloths, tea towels and kitchen tiles designed to match tablewares.

Left to right, top to bottom

Denby Pottery, Denby, Derbyshire

manufacturer

England est. 1809

Gill Pemberton designer

England active 1960s–1980

Arabesque, tea and coffee service

1962–63 designed, 1963–84 manufactured

stoneware

Gift of John Hinds, 2017

2017.508.a-g

After the Second World War Denby began to commission contemporary artists and designers to provide new product lines reflecting the changed social and economic conditions. Gill Pemberton's Arabesque design, created in 1962–63, was groundbreaking. The simplified geometric forms lent themselves to machine manufacture while the graphic enamel decoration, inspired by a trip to Russia, allowed for rapid hand painting. Pemberton produced several highly successful ranges for Denby throughout the 1960s and 1970s that carefully balanced decorative appeal with ergonomic design.

Wedgwood, Stoke-on-Trent, Staffordshire manufacturer

England est. 1759

Susie Cooper designer

England 1902–95

Diablo, part tea service

c. 1965

porcelain (bone china)

Gift of John Hinds,
2017

2017.582.a-b, 2017.583, 2017.586.a-b, 2017.587

Susie Cooper was one of the leading British ceramic designers of the twentieth century. She was active as a designer from the 1920s to 1980s and her work encompassed Art Deco through to functionalist modernism. Cooper designed both ceramic forms and decoration. She started her own ceramic firm in 1929, and in 1966 the Susie Cooper factory became a member of the Wedgwood Group. Cooper designed a number of successful patterns for Wedgwood, including Diablo. Her work was successful in uniting delicacy and vigour, as well as elegance and utility.

\Myott, Son & Co., Staffordshire

manufacturer
England 1898–1991

Sorrento, coffee service

c. 1965
earthenware

Gift of John Hinds, 2017

2017.546.a-e

The firm of Myott, Son & Co. was established in 1898 and produced traditional tablewares. Following the expansion of the business in 1925, the company began producing an extensive range of hand painted Art Deco wares. The 1960s saw the company introduce a range of simplified modern tableware forms suited to printed decoration. In 1969 Myott was bought out by Interpace, an American corporation based in Parsippany, New Jersey, which was at the time the largest manufacturer of tableware in the United States. In 1976 the company merged with Alfred Meakin Ltd to form Myott-Meakin Ltd. In June 1991 the company was acquired by the Churchill Group of potteries.

Portmeirion Pottery, Stoke-on-Trent, Staffordshire manufacturer

England est. 1960

Susan Williams-Ellis designer

England 1918–2007

Totem, Coffee service

1963 – c. 1975

earthenware

Gift of John Hinds, 2017

2017.549.a-b, 2017.550, 2017.551

The unusually tall, cylindrical coffee pot designed by Williams-Ellis for the Totem service became an icon of 1960s British ceramic design. At first dismissed as an eccentric novelty, the design quickly proved popular with the buying public and soon other manufacturers were copying the elongated (and frankly, slightly impractical) form.

Portmeirion Pottery, Stoke-on-Trent, Staffordshire manufacturer

England est. 1960

Susan Williams-Ellis designer

England 1918–2007

Totem, cup and saucer

1963–c. 1975

earthenware

Gift of John Hinds, 2017

2017.547.a-b

Portmeirion Pottery was founded in 1960 when pottery designer Susan Williams-Ellis and husband Euan Cooper-Willis took over a small pottery decorating company in Stoke-on-Trent called A. E. Gray Ltd. Susan Williams-Ellis had trained in fine art at Chelsea Polytechnic during the late 1930s, where her tutors included Henry Moore and Graham Sutherland. In 1961 the couple purchased a second pottery company, Kirkhams Ltd, which had the capacity to both manufacture and decorate pottery. These two businesses were combined and Portmeirion Pottery was born. In 1963 Williams-Ellis created the popular Totem, an abstract pattern based in primitive forms coupled with a cylindrical shape.

**Portmeirion Pottery, Stoke-on-Trent,
Staffordshire** manufacturer

England est. 1960

Susan Williams-Ellis designer

England 1918–2007

Totem, side plate

1963 – c. 1975

earthenware

Gift of John Hinds, 2017

2017.548

Wedgwood, Stoke-on-Trent, Staffordshire manufacturer

England est. 1759

Eric Owen designer

England 1903–74

Pennine, service

1965–71

stoneware

Gift of John Hinds, 2017

2017.589.a-h

Eric Owen was chief modeller and sculptor for Wedgwood from 1946 to 1967. His most famous design was the Pennine range, which first appeared in 1965. The model was actually known as Cotswold – Pennine was the name given to the Cotswold shapes when decorated with an amber glaze. A variant in a pale green vitrified glaze was sold under the Cambrian name. The range relied on a crisply modelled relief pattern and the flow of specially developed glazes for decorative effect. This was one of the first British oven-to-tableware ranges and reflected a more relaxed and casual approach to entertaining in the mid 1960s.

Mid-century Scandinavian design

In the late 1940s Scandinavian design, as design from the Nordic countries was marketed at the time, emerged onto the world stage and arguably defined a modern aesthetic. It was an aesthetic underpinned by humanist principles, as much of Nordic design emerged out of a rich craft tradition stretching back centuries. The diversity of modernist design that developed across the spectrum of applied arts influenced designers from all over the world and Scandinavian design quickly became the benchmark for quality, sophistication and attractive functional design.

Denmark, Sweden and Finland led the charge and each country produced a number of outstanding designers. Danish designers became particularly recognised for their furniture, and

metalwork designs in silver and stainless steel, while many Swedish and Finnish designers came into their own in ceramic, glass and textile design. These designers produced both bespoke studio wares as well as designing tableware ranges for mass production. It was an enlightened approach reflecting the progressive attitude of large manufacturers, which supported the production of studio wares and production-line wares within the factory context, offering attractive, affordable and functional homewares for all.

Left to right, top to bottom

Gustavsberg, Gustavsberg

manufacturer

Sweden est. 1825

Stig Lindberg designer

Sweden 1916–82

Bohus-Berså, butter box

1960s

earthenware

Gift of John Hinds, 2017

2017.1090.a-b

Gustavsberg, Gustavsberg

manufacturer

Sweden est. 1825

Stig Lindberg designer

Sweden 1916–82

Bohus-Berså, tray

1960 designed, 1960–74 manufactured
earthenware

Gift of John Hinds, 2017

2017.1089

Gustavsberg, Gustavsberg

manufacturer

Sweden est. 1825

Stig Lindberg designer

Sweden 1916–82

Bohus-Berså, cup and saucer

1960s

earthenware

Gift of John Hinds, 2017

2017.1092.a-b

Gustavsberg, Gustavsberg

manufacturer

Sweden est. 1825

Stig Lindberg designer

Sweden 1916–82

Siam, tea service

1959

flint porcelain

Gift of John Hinds, 2017

2017.1088.a-i

Stig Lindberg was one of Sweden's most versatile and prolific postwar designers. He designed ceramics, glass and textiles, as well as working as an industrial designer, painter and illustrator. However, Lindberg is best known for his whimsical studio ceramics and bold, clean tableware ranges that he produced during his long career with the Gustavsberg factory. Lindberg began working at Gustavsberg in 1937 under the art director Wilhelm Kåge. In 1949 he was named as Kåge's successor and from this period until he left Gustavsberg, in 1980, he designed both bespoke studio ceramics as well as factory-produced dinnerware ranges.

Arabia, Helsinki manufacturer

Finland est. 1873

Kaj Franck designer

Finland 1911–89

Teema, cup and saucer

1977 designed

earthenware

Gift of John Hinds, 2017

2017.1054.a-b

One of Franck's last design projects was redesigning his Kilta ceramic series, designed in 1952 for Arabia. The result was his Teema series, comprising nineteen pieces and based entirely on the geometric forms of the circle, square and cone. This reduction to the essentials of form most clearly reflected Franck's belief that 'the only possibility for resolving the technical aspects of utilitarian wares consists in being both radical and socially committed'. In other words, thinking outside the box in terms of creative solutions, but always keeping the functional requirement uppermost in thought.

Arabia, Helsinki manufacturer

Finland est. 1873

Kaj Franck designer

Finland 1911–89

Teema, teapot

1977 designed
earthenware

Gift of John Hinds, 2017

2017.1053.a-b

The Arabia factory was set up near Helsinki, Finland in 1873 by the Swedish company Rörstrand. During the First World War Arabia passed into Finnish ownership and by the outbreak of the Second World War the firm had become larger than any producer of porcelain in Europe. Kaj Franck began working for Arabia in 1945 and soon became its head designer. Franck became one of Finland's leading designers in the postwar years, designing ceramics and glass for a number of manufacturers including Arabia, Iittala and Nuutajärvi. Most of his designs were for useful wares in the spirit of pure functionalism, for which he is best known.

Iittala, Iittala manufacturer

Finland est. 1881

Tapio Wirkkala designer

Finland 1915–85

Ultima Thule, part drinking service

1968 designed

glass

Gift of John Hinds, 2017

2017.1153, 2017.1154, 2017.1155,
2017.1156, 2017.1157

Tapio Wirkkala was one of Finland's leading postwar designers, alongside Kaj Franck and Timo Sarpaneva. He is best known for his glassware and furniture designs, but he also produced distinguished silver designs for Christofle and porcelain for Rosenthal. Wirkkala was artistic director of the Iittala glass house from 1947 and his early designs placed an emphasis on functionalism. However, in 1964 he abandoned the vessel as a form and thereafter made purely sculptural forms. Inspired by the melting ice in Lapland, the Ultima Thule range has become one of Wirkkala's most famous designs.

Cutlery

Late nineteenth-century cutlery services had become very complex, with numerous specialised cutlery forms for different foods. The twentieth century saw a simplification of cutlery, especially after the Second World War, when services changed to reflect the less formal approaches to dining and entertaining typical of the era. The typical eleven piece nineteenth-century place setting was reduced to four or five pieces and made from easy-to-clean materials like stainless steel; replacing high-maintenance silver and silver plate.

Top to bottom

Tias Eckhoff designer

Norway 1926–2016

Norsk Stålpres, Bergen manufacturer

Norway 1947–2007

Stelton, Copenhagen manufacturer

Denmark est. 1960

Maya, four piece cutlery set and salad servers

1962 designed
stainless steel

Gift of John Hinds, 2017

2017.1176.a-f

Tias Eckhoff was a versatile designer who contributed significantly to the Scandinavian design movement of the mid twentieth century. Graduating from the College of Applied Arts and Crafts in Copenhagen with a degree in ceramic arts in 1925, he produced Maya, his first cutlery design for Norsk Stålpres, in 1961. It has remained in continuous production ever since.

David Mellor designer

England 1931–2009

David Mellor, London manufacturer
and retailer

England est. 1969

Embassy, six piece cutlery set

1965 designed
stainless steel

Gift of John Hinds, 2017

2017.1173.a-f

David Mellor was an English designer, manufacturer, craftsman and retailer who specialised in metalwork. He was especially inspired by the design potential of stainless steel. Mellor was commissioned by the British government to redesign standard issue cutlery for canteens, hospitals, prisons and the railways, reducing costs. He worked for the Midlands engineering firm Abacus Municipal on the design of street lighting, bus shelters, public seating and litter bins and in 1965 he was commissioned by the Department of the Environment to redesign the national traffic light system. Embassy was originally commissioned in 1963 for use in British embassies.

Viners, Sheffield manufacturer

England est. 1908

Gerald Benney designer

England 1930–2008

Studio, nine piece cutlery set with salad servers

c. 1960 designed

stainless steel

Gift of John Hinds, 2017

2017.1178.a-k

The Viners company was established by Adolph Weiner and his sons in Sheffield in 1908 and grew to become the largest cutlery manufacturer in England after the Second World War. Originally silversmiths, the Viner company embraced the manufacturing of stainless steel cutlery and other products. The firm prospered in the 1960s with a modern factory in Sheffield and subsidiaries in Ireland, France and Australia.

Robert Welch designer

England 1929–2000

Robert Welch Design, Chipping

Campden manufacturer

England est. 1969

RW11, cutlery set

1962 designed

stainless steel

Gift of John Hinds, 2017

2017.1181.a-k

Robert Welch was one of the leading British domestic product designers of the mid twentieth century. Although he designed for a broad range of media, his formative training as a silversmith saw Welch excel at metalware design, producing sculptural forms that combined elegance and functionality.

1970s design

Throughout the 1960s and 1970s the rise of a new youth culture, driven by optimism for the future, coupled with the arrival of the space age, fuelled innovation in the design of homewares. Tablewares became increasingly bold in their forms, colours and patterns. Manufacturers were inspired by the streamlined geometry of the supersonic age and celebrated these features in their designs.

Along with these futuristic influences, the 1970s also saw a revival of handcrafts, in line with the rise of the hippie movement. This re-emergence played a key role in the decoration and colourways of tableware and homewares of the period. Additionally, the 1970s saw a desire for more natural materials to be used in the interior, including wood and rattan. The taste for rustic brown studio

pottery became extremely influential on commercial wares and varying shades of brown, in particular dark brown, or 'mission brown', formed the basis of a range of popular colourways in combination with red, burnt orange, yellow and shades of green. Such colour combinations were pervasive during this period and have become forever associated with the 1970s.

Left to right, top to bottom

Mancer manufacturer

Italy active 1970s

Coffee service

1970s

earthenware

Gift of John Hinds, 2017

2017.1103.a-d

Hornsea Pottery, Hornsea manufacturer

England 1949–2000

Martin Hunt designer

England 1942–

Contrast, tea service

c. 1975

stoneware

Gift of John Hinds, 2017

2017.512.a-g

The Hornsea Pottery was founded in 1949 by brothers Collin and Desmond Rawson, initially making ornamental character jugs and posy vases. The business expanded and diversified following the Second World War and began to produce highly successful tableware lines. In the 1980s the business entered into decline due to increasing competition from imported Japanese ceramics, and finally closed its doors in 2000. Martin Hunt is a successful ceramic designer who has created tableware designs for a number of manufacturers, including Hornsea, Bing and Grondahl, Wedgwood and Rosenthal.

W. R. Midwinter Ltd., Burslem

manufacturer

England 1910–87

Roy Midwinter designer

England 1922–90

Eve Midwinter designer

England 1927–

Stonehenge, Sun, part coffee service

1973 designed, 1973–86 manufactured
stoneware

Gift of John Hinds, 2017

2017.540.a-e

Roy Midwinter, director of the factory through the 1950s, 1960s and 1970s, designed the bold geometric shapes for the Stonehenge service. Eve Midwinter was married to Roy Midwinter and in the late 1950s made major contributions to the design of shapes and decorations for the pottery, although she was never employed by the company. Her association with the pottery continued after her divorce from Roy Midwinter in the 1960s and she was instrumental in the development of the distinctive glazes and decorations for the Stonehenge range in the early 1970s.

Staffordshire Potteries Ltd., Longton
manufacturer
England 1950–86

Bacchus, part tea service (Kilncraft)
1972–80
stoneware

Gift of John Hinds, 2017

2017.569.a-b, 2017.570, 2017.571.a-b

During the 1950s Staffordshire Potteries became the largest producer of utilitarian white dinnerware. During the 1960s and 1970s the company concentrated on the production of mugs, kitchenware and dinnerware. The Kilncraft brand name was introduced in 1972 along with a new range of modern shapes, colours and surface decorations, including the Bramble and Bacchus ranges. The brand was so successful that the name and trademark were adopted as the corporate symbol for Staffordshire Potteries. By 1985 Staffordshire Potteries was the largest manufacturer of mugs in the world, producing over 750,000 a week, including commissioned designs for promotional and corporate purposes.

Figgjo A. S., Figgjo manufacturer

Norway est. 1944

Turi Gramstad Oliver designer

Norway 1938–

Lotte, casserole

1970s

porcelain

Gift of John Hinds, 2017

2017.1084.a-b

Figgjo A. S. is a Norwegian porcelain manufacturing company, founded in 1941 and based at Figgjo in the municipality of Sandnes, Norway. The company has a factory, museum and factory outlet in Figgjo and specialises in vitrified china for the domestic and professional catering markets. Turi Gramstad Oliver began her career at Figgjo in 1960 and worked there for twenty years. She designed numerous services that became known as 'Turi design', including Lotte, Arden, Elvira, Market and Tor Viking. Many of her designs are characterised by a naive painting style that makes reference to traditional folk art and Nordic folklore.

Japanese ceramics

With Japan opening up to foreign trade in the 1850s the country took steps to modernise its ceramic industry, which had fallen behind technologically and economically as a result of self-imposed isolation. Machinery was introduced and scientific advancements incorporated into glaze technologies. The government promoted the mass production of ceramics to encourage international demand for cheap export ceramics and rural workshops were increasingly overtaken by large urban manufacturers that employed hundreds of workers and developed assembly-line techniques.

Nevertheless, the Second World War brought the Japanese industry to a standstill. The country had been devastated and most ceramic factories were either destroyed or closed due to a lack of materials. Japan had also lost its

foreign markets and its merchant navy, vital for shipping goods. Despite such devastation, with the aid of American finance and resources Japanese industry quickly began to rebuild and by the early 1950s ceramic manufacturers were once again mass-producing high-quality tablewares in porcelain and stoneware for foreign export, in particular to the United States. The success of these companies continues today and many have become household names. Manufacturers were quick to identify tastes and trends in Western design and many were particularly influenced by Scandinavian design of the 1950s.

Left to right, top to bottom

Arabia, Helsinki manufacturer

Finland est. 1873

Gunvor Olin-Grönquist designer

Finland 1928–2005

Fructus, plate

1960s

stoneware

Gift of John Hinds, 2017

2017.1070

Gunvor Olin-Grönquist trained as a porcelain painter at the Institute of Industrial Art and spent her entire career, spanning 1951 to 1992, working at Arabia. She designed both studio and mass-produced wares, including several shape ranges and decorative designs, such as Fructus. It is this design that is clearly the direct inspiration for the Japanese-based firm Casual Ceram's La pomme range of the 1970s.

Casual Ceram manufacturer

Japan 1963–87

La pomme, plate

1970s

stoneware

Gift of John Hinds, 2017

2017.1081

Arabia, Helsinki manufacturer

Finland est. 1873

Ulla Procopé designer

Finland 1921–68

Rosmarin, plate

1960s

stoneware

Gift of John Hinds, 2017

2017.1063

Japan

Plate

1970s

stoneware

Gift of John Hinds, 2017

2017.1095

Casual Ceram manufacturer

Japan 1963–87

Serenade, plate

1970s

stoneware

Gift of John Hinds, 2017

2017.1080

Mikasa, California distributor

United States est.1948

Japan manufacturer

Candy tree, plate

1974–75

stoneware

Gift of John Hinds, 2017

2017.1105

The Mikasa company was founded in California by George Aratani, an American born to Japanese parents. While the products were distributed out of California the factory was based in Japan and specialised in the manufacture of domestic tablewares in various ceramic bodies, including fine china, bone china and stoneware. Mikasa was also known for pioneering ceramics that were robust, chip resistant, and freezer and dishwasher safe. The company has maintained this reputation for quality and affordability to this day.

Japan

Plate

1970s

stoneware

Gift of John Hinds, 2017

2017.1097

Casual Ceram manufacturer

Japan 1963–87

Twilite, plate

1970s

stoneware

Gift of John Hinds, 2017

2017.1079

Japan

Plate

1970s

stoneware

Gift of John Hinds, 2017

2017.1096

Casual Ceram was an American ceramic firm based in Japan that was founded in 1963 and produced a wide range of stoneware tablewares for the export market.

Meito manufacturer

Japan est. 1908

Norleans, plate

1970s

stoneware

Gift of John Hinds, 2017

2017.1104

Originally called Nagoya Seito Sho, Meito was founded by former Noritake engineer Koteru Asukai. The name means 'excellent sword' or 'fine sword', and 'Meito' was used as a back stamp on early productions. During the Second World War the company was acquired by the Sumitomo Steel Corporation and the name was changed to Narumi Seito Narumi. Production continued during the American occupation and the first Meito showrooms opened in New Orleans, Dallas, Chicago and New York in the late 1940s. Today, Meito continues to be a highly popular manufacturer in the United States and produces four major lines of dinnerware – Asama, Empire, Windsor and Orleans.

Women designers

Women have always played an important, but frequently unrecognised, role in the ceramic industry, especially as poorly paid workers in decoration studios. It was in the postwar period that new roles for women as designers of both ceramic forms and decorations began to become more common. This reflected the growing financial, political and social emancipation of women in the Western world. The assumption of design roles in the ceramic industry, where women had long been a part of the workforce, also provided the opportunity for a number of talented women designers to move into the field of industrial design.

Eva Zeisel designer

Hungary/United States 1906–2011

Hall China Company, East Liverpool,

OH manufacturer

United States 1903–

Fantasy, part tea service

1952–57

earthenware

Gift of John Hinds, 2017

2017.1143.a-g

Eva (Striker) Zeisel was a Hungarian-born American industrial designer known for her work with ceramics, primarily from the period after she immigrated to the United States in 1938. She was one of the most important ceramic designers of the twentieth century. The soft, curvaceous forms in her mature work are often abstractions from the natural world and human relationships. Zeisel declared herself a 'maker of useful things'.

Arabia, Helsinki manufacturer

Finland est. 1873

Ulla Procopé designer

Finland 1921–68

Teapot

1953 designed, 1955–72 manufactured
stoneware, cane

Gift of John Hinds, 2017

2017.1067.a-b

Arabia, Helsinki manufacturer

Finland est. 1873

Ulla Procopé designer

Finland 1921–68

Hilkka-Liisa Ahola decorator

Finland 1920–

Aurinkoruusu, teapot (*Sun rose, teapot*)

1953 designed, 1958 decoration designed, 1960–75
manufactured
stoneware, cane

Gift of John Hinds, 2017

2017.1068.a-b

Hilkka-Liisa Ahola began working at Arabia in 1943 having studied design, ceramics and porcelain painting. She worked in the Art Department at Arabia from 1947 to 1974. Ahola designed faïence tablewares and hand-painted production works, along with her own studio wares, including tiles and bowls.

Rörstrand Porslinsfabrik, Lidköping

manufacturer

Sweden est. 1726

Marianne Westmann designer

Sweden 1928–

Koster, trivet

c. 1960

earthenware

Gift of John Hinds, 2017

2017.1115

Swedish designer Marianne Westmann worked for the Rörstrand factory from 1950 to 1971 and is considered to be one of Sweden's foremost designers of tableware, including the series Picnic and Mon Amie. In the 1960s she revitalised Swedish art stoneware with simple shapes, complex glazes and a structure far from the perfect pieces made by Swedish firms in the 1950s. Even though she was the most successful designer at Rörstrand, she was fired together with all other designers at Rörstrand in 1971. Her career continued with glassworks at Skruf's Glasbruk and as a freelance designer of porcelain in Germany.

Rörstrand Porslinsfabrik, Lidköping

manufacturer

Sweden est. 1726

Marianne Westmann designer

Sweden 1928–

Picknick, jug

1956 designed

earthenware

Gift of John Hinds, 2017

2017.1117

Rörstrand Porslinsfabrik, Lidköping

manufacturer

Sweden est. 1726

Marianne Westmann designer

Sweden 1928–

Picknick, tray

1956 designed

earthenware

Gift of John Hinds, 2017

2017.1118

Rörstrand Porslinsfabrik, Lidköping

manufacturer

Sweden est. 1726

Marianne Westmann designer

Sweden 1928–

Picknick, covered dish

1956 designed

earthenware

Gift of John Hinds, 2017

2017.1119.a-b

Arabia, Helsinki manufacturer

Finland est. 1873

Ulla Procopé designer

Finland 1921–68

Valencia, tureen

1960s–74

earthenware

Gift of John Hinds, 2017

2017.1059.a-b

Arabia, Helsinki manufacturer

Finland est. 1873

Ulla Procopé designer

Finland 1921–68

Valencia, cup and saucer

1960s–74

earthenware

Gift of John Hinds, 2017

2017.1060.a-b

Arabia, Helsinki manufacturer

Finland est. 1873

Ulla Procopé designer

Finland 1921–68

Valencia, trivet

1960s–74

earthenware

Gift of John Hinds, 2017

2017.1061

Arabia, Helsinki manufacturer

Finland est. 1873

Ulla Procopé designer

Finland 1921–68

Valencia, platter

1960s–74

earthenware

Gift of John Hinds, 2017

2017.1058

Ulla Procopé graduated as a ceramist from the Central School of Arts and Crafts, Helsinki and began work at the Arabia factory's hand-painting department. After two years she moved to the model and decoration department. Procopé made a significant contribution to Arabia as a designer at the turn of the 1950s and 1960s together with Kaarina Aho and Kaj Franck. She worked at Arabia until 1967. Underlying her commercially popular designs was her successful cooperation with model makers, the factory's laboratory and the kiln attendants. She was also a skilled wheel-turner and she designed the decoration of her pieces mostly on ceramic models by painting and using decals.

J. Broadhurst & Sons, Fenton

manufacturer

England 1847–1984

Kathie Winkle designer

England 1932–

Festival, plate

c. 1959 designed

ironstone

Gift of John Hinds, 2017

2017.492

Kathie Winkle joined Broadhurst & Sons in 1950 as a decorator. Rejection of the functionalist austerity enforced by wartime privations saw many English potteries, including Broadhurst, embrace colourful decoration in a contemporary style. Winkle began to design patterns for stamped decoration suited for mass production and reflecting a post–Festival of Britain optimism. By the time she left the decorating department of Broadhurst in 1978 Winkle had designed more than 100 production services.

J. Broadhurst & Sons, Fenton

manufacturer

England 1847–1984

Kathie Winkle designer

England 1932–

Seychelles, plate

c.1973 designed

ironstone

Gift of John Hinds, 2017

2017.494

J. Broadhurst & Sons, Fenton

manufacturer

England 1847–1984

Kathie Winkle designer

England 1932–

Michelle, plate

c. 1968 designed

ironstone

Gift of John Hinds, 2017

2017.493

J. Broadhurst & Sons, Fenton

manufacturer

England 1847–1984

Kathie Winkle designer

England 1932–

Viscount, plate

c.1963 designed

ironstone

Gift of John Hinds, 2017

2017.495

J. Broadhurst & Sons, Fenton

manufacturer

England 1847–1984

Kathie Winkle designer

England 1932–

Versailles, plate

c.1970

ironstone

Gift of John Hinds, 2017

2017.498

J. Broadhurst & Sons, Fenton

manufacturer

England 1847–1984

Kathie Winkle designer

England 1932–

Calypso, plate

c.1963 designed

ironstone

Gift of John Hinds, 2017

2017.497