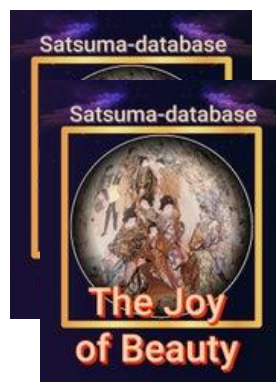


Style and design of Satsuma ware



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Stylish Satsuma

Style and design of Satsuma ware

Satsuma ware can be found in all shapes and styles on the Western market. In this file we've tried to reduce all this different styles to a smaller number of categories. In our opinion it helps to understand Satsuma-ware better and fully appreciate its beauty. Moreover, the recognition of style characteristics can also lead to a better estimate of the age and quality of a certain piece. In this database we try to classify Satsuma according to the different styles and methods developed during the Meiji and Taisho period, or what was an interpretation of earlier styles or innovations inspired by the West. It is therefore not about the actual depiction what is on it (such as in the '*Images on Satsuma*' section), but about the way in which Satsuma is designed stylistically and the technique that has been applied.

We do this based on Kinkozan, the largest producer of Satsuma ware in the Meiji and Taisho period. Kinkozan was not only the largest producer in number under the leadership of Kinkozan Sobei VI, but he was also one of the most innovative producers, who worked in almost every conceivable style and experimented with countless techniques. Kinkozan experimented with glazes, styles and forms, but also in painting techniques. He used western painting technique styles with perspectives and light-dark hues to create a threedimensional effect in figures as well as in the surrounding background. It is in contrast with the more twodimensional, graphic way of painting in Japanese tradition. He did this in a very wide range that could vary in quality from cheap souvenirs to very elaborate and expensive pieces of work that only the rich could afford. Kinkozan was also very sensitive to the wishes of his customers, had many foreign contacts and his work is therefore very easily available in the West. All together Kinkozan's work makes it possible to get a good picture of the many forms and styles in which Satsuma was produced during the Meiji and Taisho period.



Kinran-de / Nishikide

The style of painting on the items here presented is known as Kinran-de (gild on). In Satsuma ware it is according to Gisela Jahn synonym with Nishikide. It is used for all the intensive polychrom decoration covering the entire body including the heavy use of gold. Kinran-de pottery, with designs of this kind, are rare in Japan and were almost exclusively produced for export markets. Although gold was already used on Satsuma ware since 1800, it initially was applied only sparingly, with accents that primarily did justice to the design as a whole. In Meiji time and later periods it was used very heavily: the more gold, the more beautiful, or at least that was the idea that existed among Japanese decorators producing for the western markets. That does not change the fact that sometimes small masterpieces were made, due to the way in which the gold was applied, and the sparkle of details that could not have been achieved with other hues. Kinkozan is certainly an example of how sometimes with gold alone on a monochrome background, such an effect could be achieved. In particular the way in which rims, edges and spaces between the cartouches were decorated can be breathtaking in beauty and one of the reasons why Satsuma ware are still popular and admired by collectors in the west. But the heavy use of gold, the typical Japanese paintings of genre scenes or birds and flowers, and the many coffee cups and teapots produced all catered to Western preferences and life styles. Kinran-de ware was produced in large numbers, but received little appreciation in Japan itself.



Kyo-Satsuma

Satsuma ware astounded Westerners at the Paris International Exposition of 1867 and at the Vienna International Exposition of 1873, leading to a rage for what became known simply as "Satsuma." News of the fame in the West of gold-patterned (kinrande) Satsuma soon reached the Awadaguchi area of Higashiyama in Kyoto, which has a long history of ceramic production reaching back to the Edo period (1615–1868). It inspired them to start producing their own "Kyō [Kyoto] Satsuma." Kyō Satsuma (Kyoto Satsuma) ware, known for its ornately elaborate, detailed paintings was first developed in the early Meiji period (1868–1912). The name reflects their being made in Kyoto (Kyō) but based on a Satsuma-like overglazed decoration on ivory coloured and crackled glazed pottery. By 1870, they had perfected Kyō Satsuma's glazing technique and by 1872 they began their export in full scale. Kyō Satsuma production was initiated with an eye on the international market, and it reflects the trends of the late 19th century soon after Japan had reopened its doors, depicting Japan as the West wanted to see it. The Kyō Satsuma techniques invented by Kinkōzan Sōbei IV were passed down to his son, Kinkōzan Sōbei V (1868–1927), who further developed the ware but also expanded the scale of production with over 200 artisans working for him. After the death of Kinkozan Sobei IV, the reputation of Kyo-Satsuma declined. At the 1900 Paris Expo, Kinkozan Sobei V was shocked by new Art Nouveau style ceramics and recognized that Japan was far behind the European nations in the technical innovation of ceramics. Then he started to reform the design and the method of production of Kyoto Ware in order to modernize Kyoto ceramics. As a result, Kinkozan Sobei V achieved to established the finest pottery painting "Kyo-Satsuma" in the world, ceramics in gorgeous colors and with a meticulous technique and craftsmanship. To come to such a high level Kinkozan hired the best decorators of his time, Sozan was one of the prolific artists working for the Kinkozan workshop along with fellow artists Yabu Meizan and Miyagawa Kozan. In 1907 Sozan left Kinkozan but especially during his time as head-decorator at the Kinkozan workshop the Kinkozan factory produced the highest quality Kyo-satsuma ware possible.



A Kyo-Satsuma dish with underglaze painting in blue, and polychrome overglaze enamels, including gold depicting a landscape using westernized perspective, diam. 36,7 cm. Painted and signed by Itsuzan for Kinkozan. Ca. 1900.





Three fine examples of Kyo- Satsuma ware, all by Kinkozan:
1. depicting a naturalistic garden 2. an imaginair landscape with a lady 3. a vase with a view on three cartouches of Japanese nature.



Two examples of a Kinkozan blue ground bowl decorated with birds (left) perched on a branch within a lotus form panel, and a geese (right) below wisteria, both seems to be a night scene. borders.

Jugendstil

The Jugendstil or Art Nouveau is an art movement that was popular in various places in Europe between 1890 and 1914, and manifested itself mainly in the applied and decorative arts such as glass art, bookdesign, interior art and architecture. It was an optimistic, innovative movement with a preference for the use of new, modern techniques (such as large glass surfaces in architecture), an aversion to symmetry and a preference for ornamentation, with flower and bird motifs dominating. Art Nouveau was strongly influenced by the art and design of Japanese prints and paintings, such as the application of empty spaces and graceful lines. Art nouveau had a short but intense flowering time around the turn of the century, but was already over in Western Europe before the first world war. In particular after the World Exhibition of 1862 in London and 1867 in Paris, when Japanese art revealed itself to the west after centuries of splendid isolation, the Western world fell under the spell of Japanese art. The Art Nouveau movement therefore is for sure indebted to Japanese art and the elegant, stylized motifs were sometimes derived directly from the woodblock prints of Hokusai, Hiroshige or Utamaro, but also on the decoration motifs seen on traditional Japanese ceramics before Meiji exportware was produced.



A mid-19th century molded dish decorated with swirling flowers, made long before European Art Nouveau started. Signed Ryudo with gosu blue mon.

But the admiration for Satsuma, which existed after the successful exhibitions in London and Paris, turned into negative criticism, precisely because of the eager by Japanese potters and decorators to tap into the burgeoning foreign market. It resulted in an aesthetic style what was not Japanese anymore, but merely a reflection of the Western idea about Japan and the Japanese idea about foreign tastes. Items were covered with 'filled-in painting' decorated with symbols such as pagodas, folding fans, kimono-clad women and religious and mythological scenes. Although Satsuma ware remained a popular exportproduct, it became generally negative evaluated by critics and serious collectors at Chicago's Columbian Exposition of 1893. The most frequently heard criticism was that no artistic development was to be seen, and that the makers of Satsuma ware continued to stick to the same styles and design that had proved successful in previous years. This made no difference to most producers of export ware, financial gain was more important than artistry. However, the criticism was taken seriously by the better workshops and producers. Certainly Kinkozan, who has always been open to new developments and experiments and already experimented with monochromes and further simplification in his designs in the eighties. He continued to work in the usual styles, in quality honoring very medium to true masterpieces, but he also sought connection with the artistic movements in the West. He recognized the rise of the Jugendstil in the west early on and introduced it into his own designs. Usually his Jugendstil-inspired designs retain traditional elements, but sometimes a Kinkozan design is so strongly influenced by Western products that it is almost possible to speak of plagiarism. Nevertheless, in his best work he created true and authentic masterpieces of Japanese Jugendstil Satsuma ware. Some examples are shown here.



A wonderful 23 cm tall pewer painted with cascading racemes of wisteria in shades of white (enamelled), blue and purple amongst foliage and vines. The design has the elegance of pure Art Nouveau Jugendstil. The gilding to the spout and handle is very finely executed with many wonderful patterns.

The influence of European Jugendstil or Art Nouveau on Kinkozan products was sometimes very strong that they seem to be made in the same factory.



Gouda Plateel



Kinkozan

An example of this is the Dutch version of Art Nouveau a can be seen on “Gouda plateel” or on faience made by a company called “Aardewerfabriek Fayence-en Tegelfabriek Holland” in Utrecht, Holland in 1894. Almost in the same time Kinkozan produced Satsuma-ware in a striking similar design. Here left are some of these Gouda Plateel products. The vase below were made by Kinkozan.



Gouda Plateel



Kinkozan

Another comparison of Royal Gouda ware (left) versus a large bulbous Kinkozan vase.



A very stylish vase with both clear Jugendstil influences but mixed with Japanese motifs as Wisteria flowers and playing children, h. 40 cm.

Art Deco

The end of the Art Nouveau/ Jugendstil movement coincided approximately with the end of the Meiji period. The Art Deco movement, which followed, emerged more or less at the start of the Taisho period and lasted until the First World War. Art Deco was in a certain sense eclectic, that is to say a mix of many different styles and art movements from the first decades of the 20th century. The most important characteristic of art deco, and also the distinction with the more organic art nouveau, is the embrace of technology in addition to traditional motifs. The style is often characterized by rich colors, geometric figures and lavish decorations. Its influence is clearly recognizable in the design of the Satsuma work, insofar as the makers did not stick to the more traditional designs but seriously tried to arrive at a modern and contemporary version of Satsuma. Kinkozan, too, who was at the forefront of the application of new styles and decorations, has made beautiful work in Art Deco style. It is striking that he also signed this modern work in a modern way, namely by using stamps and in Western script "Kinkozan", instead of the hand-signed 錦光山. All of Kinkozan's Art Deco work dates from 1918 to 1927. In addition, Kinkozan, like many other producers of Satsuma ware, continued to produce more traditional work, often of lesser quality and probably only for economic reasons. The more traditional work of lesser quality was also often stamped in this period, but mostly in kanji, so 錦光山. Traditional products of good and high quality were always signed by hand and always in Japanese writing.

Here we show a few examples of Kinkozan's Art Deco work. The first row are examples of the European Art Deco style, all made in the twenties.



1



2



3

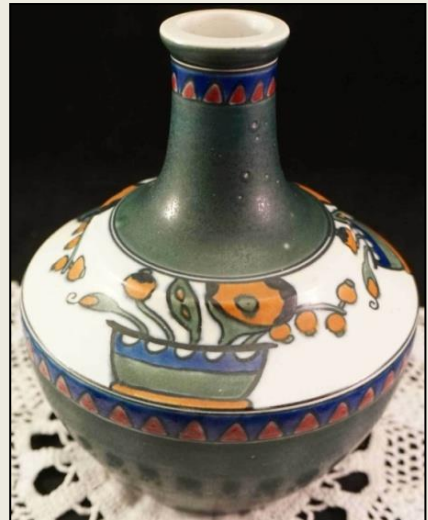
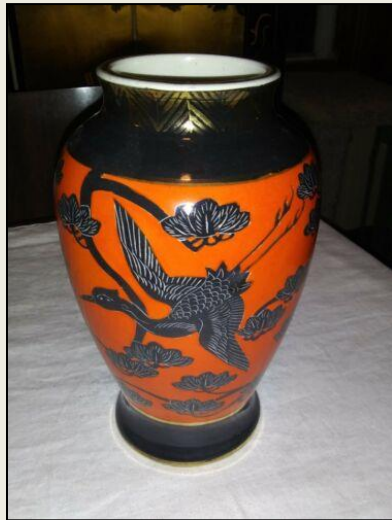
Some European Art Deco pottery, by 1. M. Delboville 1927, 2 and 3. Anton Dubois ca. 1922 and 1925.

Some examples of Art Deco vases made by Kinkozan. They all bears the "Kinkozan, made in Japan" stamp, what is typical for this period.





An 28cm tall Kinkozan vase, with a blue sharkskin-like textured surface.



Some other examples of Art Deco vases made by Kinkozan, 25, 26 and 16cm tall.

Repetitive patterns

Repetitive motifs or patterns on Satsuma pottery were popular export products. The essence of it is that almost the entire surface was covered with a large amount of the same motif. Its repetition gives a colorful abstract effect as a whole, of which every individual detail is only observed after a close look. The smaller the individual motifs are painted, the more abstractly it is perceived as a whole. The usual designation for this is "thousand" or "mille" with the motive behind it. "Millefleur" paintings are the best known, but butterflies or "millepapillon" have also been used extensively. The "thousand faces" are the best known on Kutani ware, but it was also occasionally applied to Satsuma ware, as can be seen in the last example.



Examples of Kinkozan 'Millefleur' or 'Millepapillons' work.



Bowl with a multitude of women, Meiji era, c. 1904, Kinkōzan workshop, by Yabu Meizan



A Satsuma 'Thousand faces' vase , unmarked. In contrast with Kutani 'thousand faces', the faces are more realistic painted and have a individual expression on it.

Monochromes and dichroic ware.

In contrast to the sometimes exuberant decoration on many export satsuma, but also unlike the traditional Satsuma products where a lot of space remained undecorated, a more modern trend also emerged to glaze pieces in a single color, and to leave that further undecorated or only paint sparingly. Experiments with new glazes and enamels were frequently used in the first half of the Meiji period, most in the period 1885 to 1900.

During this period, Kinkozan also experimented with monochrome designs, sometimes without further decoration, sometimes with a single decoration of flower plants or more traditional subjects such as children playing or dragons. The monochrome background in all sorts of colors was ideal for the later Art Level and Art Deco designs, while in the more traditional scenes of bijin in pheretic landscapes he almost always opted for a cobalt blue background. The dichroic glazes which display two different colors by undergoing a color change in certain lighting conditions, incorporating tones of cobalt, chocolate brown and turquoise are also special.

Like in all Kinkozan's work, also in his relatively simple monochrome or dichroic designs Kinkozan managed to create beautiful work that excelled in elegance and stylish beauty. Some examples of this monochrome or dichroic Satsuma work are shown here.

Monochromes:



Left: A white monochrome vase with relieved decorations, h. 14 cm.

Middle: A dark brown glazed vase, with use of a different kind of glaze dripping from the top.

Right: A matted red vase with white glazed interior, h. 23 cm.

Monochromes with decoration:



1.



2.



3.



4.



5.



6.

1. A beautiful blackgrounded vase decorated with lilies and other flowers, h. 30 cm.
2. A yellow ground vase with applied golden dragon, h.16cm.
3. A blue two handle vase , h. 22 cm. and decorated with flowers, leaves, stems and intricate designs.
4. A bordeaux-red bulbous vase with crossed ribbons, h. 21,5 cm
5. A stylish shaped vase, with artnouveau influences, decorated with wisteria flowers and playing children in enamels and gilt on dark brown ground. Height 40 cm.
6. A mottled pink ground color on this Kinkozan vase decorated with elegantly intertwined dragons. H. 15cm.

Dichroics



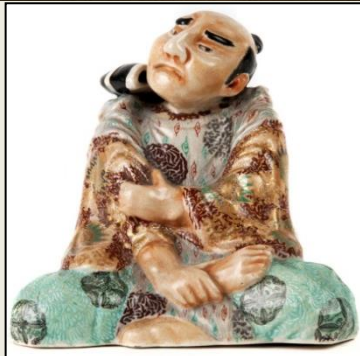
Two vases with a dichroic ground. The left decorated with a golden dragon with silver accent on the head, the right enamelled with trellis of blossom flowers in gold and silver enamel, from a scrollwork band across the top. The run of the glaze on both vases is superb.

Okimono / Hinerimono

Decorative pieces such as figurines in Satsuma ware are called hinerimono, and the majority of such figurines made in profusion were deities and saints like the Kannon. This was the result of the sophisticated sculpturing techniques developed from the Edo period. After the 20s of the Meiji period (1887-) the hinerimono created at the Chin Jukan Kiln were given natural, vivid, and life-like expressions depicting a moment in daily life or an instant movement of an animal.



Shown from a different angle and with different decorations, but all the same molded figurine of a geisha. The bottom of the figure has been marked impressed seal Kinkozan, 43.5 cm high



Signed figurines of Kinkozan: Kannon riding a tiger, w. 28cm, al lady in traditional robe, h. 28cm and a sitting man h. 16cm.

Open work or reticulated Satsuma

Open work Satsuma is one of the most desirable objects for every collector of Satsuma ware. The delicate reticulated patterns are meticulously hand carved and the balance between the brushwork and the carving is of an refined and unsurpassed beauty. The technique of openwork on Satsuma ware was invented by Chin Jukan XII around 1879. It has been followed after him by many other potters, among them is Keida Masataro (1852-1924) who also gained fame for his openwork Satsuma. Also Kinkozan has produced open work Satsuma of the finest quality. Possibly he ordered some of the openwork blanks from another master-potter but he was also able to make this kind of ware it (and signed it with an impressed mark). The sophisticated technique and the refined beauty of the work shown below makes clear that it was created by a true masterpotter.



A very finely reticulated koro, decorated with landscape reserves, incised and painted signature, affixed with Kinkozan label. H..8cm.



A partly open work vase by Sozan for Kinkozan factory, 29 cm.



A reticulated koro, diam 17cm.

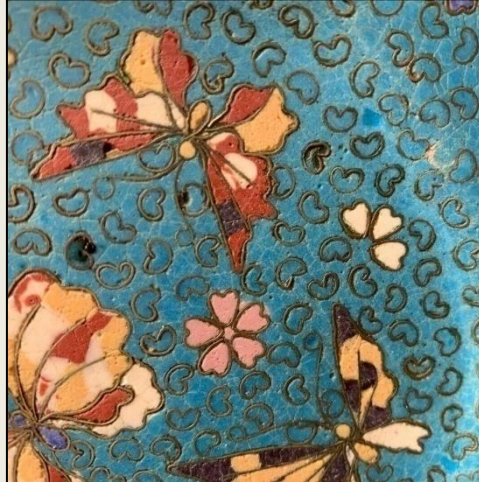
Totai or ceramic-cloisonne

Totai is ceramic bodied cloisonne. Cloisonne is a technique where metal edges are applied to the surface to keep the different colors of enamel separated from each other. On normal cloisonne copper is used as the body on which the metal threads and the enamels are layered, but in Totai the body is earthenware. The process of making cloisonné is rather complicated. It begins with the porcelain or earthenware base formed into different shapes of vases, jars, and bowls, to which flat bronze wires are then affixed in decorative patterns. Enamels of different colors are applied to fill the cloisonné or hollows. Because earthenware and metal expand to varying degrees after firing, it is extremely vulnerable. The master of Totai-cloisonné was Takeuchi Chubei. Cloisonne on metal as silver, bronze or copper was mastered well before Takeuchi Chubei but he has perfected the process of cloisonne on pottery / porcelain, with most scholars believing that he was literally the only artisan who could master the extremely difficult process so perfectly. Totai Cloisonné' vases were only made for a short period of time and discontinued because of the difficulty in producing specimens that were not flawed or damaged in manufacture. Kinkozan has produced Totai ware around 1880 and only for a short period of ten years. Specimens of high quality are very difficult to find in excellent condition. Totai ware in good condition and made by Kinkozan is for this reason rare, but it can be found.



A pair of vases in totai technique, impressed with mark of Kinkozan. Ht: 24cm

A Kinkozan totai vase, h. 11 cm.



Set of Totai ware with butterfly decoration. Plate 18 cm diam, vases 15cm tall, ca. 1885. The metal dreads on totai are often layed in the shape of kidneybeans (see pictures).

Relief Decoration

Relief work became very popular among westerners during the Meiji period and later. The master of this kind of work of course is Miyagawa Kozan, who became famous for his high-relief saikumono (handiwork objects), liberating his ceramics from the structures of two-dimensional surface decoration. Pots and vases embellished with molded animals, plants, and rock formations depicted in astonishing detail, they were well suited to the West's late-Victorian vogue for the ornate and the bizarre. Among many others also Kinkozan workshop produced relief decorated earthenware, though never in such a high quality as Kozan, who must be considered as the true master in this type of ceramics.

Relief decoration can be done in different ways.

In high relief, the objects are embellished with individually modeled figures. Plants, flowers and animals, but especially dragons or reptiles that were wrapped around the object, were favorite and can be seen in quite a number of Satsuma articles. High relief is almost always done entirely by hand.

In raised or half-relief decoration, the figures are less deep molded, seems more flat on the surface. It can be molded by hand, but more common was the use of molds, which increased production considerably.

Morriage is the Japanese name for all kinds of raised clay or enamel decoration. It refers to slip-trailing, using clay what is almost lyuid by thinning it with water. When applied to the surface, before or after first firing to biscuit state, it forms a raised outline or border within the depicted motif. This can be enameled in colors or in gold. Slip also can be applied after the glaze, by using colored clay. Sliptrailing was done with a bamboo tube. A special, but often used technique of slip-training was coralene beading, where a serie of dots was applied to the surface insted of a contious line. Coralene beading on earlier or better ware always was done by slip and fixed to the body by firing it and enameled afterwards, the later and more inferior ware was done by aplying pure enamel dots, what reduced the production time, but also could break easily off.

A special type of coralene decoration is called Jakatsu, where the 'beads' are thickly applied on the body and the structure self is the decoraton.



around a double gourd vase

An in **high relief** formed snake, wrapped



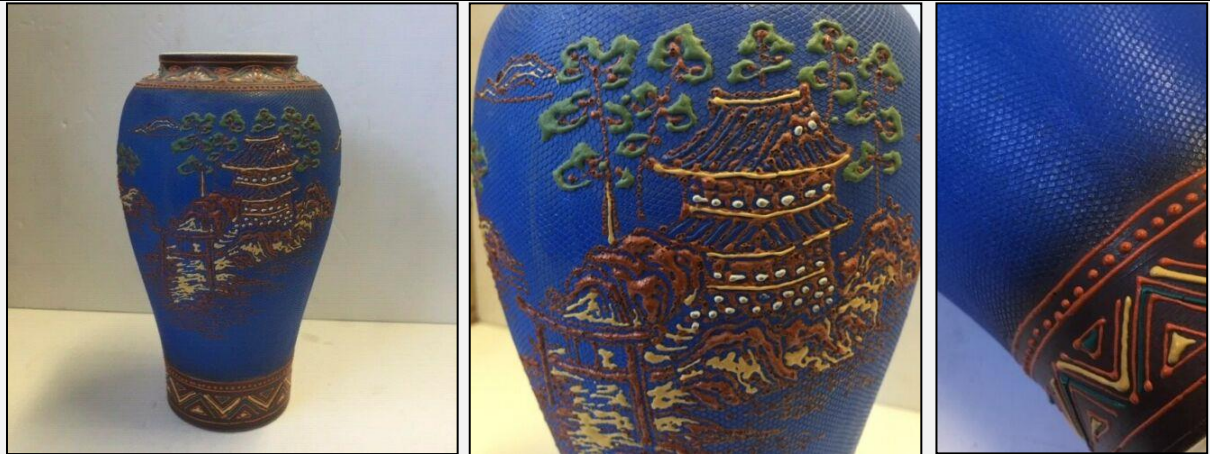
A vase in half and high raised floral decoration, 35cm tall. The handles are a little amorphous, but seem to be an octopus.



A late Taisho period vase of mediocre quality with a very common motif of rakan, applied in half relief. H. 30cm.



A Taisho vase with floral decoration in tube moriage on a brown colored



A vase with a textured body on which applied a **tube moriage** decoration of a large house with trees and mountain scene . 22 cm tall. The structure on the vase looks like 'sharkskin', but is not. Sharkskin has a more irregular and much finer structure body.



A Taisho period vase with partly **half and high relief** application and coralene beads decoration, 32 cm.



Two examples of **Jakatsu** earthenware, dating from 19th. century Meiji period. Not Kinkozan, since he never made this type of ware.

Porcelain ware

Real Satsuma is always earthenware and not porcelain. The most important difference between earthenware and porcelain is the porosity of the clay. Porcelain is a specific form of ceramics, consisting of kaolin (an unmanageable white clay), quartz and a feldspar, and baked at a high temperature. Porcelain therefore becomes hard, translucent, non-porous and sounds clear, in contrast to, for example, earthenware. Satsuma clay is originally ferrous and would become dark after baking. Systematic dilution removes the iron from the clay, leaving behind clay that turns out to be nice ivory after baking. This difference is clearly visible on the bottom or back, the unglazed part. Porcelain is white, hard and has a smooth structure. Satsuma clay has a somewhat creamy, ivory color and feels rougher. Although Satsuma is earthenware and not porcelain, there was also a lot of Satsuma-like decoration on porcelain, including the imitation of moriage, using enamel instead of slip. Like many other factories and workshops, Kinkozan has produced Satsuma articles on porcelain. Because porcelain has a very flexible structure, it was possible for him to achieve even more refined results than he had already achieved on earthenware. The porcelain vases of Kinkozan shown below are examples of this. Although they are unmistakably masterpieces, according to many collectors it does not do justice to the warm appearance that is part of the beauty of real Satsuma.



Tengu attacking female deities, probably representing Budhistic virtues, on a wonderfull Kinkozan masterpiece of 54 cm.



The boys' day festival or Tange no Sekku was held May 5th each year, but is now a festival for all of both sexes. It is depicted here on a Kinkozan porcelain vase of 27cm.

Sharkskin Decoration

Another special type of decoration is called 'Sharkskin' (opr in Japanese: Ishime Yaki, what means stone grain surface) on which the body has a rough but very fine structure. It has the look of satin but feels as sandpaper. Its tactile surface earns it the name 'sharkskin', but it also is known by the trade name 'Coralene'. The surface is covered with special glaze what gives after firing the body the structure of fine sandpaper and reflects the light with a fine gradation in the colour of the surface. It is produced by a kiln-firing process involving special fluxes, so was expensive. Due to its cost, Japanese sharkskin porcelain was made only for a short time during the late 19th and early 20th century.

Sharkskin glazed decoration or Ishime yaki was invented by Takeuchi Chubei (1852-1922) who got a patent for it in 1882. He always signed this ware with the patent number and his name Chubei or Takeuchi Chubei. Kinkozan never experimented with sharkskin decoration, probably because Takeuchi had a patent on it.



Some example of vases with a sharkskin textured body by Takeuchi Chubei.

Mass produced exportware

Although almost everything that is offered as Satsuma in the West was explicitly intended for export, there are major differences. This not only concerns the style and the techniques but especially the quality thereof, which can vary from absolute masterpieces to very mediocre and sometimes downright terrible products. As is well known, this has everything to do with developments in Japan itself just before and after the collapse of the Tokugawa shogunate and the installation of the new emperor Meiji 1868. In 1871 all Daimyos were required to return their authority to the Emperor and related to this, the power and privileges of the Shogunate and Daimyos came to an end and the abolition of the Samurai class became a fact. This also had major consequences for the potters and other artisans. They were no longer working under the protection of the Daimyo, and became from that time self-employed craftsmen in a booming market of supply and demand. The overwhelming interest in the western world for Satsuma wares after the successful exhibitions in London, Paris and Vienna was the main reason for potters all over the country to produce "Satsuma-like" pottery what was in appearance almost indistinguishable with true Satsuma ware. The success of Satsuma ware in the west was also the beginning of a complete different way of production, with modern techniques and methods and without any attention anymore for quality. High quality Satsuma ware was still produced, but is only a small percentage of the hundreds of thousands products of less quality. The assortment was extraordinary: humidors, mugs, steins, figurines, bowls, kitchen items, lamps, tea/coffee/chocolate sets, and, most of all a large collection of vases. It's not bold to estimate that 99 percent of the Satsumaware what can be found nowadays on the western auction-sites and garages was mass produced. This kind of Satsuma is rather a highly diverse, inexpensive, export-only kind of earthenware and porcelain objects that catered to the tastes of American and European consumers. In style it overlapped and was influenced by the Victorian, Art Nouveau and Art Deco eras until the current days, but most of all it was a reflection of what westerners were supposed to like of Japan: Nature, mythological figures and Japanese beauties. Japanese ceramics makers understood very good American and European taste and values. Uncomplicated scenes were hand-painted and some elaborate, highly detailed work was produced as a decal or stencil. But for most of the cheap export ware the makers hand was not skilled at all. Sometimes it was even executed by



anyone who could hold a brush, and among them were children and housewives, as can be seen here on this 1904 photograph of young girls decorating earthenware. It's just an example of the working conditions in the workshops at that time.

It must be said that some mass produced exportware was not so bad, because there was also a highly skilled work force in Japan with very low wages compared to the West at the time it was produced. To increase the production skillful artisans were working at the same piece, as on an assembly line where

each of them only painted a small part of the decoration, repeating the same design over and over again. They produce nice items but in enormous quantities, what makes that they were affordable not only for the rich but also for the lower-middleclass families in the west. The big factories like Kinkozan has produced the whole range of quality, from unique masterpieces till the cheapest ware possible. In this part we will not mention the higher-end quality Satsuma, but will show examples of the lower and even lowest end. Most of the items shown here are marked with the Kinkozan signature or stamp. It is sometimes difficult to believe that this ware was made by a factory that was also able to create Satsuma pieces of the highest quality possible.

Some examples of cheap and lower-end mass produced Export Ware.



This vase all bears a stamp or handpainted signature of Kinkozan.

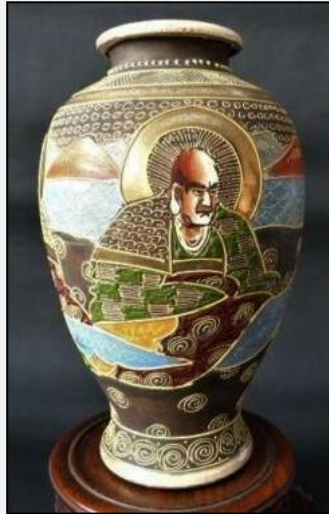
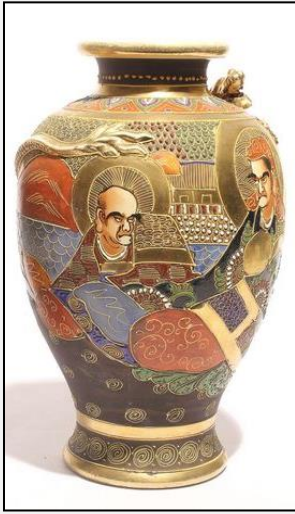
Although probably not decorated by completely unskilled workers, it's not difficult to see that it was done without any attention for composition in the design, or refinement in the brushwork. It's hard to believe that it was made in the same Kinkozan workshop where his famous masterpieces were created with its gorgeous colors, meticulous technique, and ornately detailed brushwork.



Different makers, not Kinkzan.

But it can even be worse. In other workshops, Satsuma ware was made of such poor quality that it was almost insulting that the Japanese thought it was attractive to Westerners. Yet they were right: hundreds of thousand objects of this kind were bought for tourists in the souvenir shops or exported directly to the west.

Examples of identical design.



An example of the way a design could be used over and over again. These vases all have the same design of Rakans and Gods and they all bear the Kinkozan mark. The same, almost identical vases were produced in large quantity by an army of anonymous decorators, working for smaller and bigger workshops, in all sizes and qualities, from the worst to a better quality as is shown here. See the pictures below.

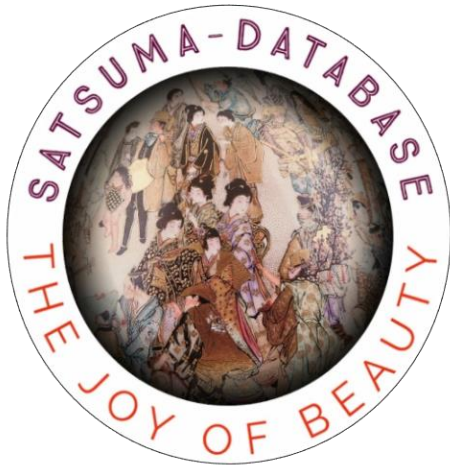


vase Kinkozan



Vase by Suizan

Note for the reader:



Satsuma pottery was exported to the west with hundreds of thousands. The supply on western markets and auctionsites is therefore large, although most of it is of mediocre or even worse quality. Fortunately there are still plenty of beautiful and interesting pieces to discover. This data file will therefore be regularly updated with new examples that are worth displaying. And if you think you can contribute to this datafile with a delicate masterpiece or otherwise interesting Satsuma ware you own or have seen somewhere, please let us know at : satsuma-info@gmx.com