

# SATSUMA HATPINS

Wheaton Village  
2007



Featuring hatpins  
from the  
collection of  
Cathy Miller and  
Virginia  
Woodbury

By Jodi Lenocker

# SATSUMA

- Where is Satsuma?
- It is in Japan
- In the Southern area of Kyushu Island
- In the Kagoshima Prefecture



# SATSUMA

What is Satsuma ware?

- Satsuma ware is technically a glazed pottery (faience)
  - It is made from clay from Kyushu Island
  - It is fired at lower temperatures than porcelain
  - But is fired at higher temperatures than most pottery



# SATSUMA

- Satsuma ware is characterized by:
  - A soft ivory colored crackled glaze
  - An overlay of decorations in raised polychrome enamel colors and gold
  - Gold lacquer made from gold ground into a powder
    - Applied in many thin coats
    - Followed by several firings



# SATSUMA

- Glaze is thin and glassy
- Cracks caused by difference in shrinkage between body and glaze during cooling
- Europeans thought it was due to plunging into cold water
- Crackles break surface into thousands of tiny planes and gives a soft effect



# SATSUMA

- Satsuma ware:
  - May include “Gosu blue”, a highly saturated cobalt blue glaze
  - Is crafted and decorated by hand so no two pieces are exactly alike



# History of Satsuma ware

- 618-907 (Tang Dynasty) China developed true porcelain (Kaolin and Petuntse)
- 1100's secret spread to Korea
- 1500's Japanese were making porcelain
- In 1598 the Japanese invaded Korea
- Shimazu Yoshihiro, daimyo of Satsuma Province, brought back and impressed Korean artisans
- Local rulers set up kilns on their estates to produce pottery and porcelain for their use

# History of Satsuma ware

- Shimzu used the Korean artisans to develop his own ceramic industry
- Satsuma ware was not true porcelain but it was hard and able to hold liquids
- Secrets of the craft were handed down generation to generation until the 1960's
- Artistic perfection was a goal during this era
- The continued patronage of the Shimazu family contributed to its popularity



Shimazu Mon



# History of Satsuma

- The purpose of making pottery and porcelain was to produce beautiful vessels for the tea ceremony
- Early Satsuma was simple, with a cream colored body with a finely crackled light yellowish glaze
- Decorations were simple, consisting of flowers, Phoenix or Dragon
- The early wares were prized by noble houses and noticed by early Western visitors



# History of Satsuma

By end of 18<sup>th</sup> century, Kyoto artisans introduced enamel colors to Satsuma artists



Kyoto studios began producing fine, artistic “Satsuma” ware from clay brought from Kyushu

# History of Satsuma



Kyoto-style Satsuma is lighter in body color and its crackle is less pronounced



# History of Satsuma

Kagoshima-style Satsuma is darker in tone and has stronger crackle lines in the glaze



# History of Satsuma



Incense Burner  
Possibly circa 1850 by  
first Gyokuzan

- By the end of the 18<sup>th</sup> century, the Satsuma artists learned to decorate with colored enamels and gold
- Geometric patterns and repetitive patterns (diapers) appeared

# History of Satsuma

By the end of the 19<sup>th</sup> century:

- More subtle color shades appeared giving perspective
- This led to motifs with landscapes and figurals
- Figural Satsuma was specifically for export
- After 1870, the use of Gosu blue from industrially refined cobalt



# History of Satsuma

- Portuguese were in Japan from 1542-1639
- After the Portuguese were expelled, Japan cut off trade except with China and Korea
- Dutch were allowed to trade, but only from a small peninsula in Nagasaki
- In 1853, Commodore Perry visited Port of Kanagawa and was turned away



# History of Satsuma

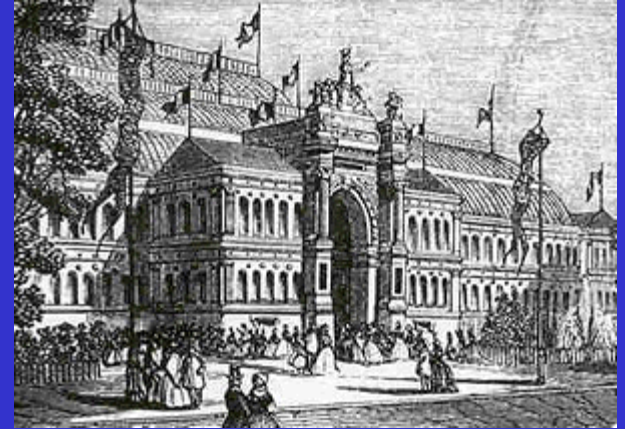
- In 1854, he returned and the Treaty of Kanagawa allowed Commodore Perry to open limited trade with America
- In 1858, the Harris Treaty officially opened trade relations with the US





# History of Satsuma

- At the 1867 Paris Exhibition Satsuma ware was exhibited and was very popular
- Increased export demands prompted an increase in production
- The artistic studio approach changed
- Production became industrialized
- Factory workers were used in an assembly line and some attention to detail was lost



# History of Satsuma

- In spite of industrialization, some manufacturers maintained small studios in factory compounds for the best artists to produce exquisite Satsuma ware:

- Sobei Kinkozan
- Yabu Meizan
- Ryozan



Kinkozan

# Dating Satsuma

- Edo period: 1615-1868
  - Later years of the feudal age-Tokugawa Shogunate
- Meiji period: 1868-1912
  - The beginning of open trade with West-Emperor Meiji
- Taisho period: 1912-1926
  - A period of increased mass production-Emperor Yoshihito
- Showa period: 1926 to present

# Dating Satsuma

- Acceptable forms for dating
  - If time period is known, piece can be dated as:
    - “vase, early Meiji period”, or
    - “vase, late Edo period”
  - If an approximate date within a time period can be established, piece can be dated as:
    - “vase, Meiji period, circa 1890”, or
    - “vase, Edo period, circa 1820”

# History of Satsuma

- Hatpins would be late Meiji or early Taisho
- During the Meiji period (1868-1912) and up until today, Satsuma was produced:
  - Mainly for export
  - In several cities, such as:
    - Kyoto
    - Tokyo
    - Nagoya
    - Yokohama

# Satsuma Marks



- Marks are unreliable in determining age or authenticity
- Marks were found in designs, on rims, covers, lids, and bases



- Paper labels were also used-deteriorated over time

Shimazu Family Mon  
Cartouche reads  
Meizan Hoda

# Satsuma Marks

- Marks were bought, sold, and openly copied
- One family may use same mark for generations
- Mark can indicate factory, potter, decorator, pattern, customer, or exporter
- Between 1891 to 1921, (McKinley Tariff Act), “Nippon” was used to designate country of origin

Yabu Meizan (1853-1934)





# Satsuma Hatpins



- Since the Japanese wore no buttons, none were made until export trade was established with the west
- Based on this, one suspects that hatpins were also made solely for the export trade
  - Japanese women did not wear hats
  - Japanese women wore ornamental hair pins, but they were not made of porcelain or ceramic



# Satsuma Hatpins

- Are characterized by the color of the glaze (old ivory or straw) and the fine crackle lines over the exposed surface.
- As with buttons, it is probable only a few were made with the Gosu underglaze
- And probably fewer still were underglazed with a dark green back or rim



# Satsuma Hatpins

Hatpins are found in several shapes



Flat heads with a metal back



Elongated  
tapered  
square



Elongated  
tapered  
round



Elongated  
tapered  
geometric



Round balls

# Satsuma Hatpins

- Several firings in a kiln were needed to complete a hatpin head
- The first firing was to establish a shape
- The second firing was to produce the glaze
- Item was hand painted and returned to the kiln for slow heating (one color at a time)
- A final firing was for the raised gold enamel

# Satsuma Hatpins

- Many hatpins were exported in pairs, packed in thinly cut wooden boxes up to 12-14 inches
- Also, hatpin heads were made in Japan, imported by distributors, who inserted the pins
- A metallic cup finding usually meets the decorative trim
- The flat disc findings are sometimes called “sleeves”, similar to ones used on buttons

# Satsuma Hatpins

- The heads were made in the age when there was more care with design execution
- The brushwork is painstaking and detailed

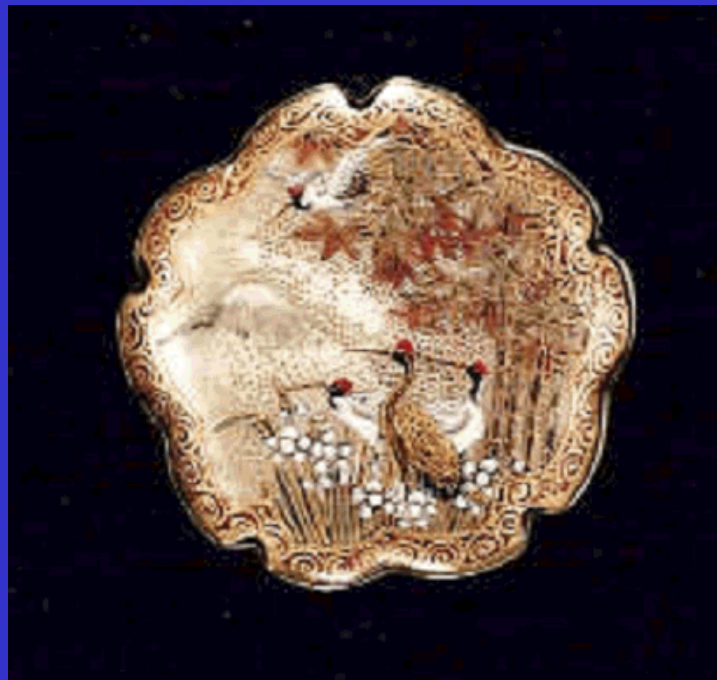


From Virginia Woodbury Collection



# Satsuma Hatpins

The enamel colors are soft and mellow, with blue, red, green, rust, and gold predominating



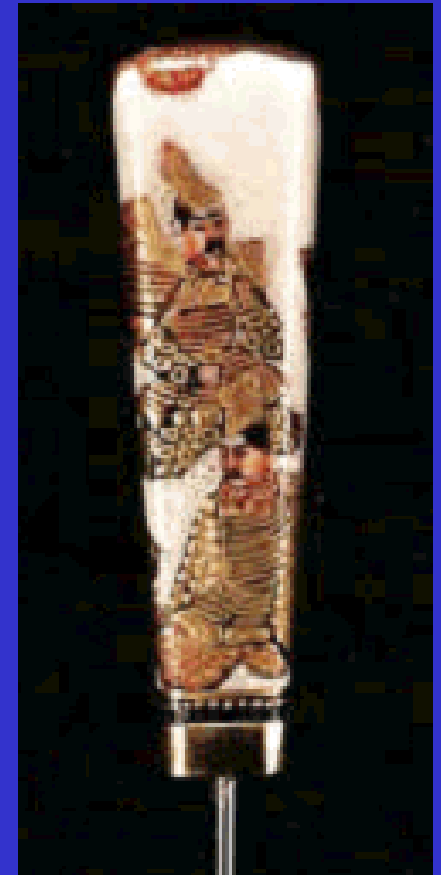
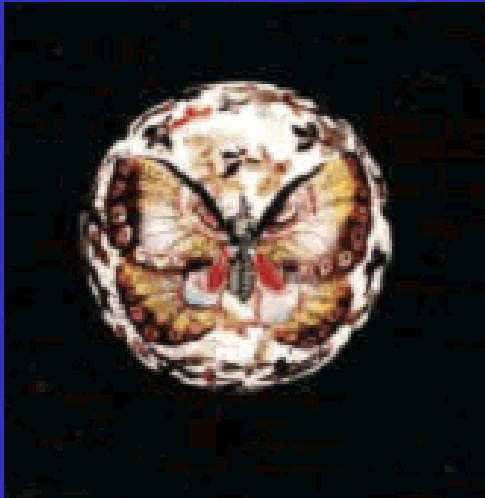
# Satsuma Hatpins

- Encrustations of gold are characteristic of this age
  - It stands out from the surface and can be felt
  - Small gold stippling on the background was typical of good quality work



# Satsuma Hatpins

- Early outlines were in black
- Gold outlines date from circa 1905
- White and yellow outlines that blend in with background from 1915 on





# Satsuma Hatpins

Subject matter was in 4 major groupings:

1. Botanical-depicting symbols of Japanese values
  - Chrysanthemum: Purity
  - Plum blossom: Symbolic of womanhood
  - Iris: Flower of victory
  - Wisteria, Jasmine, Bamboo: Commonly found



# Satsuma Hatpins

2. People- most often seen are women



May appear singly, but usually are in groups

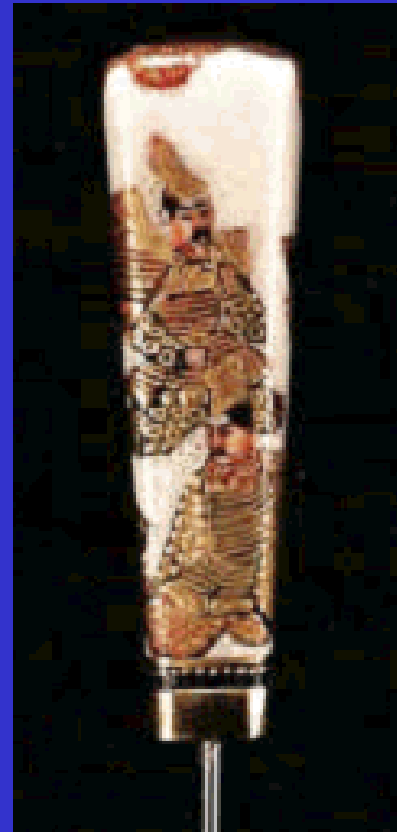
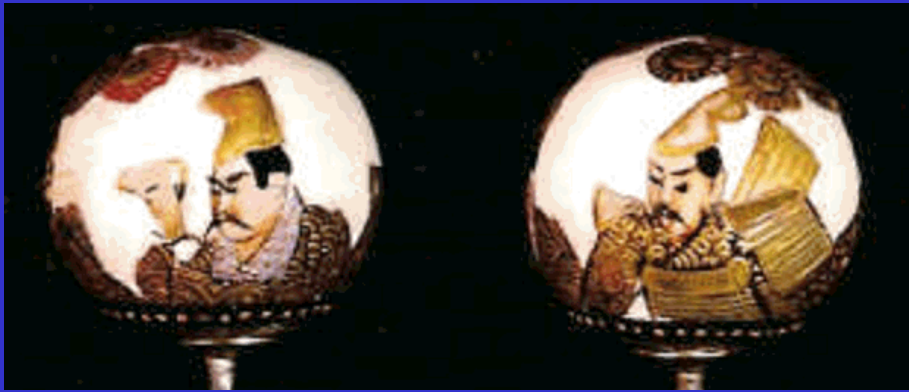


Women usually represent noblewomen or geishas



# Satsuma Hatpins

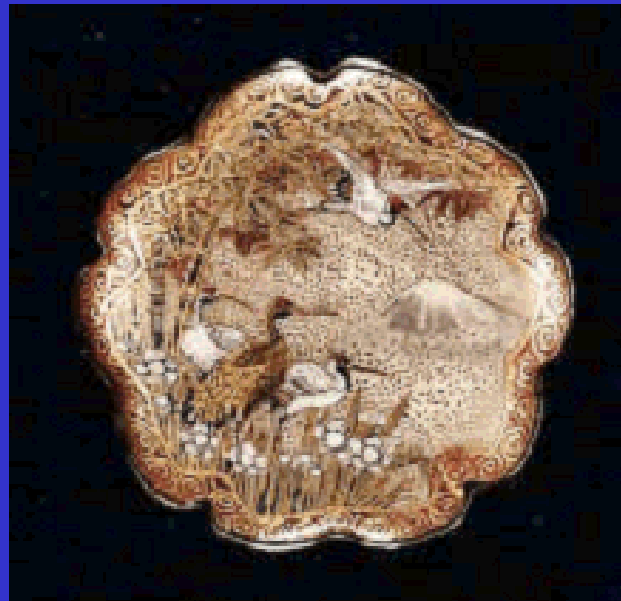
Occasionally, a warrior lord or Samurai is found



Unique  
European  
Couple

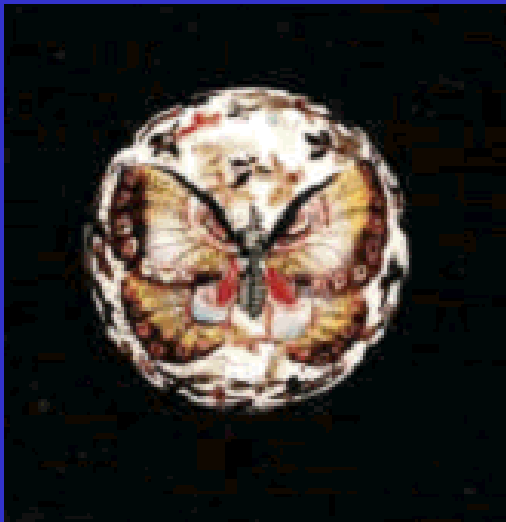
# Satsuma Hatpins

3. Animals-most commonly bird, butterflies, and dragons
  - Bird favorites are cranes and small song birds



# Satsuma Hatpins

- Butterflies symbolize transformation, Spring, maidenhood, and happiness in marriage



Virginia Woodbury Collection

# Satsuma Hatpins



- Japanese dragon (3 toed) is a symbol of good luck, long life, and protection against misfortune

# Satsuma Hatpins

4. Scenes: most common scenes include:
- A view of Mount Fuji
  - Pagodas

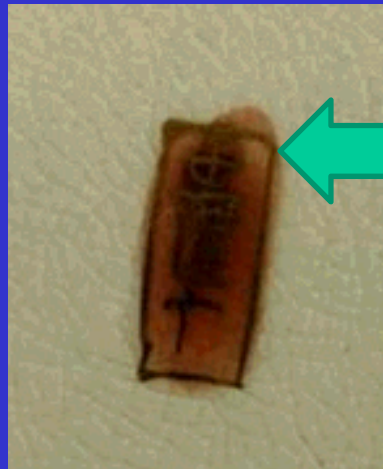


# Satsuma Hatpins

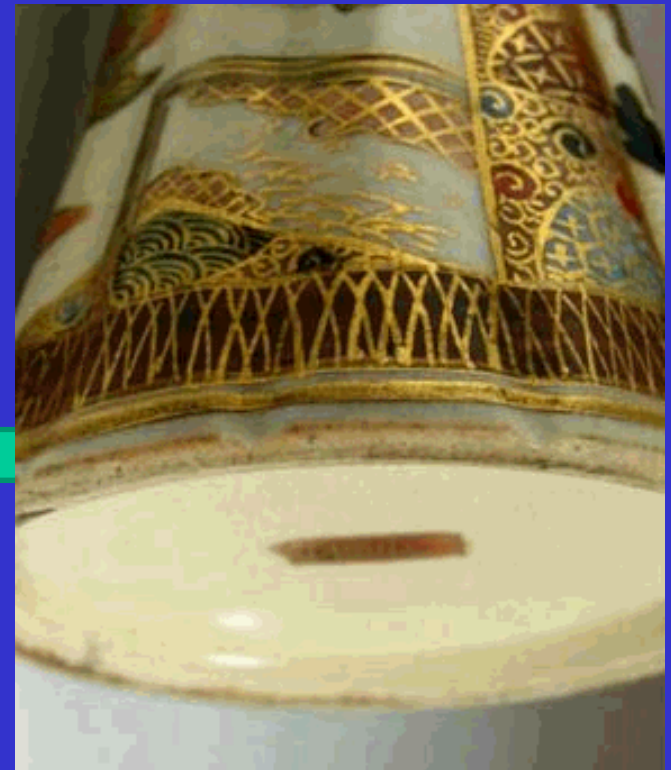
- Many of our hatpins reflect the late Meiji Era (up to 1911), when craftsmanship and the arts flourished
- Those from the Taisho period (1911-1925), a time of increased mass production, still reflect good quality work
- Thus, Satsuma hatpins remain highly collectible



# Satsuma Hatpin Holder



. It is 4.28 inches tall  
Slightly ribbed body



# Sources

- Books:
  - Satsuma, An Illustrated Guide, by Sandra Andacht, 1978, Wallace-Homestead Book Co., Des Moines, Iowa
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The End