

Some of Stavangerflint's artists 1953 – 1979

By Jan Gjerde © 2008

INGER WAAGE (1923 – 1995)



Inger Waage – photo from private collection

Biography

Inger Waage, ceramist, was born in Stavanger on the West coast of Norway 1923. In 1943 she was accepted as a student at The Norwegian College of Applied Arts in Oslo to study ceramics for three years. After graduation in 1946, she moved back to Stavanger and started her own ceramic workshop.

Inger Waage became the first leader of a new established department for handicraft products at Stavangerflint AS in 1953. By 1955 she was recognised by the market to such a degree that the company had to expand the production capacity by establishing an "I.W department", with up to ten assistant artists to cope with the orders from the UK, USA and other countries.

In 1968 Stavangerflint A/S merged with Figgjo Fajanse AS. The main office and the leadership of the artistic functions were moved to Figgjo. Inger Waage continued her work at the Stavanger branch for eleven more

years, and was also a member of the company's artistic team. In 1979 the branch in Stavanger was closed. Inger Waage then decided to leave the company. After that she did not continue as an industrial designer, and died in 1995, 72 years old.

Works

Inger Waage's works may be divided into five main categories:

- OBJECTS OF APPLIED ARTS (Hand painted, in a combination of silk screen and hand painting, or solely silk screen.
- DESIGNS FOR TABLEWARE (for household, children, hotels and institutions).
- DESIGNS FOR SOUVENIRS AND GIVE-AWAY OBJECTS.
- UNIQUE PIECES AND OBJECTS FOR SPECIAL OCCASIONS.
- WORKS FROM HER OWN POTTERY Studio.

Inger Waage is best known for her hand painted decorative objects of art from the 50ies. But she was on the payroll of an industrial venture, which, like all others, had to compete in the marketplace and meet the customers changing preferences. Inger Waage's decorative design for tableware became an important part of her work and of the collection of Stavangerflint.

From among her most renowned designs are: "Flamingo – Bambus", "Flamingo –Chef", "Sera", "Smørbukk", "Senja" and "Kon Tiki". "Bambus" is represented at The National Museum of Decorative Arts and Design in Oslo.

Souvenirs designed by Inger Waage are nearly always signed and are easily recognised by her drawing style. Nearly every town and places of interest in Norway and Denmark has its I.W. signed souvenir, and even towns and places in USA are represented.

Permanent Exhibitions

The Norwegian Museum of Cultural History at Bygdøy, just outside Oslo
The Museum of Decorative Arts and Design in Oslo



Sources

Jan Gjerde: «Håndmalt – inger. Inger Waage 1923 -1995» With English Summary. Stavanger 2008. ISBN 978-82-997803-0-8
 Stavanger Museum Årbok 2006 (The annual report from The Museum of Stavanger 2006), "From the history of Stavangerflint" ISBN 978-82-90054-69-9. A selection of media coverage 1949 – 1972.
 BBC: TV programme 1961 – TX 24/05/62

KARI NYQUIST
 (1918 -)



Photo from a periodical ca. 1950

Biography

Kari Nyquist was born in Oslo and educated as a ceramist at The Norwegian College of Applied Arts in Oslo (1934 – 1938). She trained at the ceramic workshops of noted artisans such as Eilif Whist and William Knutzen and was employed at Åros Keramikk and Schneider & Knutzen AS. She established her own ceramic workshop in Oslo in 1942. Her objects are often made from blue clay or as stoneware.

Designer at Stavangerflint AS

From 1955 she was employed as a freelance artist and designer at Stavangerflint AS, Stavanger, Norway. She worked at the earthenware company at intervals and created designs for ceramic tableware, children's tableware, occasional objects and souvenirs. Her drawings were reproduced as silk screens, most often in a blue colour on a light

blue background, but they are also found in other color variations.

Recognitions

A tea set from the mid 50s with her design on the model "Utstein" by Eystein Sandnes is represented at the Victoria and Albert Museum, London. Kari Nyquist has held several exhibitions in Norway and abroad. She has pieces represented at The National Museum of Art, Architecture and Design in Oslo.

Sources

Store norske leksikon, Olsen/Andersen: Moderne Antikviteter, Lunde 2000, ISBN 82-520-3279-6, Jan Gjerde: "Fra Kvaleberg til cyberspace", ISBN 978-82-303-0998-8.

ANNE LOFTHUS
 (1932 – 2003)



Photo from a private collection

Biography

Anne Lofthus was born at the Lofthus Farm in the municipality of Vinje in Telemark, and died in the municipality of Hemnes in Nordland County, Norway. From 1954 – 1958 she was educated as a ceramist at The Norwegian College of Applied Arts in Oslo, with Jens von der Lippe as supervisor. She was later employed at his ceramic workshop from 1958 to 1959.

From 1959 to 1963 she was engaged as a designer at the Stavangerflint AS earthenware factory in Stavanger, Norway

where she served as a prominent member of the company's artistic staff under the directorship of Kåre Berven Fjeldsaa. In 1962 she left Stavangerflint for a month to explore the Danish ceramic tradition during a study trip in Copenhagen.

In 1963/64 she continued her education at The National School for Teaching of Woodwork and Drawing in Notodden, Norway, offering studies for teachers in aesthetic subjects and folk-culture. In subsequent years she worked as a teacher, giving lessons in Arts and Crafts while continuing to work as a ceramist. She married the teacher and farmer Torbjørn Valla in 1967 and moved to Korgen in the municipality of Hemnes. There, she continued teaching and also accepted many freelance assignments. Anne Lofthus created the coat of arms for the community of Hemnes and established her own ceramic workshop at Valla where she was active until 1996.

The artist

While employed at Stavangerflint Anne Lofthus created designs for ceramic tableware and items for decoration and special occasions. She also made many souvenir objects for cities and tourist sites in Norway and abroad. Her most famous designs for tableware are "Tiril", "Vinge" and the children's set "You Good Lord Who Feeds the Birdies". Her style as an artist is usually easily recognizable by her references to Norwegian Folk Art, such as the décor-objects "Stolt Margit" and "Folklore" both of which are based on inspiration from the rich cultural heritage of the Telemark region. These designs are also found on cups, plates and teapots.

Sources

Stavangerflints archives at Figgjo AS, press coverage,
Marit Valla: "Anne Lofthus 1932 – 2003" at <http://gratisnettside.no/stavangerflinthistorie/?&mid=572>,
"Fra Kvaleberg til cyberspace", ISBN 978-82-303-0998-8

GRO PEDERSEN CLAUSSEN (1941 -)



Gro Pedersen Claussen, Photo: Private

Biography

Gro Pedersen Claussen was born in Stavanger, Norway and now lives in the municipality of Bærum, near Oslo. She was educated as a graphic designer at the Stavanger Technical College (1958 -1961). Previously she had taken courses in drawing at The Stavanger Drawing School. Later on she also took lessons at an art school in ceramics. From 1963 to 1967 she was employed as a designer at the Stavangerflint earthenware factory AS, Hillevåg, Norway. She moved to the eastern part of Norway in 1967 but continued to create designs for Stavangerflint on a freelance basis until 1975.

From 1977 Gro Pedersen Claussen worked as a textile designer for Sandvika Veveri in Bærum, Norway. She resigned in 2006 after 29 years of duty for the company.

The designer

Her most famous designs for Stavangerflint AS are those for the gift and collector items "Per Spelemann" and "Ut etter øl", based on traditional Norwegian songs. She also created the design for the children's sets "Bæ, bæ, lille lam" and "Venner". She created the design for the tea, dinner and breakfast tableware on forms made by the company's design director, Kåre Berven Fjeldsaa. In addition, she created a large number of

souvenir objects with motifs from Norway and abroad.

At Sandvika Veveri she made designs that were printed on fabrics such as jute, linen and cotton. The source material for patterns constituted the largest part of the production. The fabrics were usually not signed by the artist, but many of Gro Pedersen Claussens designs are known through printed promotional material and coverage in periodicals and newspapers. In 1992, in close cooperation with the Directorate for Cultural Heritage in Norway, she designed the carpet for the reception hall at the Eidsvoll Building in Eidsvoll where the Norwegian Constitution was agreed on in 1814.

The artist

Gro Pedersen Clausen also expressed herself as a painter and ceramist. She has had several exhibitions of her work and also joined group exhibitions in Stavanger and the Oslo area.

Sources

Stavangerflints archives at Figgjo AS, various media coverage, Jan Gjerde: Gro Pedersen Claussen, <http://gratisnettside.no/stavangerflinthistorie/?&mid=572>, "Fra Kvaleberg til cyberspace", ISBN 978-82-303-0998-8, Gro Pedersen Claussen's private archive.

TURI GRAMSTAD OLIVER
(1938 - .)



Turi Gramstad Oliver, Photo from Stavangerflints archives at Figgjo AS

Biography

Turi Gramstad Oliver, a handicraft and visual artist, was born in Sandnes, Norway. Before starting her formal education, she worked at Stavangerflint AS where she developed a close working relationship with the artist Inger Waage.

She began her education as a ceramist at The Norwegian College of Applied Arts in Oslo (1955 – 1958) and was employed during the same period in the workshop of the ceramist Kari Nyquist. She was also educated at The Bergen College of Applied Arts from 1958 to 1960.

In 1960, she was employed as a designer at the earthenware factory Figgjo Fajanse AS under the artistic direction of Ragnar Grimsrud. In 1961, she worked at a ceramic workshop in the United Kingdom.

Works

Among her most famous designs on ceramic tableware are "Elvira", "Market", "Lotte", "Tor Viking" and "Clupea". In 1968, Figgjo Fajanse AS merged with Stavangerflint AS under the name "Figgjo Fajanse – Stavangerflint AS". Turi Gramstad Oliver continued to create designs for the combined factories under the artistic direction of Kåre Berven Fjeldsaa. Many of her designs were used on ceramic tableware produced in both factories, such as the design "August" among others.

Visual artist

Turi Gramstad Olivier left Figgjo in 1980 to continue working as a handicraft- and visual artist, focusing her artistic expression on fabrics and paper.

She is a member of several artists associations and was asked to participate in many design projects for various public organizations. She is also represented in many official and private art collections. For several years she was represented at the yearly exhibitions of art and handicraft at both the regional and national levels. She has also held many honorary posts with several important artists associations.



Sources:

Artist informations centre, Kulturnett,
Figgjo AS: Figgjo: Formet av entusiasme
gjennom 60 år, Figgjo AS 2001,
Jan Gjerde: "Fra Kvaleberg til cyberspace",
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