



San Francisco Ceramic Circle

An Affiliate of the Fine Arts Museums of San Francisco

November 2017

P.O. Box 26773, San Francisco, CA 94126

www.patricianantiques.com/sfcc.html

SFCC NOVEMBER LECTURE

Sunday, November 19, 2017

9:45 a.m., doors open for social time

10:25 a.m., program begins

Gunn Theater, Legion of Honor

Vienna and Berlin: Ceramics at the Time of Klimt

Vanessa Sigalas

Independent Scholar, Toronto

About the lecture: The talk will explore the relationship between ceramics of Berlin's *Jugendstil* and Vienna's *Secession* style. The Austro-Hungarian Empire, with Vienna as the capital, was a vital center of Art Nouveau design known as the *Wiener Secession*. Michael Powolny and Bertold Löffler founded the *Wiener Keramik* in 1905 and worked closely with the *Wiener Werkstätte*. The Berlin Porcelain Factory (Königliche Porzellan-Manufaktur Berlin, KPM) on the other hand, had a slow start producing pure *Jugendstil* forms and designs. Porcelain combining various historical or revival styles remained popular after 1900. The *Jugendstil* (youth style) at the KPM did not begin to thrive until after 1908, under the directorship of Theo Schmuz-Baudiss.

About the speaker: Vanessa Sigalas is the Managing Editor and Chair of the *American Ceramic Circle Journal*. She has a doctorate in Art History and History from the Eberhard-Karls-Universität, Tübingen. She was an assistant curator at the Bröhan Museum, Berlin, one of the greatest collections of Art Nouveau and Art Deco. After moving to the U.S., she held a research fellowship at the Wadsworth Atheneum, Hartford. There she helped to reinstall the European art collections and curated the exhibition *Miniature World in White Gold: Meissen Porcelain by Johann Joachim Kändler*.

This month, our Facebook page will show Vienna Secession and Berlin Jugendstil ceramics.

Michael Powolny (1871-1954) for the Wiener Keramik, Vienna
Figure of Spring, design 1909, production 1912
Glazed earthenware, height 78.7 cm

Philadelphia Museum of Art, purchased with the John D. McIlhenny Fund (Photo: SFCC)



SFCC 2018 Lectures

Legion of Honor Theater name change: The theater in the Legion of Honor has been renamed to honor ongoing support to the FAMSF from John A. and Cynthia Fry Gunn.

SUNDAY, JANUARY 21, Gunn Theater. **Michael Sack,** collector, author, and SFCC Treasurer emeritus, “William Alexander and the Macartney Diplomatic Mission: Chinese Scenes on Transferware.”

SUNDAY, FEBRUARY 18 (tentative): t.b.a..

SUNDAY, MARCH 18, Gunn Theater: t.b.a.

SUNDAY, APRIL 15, Gunn Theater: Sally Kevill-Davies, cataloguer of the English porcelain at the Fitzwilliam Museum, Cambridge, will speak on Chelsea porcelain figures. The talk will follow up on SFCC’s donation of the Chelsea *Carpenter with his tools* to the Legion of Honor in 2016.

SUNDAY, MAY 20, Gunn Theater: SFCC member and former Vice President Glenn Berry, distinguished collector of neoclassical porcelain, will speak on his current research.



Joseph Willems (1716-66) for the Chelsea Porcelain Factory, London
Carpenter with his tools, c. 1753-55
Soft-paste porcelain, height 19.7 cm

Legion of Honor, gift of the SFCC in memory of Mrs. Constance Bowles Peabody (Photo: museum)

New Book by an SFCC Speaker

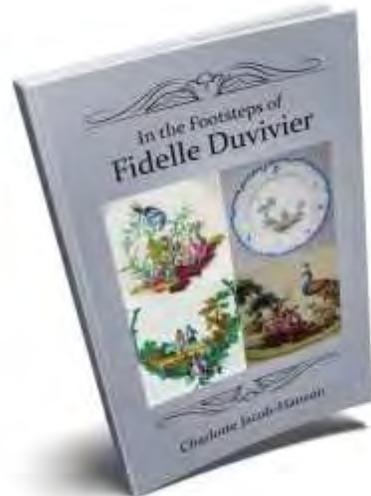
Charlotte Jacob-Hanson, who has given several talks for us, has published *In the Footsteps of Fidelle Duvivier*, a career summary of the 18th-century porcelain decorator who worked in England, France, and the Netherlands.

Format: soft cover, 8 ½ x 11 inches, 108 pages, 125 illustrations.

Available from www.chjacob-hanson.com.

Price: \$45, payable with PayPal (includes postage and handling for customers in the US and Europe).

Estimated shipping time 2 to 3 weeks.



NOVEMBER LECTURE BACKGROUND: CERAMICS IN BERLIN AND VIENNA, c. 1900-1914

Berlin and Vienna had very close artistic ties in the early 1900s, but their ceramics industries were completely different. In Berlin, the Royal Porcelain Factory (KPM) dominated high-end design and production. In the late 1800s, KPM's reliable sales of conservative tableware and figures had supported technical experiments with new ceramic bodies and glazes used in art ceramics. The lead personality was not an artist, but the chemist Hermann Seger, appointed in 1878 to head a new Chemical-Technical Research Division at KPM. His *Segerporzellan* fired at about 100 degrees lower than standard hard-paste, allowing novel glaze effects, but it was much more reliable and durable than 18th-century soft-paste porcelains. The first results were flambé glazes based on East Asian models, and then crystalline glazes.



Royal Porcelain Factory
(Königliche Porzellan-Manufaktur), Berlin
Vase with flambé glaze, c. 1897-99
Segerporzellan, height 15.2 cm
SFCC member collection



Until 1908, KPM's art directors continued to work in rococo-revival modes. However, just before 1900, they introduced a few organic Art Nouveau forms for vases, and cautious Art Nouveau decoration in overglaze enamels on conventional shapes. Just after 1900, they hired outside designers for Art Nouveau models of tableware and of vases with underglaze decoration. The most important such artist was Theo Schmuz-Baudiss, who worked freelance from 1902 to 1908. At that point, with modern design a proven seller, KPM hired Schmuz-Baudiss as art director.

Theo Schmuz-Baudiss (1859-1942) for KPM, Berlin
Centerpiece with frogs and salamanders, 1906
Segerporzellan with underglaze color
Bröhan Museum, Berlin (photo: Daderot, wikimedia commons)

In Vienna, the old State Porcelain Factory had closed in 1864; so-called 'Royal Vienna' wares of the later 1800s were made by knock-off factories in Germany. Most Austro-Hungarian porcelain was made in Bohemia (now the Czech Republic), where large kaolin deposits were found in the early 1800s. Though Austria-Hungary had excellent state schools for art and design, by the early 1900s Vienna itself was a free-for-all of retailers and decorating studios, and of progressive designers associated with the Wiener Werkstätte (Vienna Workshops). This group of fine and applied artists formed in 1903 to bring modernism to the decorative arts, very much in the wake of Britain's Arts and Crafts Movement.



Koloman Moser, shape, and Jutta Sika, décor, for Wiener Porzellan Manufaktur Josef Böck, Vienna Cup, saucer, and plate, c. 1901-02

Porcelain with enamel, plate diameter 19.1 cm

Philadelphia Museum of Art, gift of Asenbaum Fine Arts L.T.D. (photo: SFCC)



Karl Klaus (1889 - ?) for Ernst Wahliss AG, Vienna

Dancer, c. 1912-13

Glazed earthenware with enamel and gilding

Grassi Museum, Leipzig (photo: SFCC)

Even before 1903, the preeminent designers Josef Hoffmann and Koloman Moser and their students introduced boldly modernist tableware for the same clientele who supported Gustav Klimt and other artists of the Vienna 'Secession,' a walk-out from the official art academy. Two leaders of the Wiener Werkstätte, Michael Powolny and Bertold Löffler, were especially keen on ceramic sculpture. In 1905, Powolny and Löffler started the Wiener Keramik, in effect the ceramics arm of the Wiener Werkstätte. The Wiener Keramik made 330 highly original models, mostly of figures and other decor. When the business failed in 1912, it merged with a progressive out-of-town studio to form the Vereinigte Wiener und Gmundner Keramik (United Vienna and Gmunden Ceramics). The VWGK applied new color schemes to Wiener Keramik models, and its own models pioneered Art Deco.

Bertold Löffler (1874-1960), for the Wiener Keramik Candleholder, design 1906, made c. 1912-18 by the VWGK

Glazed earthenware

Art Market, 2013

