Appropriating "Aboriginal" Australian Art in the Atomic Age

Cultural Appropriation and Stereotyping of Indigenous Australia in Gift and Souvenirs Ware of the 1950s to 1970s

CIP

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Appropriating "Aboriginal" Australian Art in the Atomic Age. Cultural Appropriation and Stereotyping of Indigenous Australia in Gift and Souvenirs Ware of the 1950s to 1970s

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Introduction

Indigenous Australian visual expressions of connection to Country, when subjected to the gaze of nineteenth century anthropologists, were seen as chronologically and functionally discrete entities. Researchers, applying their empiricist and often colonialist gaze, compartmentalised and separated rock art from patterns present in the landscape, on trees, on portable objects, and on body markings. A reductionist interpretation described patterns on portable objects and body markings as *decorative* art. Thus decontextualised, the intellectual property of Indigenous Australian communities was ripe for appropriation by Australian colonial settler communities.

Starting in the mid 1920s, this appropriation gained pace in the Arts and Crafts Movement of the 1930s and early 1940s, mirroring the official Government policy of assimilation of Indigenous Australian peoples. Initially the realm of artists, the appropriated Indigenous Australian motifs entered mainstream Australian consciousness in the post-World War II period and Atomic Age. Some Australian-born and numerous post-World War II migrants from Central European countries set up small potteries that serviced the emerging markets for decorative gift ware and souvenirs. Homewares with Indigenous Australian motifs became popular among wide sections of society.

The meaning and interpretation of these objects have been the focus of academic enquiry, examining the nature of appropriation, stereotyping and cultural misrepresentation.

This catalogue accompanies an exhibition of 1940s to 1970s gift and souvenir ware, shown in the foyer of the Environmental Sciences Building at Charles Sturt University, Thurgoona, NSW, from 1 August to 30 November 2022.

From terra nullius to res nullius:
The Appropriation and Assimilation of Indigenous Australian imagery and motifs

The gift and souvenir ware of the post-World War II period until the late 1970s is replete with images if Indigenous Australian people, mainly men, and adorned with Indigenous Australian motifs, running from patterns to animals to people, depicted in a style that mimics, if not copies, Indigenous Australian imagery. This essay considers the cultural appropriation of these images by non-Indigenous Australian artists and decorators, as well as the ethnic stereotyping if Indigenous Australian people peoples against the background of the policies of the Australian Commonwealth government of systematic assimilation and later segregation.[1]

In the Indigenous Australian framework, images in and by themselves have meaning, but that meaning cannot be separated from Country on which these images exist, their specific setting within and to the landscape as well to other images, including the substrate on which they are created. Moreover, the very act and process of creating the images is imbued with meaning. Where images exist on portable objects, they cannot be separated from the function of that object in the cultural context in which it was created and is used, nor can they separated from the process of creating these images. The same applies to imagery worn on a person's body.

This needs to be juxtaposed with the European art tradition, where all art is either illustrative or decorative. If we consider most of European paintings whether these be the idylls painted by Rubens, landscapes painted by French impressionists or the townscapes painted by the cubits Lionel Feininger, all are illustrative in that they are depicting a real or imaginary scene. Likewise, most of the imagery used in churches, be it on stained glass windows or murals, is illustrative, depicting events narrated in the Bible. While illustrative, art is also interpretive, where a real or imaginary image is refracted in the artist's mind and projected and then fixed on the art medium. The surrealist mindscapes by Salvador Dali spring to mind.

Coming from this standpoint, and when seen through this lens, Indigenous Australian images, patterns and motifs may appear as depictions and decorative elements. This reductionist gaze and interpretation described patterns on portable objects and body markings as *decorative art*. Thus decontextualised, the intellectual property of Indigenous Australian communities was ripe for appropriation by Australian colonial settler communities. By extension, the same applied to images

1. This essay is written by a Non-Indigenous Australian author. For historical accuracy some outmoded or racist terms which are considered offensive when used in other contexts, are used in this essay when and where relevant to drive home a point (e.g. "Aborigine," "Aboriginal," "gin," "native", "piccaninny," "primitive,' "race," "white"). In addition, throughout, such usage has been retained where included in direct quotes.

that were encountered by colonialists and subsequent non-Indigenous visitors at various locations on Country. Indigenous Australian visual expressions of connection to Country, when subjected to the gaze of nineteenth century anthropologists, were seen as chronologically and functionally discrete entities. Thus researchers compartmentalised and separated rock art from patterns present in the landscape or carved into trees from those observed on portable objects still in use, and on body markings.

The advocacy of Margaret Preston

For most of the nineteenth and early twentieth century Indigenous Australian imagery was derided as 'primitive' by Australian and British writers, in keeping with their settler colonialist gaze that perceived Indigenous Australian communities as 'primitive' and hence inherently inferior.[1] This changed, to some degree, in 1925, when the artist Margaret Preston published her article 'The Indigenous Art of Australia' in the influential series 'Art in Australia.' In this she argued for a national art, based on Australian themes and foundations:

> *'In wishing to rid myself of the mannerisms of a country other than my own I have gone to the art of a people who had never seen or known anything different from themselves … These are the Australian Aboriginals and it is only from the art of such people in any land that a national art can spring. "*[4]

While she argued that there was inherent value and integrity in Indigenous Australian imagery and while she was aware of the role this played in Indigenous Australian communities and identity,[5] she was also very much product, and part, of the paternalistic and racist environment of the dominant culture.[6]

> *In returning to primitive art it should be remembered that it is to be used as a starting point only for a renewal of growth and that a gradual selection must take place to arrive at culmination. Therefore I feel no loss of dignity in studying and applying myself to the art of the aboriginals of Australia…when you go to the museum and study the art of the aboriginal, you are not demeaning yourself or being kind to them"* [4]

While expressing her view in an almost apologetic tone,[7] Preston readily advocated for the decontextualised appropriation of Indigenous Australian imagery and motifs and their incorporation and development into decorative arts. She noted that:

> *"I have studied the aboriginal's art and have applied their designs to the simple things of life, hoping that the craftsman will succeed where, until now, the artist has failed."* [4]

The press of the day was, at least in part, ready for such a change of perspective. In a review of an exhibition of pottery by W.Bothroyd in October 1925, a columnist for the Melbourne *Age* noted:

"what strikes us as the most effective decorations of all are those of aboriginal origin, all done in brilliant yellow and red ochres, with a black and grey base. These are most effective, and one wonders why the very artistic designs of our aborigines have not been made use of before".[8]

While advocating the use of Indigenous Australian motifs in contemporary art, Preston also strongly emphasised her decontextualising standpoint. In her 1930 essay *"The Application of Aboriginal Designs"* Preston stressed *"please do not bother about what the carver meant in the way of myths, rites, etc.; that is not the decorator's affair."*[9] Given the importance of Ure Smith's series "Art in Australia," Preston's views were widely read, and gradually absorbed by artists and later decorative illustrators. In particular the Arts and Crafts movement took on the mantle and incorporated interpretations of Indigenous Australian motifs in their works.[10] In Melbourne, the artist Frances Derham pursued similar objectives, although her work has not been as widely interpreted as that of Margaret Preston, primarily because Derham did not publish the texts of her public lectures.[11,12]

The political context

Any interpretation of the cultural appropriation of Indigenous Australian imagery needs to be seen against, and cannot be divorced from, the social and political background of the relationship of Australia's dominant culture with Indigenous Australian communities. The long trajectory of invasion and subsequent dispossession by settler colonialists under the construct of *terra nullius* culminated in the formation of the Commonwealth of Australia, where Indigenous Australian people, as original and traditional owners of the continent were denied the entitlements that came with citizenship of the new continental nation. Paternalistic attitudes of the nineteenth century to 'smooth the dying pillow'[2] of a 'dying race' dominated the public discourse, [14] where the colonies instated systems of "Protectors of Aborigines" that allowed for the establishment of concentration camps[3] in the form of 'missions,' gave way to formalised assimilation policies.[6,16,17]

Drawing on findings of a 1935 Royal Commission in Western Australia,[18] the 'Initial Conference of Commonwealth and State Aboriginal Authorities" in 1937 agreed to solve the solve the 'problem' by finding *"that the destiny of the natives of aboriginal origin, but not of the full blood, lies in their ultimate absorption by the people of the Commonwealth, and it therefore recommends that all efforts be directed to that end."*[19] The aim of *"the education of children of mixed aboriginal blood at white standards, and their subsequent employment under the same conditions as whites."*[19] resulted in the subsequent forced removal and separation of children of mixed ancestry into children's homes with the intent of modern servitude. The principle of assimilation was also further advanced by *"educat[ing] to white standard, children of the detribalized living near centres of white population"* as long as their subsequent employment *"will not bring them into economic or social conflict with the white community."*[19] In contrast to this assimilation, *"the semi-civilized [*was to be kept*] under a benevolent supervision in regard to employment, social and medical service in their own tribal areas,"* while the *"uncivilized native in his normal tribal state"* should be confined to what amounted to reservations.[19] In doing so, the Commonwealth drew on its constitutional powers to make laws with respect to race (Constitution of Australia § 51[xxvi]) without the need to consider the views of those affected.

In a climate of such political and social intent, which found expression on both a State and national level, it is not surprising that what should be regarded as the intellectual property of AICs was deemed *res nullius* and thus could be appropriated by anyone desiring to do so. Indeed, during the 1930s various individual artists approached museums to examine Indigenous Australian objects in order to study their imagery.[20]

The advocacy of Frederick McCarthy

The Society of Arts and Crafts of NSW, of which Preston was a member, took up her ideas. In 1930, W.W.Thorpe gave the first lecture on Indigenous Australian art to the society.[10,21] Five years later, Frederick McCarthy, curator of the Anthropology department of the Australian Museum in Sydney, collaborating with Ms Brammell, reached an agreement for the Australian Museum to loan "an interesting exhibit of 'Native Craftwork of Oceania " to a meeting of the society.[22] The success of this was followed up in the same year by a guided tour of the collections of the museum.[22] The 1937 exhibition of the Society of Arts and Crafts featured works with Indigenous Australian motifs and references by numerous artists (Nance Mackenzie, Jessica Booth, Ada Newman, Rosalie Wilson and Grace Secombe).[22]

McCarthy clearly took a personal interest in bringing Indigenous Australian art to the attention of the wider public and saw the appropriation of Indigenous Australian motifs by artists as a justifiable means to that end. Thus McCarthy emerges as a major mediator between the anthropological/ethnological standpoint on Indigenous Australian art and the popular art domain. In 1938 McCarthy formalised this through the publication of the 48-page volume "Australian Aboriginal decorative art."[23] As McCarthy put it three years after its release, *"[t]he belief that aboriginal art represents an unexploited storehouse of inspiration for our designers led to the Australian Museum publishing a handbook of Australian aboriginal decorative art in 1938."*[20]

While some pottery with Indigenous Australian motifs was shown at the annual exhibitions of the Society of Arts and Crafts of New South Wales in the mid and late 1930s,[7,22] their attendance was limited to a specialist audience. This changed in August 1941, when, responding to a growing interest, the Australian Museum set up an exhibition of Indigenous Australian imagery and Indigenous Australian motifs showing both (historic) original works by Indigenous Australian community and interpretive and derivative works by non-Indigenous artists. Displayed not in a traditional museum venue, but at David Jones department store in Sydney, the exhibition, curated by Frederick McCarthy, very publicly demonstrated the versatility of Indigenous Australian imagery in contemporary settings, ranging from interior design to furniture, ceramics and glass.[20,24]

In an article discussing that exhibit, McCarthy contended that

> *"it is not claimed that aboriginal art equals the abstract and imaginative qualities, or the richness of design, of the art of many other primitive societies, nor that it approaches the magnificence of the art of the classical civilisations."*[20]

Figure 1. Part of the 1941 exhibition mounted by the Australian Museum in auditorium of David Jones department store in Sydney.[20]

Despite that Indigenous Australian art did not reach these lofty height as defined by the dominant culture of the day, McCarthy continued to argue that:

> *"[a]dapted with intelligence and taste, aboriginal art can make a unique contribution to modern Australian craft work; in some spheres, such as pottery, floor coverings, glassware and fabrics, it is particularly applicable, and example of such work, skilfully made, might well be sought by connoisseurs in other countries."* [20]

The exhibited contemporary ceramics, by a wide range of artists such as Ethel Atkinson, N Davidson, Vi Eyre,[25] Winnifred Holden, H Hurst, M Innes, Violet Mace,[26] Ada Newman,[26] Olive Nock,[27] and Grace Seccombe,[28] as well as fabrics (Figure 1), employed Indigenous Australian motifs of a broad scale as the main means of decoration. Being displayed in the auditorium of David Jones department store certainly brought these design appropriations to the attention of the broader public. While the outbreak of the Pacific War less than half a year later terminated any meaningful commercialisation of these products, the influence of this exhibition must not be underestimated.

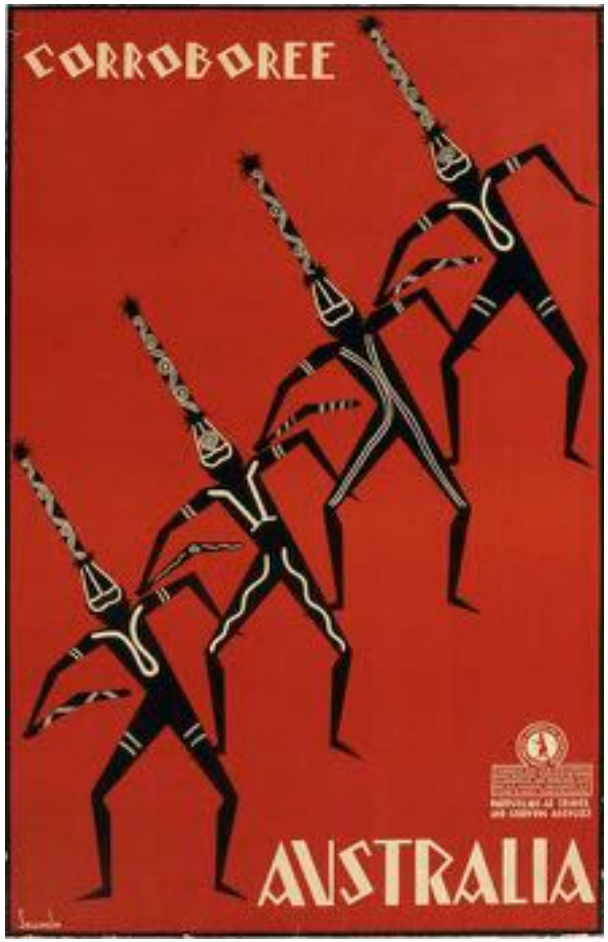

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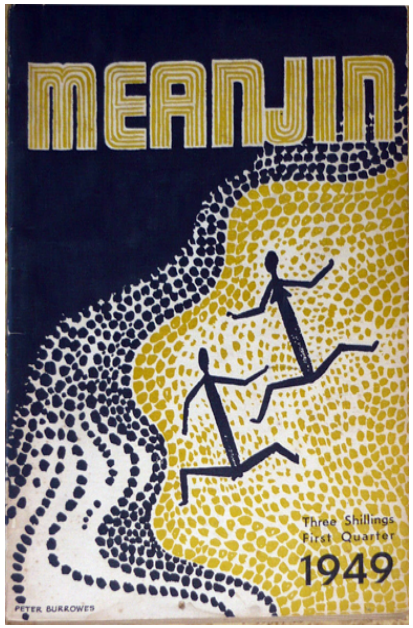
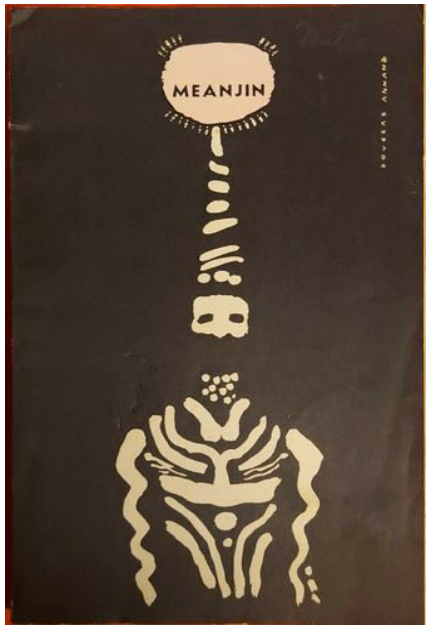
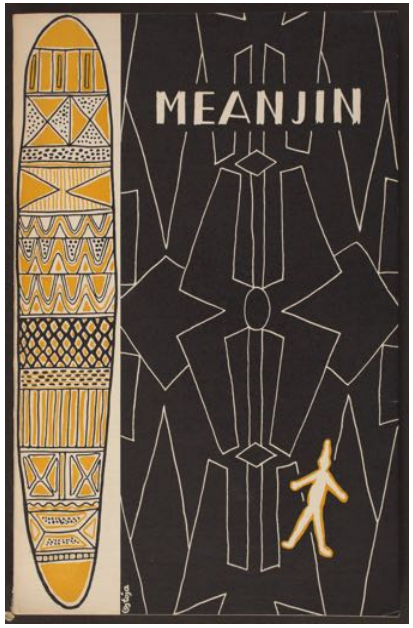
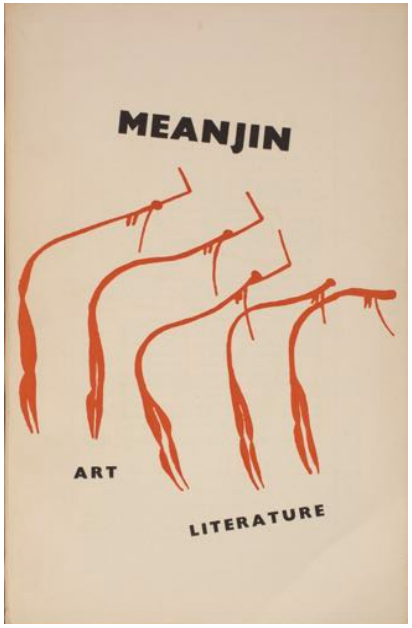
Figure 2. Representations of Indigenous Australian people and motifs on posters of the Australian National Travel Association.









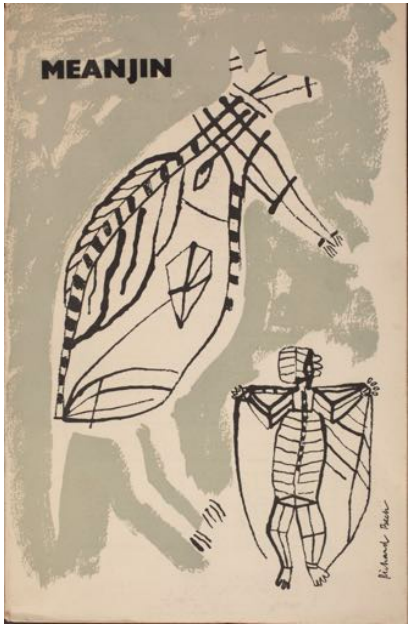


Figure 3. Representations of Indigenous Australian people and motifs on cover of Meanjin 1949 to 1951.

The influences of Indigenous Australian motifs went beyond ceramics and pottery, however. In particular such motifs found use in branding themes, on posters for the Australian National Travel Association (Figure 3a–b),[4] covers of magazines like *Meanjin* (Figure 3),[5] but also interior design of railway offices, and passenger liners (i.e. RMS *Orcades*).[10,30,33]

Indigenous Australian motifs also featured in the Ballet performance of Corroborree, written by John Antill and performed between 1950 and 1954 in Australia's capital cities, including a performance attended by Queen Elizabeth II during the 1954 Royal tour of Australia.[34]

It is important to note that these exhibits, publications and events served as significant mediators between the owners and originators of the Indigenous Australian motifs as their appropriators and users. The latter could peruse them at will and length from the comfort of their homes or the relative comfort of the museum. Critically, this allowed the study of motifs without the inconvenience of having to travel to the source communities, let alone having to engage with Indigenous Australian people. This then also underlines the importance of the curator of an exhibition in this mediation process and as a potential agent of change.

In the immediate post-World War II era, McCarthy's publication, which underwent several reprints between 1948 and 1958,[35-38] as well as Indigenous Australian exhibits in museums served as a source of inspiration for a new generation of designers.[39]

A receptive audience

The events of World War II, in particular the surrender of the British forces in Singapore in February 1942 and the eventual defeat of the Japanese by U.S. forces, precipitated a shift in Australian identity and expectations. Post-World War II era Australia saw its political and then cultural focus shift away from its traditional orientation towards and the reliance on the 'home country,' the United Kingdom. The 1951 signing of the collective security treaty with the United States formalised the political pivot. American consumerist influences, primarily from California, began to gain strength in popular culture and social ideals. The large numbers of assisted immigrants from Central and Eastern Europe in the immediate post-war era further altered the expectations of the Australian public, with an emerging focus on the new Australia. This included a renewed search for national identity against the backdrop of an emerging new world order.

The economic boom of the 1950s, which followed the rationing during World War II and the austerity period of the mid to late 1940s with the associated building restrictions, saw Australian families embrace the 'Australian dream' of home ownership[40] where a nuclear family could live out the consumerist dreams that were conjured up by advertising. Along with the new home came a new sense of décor, commensurate with the positivist mindset of the atomic age. In the home, the increasing affluence of the 1950s manifested itself in decorative giftware, in the form of ashtrays, serving platters and wall ornaments. As Bourdieu argued, consumer culture, and the accumulation of material objects, is linked with the affirmation of identity and social positioning.[41] The choice of décor and the displayed objects manifests and visually projects this positioning to extended family, friends and other visitors.

Figure 4. Advertisement for Studio Anna Pottery for sale in 1957 at Anthony Hordern's store, Civic Centre, Canberra.[42]

The designers of fabrics and pottery in the 1940s and 1950s offered up designs drawing on imagery that was not only quintessentially, but exclusively Australian, such as motifs derived from Australia's native fauna and flora. In this sense, then, the appropriation of Indigenous Australia motifs in ceramics and other home décor, including garden ornaments,6 is a mere extension of the same underlying trend in expressing national identity.[7] On the other hand, it can also be read as a significant extension because the representation of Australia's native fauna and flora as symbols of and for Australia has a

history going back to the nineteenth century (well expressed in coats of arms, trademarks, stamps and other manifestations), whereas Indigenous Australian peoples became invisible just before and after Federation.[45]

Car ownership allowed for personal mobility with annual vacationing, be it at Australian beach destinations or in the form of extended road trips. As noted by Rigney, "leisure time became a more serious part of the national economy with annual leave provision extended to three weeks in 1959."[46] While place-based souvenirs had existed in the 1920s and 1930s, in the form of glass ashtrays with paper-based images for example, the small post-war potteries offered a broader range of utilitarian and decorative objects. In addition to wares featuring local attractions, many souvenir offerings included generic items decorated with Indigenous Australian motifs where place names had been added.

The 1956 Olympic Games in Melbourne brought international visitors, which consolidated the already existing overseas market for Australian-themed gift and souvenir-ware. Like picture postcards sent from the locations visited, souvenirs are objects that tangibly validate a travel experience both as mnemonic devise for the traveller and as evidence of achievement publicly projected to the traveller's social circle.[47,48] The materiality of the souvenirs has both functional (e.g. ahtray, bowl) and ontological characteristics. In addition the ontic, decorative dimensions of the items, commonly chosen from a range of possible alternative options offered by the stores, refect the purchaser's sense of aesthetics as well as ideological positioning. Some people *chose* items with Indigenous Australian motifs, whereas others chose other decorations. Some events boosted the popularity of giftware with Indigenous Australian motifs, the *Corroboree* ballet of 1950 (see above) and the 1954 visit by Queen Elizabeth II. While the Royal tour 1954 reaffirmed Australia's ties to Britain and its position with the British Commonwealth, it also allowed the communities visited by the Royal couple to showcase their own projections of cultural identity. Indigenous Australian motifs were prominent among these. As noted by a columnist in 1954:

> *"The current vogue for Australian aboriginal decorative art is delighting anthropologists as well as shopkeepers, potters, and artists here and overseas. Its rich, earthy colours and authentically primitive motifs have appeared in many forms in pottery, textiles, and, notably, in Royal tour street decorations.*[49]

According to Norma and Leonard Flegg, owners of Martin Boyd Pottery (see p. 42), the Australian public initially did not really warm to Indigenous Australian motifs, but that this changed with the Royal visit of 1954 where many streets were lined with banners liberally decorated with Indigenous Australian motifs strung across arches and verandahs. According to the Fleggs, "*the demand for pottery with Aboriginal designs increased noticeably*" as a result.[50] Gordon Dunstan, co-owner or Essexware in Leura (Blue Mountains, NSW) (see p. 44) opined that pottery with Indigenous Australian motifs initially only made up 10% of their output, but that "the popularity of pottery decorated with Aboriginal designs increased since the staging of the magnificent *Corroboree* ballet".[50]

The public appeared to be generally quite discerning, as a columnist noted in the *Sydney Morning Herald* of June 1956:

"Some of it is very good, some of it is awful, but the good stuff sells best. These lines from the Anna Studio, of Marrickville, for instance. We are shipping it to Europe and America…[the work of Studio Anna] is in good taste and adapts the abo. designs with an impressive authenticity. Apparently that is what the public wants and the cruder articles do not sell so well."[10]

One wonders to which pottery the writer refers to as offering 'cruder articles.' It is possible that this refers to Vandé, run by Samuel Vandersluis (see p. 40), who by 1956 had begun to diversify his business interests and was less interested in adjusting his production. Compared to Jungvirt's Studio Anna ware, Vandé's ware was thicker, slip cast pottery decorated with more interpretive motifs.

The level of accuracy in the representation of Indigenous Australian imagery and motifs on the gift and souvenir ware depended on the ideas and ideals of the studio owner, as well as on factors that were external to the studio and its production processes. In an often retold incident, Studio Anna's first commercial exhibition of its pottery was held at Prouds in Sydney, which had been selling the wares for some time. The exhibited pottery, floor vases and plaques, featured Indigenous Australian as well as New Guinean imagery. Being reasonably close copies, they also replicated the genitalia depicted on the original artworks. Religious representatives took offence and had police close the exhibit of 'pornographic images' due to concerns for public decency.[8]

By 1964, the art historian Roman Black could look back on some twenty years of 'New Australian Aboriginal Art' and reported on an incredibly vibrant industry.[50]

On the other hand, John Anthony ('Tony') Tuckson, who established collections of Aboriginal and Melanesian art at the Art Gallery of New South Wales, was scathing when he wrote in the same year:

"The most regrettable aspect of the influence of Aboriginal art is its use by Australians, with little understanding of its qualities, for decorative purposes and for the souvenir trade. All forms of visual horror have been perpetrated in the name of Aborigines by, one can only assume, insensitive or commercially minded people. The sale of all kinds of objects with superficially imitative designs gives an impression of Aboriginal art which is completely false."[51]

Cultural Interpretation and Mediation of Indigenous Australian Motifs

Fundamental to the understanding of Indigenous Australian motifs used on 1950's decorated pottery is the different standpoint from which European artists and Australian artists trained in the European tradition operated. As noted earlier, to the European art tradition all art is either illustrative or decorative. Imagery (re-)produced on utilitarian objects was deemed to be entirely decorative, enhancing the form and visual appeal of the object. By implication, decorative motifs could be reinterpreted, redesigned, reconfigured and recombined with other motifs without concern of the views of the originator and any meaning that the motif once had possessed. While faithful copying of other people's work was frowned

upon, any reinterpretation fell well within the remit of artistic license and artistic freedom. The European and European-influenced art tradition of the early to mid-twentieth century is devoid of any concerns related to cultural and community ownership of patterns, designs or motifs. Essentially, it was free-for-all, in its extent and expression only limited by what the market would accept.

As noted earlier, the widespread scholarly interpretation of imagery and patterns on portable objects and body markings as *decorative* art decontextualised the intellectual property of Indigenous Australian communities which then made it ripe for appropriation by Australian artists descendant from colonial settler communities. The effect of this decontextualization and appropriation on Australian Indigenous communities was completely lost on Australian artists as well as on European artists who arrived as part of the post-World War II resettlement schemes. The latter were wholly unincumbered by Australian standards and expectations in relation to Australian Indigenous communities. Rather practicing overt or covert racism as embodied in the assimilation policies of their newly adopted home, the majority appear to have been apolitical.

When considering the appropriation of Indigenous Australian imagery by the pottery studios of the 1940s to 1960s we need to differentiate between the appropriation of Indigenous Australian motifs and the representation and depiction of Indigenous Australian peoples as subjects (see p. 22).

The appropriation completely transformed the cultural meaning which with the Indigenous Australian motifs were imbued and disembodied them into colourful, almost abstract design elements that could be recombined at will. One of the early studios to utilise and popularise Indigenous Australian motifs was Martin Boyd pottery (1946–1963), operated by Guy Boyd (p. 42). Since he belonged to a family of writers, sculptors and artists, he was regularly mentioned in articles about the Boyd family and his work attracted considerable media attention in its own right.[52-54] Other studios, most of which were located in Sydney, serviced the emerging market for gift- and souvenir-ware. Principal among these were Diana Pottery (1941–1975) (p. 37), Vandé (1948–1962) (p.40), Studio Anna (1953–1984) (p. 38) and Little Sydney Pottery (1955–1970) (p. 43) and Essexware in the Blue Mountains (1951–1958) (p.44). These potteries thrived from the 1940s to the early 1960s, when the triple effects of competition by Japanese manufacturers, the emergence of Indigenous Australian imagery produced by Indigenous Australian community themselves, as well as changing public tastes, forced many smaller operators out of business.

Given the relative invisibility of Indigenous Australian people in metropolitan areas, itis unclear to what extent the 'new Australians' identified with Indigenous Australian people through a shared sense of displacement as Conor speculates,[55] or whether they held exoticized or romanticised notions.

While it can be posited that during the 1950s most studios, and the artists they employed, would have been steeped in the European art tradition and the Eurocentric standpoint of the assimilation era, and thus would have been largely ignorant of the fact that their use of Indigenous Australian motifs represented cultural appropriation. Moreover, they would have had only peripheral exposure to and experience with Indigenous Australian peoples. This can be exemplified by

comments made by Mimi Walst, a Studio Anna artist of Dutch origin, who stated in an interview that she had learnt to recreate Indigenous Australian imagery in five months.

> *"I read a book on native and aboriginal designs, and learned how to paint in their style... I have not yet seen what you call the outback parts of Australia, where aborigines have their camps... But I have been to La Perouse."*[10]

The reference to La Perouse, a Indigenous Australian resettlement community south of the Sydney CBD, is telling in that regard. Walst's exposure to Indigenous Australian culture would have been limited to what the Indigenous Australian residents of La Perouse produced as souvenirs for Sydney's gift market.[9]

It is important in this context to stress that most artists and decorators were paid by the completed piece and that they were employed by the pottery studios to decorate the wares. The freedom of artistic expression they were afforded differed between Studios and was generally limited. After all, the were illustrators for hire who, being paid by the piece, could complete an ash tray in eight minutes and a plate, depending on size and complexity, in fifteen to thirty minutes.[10] Only one studio, for example, allowed the artist to sign their own work (Vandé). Another exception, obviously, are those situations where the artist was also the owner of the studio and thus in artistic control. Matters changed in the late 1960s and especially the 1970s.

Art, Assertion and Acknowledgement

In the nineteenth and the first half of the twentieth century, Indigenous Australian art as produced by Indigenous Australian people was the domain of anthropological and ethnographic collections. In the racial and social Darwinist standpoint of the times, Indigenous Australian community were seen as primitive and hence unchanging. The purist view held that any cultural change from a perceived original state would be 'unnatural' and that, therefore, any cultural expressions created during times of such change were no longer original and thus not worthy of enquiry. Consequently, anthropological collections favoured old examples over contemporary work, and emphasised Indigenous Australian imagery which had been produced by and collected in 'traditional' communities and settings over Indigenous Australian imagery produced by communities that had been 'contaminated' by external influences.

Not surprisingly, the early exhibitions that focussed on Indigenous Australian imagery drew on these collections and emphasis the anthropological lens through which the exhibits should be viewed. The first formal exhibition of *Australian Aboriginal Art,* and entitled as such was curated in 1929 by Charles Barrett and Alfred S. Kenyon in Melbourne.[59]

Numerous pictorial publications of the 1940s and 1950s brought genuine, as opposed to appropriated Indigenous Australian art to the wider audiences: these included reprints of McCarthy's *Australian Aboriginal Decorative Art*,[35-38] the UNESCO publication *Australia: Aboriginal Paintings, Arnhem Land* (1954),[60] and Charles Mountford's volume on Arnhem Land Art, *Art, Myth and Symbolism* (1956).[61] In an essay in *Meanjin*, Ronald Berndt argued that Indigenous Australian art

should be valued in its own right and should rank among the great schools or art.[62] In the 1960s this was followed by Berndt's *Australian Aboriginal Art* (1964) [63]

As argued by Jordan and Kirkby, the purposeful gifting of Indigenous Australian art by the Australian government to Australian State Galleries, the then Institute of Anatomy in Canberra and the Smithsonian in Washington DC, established the formal reception of Indigenous Australian art as part of Australian *art*. For many galleries these, derived from the American-Australian Scientific Expedition to Arnhem Land, were the first Indigenous Australian artworks to be accessioned.[64] A touring exhibition in 1960 exposed the wider public to Indigenous Australian art and cemented it in the public consciousness as art. As noted by Jordan and Kirkby, "such efforts refuted the ' dying race' theory by demonstrating that contemporary Aboriginal art was both a vital enterprise and highly collectable.[64]

The dominant voices in the discourse of Indigenous Australian art and Indigenous Australian motifs continued to contend that any manifestation of Indigenous Australian motifs had to be 'authentic' and 'uncorrupted' by post-contact influences and materials.[12] While ultimately rooted in race theory and social Darwinism, these voices continued to view Indigenous Australian art from an anthropological perspective. The intellectual challenge posed by Leonhard Adam's 1944 essay *Has Aboriginal Art a Future?*,[65] was that Indigenous Australian art could, and in his view, should be innovative and thus be able to use new materials and techniques. Even though he argued that that Indigenous Australian art had a commercially viable future, it took for the State Galleries and 'discerning' collectors to recognise Indigenous Australian art as *art* and thus as a valuable, for collecting to begin in earnest. Contemporary productions by various Indigenous Australian community became collectible and the market for Indigenous Australian art in various manifestations soon exploded.[66-72] The fundamental difference between innovative manifestations of Indigenous Australian art and the Indigenous Australian motifs reproduced in 1940s to1960s gift and souvenir ware is the fact that the former is produced by Indigenous Australian communities in *their* interpretation and on *their* terms.

It needs to be stressed that all of this did not occur in insolation from changes in the broader community sentiment. While the first Indigenous Australian Land Rights Protest at Australia Hall, Sydney in response to celebrations of the 150th anniversary of the founding of the colony of New South Wales[73] was soon drowned out by the events of World War II and the post World War II restoration period, and while white Australia's assimilation policy remained in full swing until it was replaced by essentially segregationist policies in 1954, there was a gradual recognition of the situation of Indigenous Australian communities. As Leslie highlighted, the circumstances of the celebrated artist Albert Namatjira

> *"brought to the attention of the Australian public serious failings in Australian society regarding Aboriginal people…Namatjira was held up as an ambassador for assimilation because he had adopted European art materials and techniques, but when he broke the law by giving alcohol to an Aboriginal relative who was a ward of the state, his actions led to his public shaming and subsequent fall."*[74]

The Civil Rights movement in the United States gave pause for thought among Australian intellectuals and progressives, forcing a reflection on the moral rights and aspirations of Indigenous Australian communities. The 1960s saw Indigenous Australian peoples afforded, one might say by some quarters quite reluctantly, the right to vote in Federal

elections (1962),[75] the Freedom Rides in Central NSW fashioned on Martin Luther King's march to Selma (also 1965),[76] and finally, in 1967 formal recognition of Indigenous Australian peoples as citizens which, *inter alia*, to be counted in the census.[75] By the late 1960s Government view had moved from an enforcement of assimilation to 'allowing' Indigenous Australian people the choice whether to assimilate or to pursue an identity based on their own values, beliefs and customs. In short, by the end of the 1960s Australia's cultural and political climate with regards to Indigenous Australian people had shifted fundamentally, although the effects of the polices dispossession, marginalisation and assimilation continue to be felt to the present day.

The decline of Indigenous Australian motifs on gift and souvenir ware

Comparatively early on, some contemporary writers in the popular press had capacity to reflect on the *quality* of the appropriation, albeit not on the process and appropriateness of the appropriation *per se:*

> *"The current vogue for Australian aboriginal decorative art is delighting…Its rich, earthy colours and authentically primitive motifs have appeared in many forms in pottery, textiles, and, notably, in Royal tour street decorations. The orthodox elders of the tribes of the Centre and Arnhem Land, however, probably would disown some of it which does not conform to traditional patterns"*[49]

This shift in Australia's cultural and political climate affected the production of objects with Indigenous Australian motifs. The reaction of the studios to the changing public expectations differed. In the early 1970s the brown and ochre colours that dominated earlier Studio Anna wares with Indigenous Australian motifs gave way to brighter, non-traditional colours visually differentiating the 'new' giftware from that influenced by and displaying Indigenous Australian motifs. As Karel Jungvirt commented in an interview in 1986, his Studio Anna "*deserted Aboriginal designs in the early 1970s when Aboriginal activists, encouraged by the Whitlam government, made it hot for him*."[77] This clearly suggests that Jungvirt had no major concerns about the appropriation of Indigenous Australian motifs, and that he, in essence, only moved away from these motifs due to the backlash by vociferous stakeholder. Jungvirt's insensitivity, if not disregard for, Indigenous Australian issues is also underlined by a tutini post, that he had designed and which he had prominently displayed outside his shop in Australia Square. Not surprisingly, with increased self-affirmation, Indigenous Australians strongly objected to the commercial and decontextualised display of an object that by custom is intricately associated with the Pukumani funeral ceremonies of the Tiwi community. Apparently reluctantly he was "forced to move the pole to the Shepherd Street premises" of Studio Anna.[78]

Franklin is less critical in his assessment of Studio Anna. Because Studio Anna stopped using traditional inspired motifs, Franklin contends that it was

> *"evidently inspired by Aboriginal traditions of painting… were clearly attempting to include Aboriginal culture in the modern sense of Australia as a new multi-cultural society. Their change of practice showed a reflexive thinking that recognized Aboriginal claims to property and a sensitivity to people whose views mattered to them*

– their art having been a conduit towards making such a connection and a better collaborative understanding of their culture."[30]

This reading of the events may give too much credit to the studio and may well be severely coloured by the retrospective view held by Jungvirt at the time of the interviews. In this Jungvirt is not alone. For example, Lieselotte Pakulski, illustrator for Diana Pottery and Studio Anna, and later owner of Little Sydney Pottery (p. 43), noted in the late 1990s that

"I was hesitant about them [i.e. the Indigenous Australian motifs]. But it was what people wanted. I bought a small book from the Museum and studied the photos.[10] *I am an artist and do not like the idea of copying the work of others. One lady just copied the serpent motif and made decorations on that theme. I thought that that was pretty dreadful."*[79]

The changing realities and recognition that the use of Indigenous Australian motifs on 1950s pottery and other souvenir wares *did* represent appropriation becomes evident when, reflecting on the period, one of the main mediators, Frederick McCarthy, in an interview with Brenda Factor observed

"there's also the question of the European artists earning money and being paid for art in which Aboriginal art of any kind is used and the Aborigines are not getting anything out of that... I feel that the permission should be secured before their designs are used. Well that's the decent thing to do. Well a European artist couldn't just go and use the motifs from another European artist, if they were copyright—that's the only protection they've got."[10]

It should be noted that while the appropriation of Indigenous Australian motifs stopped as far as Australian manufacturers were concerned, this was only gradual and driven by changes in public demand rather than any government policy. Indeed, "Aboriginal motif pottery" produced by Florenz Ware (see p. 36) was chosen to be represented in the Australian pavilion at Expo 70 in Osaka, Japan.[80]. Moreover, the import of imported souvenir ware from Japanese manufacturers continued unabated.

Ethnic Stereotyping

As discussed by Leslie, the portrayal of Indigenous Australian women falls into two phases, the period from invasion to the 1930s, when the portraiture reflects the evolutionist and ethnographic references, and the period thereafter, when Indigenous Australian women are portrayed more compassionately.[74] Broadly speaking, the same applied to the portrayal of Indigenous Australian men. The early period was infused with racial and social Darwinist ideology, where physical anthropology sought to find evidence in somatological and osteaological features of people that would substantiate arguments for the perceived inferiority of Indigenous Australian peoples. Great store was placed on physiognomic traits that were regarded as characteristic of Indigenous Australian peoples, and which, by implication, were absent or extremely rare in European and other northern Hemishpere populations.

a

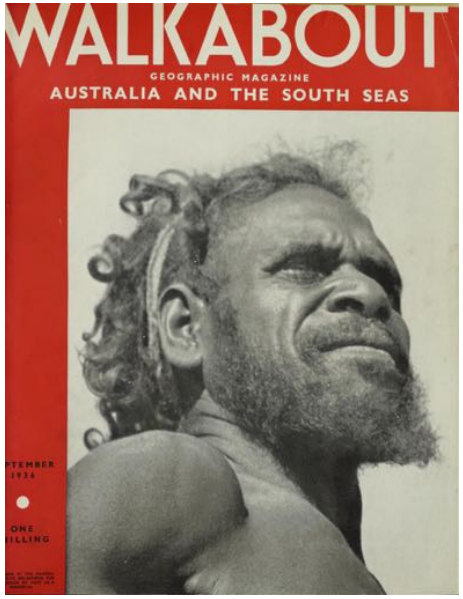
B

Figure 5. Stereotypes of Indigenous Australian men on philatelic products. a) Two penny value of the Australian stamp set commemorating the centenary of Victoria 1934 portraying a Kulin man gazing across the Yarra at built-up 'modern' Melbourne (designer and engraver Frank Manley); b) philatelic Cinderella stamp commemorating the centenary of Geelong 1938.

The stereotypical images of 'real' Indigenous Australian men comprised of older, bearded males, the 'unruly frizzy' hair held beck with a hairband, clad only with a full loincloth (which would have been omitted had it not to be added for reasons of public decency) commonly holding one or more spears as well as a boomerang or a shield. The wider public was readily exposed to this imagery, in the form of pictorial magazines, museum visits,[81] and even postage stamps and labels (Cinderella stamps)(Figure 5). The impact of the subliminal messaging through such stamp imagery must not be underestimated.[11]

Pictorial tourist magazines, in particular the magazine *Walkabout* (1932–1974), published a range of photos and photo essays that focussed on romanticised imagery of Indigenous Australian peoples of 'traditional' appearance, commonly encountered in locations of the far outback, at a safe distance from the areas heavily populated by the readership of these magazines. As Russell pointed out

> *"The Walkabout version of Aboriginal Australia was conservative and emphasised a uniform Australia-wide Aboriginal culture which, although it had a long history, had changed little through time. …The paradigm of homogeneity was ratified by a number of emblematic symbols of distinction that functioned as a shorthand denotion of Aboriginal Australia. The images which became popular signifiers of Aboriginal Australia included: the dusky hunter with wallaby over his shoulder; a man playing the digeridoo; boomerangs;…the enigmatic hunter perched on high ground looking wistfully outwards standing on one leg counterbalanced with his spear…Walkabout readers could have been excused for thinking Aboriginal people were absent from south-eastern Australia, and before their 'extinction' the would have looked just like their cousins in the centre and north."*[84]



b

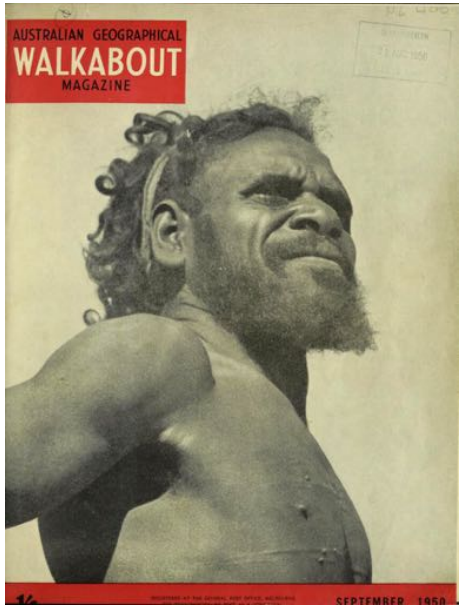


Figure 6. Gwoja Tjungurrayi. a) Photo by Roy Dunstan in 1935 [Image Mitchell Library, State Library of New South Wales and Courtesy Australian National Travel Association); b–c) cropped and transposed image as published on the covers of Walkabout Magazine, September 1936 (b), and September 1950 (c).

a

a

b

c

c

Figure 7. Gwoja Tjungurrayi on Australian Stamps of 1950 (a) and 1952 (b) (designer and engraver Frank Manley) and on souvenir ware with transfer printed image (unmarked but probably of Japanese manufacture).

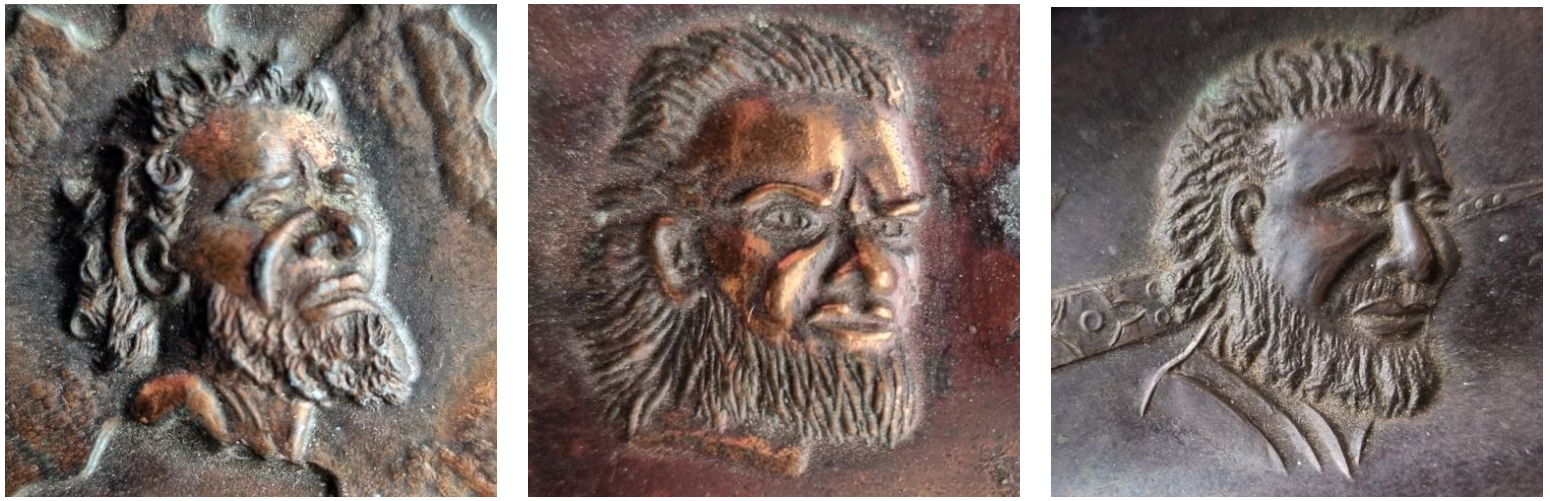
The most iconic image of that kind is a photograph taken east of Alice Springs by Roy Dunstan in 1935. Showing Gwoja Tjungurrayi, a man of Warlpiri-Anmatyerre descent, the image was first featured in *Walkabout* in its January issue of 1936 and then reproduced by the magazine on covers of September 1936 and September 1950 (Figure 6). Geelong used the image on a Cinderalla stamp the town produced for the centenary of white occupation (Figure 5b). The iconic status of this image was consolidated in the public's eye with the production of a 8 ½ Penny postage stamp by Australia's the Postmaster-General's Department in 1950, followed by a half crown (2/6) stamp in 1952 (Figure 7a,b). As 'definitives', the stamps of both values remained in circulation until the end of pre-Decimal currency in 1966. An estimated 5.95 million

stamps of the 8 ½ Penny value alone were used by the Australian public, widely disseminating that image.[12] Soon the image could also be found on souvenir ware (object n° 59, Figure 7c).

The portrayal of Indigenous Australian men on gift and souvenir ware conformed, by and large, with the 'noble savage' stereotypes an image construct that centered on 'uncivilised' people who symbolise the innate goodness of those not exposed to the 'corrupting' influences of civilisation. Where bodies are depicted, the men are tall, upright, slim to skinny, but sinewy, warrior and hunter-type individuals. All are older men, whose portrayal conveyed age, and possible sage wisdom, that was, importantly, without threat to the viewer. Younger men, on the other hand, were rarely depicted, and if, then predominantly as caricatures (Figure 9e) that do not carry any threatening connotations.

Quantitatively, male images were far more common on 1950s gift ware than images of women or children (setting aside the Brownie Downing productions). This dominance of male imagery reflects the distribution of photographic images in Walkabout magazine.[84]

An interesting element of the representation of the male stereotype of the bearded older male can be observed on the boomerang-shaped metal ashtrays (objects n° 6–9). The Australian products show heads that resemble the head images of Gwoja Tjungurrayi, albeit in coarser form, which may well be caused by the material (pressed copper) (Figure 8a). The faces on the metal ashtrays made in Japan, however, have a quite different physiognomy (Figure 8b–c) with one example in particular showing distinctly Japanese features (object n° 5, Figure 8c).



a b c

Figure 8. Representations of Indigenous Australian men in metal ashtrays. Australian production (a–b); Japanese production (c–d)

The detail of the representations of Indigenous Australian motifs and women not only depended on the skill of the artist but also the technique used. The majority of Indigenous Australian motifs were hand painted with paint brushes as were many of the images that showed Indigenous Australian men and women. Some images were created with the sgraffito technique. Here the object to be decorated was first sprayed with a dark background colour, mixed from powder to the consistency of gouache, which was then scratched in using pointed styluses or one's finger nails.[85] The painted item was fired soon after, then glazed and fired again.

The sgraffito technique allowed for much finer work, thus giving the artist almost the same artistic freedom as would have been available for standard ink drawings. Sgraffito allowed, in particular, to use fine strokes that created the illusion of three-dimensionality (Figure 10, Figure 9a, d–e).While the overall imagery conforms with the prevalent stereotype, the detailed physiognomy of the depicted men and women directly represents the artist's interpretation.

Some of the faces have a detailed, nuanced expression, which was made easier on larger pieces (Figure 9a), while others are almost cartoon-like characters which would not look amiss in contemporary comic books. A good example for the latter is the image of a young man depicted on a plate produced by Studio Anna (object n° 47, Figure 9e). Another figure is even more reduced (Figure 9f). The majority of representations show the depicted individuals in profile (Figure 9, Figure 10).

These stereotyped images have deeper, more serious connotations. Brenda Factor, when discussing the new, 1958 exhibition at the exhibition design of the Indigenous Australian gallery at the Australian Museum, noted that "*one response to the fear of the collapsing racial order was the development of caricatured representations of Aboriginal people which served to emphasise the vanishing 'racial' difference*."[81]

The majority of the pottery pieces do not bear any text that gives the object a formal title. Exceptions are some of the sgraffito pieces produced by Diana Ware, which provide a descriptive title on the base. The terminology used on some of the items is largely generic but representative of the vocabulary of the dominant culture of the time. Thus one finds 'warrior' (object n° 22), but also 'piccaninny' (object n° 21) as well as 'lubra' (objects n° 19 and 20, Figure 10a–b).

While dominant imagery represents older men with beards, there are some images of children (setting aside the plethora of children in Brownie Downing's works) and of women. The imagery objectifies the women depicting them in sexualised form, often highly so, with lithe bodies and pert breasts (Figure 10). Because the images represented 'ethnic' scenes, the artists could depict the female form in a manner that would otherwise have brought complaints by the moral, and possible even police, authorities.

The stereotyped portrayal of Indigenous Australian women was eventually challenged, *inter alia* by works of Margaret Olley in her 1962 exhibition in Brisbane, who "*painted her Aboriginal models [not] as ethnographic subjects or as anthropological types, but as women… They were not portrayed on account of their racial or cultural background, but as women in intimate, domestic settings*."[74]

Another common motif of the objectified portrayal of Indigenous Australians is that of the 'picanninny'. Popularised in articles in the 1930s to 1960s, young Indigenous Australian children could be constructed as 'pure' and unaffected by the 'negative' influences of their parents and care givers. Indigenous Australian children provide avenues to express "a kind of romanticism for a traditional pre-industrial childhood."[86] In these images, "mothers, indeed their entire custodial community, are notably absent."[86]

Figure 9. Representations of Indigenous Australian men by Sydney potteries. Vande (a), Studio Anna (b, e-f), Little Sydney Pottery (c), (images e and f flipped horizontally).[13]

a

b

c

Figure 10. Representations of Indigenous Australian women by Sydney potteries. Diana Ware (a–b), Little Sydney Pottery (c).

The most pronounced expression in the infantilised cherubic representations of Indigenous Australian children painted by Viola Edith 'Brownie' Downing (1924 -1995) on prints and ceramics.[86,87] Like other ceramic illustrators and artists she was trained at the East Sydney Technical College (see p. 35 ff.). But, as Moreton-Robinson pointed out, "Browning's white middle-class feelings and desires about childhood are transferred onto the object she produces. Browning's gendered white possessive colonising aesthetic is operating within the context of an Australian national imaginary in the 1950s."[87] Downing's cutesified faces, commonly looking at the viewer, can be read as a direct appeal to the viewer for help and protection, helpless 'bush orphans' that were ripe for removal from their parents, releasing them from the potential degrading influences of their parent through 'proper' education and subsequent and resultant assimilation into the wider Australian society.

The objects decorated with Indigenous Australian motifs and manufactured by numerous potteries moved through the cycle from desirable gift and souvenir-ware at the time of their production, to 'Aboriginal kitsch' to be disposed of in charity shops, to a reincarnation as highly collectable items as 'Aboriginalia'.[88] Perusal of online auction houses shows that there is a continued market for Aboriginalia, both in terms of offerings and sales (Figure 11). Outside the collectors' market, Aboriginalia can be encountered in unexpected settings such as public bathrooms (Martin Boyd tiles, Sussex RSL)[55] as art on pub walls,[55] and even, still (in 2022) in tourist shops (Figure 12). A columnist opined in 1954 that

> *"Anthropologists overlook whatever liberties potters and artists have taken with the motifs as a cheap price for overdue recognition of aboriginal decorative art. They began publicising it before the war, but, as art for art's sake, interest in it increased slowly. The aboriginal motifs did not become popular until after the war when artists and potters commercialised them."*[49]

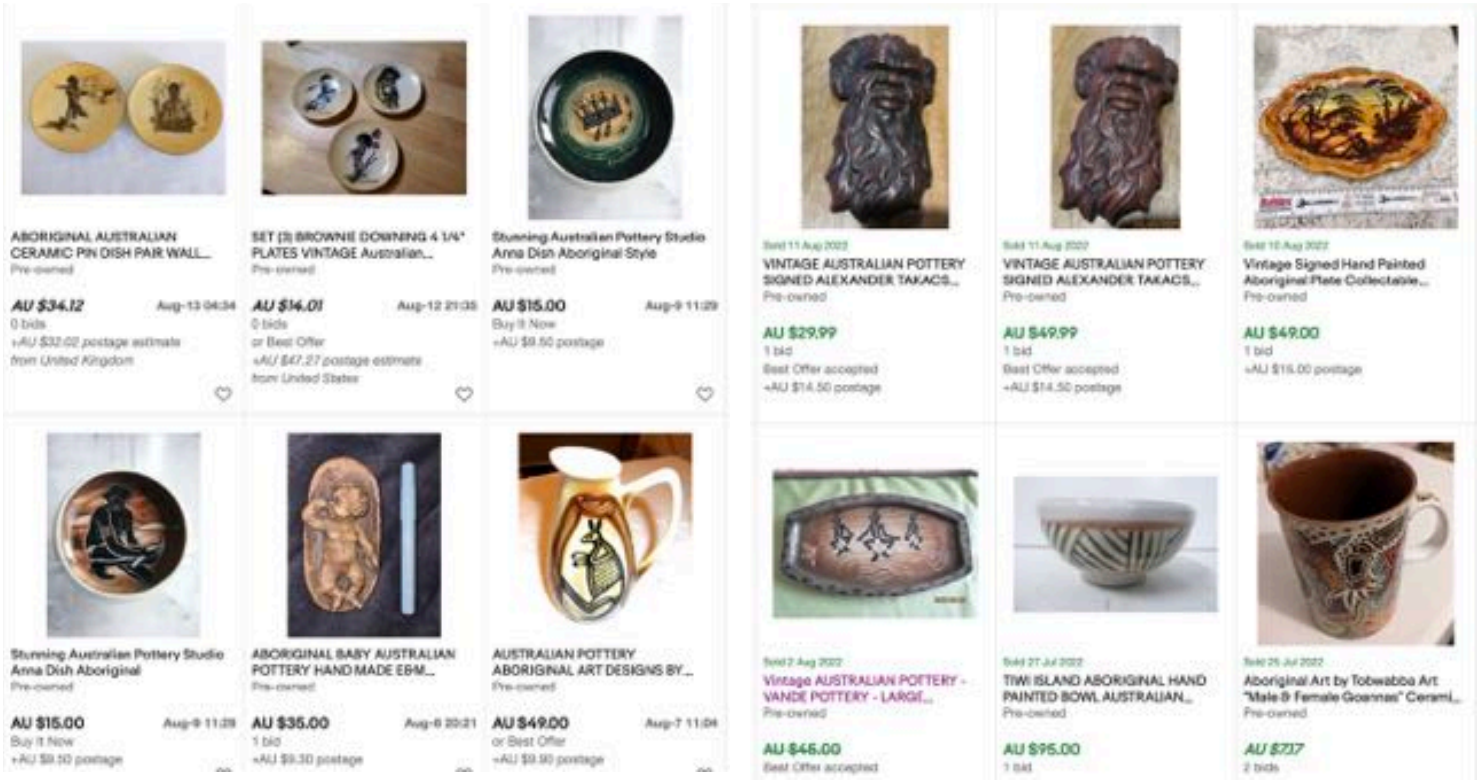
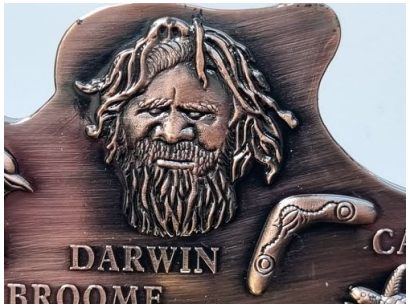


Figure 11. Examples of offerings of ceramics with Indigenous Australian motif on an online sales platform (eBay). Left Items on offer, right items sold (date 14 August 2022)



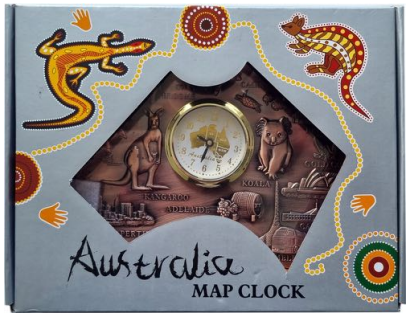


Figure 12. Australia Map Clock, "Souvenir Collection" (no manufacturer, Made in China; Distributed by Topilte Australian Souvenirs and Gifts, Sunshine West, Vic

The Faustian bargain that curators like Federick McCarthy struck undoubtedly resulted in visual excesses, not only in the form the appropriation of Indigenous Australian motifs, but also through the entrenchment of ethnic stereotypes and objectification. A question to be considered, however, is whether the ubiquity of the 1940s and 1950s gift and souvenir ware in shops and people's households played a role in altering people's perceptions towards Indigenous Australian community. It is unlikely that these wares brought a genuine change in consciousness and introduced the public to another way of seeing Indigenous Australian community. After all, during that period the widely supported government policy had been to either assimilate Indigenous Australian communities which made them effectively invisible, or to 'other' and marginalise Indigenous Australian people, relegating them, at a safe distance, to those regions of the continent that were not in social or economic competition to the dominant culture.

It is possible that it was this very invisibility, however, that sparked some of the interest, cultivating a distorted image seen through the lens of exoticism. As the architect Robin Boyd noted in 1947

"Ironically the Aboriginal art form is more likely to become popular in Victoria where there are few aborigines, than in the north…In Queensland there is disenfranchisement, Jim Crow laws and sporadic brutality for the Aborigine and scant interest in his culture. But in Victoria many whites who have never seen an aborigine are interested in borrowing his techniques in the cause of a national art form."[89]

Academic authors have frequently critiqued Aboriginalia (as termed by Franklin),[30] as 'kitsch,' as objects that represent "authentic Australian identity…trivialised as curios and knick-knacks."[55] This is well expressed by John Freeland, who noted that in view of the prevalence of the 1950s gift and souvenir ware on the "second hand market, it is this range of commercial work that is, today, most commonly associated with the misappropriation and abuse of Aboriginal art in the late 1940s and 1950s."[7] He damningly observed in his essay in Australian pottery 1900–1950,

"At its best, this work aimed above the lowest common denominator, and reproduced the indigenous art from which it was copied with a strong sense of design and some attempt at respecting its integrity. At its worst, the designs were reduced to some bastardised amalgam of Aboriginal, African and Pacific art."[7]In the academic literature, the style of pottery decoration, labelled "Aboriginal style,' by Factor, has been described as "hybrid works [that] were … inclusive rather than inclusive and multi-ethnic (that is postcolonial) rather than assimilationist (that is colonial)."[81] In a similar vein, Franklin notes that the production of Aboriginalia "registers not only themes of sadness and loss but at the same time the moral and ethical contexts in which it took place, and in this sense these objects are rare examples of something that is both Aboriginal and settler: they are shared experiences of Australia."[30]

A very different view is taken by Liz Conor, who in her essay 'The politics of Aboriginal kitsch,' poses the question whether it is "*appropriate to now own such objects in a knowing retro-trash way—when racism is still alive and well in Australia?*"[55] To Conor the collecting and owning of such items of 1950s material culture are unacceptable.[14] She then continued to argue that

"so what should be done about those tiles at the Sussex Inlet RSL? I think they should be recast from an Aboriginal perspective. Local Indigenous artists could be invited in to respond to the memories evoked by them. They could then add their lived experience of being Aboriginal and literally put themselves in the picture."[55]

This brought about strong criticism from Kerry Reed-Gilbert, a Wiradjuri woman and writer, who had collected Aboriginal herself with her collection now held by the Australian Institute of Aboriginal and Torres Strait Islander Studies in Canberra.

"I feel very angry and find her assumptions insulting. She attempts to convince Aboriginal people and others to think the same way that she does that we shouldn't like Aboriginalia or have anything to do with it. How dare she! I know there are others like her, and I just want to say that they have no right to speak for us and they can't determine what we should or shouldn't like or love. I recently saw a friend of mine hide an ashtray that had a beautiful picture of an Old Uncle dressed as a stock hand. How sad it is that we are made to feel ashamed of our cultural objects… Some people think there is nothing Aboriginal that can be seen as good or beautiful in

the world of Aboriginalia. I believe that this is the view Conor is spreading. These are absolutely objects of this country, not objects of disgust. The majority of us love them."[90]

It could be posited that, while the imagery of Indigenous Australian peoples as depicted on pottery pieces is not only stereotypical but also caricaturesque and grotesque, the sheer ubiquity of Indigenous Australian motifs on utilitarian and gift ware in people's homes normalised the presence of Indigenous Australia in mainstream society. The very fact that these gift wares were widely advertised by department stores as the ideal Christmas gift (Figure 4), reflecting the new post-war Australia, and the fact that they were bought by a wide range of *Australian* households both in 'normal' (i.e. gift) and in named souvenir form, suggests that mainstream Australia had indeed embraced the designs—at least to some extent the presence of Indigenous Australia into their homes, no matter how decontextualised and stereotyped this was. While creating some exposure to Indigenous Australian motifs it still, however, reflects the marginalisation and cultural positioning of Indigenous Australian community at the time.

Indigenous Australian imagery and motifs on 1940s to 1960s souvenir and gift ware were and will remain to be reflections of societal perceptions and preferences of the atomic age.

Their interpretation and evaluation will continue to evoke scholarly debate on their meaning and relevance in a trajectory of Australian society's struggle with its identity as a nation and the role of 1940s to 1960s souvenir and gift ware in the legacy of invasion, racial discrimination, assimilation and marginalisation, and hopefully eventual self-determination, of Indigenous Australian communities on unceded Country.

Endnotes to Section

1. But see the perception of the German Ernst Grosse, who in his work *The Beginnings of Art*[1,2] was far more nuanced.[3]
2. The English novelist Anthony Trollope, summarising his observations of a one-year stay in Australia, wrote in 1873 that "[o]f the Australian black man we may certainly say that he has to go. That he should perish without unnecessary suffering should be the aim of all concerned in the matter."[13]
3. I am purposefully using this term in this context, but not in the sense as employed by Nazi Germany. I am using it as employed by Lord Kitchener in the Second Anglo-Boer War 1(899-1902), when Afrikaaner communities were forcefully removed from their land and placed in controlled camps.[15]
4. Figure 3: a–b) designs by Gert Sellheim, National Gallery of Australia NGA 91.498; State Library of Victoria H94.61).—For poster of the Australian National Travel Association and Sellheim see also discussion by Barnes, Franklin and Gilfedder [29-32]
5. *Meanjin* covers: top row From left: vol 8 n° 1, first quarter 1949, cover design by Peter Burrowes; vol.8, n° 4, Summer 1949, design by Weg.; vol. 9 n° 1, autumn 1950.—bottom row from left: vol.10, n° 1, first quarter 1951, cover design by Joseph Stanislaus Ostoja; vol. 10 n° 2, winter 1951 cover design by unknown artist.; vol.10, n° 4, summer 1951 cover design by Richard Beck.
6. Concrete statues of Indigenous Australian men with shield and spears, colloquially called 'Nevilles', were reasonably common in 1950s front yards, often accompanied by swans mane front worn-out tyres.[43]
7. A similar trend could be observed in New Zealand where likewise a cultural reorientation took place post World War II.[44]—
8. Mentioned by Factor [10] and Franklin.[30]
9. The coastal community of La Perouse, some thirteen kilometres south of the Sydney CBD, became a major urban presence of Indigenous Australians when various settlements ('camps') In the Sydney Harbour and Botany Bay area were 'cleared' for use by the government and their inhabitants were resettled there.[56] From the early twentieth century, La Perouse became a tourist destination, with many Indigenous Australian residents of La Perouse producing souvenirs for Sydney's gift market.[57,58].
10. The small book was most likely an edition of McCarthy's "Aboriginal art and its application."[35,36]
11. For a discussion of Indigenous Australian representaion on sgtamps see Langton.[82]— The Centenary of Victoria stamps, especially the 2d letter value, were issued in large numbers. Printed were 116,138,000 stamps of the 2d value, 5,874,000 stamps of the 3d value and 3,420,000 stamps of the 1 shilling value.[83]
12. Of the 8½d value 16,000,000 stamps were printed, of which 6,520,000 distributed to the post office. 924,846 of these were subsequently destroyed, leaving an actual use of 5,595,154 stamps. Of the 2/6d value 37,800,000 stamps were printed (no distribution data available).[83]
13. Figure 9d courtesy Loraine Nottingham (Bedford UK).
14. But see the arguments of Bell for such collectors to be regarded as 'Guardians of National Artifacts'.[44]

Background to selected post-World War II Australian pottery studios

As noted earlier, once Australia emerged from the austerity period of the immediate post-World War II years, individual demand grew for decorative and utilitarian objects. The 1940s and 1950s saw the burgeoning of a distinctive Australian design style which drew inspiration from Australia's native flora and fauna as well as Indigenous Australian imagery and motifs. This was initially serviced by a range of artisanal and also commercial potteries, primarily in the Sydney area. Many of these were founded by recent immigrants who fled the economic devastation of Europe and/or the political persecutions in areas under Soviet influence.

The success of many of these potteries relied on an expanding market desirous to acquire decorative objects with an Australian theme, and the fact that post-War Australia enforced a wide range of import restrictions to protect its own industries. Once these restrictions were eased, the import from European markets could resume, but as the range of decorations on these products was 'old style', reflecting European value and themes, it had comparatively little impact on the local pottery businesses.

This changed in July 1957 when the Commonwealth of Australia signed an agreement on commerce with Japan which allowed Japanese manufacturers to sell products to the Australian market at the same level of import duties as goods from other countries.[91] In consequence the Australian market was now open to the import of cheap, mass produced Japanese ceramics that not only undercut Australian manufacturers but also copied and imitated Australian designs. The effects were not immediately felt, as it took the Japanese companies, and Australian importers, some time to ramp up customised production. Furthermore, some of the Australian potteries were somewhat insulated from the impact as they could specialise in hand painted and consequently individualised gift and souvenir ware of much smaller and customised production runs.[85] Individualised marketing further could offset some of the impact. Karel Jungvirt, for example, distributed his Studio Anna wares via Swains Newsagencies, which, unlike commercial souvenir shops, were allowed to have extended business hours during the 1960s.[77]

One of the constants in 1950s and 1960s pottery production was the heavy reliance on female decorators and artists. Perusal of the "Positions Vacant" advertisements in the daily newspapers shows that potteries repeatedly advertised for both experienced and trainee illustrators. In addition, studios hired artists straight from, and often while still enrolled in, arts college. The Sydney potteries in particular used students from the East Sydney Technical College, which in the 1940s offered specialist classes in ceramics,[92] and which exposed students to Indigenous Australian imagery and motifs.[20] The 'stable' or artists employed by a studio at any one time seems to have been fluid. This is not surprising if one considers that artists

were not only paid by piecework, but also that women were paid about one third less for their work. At Studio Anna, for example, painting /decorating a standard piece took about eight minutes, with artists expected to complete forty pieces per day.[10]

When considering the 1950s and 1960s pottery industry in Sydney, it is also not surprising, then, to note that numerous artists moved between studios in search of better opportunities. Some eventually opened businesses of their own, Toni Coles, for example, worked for Vande Pottery, Martin Boyd and Diana, before she co-founded Studio Anna with her husband Karel Jungvirt.[85] Angela Luessi, then Angela McMahon, worked for Vande Pottery, Martin Boyd and then Studio Anna.[85] The artist Pearl Lowe worked first at Diana and then moved on to Studio Anna, as did Heinrich Ulrich, decorator and mould maker (who then moved on to Fowlers, while also doing piecework for Florenz at his home). Likewise, Lisalotte ('Lilo') Pakulski started as a designer at Diana, then likewise moved on to Studio Anna, to eventually open her own studio Little Sydney Pottery. As another example, Marlene Adams started at Vandé and later started her own pottery studio 'Rohova.'

Florenz Ware (1938–1980)

Florenz Ware, established by Florence M. Williams (* Broken Hill 1895, † Sydney 18 September 1948), started in about 1934 as a hobby effort in a garage in Marrickville, using an oil-fired kiln constructed by her husband George Robert Bertie Williams.[93,94] By 1936 Florence Williams offered day-time and evening pottery classes.[1] Florence Williams went commercial in 1937, registering the business in 1938 as Florenz Potteries Pty Ltd.[2] Florenz ware was sold commercially along the east coast of Australia,[3] with sales also on record for Brisbane in 1938[101] and 1939.[102] During World War II production was redirected to support the war effort.[94] At the same time, the name 'Florenz' attracted undue suspicion and Williams being an 'enemy alien.'[96] By 1942 production was scaled up with fifteen employees making chemical porcelain in an enlarged factory.[94,103,104]

Domestic production recommenced after the end of World War II, both manufacturing utility items such as insulators and resistance blocks for electric stoves (for the public housing commission)[93] as well as decorative homewares. The majority of motifs produced by Florenz Potteries, while under Florence Williams's management, were utility sets, tea pots, milk jugs etc, primarily with a gumnut and Australian floral design. After the war, Florenz Ware is on record for sale by Myer's Emporium in Adelaide in 1946,[105] (which suggests that the same department store would have also stocked in Melbourne), as well in Hobart in 1948.[106] By 1947 the majority of the product was destined for export "to Singapore, the Philippines, and other Eastern countries."[94] Following Florence Williams's death in 1948 her husband GRB Williams continued the company until 1953 or 1954 when it was sold to H.A.P. Insulators, a company primarily run by Johann Harves[4] and Max Archer.[5] The pottery arm of the company was formally established as its own company in October 1955.[6] In 1962 the works were relocated to 36 Chard Road, Brookvale. Under various configurations of ownership, always under the direction of Harves, the pottery continued until 1980.

Figure 13. Johann Friedrich Harves showing "some of his Aboriginal motif pottery that is being sent to the Australian pavilion at Expo 70" (Sun Herald March 1970)

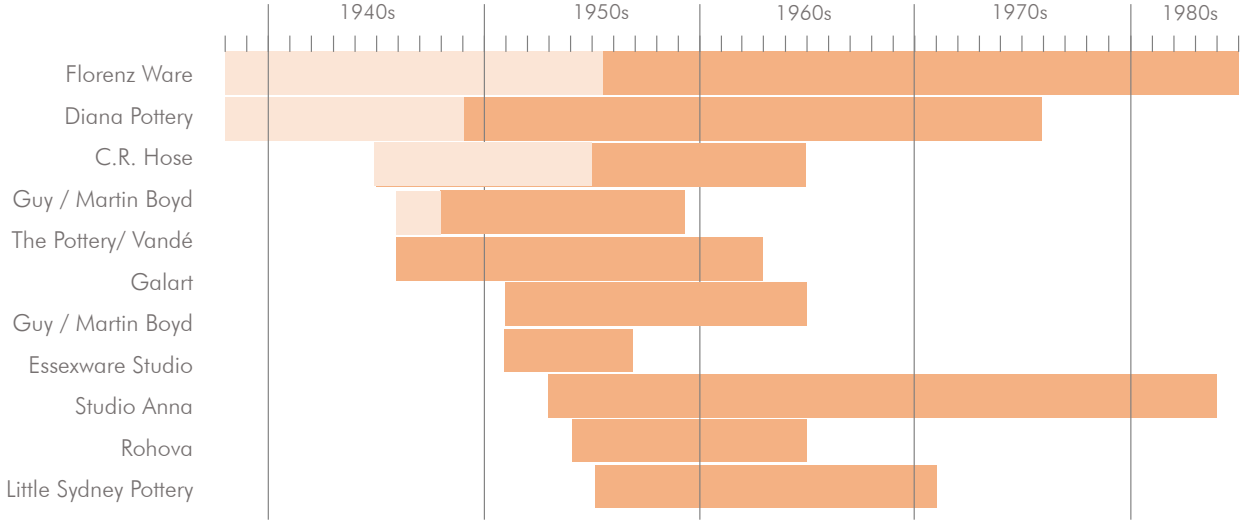


Figure 14. Chronology of Sydney Potteries. Dark shading shows production of souvenir wares with Indigenous Australian motifs.

During Harves' management of the pottery, production expanded to include gift and souvenir ware. In 1970 Florenz Ware with Indigenous Australian motif was selected to be exhibited in the Australian pavilion at EXPO 70 held in Suita, Osaka, Japan (Figure 13).[80]

Diana Pottery (1941–1975)

Ian Lowe operated a small pottery in Marrickville before World War II, manufacturing vases and decorative pieces under the name 'Alba Ware.' War time restrictions saw production shift to cups and crockery for military installations. Together with his brother Eric, the Lowes founded Diana Pottery in 1941,[7] shifting production to new premises at 122 Marrickville Road, Marrickville.[114] Over time the factory was expanded from five periodic kilns to a continuous tunnel kiln in 1952[114] with the premises to eventually cover 122–126 Marrickville Road.[113]

From September 1950 to 1957 the pottery was managed by Jaroslav 'Jerry' Vondráček, who had operated a ceramics studio in Czecheslovakia before World War II and who came to Australia in 1950 as a Czech emigree.[8] While several managers followed him, his role in supporting giftware with Australian Indigenous motifs made him the most influential manager. The factory, which from 1965 also produced tiles, changed ownership in 1966, shut down in December 1975[114] and formally liquidated in July 1985.[115]

Diana pottery figures widely in shop advertisements of the late 1940s and early 1950s in all states and territories of Australia bar Victoria.[9] The advertisements are silent on whether any of the offerings included examples with Indigenous


EXPERIENCED
PAINTERS AND
DECORATORS
WANTED. MALE or FEMALE. Paint on Pottery. Good prospects for smart, quick person.
Bonus work. Apply—
DIANA POTTERY
PTY. LTD.
122 MARRICKVILLE ROAD, MARRICKVILLE. LA4228.

Figure 15. Advertisement by Diana Pottery (Daily Telegraph 1953).

Australian motifs. In 1952 Diana pottery was exhibited at the first Australian Pottery Exhibition, organised by Ceramic Art and Fine Ware Association of N.S.W. and shown at Anthony Hordern's Gallery.[114,116]

In the 1950s the decorations were executed by between twelve to fifteen painters at any given time. The company drew heavily on recent immigrants from Central Europe [114] The company repeatedly advertised for an experienced pottery painter in 1951[10] and multiple times in late 1952 as well as in 1953 and 1954.[11] Desperate to fill is positions, Diana Pottery even advertised in the *Le Courrier Australien*, Sydney's French-language newspaper.[12]

Diana Pottery did not allow its artists to sign their own creations. Hence the number of artists known to have worked for the company is unclear. Among the staff in 1952 were Karel Jungvirt (see Studio Anna) working as mould maker and designer, as well as Toni Coles, a graduate of East Sydney Technical College who had previously been working in commercial advertising, illustrating catalogues. Additionally on record are Tony Vacek, a Czech ceramic artist (1952),[114] Norm Sherratt, Pearl Lowe (May 1953–1964)[114] as well as the mould maker Heinrich Ulrich (1951–1960, 1966–1985).[114]

Studio Anna (1953–1984)

Karel Jungvirt (*Prague 15 August 1927, † Dubné 2000) emigrated from Czechoslovakia after the Communist takeover in 1948 and arrived in Sydney on 4 September 1951 where he was sent to the Migrant Reception and Training Centre at Bonegilla (Vic). He left twenty days later to take up 'full employment' to work for the Mosman Municipal Council.[13]

By 1952 he was employed as mould maker and designer by Diana Pottery where he worked for eight months. While working at Diana Jungvirt met Toni Coles whom he married in 1953.[14] Together they set up Studio Anna in 1953, working from premises in Neutral Bay. By 1954 they moved the studio to larger premises at 27 Shepherd Street, Marrickville.[78] By 1960 Studio Anna operated a showroom at 27 Shepherd Street and from 1962 onwards he had a showroom in the city.[126]

When setting up Studio Anna, Karel Jungvirt and Toni Coles enticed several artists to follow them from Diana Pottery. Among them were the artists Lieselotte ('Lilo') Pakulski and Pearl Lowe (from 1964)[114] Norm Sherratt, as well as the mould maker Heinrich Ulrich. In addition, artists were recruited via newspaper advertisements.[15] Artists on record, in addition to Toni Coles (Jungvirt), Lieselotte Pakulski and Pearl Lowe are Jean Cooper,[129] Christine Magnusson,[130,131] Angela McMahon,[85] Joseph Szabo,[85] and Mimi Walst.[10] At its more active period, Studio Anna employed sixteen artists, with Toni Coles overseeing the Arts Department. At the height of the business, Studio Anno employed twenty-three decorators/artists on a permanent basis.[77] Unlike Samuel Vandersluis in his Vandé pottery, however, Studio Anna did not allow his artists to sign their own work.

Figure 16. Karel Jungvirt at the time of his arrival in Australia, September 1951. (Image courtesy of the National Archives of Australia).

While running Studio Anna, Jungvirt developed a set of moulds for shapes of pin dishes, ash trays, bowls and plates, that served as canvasses for a range of artists. He also introduced underglaze stains and colours that could be applied like watercolours, which suited artists and allowed for fine detail in their work.[132] As one of the artists, Angela McMahon,

recalled, "*Studio Anna had what I considered more interesting colours than the other people did. Quite a lot of black, but fine black. They had lilacs and really interesting colours. Really good colours in the Aboriginal designs.*"[85]

Between 1955 and the mid-1970s Studio Anna regularly advertised in the *Sydney Morning Herald* for ceramic artists (and trainees), spray gun operators, fettlers and casting staff, glazers, kiln operators and general factory hands. Advertisements for positions vacant can be found until 1981. While Studio Anna operated until 1999, its business slowed in the early 1970s[16] with the numbers of employed artists dropping to "a handful of casuals."[77]

Figure 17. Advertisement for Studio Anna Pottery for sale in 1957 at Young's store, Canberra.[130]

The studio's advertising commented on "unsusal aboriginal designs [that] decorate these Australian-made pottery pieces" [133] Likewise, Jungvirt looked to recruit artists who could, or were prepared to draw Indigenous Australian motifs. In one job advertisement he specifically looked for an "Exper[ienced] Painter abo[riginal]. figures, heads."[128] The demand for Indigenous Australian motif began to recede in the late 1960s, accompanied by a shift in colouring. The brown and ochre colours that dominated early Studio Anna wares with Indigenous Australian motifs gave way to brighter, non-traditional colours. As Jungvirt commented in an interview in 1986, that he "deserted Aboriginal designs in the early 1970s when Aboriginal activists, encouraged by the Whitlam government, made it hot for him."[77]

One of the marketing strategies espoused by Jungvirt was to despatch Studio Anna's artists to major stores and have them paint pieces in front of the public. This is on record, for example, for 1956 in Paramatta,[134] for 1957 in Canberra (Figure 17)[130] and 1959 for Sydney.[133] Studio Anna received major commercial contracts, such as supplying pottery for the Pan American Airways offices and Australian departure lounges (with Indigenous Australian motifs) [77] and souvenirs for the 1956 Melbourne Olympics.[78]

While Studio Anna produced gift and souvenir wares for the tourist market, it also had higher ambitions, certainly in the early period. Toni Coles exhibited some of her works in the third Australian Pottery Exhibition, organised in 1954 by Ceramic Art and Fine Ware Association of N.S.W. at Anthony Hordern's Gallery.[135] Two items one painted by Toni Jungvirt and one by Lieselotte Lieselotte ('Lilo') Pakulski,[132] were chosen as part of a five-piece Australian exhibit sent to the international exhibition 'Masterpieces of modern ceramics' hosted by the International Academic for Ceramics in Cannes (France) in in 1955.[129] For their efforts, Studio Anna received an Honourable Mention.[17]

Vandé (1948–1962)

Samuel Joseph Vandersluis (*Middlesex [UK] 30 January 1903, † Sydney 1 August 1983) first came to Australia during the 1920s, when he worked in Melbourne.[126,137] In the 1930s he was involved in a variety of arts-based activities including sculpture, set design for theatres and floristry. In September 1948 Samuel Vandersluis and his family formally immigrated to Australia as unassisted passengers, thereby sidestepping the need to be temporarily housed in migrant reception centres.[18] Soon after arrival in Sydney, Vandersluis purchased 'The Pottery', a small established pottery studio which had been operated by Vera Gertrude Kilpatrick since the early 1940s at 566 Military Road, Mosman.[19] He apparently knew very little about pottery, but could do the casting and firing. While Vandersluis maintained the name 'The Pottery' at least until 1952,[140] he eventually rebranded the studio ''Vande Pottery' when began to produce giftware specifically for the Australian market. Among the early work is standard giftware like flying ducks and wall vases.[110]

Soon Vande pottery moved into 'ethnic' inspired ware, such as a potter with Mexican motifs.[141] In the early 1950s, Vandersluis marketed his giftware first throughout NSW[20] and then Australia-wide.[21] By 1954 Vande was producing pottery decorated with Indigenous Australian motifs.[145] An advert in Perth's *West Australian* notes "[a]mong the lovely chinaware and pottery now at Stewart Dawsons is the Australian hand-painted Vande ware. Delightful designs include aboriginal motifs, …. [t]here are wall plaques, ash trays, boomerang wall vases and other unusual ideas. [145] As a practicing Jew of Dutch-Jewish ancestry, Vandersluis was actively involved in the Jewish community.[146] Consequently, as part of its offerings, Vande pottery also supplied ceramic designs specifically for the Jewish community, such as Chabbas and Seder dishes (Figure 18),[138] which were made to order and could be furnished with personal inscriptions.[140] These were well advertised in the Jewish newspaper press in Sydney 1952 and 1953.[140,147,148] In 1955 Vandersluis operated his own sales outlet, S.J. Vandesluis Gifts, at 762 Military Road, Mosman. Over time, the focus of that shop shifted increasingly to antiques.[126] Sometime between 1960[22] and 1962 he closed the pottery and focussed solely on his antique business.[126]

Vande produced commercial wares with generic motifs, where the name of the places was added. In addition, the pottery produced place-specific commissioned souvenir ware, the painted designs of which were based on colourful promotional brochures supplied by the commissioning souvenir shop.[85] Other motifs were drawn from publications and popular magazines, such as *Walkabaout*.[137]

While in the early days Vandersluis had to advertise for staff,[23] his reputation as a good employer soon attracted a range of artists, mainly recent graduates from the East Sydney Technical College (later National Art School, Sydney). In 1956 there were five key staff working in the pottery, one woman potter pouring the moulds and four women artists decorating the wares.[85] It appears that Vandersluis gave his artists considerable latitude in their interpretation of generic motifs. Apparently the first 'foot' souvenir was created at Vande according to Marleen Adams.[79,137] Significantly, unlike other Australian studios, Vandersluis encouraged individual creativity among his artists[137] and also allowed the artists in his employ to sign their own work. On record are the following artists:[24]

Artist's Name	Signature(s)	Period	Trained at	
Adams, Marleen ('Marlene')	MEA, Mx			[150]
Coles, Toni	N, Neen	1950–1952	East Sydney Technical College	[88]
Little, Suzie	SL, SZ			[88,150]
McMahon, Angela	AM	1957–1958	East Sydney Technical College	[88]
Wann, Beverly	BW, B.Wann			

*Figure 18. Advertisement for Vande Pottery (*Hebrew Standard of Australasia, November 1952)

Additional artists are known from their signatures but have not yet been identified.[149] Samuel Vandersluis wife Doris (née Thomas) is also on record as a potter, whose "work reflects the work of the Dutch potters".[151] Some of her works were to feature in the 1953 Australian Pottery Exhibition, organised by Ceramic Art and Fine Ware Association of N.S.W. and shown at Anthony Hordern's Gallery [151].

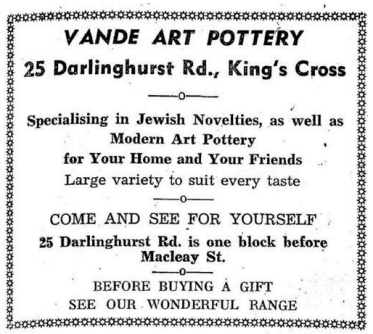


*Figure 19. Advertisement for Vande Pottery (*Hebrew Standard of Australasia, *June 1953)*

Martin Boyd (1946–1963)

Guy Martin à Beckett Boyd (* Murrumbeena 12 June 1923 † Sandringham 26 April 1988) learnt pottery skills as a child in his father Merric Boyd's studio.[152] After World War II Boyd trained as a sculptor at the East Sydney Technical College.[153] In 1946 Boyd partnered with Norma Flegg to establish a pottery that operated first under the name Guy Boyd Pottery. Upon formal registration as a business, with Norma's husband Leonard as additional partner, it was renamed Martin Boyd Pottery since Guy wanted to use 'Guy Boyd Pottery' for his sculptures and art rather than commercial ceramics. Boyd sold his share to Leonard Flegg's brother Ronald in 1951 and, having moved to Melbourne, established his own Guy Boyd Pottery in Bentleigh in 1952 (until 1964).[153] The Fleggs continued the business of Martin Boyd Pottery in Sydney until 1963.

While numerous artists worked for the pottery, all wares are signed (by incision) as 'Martin Boyd' or 'Martin Boyd Australia'. Reported to have been decorating the wares were Norma Flegg, David Boyd (Guy's brother), Margaret Chambers, Marie? Hampton, Dora Jarrett, Hermia Lloyd Jones (later Hermia Boyd), Peter Rushforth and Martha Sound.[85,153,154]

The pottery was initially based in Norma Flegg's basement in Waters Road, Cremorne, during 1949,[155] added premises of a former pottery at Chiswick Lane, Woollahra in 1948, other premises in Neutral Bay, and in 1949 to a former baker's premises in Princes Street, Ryde.[154] By late 1950 the pottery offered almost 100 different shapes and lines.[154] By 1952, at the time of Guy Boyd's separation form the business, the pottery employed 50 people with agents in Brisbane and Melbourne.[153] In collaboration with David Jones, Martin Boyd pottery offered to create pottery sets with customised decorations based on the purchaser's choice.[156]

Guy Boyd produced pottery with Indigenous Australian motifs as early as 1949.[157] They were well received as gifts and souvenirs: "chief attraction for tourist buyers and for people buying overseas gifts are the original aboriginal pottery pieces by Martin Boyd."[158] Between 1949 and 1953 advertising by department stores and retailers frequently commented on Martin Boyd's Indigenous Australian motifs.[25]

According to Norma and Leonard Flegg, the Australian public initially did not really warm to Indigenous Australian motifs, but that this changed with the Royal visit of 1954 where many streets were lined with banners liberally decorated with Indigenous Australian motifs strung across arches and verandahs. According to the Fleggs, *"the demand for pottery with Aboriginal designs increased noticeably"* as a result.[50]

Rohova (1954–1964)

Rohova pottery was founded in 1954 by the ceramic artist Marlene ('Marleen') Elsie Adams. A graduate of the Sydney Technical College, Adams initially worked as an artist and decorator for Vandé until 1954, when she opened her own studio.[26] In 1955 she married the Czech Vladimir Roh,[27] naming the studio Rohova. When her husband Vladimir Roh (*31 August 1920 † 1964) fell ill with cancer in 1962, she set up a partnership with the Hungarian-born sculptor Alexander Takacs under the name 'Alexander Rohova Consolidated Artists Pty Ltd.' Not long after Vladimir Rohova died, the company went into liquidation.[28] Subsequently Marlene Roh(ova) set up a new pottery under the name 'Meroh Pottery.'

Sandor Alexander Takacs (1923-1968) emigrated from Hungary to Australia in 1948 or 1949.[29] After a stint working for Alfred Pates Pottery in Belmore, Takacs set up the pottery "Alexander Art Products" in Glebe, Sydney, focussing on statuettes and figurative art. Takacs relocated to Belmore in 1955, collaborating with Marlene Adams. In 1968 he relocated to Bowral.[150]

The Little Sydney Pottery (1955–1970)

Lieselotte ('Lilo') Anna Pakulski (Augsburg [Germany] *5 April 1924) and her husband Władysław (Bill) Pakulski (*Poland 24 June 1922,) arrived in Australia in December 1950.[30] She had studied art while still in Germany, majoring in textile design. Soon after arrival in Sydney, Lieselotte Pakulski started as a decorator and designer at Diana Pottery and in 1953 followed the Jungvirts to the newly founded Studio Anna. Two years later, together with her husband, Lilo Pakulski established her own studio, Little Sydney Pottery at 76 Gibbes Street, Rockdale.

At the height of production, the Little Sydney Pottery produced eighty different items from its own slip cast moulds, including souvenir ware, coffee sets, beer mugs and table lamps. The cheap Japanese imports in the early and mid-1960s damaged the business so much that it was forced to close in 1970.

While the majority of the ware was painted by Lieselotte Pakulski, in particular the sgraffito work, the pottery employed other artists. On record as working for the Little Sydney Pottery are Ellen Stilgoe and B. Birtles (1957).

Pat Elvins (fl. 1960s–2000s)

Elizabeth Patricia ('Pat') Elvins (* Geelong 27 November 1922, † Geelong 12 September 2011) studied at the Gordon Technical School, Geelong, and later, under John Knight, at the Melbourne Technical College. Operating a small backyard kiln, it had been her intention to become a potter, [167,168] but she was interested in modelling clay.[167] In 1955 Pat Elvins worked as a designer of animal figurines for Darbyshire Pottery in Perth.[168] In 1961 or 1962 Elvins moved to Alice Springs to set up a pottery studio for the emerging tourist trade with her work to be sold exclusively in Alice Springs. She set up a kiln in 1962 and experimented with local clays and colours, while also working as an arts teacher at a local school.[168]

The majority of Elvin's work in Alice Springs comprised of coarsely sculpted figurines and heads of Indigenous Australian men and women, as well as a range of small figures depicting young Indigenous Australian children in various poses. In addition, she also created finer, more detailed work, such as babies resting on hessian in a coolamon. Pat Elvins had three exhibitions, one in Adelaide and two in Alice Springs. Her first exhibition "Exhibition of watercolour landscapes by Aboriginal artists and statuettes from the outback of Central Australia' occurred in 1972 at the Restaurant Gallery, Cox-Foys, as part of the Adelaide Festival, one on 1976 at the Art Shed Gallery and one in 2002 (Bent and Twisted, Unfocused and Frayed) at Olive Pink Gallery.[169] Pat Elvins collaborated with other potters, among them Pat McMahon, who had temporarily moved to Alice Springs in 1967,[170] George Beggs in the late 1960s and early 1970 and, in the 1970s, Chris Pepper, a production potter in Newcomb (Geelong).[171]

Essexware Studio, Leura (1951–1957)

Essexware Studio was founded in 1951 by the British-born potter and artist Irene Joan Beaumont (*1915, † Colchester [UK] 18 March 2012) and her husband Gordon Beresford Dunstan (* Thebarton 1901–† Colchester [UK] March 1977), a retired Australian Army officer.[31] The studio was located at 40 Gladstone Road, Leura, with the Dunstans living next door. Both buildings were destroyed in the Blue Mountains bushfire of 1957.

By the mid 1950s Essexware employed 15 people. In 1952 the Dunstans looked for a 15 to 16 year old girl "who had taken art at High School" to be trained up by their resident artists.[172] In 1954 the studio was looking for an expert glazier and kiln setter,[173] as well as three additional female staff aged between 16 (school leaver) and 19 to work as artist, trainee artist and fettler.[174] Artists on record are Thomas Alban (* St Petersburg [Russia] 3 March 1887 † 1978) and Marjorie Zabell (MZ). One piece, decorated by Thomas Alban was to feature in the 1953 Australian Pottery Exhibition, organised by Ceramic Art and Fine Ware Association of N.S.W. and shown at Anthony Hordern's Gallery.[151] Other pieces were to be exhibited in 1954 at Australia House in London.[175]

Between 1953 and 1957 Essexware was advertised by stores along Australia's eastern seaboard, as well as South Australia.[32] Some of the advertisements of 1953 stressed that "the aboriginal work by Gordon Dunstan from Essexware Studios created a stir at the Ceramic Art Association Exhibition in Sydney."[177] The product was also exported to America, England, South Africa and New Zealand.[175] According to information provided by Gordon Dunstan on occasion of an industrial exhibition held in Katoomba in February 1954, "Aboriginal designs and colourings have become hugely popular in America."[33] According to Dunstan, pottery with Indigenous Australian motif only made up 10% of their output, but that "the popularity of pottery decorated with Aboriginal designs increased since the staging of the magnificent *Corroboree* ballet" of 1950.[50]

C R Hose (1945–1964)

Claude Reginald Hose as a ceramic and glass decorator founded the firm Rembrandt Fine China in 1945 in Chelsea, Victoria. In the early years, pottery blanks were imported from firms in Czechoslovakia to be hand painted and then glazed at the Chelsea works. At a later point in time, after 1954,[182] the company had relocated to Frankstown (Vic). Hose had to cease the use of Rembrandt as a brand in 1964 when Westminster China submitted an infringement claim for the trademark. Like other potteries, Hose was always in the market for decorators and artists to join his staff.[34]

Galart Ware (1951–1964)

Galart pottery was established in 1951 in Burwood (Sydney) by the ceramicist and glazier Deszec 'Desmond' Galambos (* Szeged [Hungary] 28 June 1903 † Sydney 3 December 1986). As political refugees of Jewish Hungarian background, Galambos and his second wife Rose arrived in Australia in December 1950.[35] The pottery was relocated to Summer Hill in 1955. It produced a variety of gift ware, primarily slip cast vases, jugs, plates, ash trays etc. Galart pottery is on record as being sold in 1954 in Queensland and Tasmania.[184,185]

Notes to the section

1. Advertisement: "Pottery.-Learn to make your own Christmas Gifts. Classes Day and Evening. Florenz Potteries, Studio, Australia House, Carrington-street. Phone, U3238" [95]
2. Florenz Potteries Pty Ltd., 303 Illawarra Rd, Marrickville;[96] registered 5 August 1938;[97] voluntarily wound up 28 November 1941.[98,99] The company was restructured and reregistered in 1942 as Florenz Potteries under which name it operated until the sale to H.A.P. Insulators.[93]
3. On record for Newcastle 1940.[100]
4. Johann-Friedrich Harves, scientist arrived in Australia in January 1949, having been recruited by the Australian government a year earlier for his experience in ceramic engineering.[80] After two years in Australian Commonwealth service, Harves set up his own company, H.A.P. Insulators, together with Max Archer and a Mr. Pitcher.—For Harves see also General Correspondence and Administrative files NAA: MT105/8, 1/6/4767 Harves, Johann Friedrich German Scientist. Item 867395.—Applications for Registration of Aliens NAA: SP1121/1 Friedrich Johann Harves [German - arrived Sydney per HOECHST, 18 July 1955] [Box 468]. Item 31082193.
5. The company HAP Insulators on record for July 1952.[107]— In Februray 1954 looking for a sales representative between aged 25 and 35.[108] —"Clay from Calga [Somerby near Gosford], and from the property on which the factory stands, is also used by H.A.P. Insulators Pty., a local branch of the city firm making insulators, stove parts, porcelain sections for industrial switches and other small articles. The factory employs a staff of six." [109]
6. Florenz Potteries Pty Ltd: 25 October 1955— 30 December 2001.[110]
7. First as Eric C Lowe Pty Ltd from 11 July 1939,[111] and from Dec 1947 as Diana Pottery Pty Ltd registered in Melbourne.[112-114]— Taken over 28 February 1986 by AJ Chown.[114]—company shut down December 1975.— Diana Pottery Pty Ltd was liquidated in July 1985.[115]
8. CA 51, Department of Immigration, Central Office Application for Naturalisation - VONDRACEK Jaroslav born 18 January 1920;. NAA: A446, 1955/51599; Application for Naturalisation - VONDRACEK Alzbeta [aka Elizabeth] born 24 July 1923, NAA: A446, 1955/51598.
9. Australian Capital Territory: Canberra 1947–1949, 1954; Armidale 1954.—New South Wales: Bathurst 1950, 1953; Braidwood 1947; Broken Hill 1950–1951, 1953; Cessnock 1952; Coffs Harbour 1951; Crookwell 1954; Glen Innes 1953; Grafton 1954; Henty 1953; Hurstville 1947; Inverell 1950; Katoomba 1948; Leeton 1947; Lockhart 1954; Mackay 1947; Penrith 1947; Picton 1948; Scone 1950; Singleton 1953; Wagga Wagga 1951–1952.—Northern Territory: Alice Springs 1950–1951, 1953.—Queensland: Brisbane 1950, 1954; Cairns 1954; Charters Towers 1949, 1951; Dalby 1950; Longreach 1954; Maryborough 1951; Nambour 1954; Roma 1947; Southport 1948; Toowoomba 1951; Townsville 1951, 1953; Warwick 1948, 1949.—South Australia Adelaide 1949, 1953; Angaston 1948; Blyth 1947–1949; Burra 1953; Clare 1947–1949; Gawler 1953; Mount Barker 1953–1954; Mount Gambier 1949–1950; Peterborough 1950; Port Augusta 1948–1950; Port Elliot 1949; Port Lincoln 1947–1948, 1951; Port Pirie 1949, 1953; Streaky Bay 1947; Whyalla 1947, 1950, 1953.—Tasmania: Burnie 1951; Hobart 1948; Launceston 1953; Stanley 1947, 1948.—Western Australia: ; Albany 1954; Busselton 1949; Kalgoorlie 1953, 1954; Perth 1953.— All records based on TROVE.
10. "Wanted skilled Girls for Painting and Decorating Art Pottery. Apply Diana Pottery Ltd 122 Marrickvillle Rd Marrickvillle LA4227."[117]
11. Job advertisement "Experienced Pottery Painter Wanted Piecework basis LA4227 Mondav DIANA POTTERY PTY LTD 122 Marrickville Road, Marrickville."[118]

Job advertisement "Pottery Painters Experienced Wanted LA4227 DIANA POTTERY PTY LTD 122 Marrickville Road, Marrickville. Apply Tuesday."[119] —"Painters on Pottery or Glass Experienced Diana Pottery Pty Limited LA4227."[120]—"Painters Decorators Experienced or Inexperienced to work on Pottery Apply Monday Diana Pottery Pty Limited, 122 Marrickville Road Marrickville LA4227."[121] —Display advertisement: "Painters and Decorators Wanted. Male or Female. Paint on Pottery. Good prospects for smart, quick person. Bonus work. Apply Diana Pottery 122 Marrickville Road Marrickville LA4227."[122]— Decorators, Experienced or inexperienced to work on Pottery Wanted. Smart, quick Women have the best prospect in bonus work. Apply Diana Pottery, Marrickville. Monday, Ring LA4228."[123]

12. On demande: Ouvrières pour décoration céramique, habiles mais pas nécessairement, expérimentées. Diana Pottery, Marrickville. Téléphoner LA 4227"[124]

13. Name Index Card, Migrants Registration [Bonegilla] NAA: A2571, JUNGVIRT KAREL. Item ID 203731894.— Jungvirt became a naturalised Australian on 14 June 1957[125]

14. NSW Marriage Register 7026/1953.

15. Job advertisement "Pottery Exper. Freehand Decorator good drawing and design Apply Studio Anna 27 Shepherd St, Marrickville" [127].— "Exper. Painter abo. figures, heads. Good wages, accord, ability. Studio Anna, 27 Shepherd St. Marrtckvtile. LM7340." [128]

16. Looking at the mentions of Studio Anna in the pages of the *Sydney Morning Herald* by demi-decade, we note that the mentions fluctuate between 23 and 26 for the demi-decades between 1955 and 1974, and the drop to one to two for the demi-decades between 1975 and 1989. These mentions include advertisements for positions, sales advertisements and well as mentions of the studio in feature article.

17. Diplôme D'Honneur awarded to Studio Anna's ceramic entry in 'l'Exposition internationale "Les Chefs-d'oeuvre de la Céramique Moderne' Cannes, France, 1955.[136]

18 From 1949 the Vandersluis lived in Esther Street, Balmoral.[126]

19. Purchase:[138].— Gertrude's husband Harold Hungerford Kilpatrick applied for discharge from bankruptcy in July 1948.[139].—It is tempting to speculate that the pottery business was on the market due to financial difficulties by the Kilpatrick's.

20. Dubbo, NSW 1953,[142] Wellington, NSW 1952.[143]—See also Interview with Angela Luessi.[85]

21. Brisbane 1953,[144] Perth 1954.[145]

22. The pottery is still listed in the telephone books of 1960, suggesting it was still operating then.[137]

23. Job advertisement: Art Pottery Require Painter for Vande Mexican Ware; also Learner Good wages and conditions XM7304." [141]

24. These potter's marks are based on personal observations as well as a perusal images posted as part of online sales [149].

25. 1949: "extensive collection of pottery created by contemporary Australians. Aboriginal, continental and fanciful motifs, hand painted, in original shapes" among them Martin Boyd.[157]—1950: "Attractive decorative and utilitarian pottery by Martin Boyd, of Sydney, is displayed on the ground floor or Georges, Collins-street. …. Special attention is directed to the gaily conceived plaques, application of aboriginal designs to bowls, and some particularly charming sherry sets.[159]—1952: "Most attractive of all in the new Martin Boyd ware were an ashtray snowing an old ship with red sails against a smoke-blue back ground, and a pretty little bowl of grey with a bright yellow inside, decorated very slightly with aboriginal motifs."[160].—1953: "Admirers of Martin Boyd (pottery might prefer one of his small saucer-type ashtrays decorated with typical abstract and aboriginal patterns or landscapes."[161] "Follow the vogue for the Australian Native influence with Aboriginal design pottery by Martin Boyd. Native animals and symbols, aboriginal heads, all executed with true Boyd drama and beauty... and in the wonderful colors for which he is famous."[162]

26. Not to be confused with the studio operated by James Adam in Belmore 1947–1969).[150]

27 NSW BDM 9631/1955 Manly.— National Archives A12025 Migrant Selection Documents for Displaced Persons who travelled to Australia per General Hersey (Herzy) departing Naples, Italy 31 March 1950. File 1209 ROH Vladimir born 31 August 1920. NAA: A12025, 1209.— A2571 Name Index Cards, Migrants Registration [Bonegilla] ROH, Vladimir : Year of Birth - 1920 : Nationality - CZECHOSLOVAKIAN : Travelled per - HERSEY II : Number – 179126. NAA: A2571, ROH VLADIMIR.

28. Alexander Rohova Consolidated Artists Pty Ltd. Notice of petition to wind up 15 October 1965,[163] wound up 15 December 1966[164] struck off the register 15 December 1972.[165]

29. The National Archives of Australia which hold all immigration records, only list one Alexander Takacs, who seems to be his sone (J25 Case files, annual single number series with or without 'Q' [Queensland] or 'QB' [Queensland Brisbane] or 'CLF' [Client Files] prefix.File 1969/17436 Takacs, Alexander George [previously Sandor] [Hungarian, born 1942] NAA: J25, 1969/17436). Working off the given name 'Sandor, the archives contain the immigration file A11941 Migrant Selection Documents for Displaced Persons who travelled to Australia per Fairsea departing Naples 3 December 1949. TAKACS Sandor born 20 August 1923. NAA: A11941, 378.— Takacs died in a car accident in 1968.

30. Migrant Selection Documents for Displaced Persons who travelled to Australia per Roma (I) departing Bremerhaven, Germany on 30 October 1950. PAKULSKI Wladyslaw born 24 June 1922; Lieselotte born 5 April 1924; Peter born 20 March 1947. NAA: A12043, 508-510.— Application for Registration of Aliens (other than Asiatics). Wladyslaw Pakulski [Polish - Arrived Newcastle per ROMA 18 December 1950]. NAA: SP908/1, POLISH/PAKULSKI WLADYSLAW.— The Pakulskis were naturalised in May 1958.[166]

31. Gordon Beresford Dunstan SA BDM 688/161 (1901).

32. New South Wales: Grafton, 1954[176].—Queensland: Townsville, 1953[177].—South Australia: Victor Harbour, 1955–1957[178-180].—Tasmania: Burnie, 1954[181]

33. "The Essexware Pottery Stall, where two of the firm's outstanding artists were demonstrating their intricate work, drew large crowds of interested spectators. Every article in this selective display was hand-designed and painted and no two designs were similar.[175]

34. "Professional First-Class Commercial Artist, male or female, for China Decorating. Experience in this field not necessary. Must be willing to be trained with a view to taking control of staff. Excellent salary, 5-day week. C. R. HOSE. Chelsea 1176."[182]

35. Deszec Galambos owned a glazier's business in Szolnok (Hungary) 1938 to 1944. During the Nazi occupation of Hungary, Galambos and his first wife were placed into the ghetto. In 1944 his wife was sent to the Bergen-Belsen concentration camp (where she died) and he was placed into a forced labour camp, from which he escaped in 1944 or 1945. In 1949 he and his second wife Rosa (married 1947) fled the communist regime in Hungary, first to Austria and then the United Kingdom, before they emigrated, as stateless persons, to Australia. Persecution data in Resettlement files from England, Arolsen Archives International Center on Nazi Persecution 3.2.1.6 CM / 1 Akten aus England, file G00030 (https://digitalcollections.its-arolsen.org/03020106/content/pageview/7245642 to https://digitalcollections.its-arolsen.org/03020106/content/pageview/7245652.— Desmond and Rose Galambos arrived in Fremantle on 29 December 1950 (via SS Himalaya) and Melbourne on 4 January 1951 (via SS Toscana) (Applications for Registration of Aliens Desmond Galambos [Stateless - arrived Melbourne per TOSCANA, 4 January 1951] [Box 384] NAA: SP1121/1, GALAMBOS, DESMOND Item 30554043; Rose Galambos [Stateless - arrived Melbourne per TOSCANA, 4 January 1951] [Box 384] NAA: SP1121/1, GALAMBOS, ROSE Item 30554044).—Both naturalised on 22 November 1955[183] see also (CA 51, Department of Immigration, Central Office Application for Naturalisation – GALAMBOS Desmond born 28 June 1903. NAA: A446, 1955/16049).—Death notice: Sydney Morning Herald 5 December 1986, p, 21 col. d.

Wooden ornamented boomerang,
1929

Souvenir of the Eucharistic Congress, Sydney 1928
Inscribed "Souvenir Eucharistic Congress"
Poker work inscribed text on verso: "9th February 1904–1929"

Most probably produced in La Perouse.

395 x 140 x 4 mm, 55g

Ceramic bowl in the shape of
a boomerang,
hand painted
c1960s

Manufactured by Studio Anna,
Sydney

210 x 50 x 25 mm, 69g 2

Ceramic bowl in the shape of
a boomerang,
hand painted
c1960s

Manufactured by Studio Anna,
Sydney

210 x 50 x 25 mm, 79 g 3

Ceramic bowl in the shape of
a boomerang,
hand painted
c1960s

Manufactured by Little Sydney
pottery, Sydney

210 x 62 x 18 mm, 87 g 4

Ceramic bowl in the shape of a boomerang,
transfer printed
c1960s

motifs of (from left) spear, boomerang, head of a bearded Indigenous man over map of Australia, club and woomera

Manufactured by Japan

240 x 65 x 22 mm, 129 g

5

Ashtray in the shape of a boomerang.

Inscribed 'Souvenir from Brisbane"

En relief motifs of (from left) spear, boomerang, head of a bearded Indigenous man over map of Australia, club and woomera.
Pressed anodized copper.

TYPE B
210 x 80 x 10 mm, 95 g 6

Ashtray in the shape of a boomerang.

En relief motifs of (from left) spear, boomerang, head of a bearded Indigenous man over map of Australia, club and woomera.
Pressed anodized copper.

TYPE A
210 x 65 x 10 mm, 92 g 7

Ashtray in the shape of a boomerang.

Inscribed 'Australia' with en relief motifs of (from left) eucalypt leaves, koala, head of a bearded Indigenous man, map of Australia with state borders, kangaroo and Indigenous shield and spear.
Pressed anodized copper.

Inscribed 'Karratha, WA"

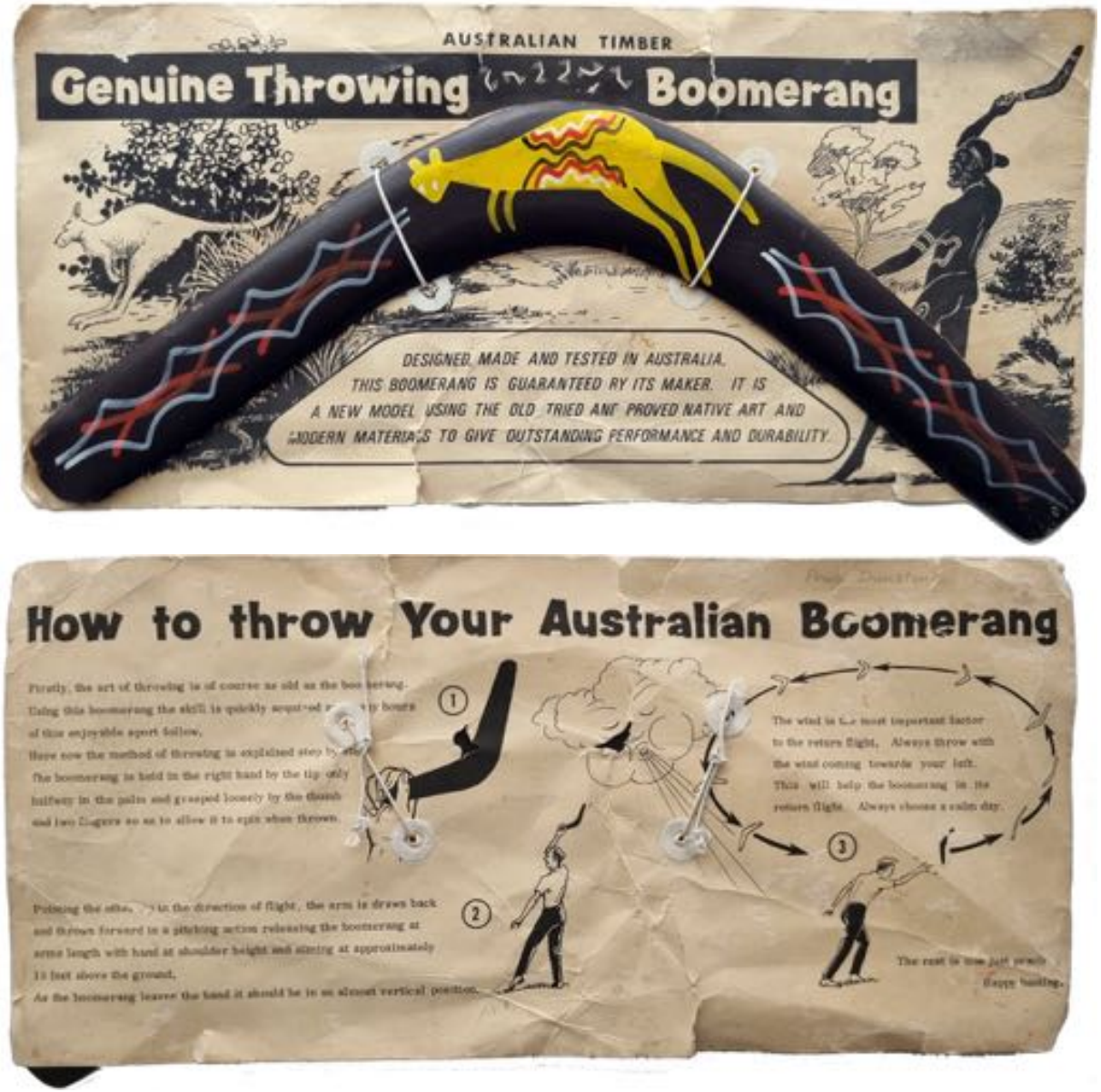
TYPE C
205 x 75 x 15 mm, 81 g 8

Ashtray in the shape of a boomerang.

En relief motifs of (from left) pineapples, map of Australia, head of a bearded Indigenous Australian man, club and woomera
Pressed anodized copper.

Text 'Japan' on back
TYPE E

205 x 105 x 10 mm, 73 g 9



Boomerang as a recreational toy

'Genuine Throwing Boomerang'

No manufacturer stated.

350 x 165 mm (card)
350 x 50 x 4 mm, 60 g (boomerang)

10

Ashtray in the shape of a leaf.

En relief motif of an
Indigenous Australian man
with shield and spear.
Inscribed 'Australia.'

Pressed anodized copper.

200 x 82 x 15 mm, 92 g 11

Ashtray in the shape of Australia.

En relief motifs of (from left) Indigenous Australian man with shield and spear, peacock, kangaroo, pineapple, koala, face of bearded Indigenous Australian man, shield, boomerang, woomera, shell, sea star, Sydney ferry, surfer.

Inscribed 'Australia.'

Pressed anodized copper, probably made in Japan.

160 x 125 x 15 mm, 115 g 12

Thermometer

En relief motif of a bearded Indigenous Australian man with boomerang and spear standing next to a tree trunk, against a backdrop of two shields.

Pressed anodized copper. Temperature scale in degrees Celsius (range – 30°C to + 50°C) and Fahrenheit (range – 20°F to + 120°F)

150 x 90 x 15 mm, 114 g 13

Thermometer

En relief motif of a bearded Indigenous Australian man with boomerang and spear standing next to a tree trunk, with two Koalas.

Pressed anodized copper. Temperature scale in degrees Celsius (range – 30°C to + 50°C)

137 x 95 x 7 mm, 80 g

14

Thermometer

En relief motif of a boomerang and a shield.

Text 'Japan' on back

Temperature scale in degrees Celsius (range – 30°C to + 50°C) and Fahrenheit (range – 20°F to + 120°F)

190 x 90 x 9 mm, 96 g

15

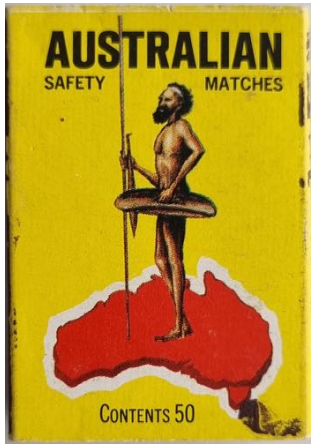
Box of safety matches.
1970s

Motif of an Indigenous Australian man with shield and spear standing on a red map of Australia

Paper box with wooden matches made from Queensland hoop pine.

Manufactured by Australian Match Manufacturing Co., Strathpine, Queensland[1]

50 x 35 x 15 mm, 7 g



16

Biscuit tin with various
Indigenous Australian motifs
ca. 1960s

Swallow's Brand Biscuits
Swallow & Ariell Ltd,
Melbourne, Victoria

Tin, manufactured by Gasden.
Melbourne
Ø 225mm, 105 mm high,
42.6 g

17

Ceramic Ashtray
1960s

Inscribed
"Junee Ex-Services Memorial Club"

Glazed slipware,
manufactured by H.A.P. Insulators Pty Ltd. Sydney
1954–late 1960s

Paper sticker on base:
"Hand Painted Art Ceramics, Florenz Ware Australia"
manufactured by H.A.P. Insulators Pty Ltd. Sydney

180 x 180 x 35 mm, 56.6g

18

Ceramic serving plate,
hand painted
1960s

possibly manufactured by
Diana Pottery, Sydney

Bottom marking “Australian
Made | Lubra”
Shape stamped S83.

265 x 120 x 25 mm, 358 g 19

Ceramic ashtray,
hand painted
1960s

possibly manufactured by
Diana Pottery, Sydney

Bottom marking “Australia
Made | Lubra”
Shape stamped S63.

180 x 85 x 27 mm, 147 g

20

Ceramic serving plate,
hand painted
1960s

possibly manufactured by
Diana Pottery, Sydney

Bottom marking “Made in Australia | Piccanionny” (word corrected)
Shape stamped S19.

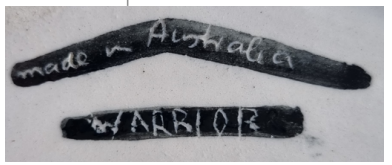
178 x 170 x 45 mm, 317 g

21

Boomerang-shaped ceramic bowl,
hand painted
1960s

possibly manufactured by
Diana Pottery, Sydney

Bottom marking “Made in Australia | Warrior”



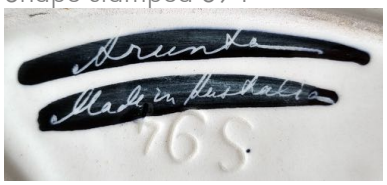
308 x 128 x 43 mm, 406 g

22

Ceramic bowl,
hand painted
1960s

possibly manufactured by
Diana Pottery, Sydney

Bottom marking “Arunta |
Made in Australia”
Shape stamped S94



225 x 120 x 28 mm, 248 g

23

Ceramic mug,
hand painted
1960s

Manufactured by Diana
Pottery, Sydney

Bottom marking “Diana
Pottery | Made in Australia |
Hand Painted | Forasea”
Shape stamped S28

Bottom Ø 84mm; opening
Ø 72 mm, height 125mm,
331 g

24

Ceramic Bowl,
hand painted
1965s

Glazed slipware,
manufactured by Florenz,
Sydney
ca1950–1954

140 x 120 x 40 mm, 205 g

25

Ceramic plate,
hand painted
ca1950–1958

Glazed slipware,
manufactured by Vandé,
Sydney

Paper label "Guaranteed
genuine hand painted ceramic
art piece. Handcrafted in
Australia by Vandé

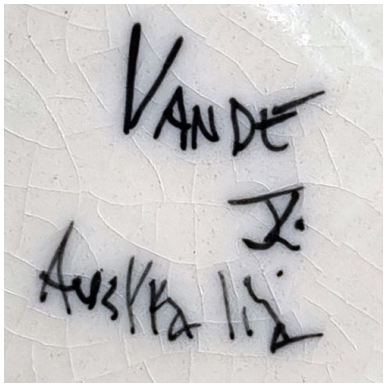
Bottom Marking "VANDE
AUST. E.G. 131.9.3'

140 x 140 x 25 mm, 199 g 26

Ceramic plate,
hand painted
ca1950–1958

Depicting Indigenous Australian Woman carrying basket or wooden bowl on head.
Glazed slipware,
manufactured by Vandé,
Sydney

Bottom Marking "VANDE JK. Australia"



179 x 179 x 20 mm

27

Ceramic Bowl with relief head of Indigenous Australian man, hand painted.
ca1950–1958

Glazed slipware, manufactured by J. Vande, Sydney

Bottom markings: Vandè with artist's signature "J."

Ø 115 mm; 30 mm high; 100 g

28

Ceramic plate with relief head of Indigenous Australian man, hand painted.
ca1950–1958

Glazed slipware, manufactured by J. Vande, Sydney

Bottom markings: Vandè with artist's signature "S•I•"

∅ 117mm; 25mm high; 96g

29

Ceramic plate with relief head of Indigenous Australian man, hand painted.
ca1950–1958

Glazed slipware, manufactured by J. Vande, Sydney

Bottom markings: Vandè with unindetified/undecipherable artists signature.

Ø 115 mm; 19 mm high; 96 g

30

Ceramic plate with relief head of Indigenous Australian man, hand painted.
ca1950–1958

Glazed slipware, manufactured by J. Vande, Sydney

Bottom markings: Vandè with artist's signature "N".

Ø 115 mm; 30 mm high; 128 g

31

Ceramic plate with relief head of Indigenous Australian man, hand painted.
ca1950–1958

Glazed slipware, manufactured by J. Vande, Sydney

Bottom markings: Vandè with iwithout artists signature.

Ø 114 mm; 28 mm high; 99 g

32

Ceramic plate with relief head of Indigenous Australian man, hand painted.
ca1950–1958

Glazed slipware, manufactured by J. Vande, Sydney

Bottom markings: Vandè with artist's signature AMP

Ø 115 mm; 26 mm high; 99 g

33

Ceramic plate with relief head of Indigenous Australian man, hand painted.
ca1950–1958

Glazed slipware, manufactured by J. Vande, Sydney

Bottom markings: Vandè with artist's signature S.L. (Suzie Little)

Ø 114 mm; 22mm high; 100 g

34

Ceramic plate with relief head of Indigenous Australian man, hand painted.
ca1950–1958

Glazed slipware, manufactured by J. Vande, Sydney

Bottom markings: Vandè with artist's signature AMP

128 x 115 x 28 mm high; 188 g

35

Ceramic plate,
hand painted.
ca1950–1958

Glazed slipware,
manufactured by J. Vande,
Sydney

Inscribed 'Port Macquarie

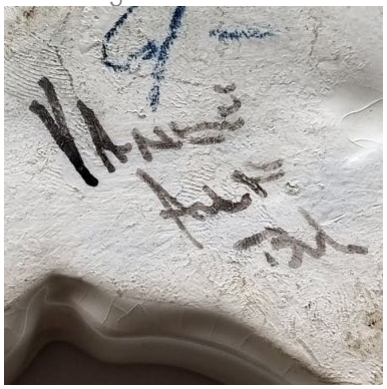
Bottom markings: Vandè

92 x 82 x 17 mm high; 102 g 36

Ceramic plate,
hand painted.
ca1950–1958

Glazed slipware,
manufactured by J. Vande,
Sydney

Bottom markings: Vandè with
artist's signature BW

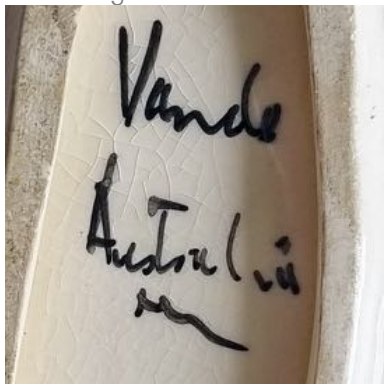


90 x 82 x 15 mm high; 59 g 37

Ceramic plate,
hand painted.
ca1950–1958

Glazed slipware,
manufactured by J. Vande,
Sydney

Bottom markings: Vandè with artist's signature Mn



145 x 115 x 18 mm high;
116 g

38

Ceramic bowl,
hand painted.
ca1950–1958

Glazed slipware,
manufactured by J. Vande,
Sydney

Bottom markings: Vandè with
artist's signature AMP

170 x 167 x 81 mm high;
347 g

39

Ceramic bowl,
hand painted.
ca1950–1958

Glazed slipware,
manufactured by J. Vande,
Sydney

Bottom markings: Vandè with
artist's signature AA

186 x 100 x 35 mm high; 40

Ceramic Ashtray,
serving dish
1960s

Indigenous Australian man with two spears, crocodiles and turtles. Text 'Souvenir of Coffs Harbour' in the small compartment.

Glazed slipware, manufactured by Rohova Pottery, Syddney

Bottom markings: gold foil sticker "Handpainted | Rohova | Australia'

255 x 172 x 32 mm, 413 g

41

Ceramic Ashtray,
hand painted
1960s

Inscribed “Nambucca Motel-Boatel” [2]

Glazed slipware, unsigned,
possibly manufactured by
Studio Anna, Sydney

167 x 80 x 22 mm, 139 g 42

Ceramic plate,
1960s

Indigenous Australian man
sitting.

Glazed slipware,
manufactured by Studio Anna.

Bottom markings" Studio |
Anna | Australia" [stamped]

Ø 131 mm, height 22 mm,
101 g

43

Ceramic bowl,
1960s

Indigenous Australian man
sitting with shield.

Glazed slipware,
manufactured by Studio Anna.

Bottom markings "Hand
Painted | Anna | Studio |
Australia" [black sticker
12mm]]

117 x 76 x 35 mm, 65 g

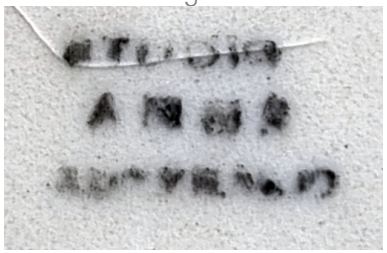
44

Ceramic plate,
1960s

Indigenous Australian man
sitting bowl of food.

Glazed slipware,
manufactured by Studio Anna.

Bottom markings



Ø 240 mm, 35 mm high,
480 g

45

Ceramic bowl,
1960s

Indigenous Australian man
sitting with shield.

Glazed slipware,
manufactured by Studio Anna.

Bottom markings" Studio |
Anna | Australia" [stamped]

117 x 76 x 35 mm, 63 g

46

Ceramic bowl,
1960s

Indigenous Australian man
sitting with shield.

Glazed slipware,
manufactured by Studio Anna.

Bottom markings "Studio |
Anna | Australia" [stamped]

117 x 76 x 35 mm, 70 g

47

Ceramic plate,
1960s

Indigenous Australian young women, with inscription 'Milla Milla'.

Glazed slipware,
manufactured by Studio Anna.

Bottom markings
Scratched in base below glaze "S. Anna | Australia"
Gold foil sticker "Hand painted | Studio Anna | Australia"

Ø 134 mm, 20 mm, 121 g 48

Ceramic bowl,
1960s

Map of the Northern Territory with Indigenous Australian people. Inscribed ‘Darwin N.T.”

Glazed slipware,
manufactured by Studio Anna.

Bottom markings
Scratched in base below glaze “S. Anna | Australia”
Gold foil sticker “Hand painted | Studio Anna | Australia”

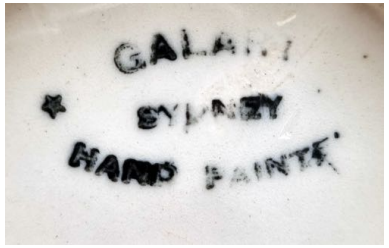
Q02 x 70 x 17 mm, 62 g

Ceramic plate,
1960s

Indigenous Australian man
with spear.

Glazed slipware,
manufactured by Galart,
Sydney.

Bottom markings “Galart |
Sydney | Hand Painted”



Ø 120 mm, 30 mm, 109 g 50

Ceramic plate,
1960s

Indigenous Australian men with spears boomerangs and head ornaments

Glazed slipware, manufactured by The Little Sydney Pottery, Sydney.

Bottom markings “The Little Sydney Pottery” | Australia

125 x 125 x 25 mm, 93 g 51

Porcelain plate,
transfer printed
1960s

Motif of Indigenous Australian man spear fishing from a bark canoe.

Manufactured by C R Hose, Frankstown, Victoria

Bottom Marking in gilt
"Rembrandt | Palette mark] |
Fine China | Australia"
pattern n° 161

Ø 160 mm, 178 g

52

Porcelain plate,
transfer printed
1960s

Motif of Indigenous Australian
man in outback setting
throwing a boomerang at a
kangaroo.

Manufactured by C R Hose,
Frankstown, Victoria

Bottom Marking in gilt
"Rembrandt | Palette mark] |
Fine China | Australia"
pattern n° 161

Ø 160 mm, 169 g

53

Ceramic plate,
hand painted
1960s

Motif of a young Indigenous Australian child sitting in grass with Australian Christmas Bells.

Artist Brownie Downing
Ø 100mm x 16 mm, 70 g 54

Ceramic bowl,
hand painted
1960s

Motif of a white-bearded Indigenous Australian man in outback setting pointing a bone at a tree.

Glazed slipware,
manufactured by Kitty

Bottom Marking “Kitty A14

110 x 110 x 25 mm, 134 g

55

Ceramic bowl,
1980s

Majolica by Christian Vocke &
Graham Pike

Bottom marking: "Alice
Springs | Australia |CVGP"

165 x 165 x 235 mm, 275 g

Ceramic pot, hand painted
1950s

Motif of Indigenous Australian
man with boomerang.

Glazed slipware,
manufactured by Martin Boyd

Bottom Marking “T Martin
Boyd Australia

Ø 70 mm, height 55 mm,
99 g

57

Ceramic plate,
transfer printed
1956s

Motif of an Indigenous Australian male, crested by a boomerang

Glazed slipware, unmarked but probably of Japanese manufacture

115 x 95 x 15 mm, 105 g

58

Ceramic plate, plate,
transfer printed
1960s

Motif of Gwoja Tjungurrayi,
crested with a boomerang

Glazed slipware, unmarked
but probably of Japanese
manufacture

115 x 95 x 15 mm, 105 g 59

Ceramic pot,
1950s

Manufactured by Essexware,
Leura

Artist Marjorie Zabell (MZ)

Ø 67 mm, 41 mm high,
orifice Ø 40 mm, 59 g

60

Ceramic jug,
1950s

Unknwn manufacturer,
inscribed “Jindabyne”

Bottom marking: 1116

87 x 82 x 40 mm high,
bottom Ø 40 mm; 139 g

61

Ceramic Statuette
ca 1960s

Statuette of Indigenous
Australian child riding on a
turtle,

Brownie Downing style
Thin clear adhesive label
“Greetings from “ Katoomba”

89 x 58x 72 mm, 55 g

62

Sculpture of Indigenous Australian woman
1960s

Clay sculpture by Pat Elvins and Pat McMahon, Alice Springs

57 x 57 x 29 mm, 48 g

63

Sculpture of Indigenous Australian child
1960s

Clay sculpture by Pat Elvins and Pat McMahon, Alice Springs

68 x 32 x49 mm, 43 g

64

Sculpture of Indigenous Australian child
1960s

Clay sculpture by Pat Elvins and Pat McMahon, Alice Springs

50 x 46 x 60mm, 38 g

65

Sculpture of Indigenous Australian child
1960s

Clay sculpture by Pat Elvins and Pat McMahon, Alice Springs

118 x 88 x 72 mm, 283 g

66

Sculpture of Indigenous Australian child in coolamon
1960s

Clay sculpture by Pat Elvins, Alice Springs

Bottom marking: P. ELVINS © | Alice Springs'

144 x 81 x 48 mm, 263 g

67

Ceramic Sculpture of
Indigenous Australian woman
1960s–1970s

Artist: Alva Stone.

175 x 145 x 55 mm

68

Tea towel

Text 'Australian Aborigines'
with 1982 Calendar

Printed cotton

Made in China
720 x 460 mm, 61 g

69

Tea towel

Text 'Australian Aborigines'
with 1981 Calendar

Printed cotton

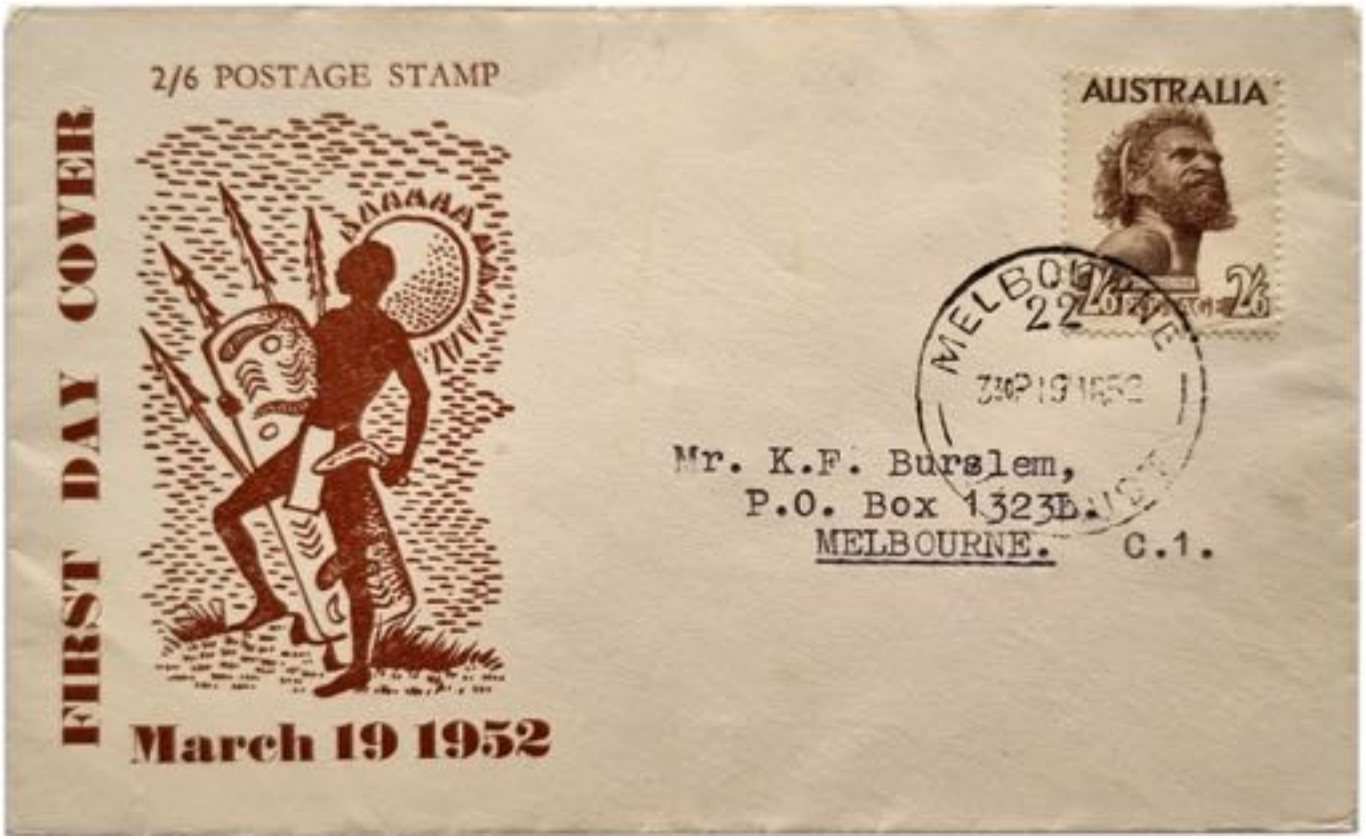
Made in China
720 x 460 mm, 70 g

70

Cross-Stitch Tapisserie
1970s

Manufactured by Anchor Wool. Series “Australian Tapestries AUS 103 Aboriginal Hunter”

Cotton and wool
565 x 405 mm



First Day Cover for the 1952 issue of the 2/6 stamp 'Aborigine'

Stamp manufactured by Australian Postal Service. The stamp shows an image of Gwoja Tjungurrayi.

First Day Cover by Haslem, St Kilda

145 x 90 mm

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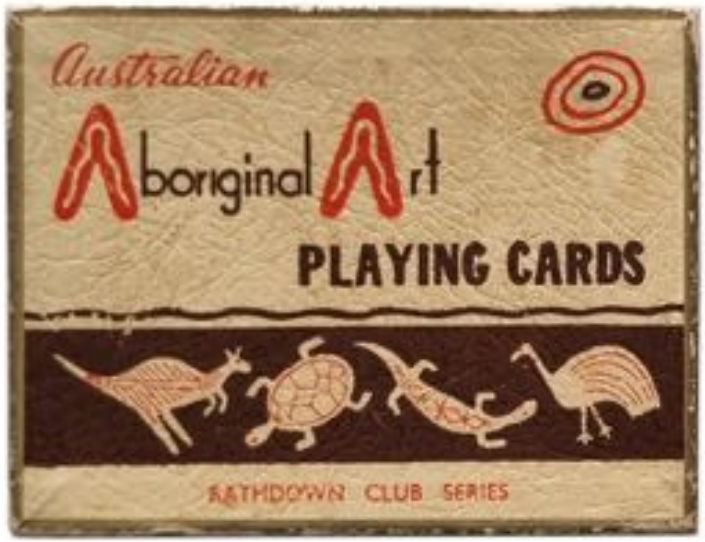

Double deck of playing Anglo-American style cards plus jokers

Rathdown Club Series 'Australian Aboriginal Art Playing Cards'

Manufactured by Hudson industries Pty, Carlton, Victoria

Box: 125 x 100 x 25, 220 g

73

Endnotes

1. The factory closed on 26 March 1976
2. The Nambucca Motel-Boatel opened in early 1961 [186]

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