

# Czechoslovakian Collectors Association



Fall Newsletter  
October 2013

## Vienna — Furniture to Glass by Larry Goldman

Let us imagine that we are in Vienna in the year 1897. There are coffee houses everywhere, but we enter the one favored by artists, architects and designers. I have stopped here many times. Now and then tourists drop in and, about once a week Sigmund Freud comes for coffee and the newspapers. Ahh... there he is, sitting with the papers spread out, an empty coffee cup, and the ever-present big fat cigar. He seems out of place, but he is not ... he lives nearby.

Near the back of the room there is a table of six men. I recognize two of them — Gustav Klimt and the architect, Otto Wagner. Let's get a little closer so we can hear what they are discussing. Their voices are rising. This is not a friendly conversation. The conversation is becoming heated. Look—Klimt is standing up.

Did you hear what he just said? He said, "We continue to have the same argument day in and day out. We have to liberalize the Kunstlerhaus. There is much of interest happening in Western Europe, in England and Scotland, and in America. We must free our artists and designers from the rigid rules of the Kunstlerhaus." [The Kunstlerhaus was founded in 1868 and now dominates the art market.]

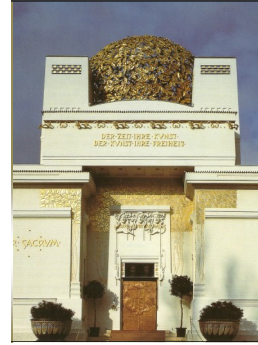
"Dear Gustav," began one of the others sitting there. "We cannot let that happen. We in Austria must preserve the true art."

Now red in the face, Wagner is standing next to Klimt. Thoroughly frustrated,

disgusted, and sick of arguing, Klimt says, “ Very well, I am leaving you and the Kunstlerhaus.” Wagner bows slightly and says that he too is leaving. In all, 19 prominent members of the Kunstlerhaus walked out. They called themselves the Vienna Secession.

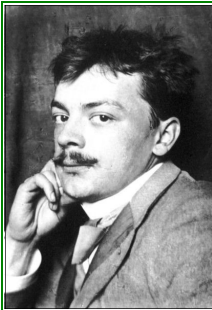
Support came from writers and intellectuals, and financial support came from Karl Wittgenstein, whose son, Ludwig, became one of the 20th century’s great thinkers. Secessionist Joseph Maria Olbrich designed a building for exhibitions, completed in 1898. [The Kunstlerhaus refused permission for the Secessionists to use its building.]

*The Secessionist building designed for exhibits. It was designed by Joseph Maria Olbrich and completed in 1898.*



But this article is not about fine art and the spectacular direction it took. This is about the Secessionists’ impact on the applied arts or arts-and-crafts.

[This article is based on the presentation given by Larry Goldman at the 2013 CCA Convention.]



Koloman Moser,  
3/30/1868-10/18/1918

In 1903, Koloman Moser and Josef Hoffmann (the architect and student of Otto Wagner) founded the Wiener Werkstätte—in the Secessionist spirit—along the lines of the Guild of Handicrafts in London and in sympathy with William Morris and John Ruskin, both of whom decried machine-age workmanship and espoused handcrafting of useful objects by skilled craftsmen.



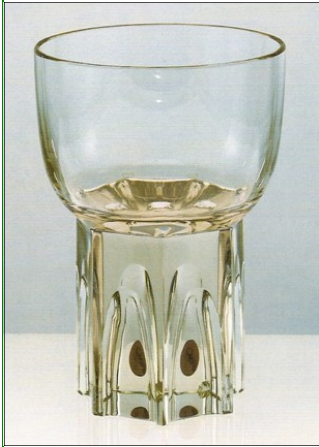
Josef Hoffmann,  
12/15/1870-5/7/1956

Industrialist Fritz Warndorfer provided financial backing. For business reasons, he made frequent trips to England but spent much of his time in art galleries and craft shops. I expect he had a major voice in the direction the Wiener Werkstätte was to take.

The designers and craftspeople of the Wiener Werkstätte made furniture, tableware, ceramics, metal and glass objects, bookbindings, textiles, jewelry and clothing. They designed buildings and even decorated the *avant garde* cabaret, Fledermaus. Early Wiener Werkstätte designs were characterized by a geometrical style with straight lines and squares as a standard ornament. Black and white patterns often prevailed. Designers also adopted the plainness of an earlier Austrian innovation—Biedermeier (c. 1815).

The Wiener Werkstätte survived the First World War, but went out of business in 1932. Josef Hoffmann, especially, should be seen as a bridge from Art Nouveau to Art Deco. He was truly a polymath.

## DESIGNS BY JOSEF HOFFMANN



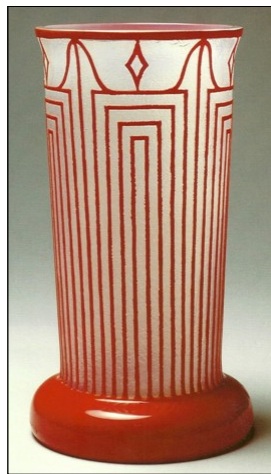
1910-1914 glass from a punch set made by Lobmeyr.



1914-1915 jardinière made by Lobmeyr.



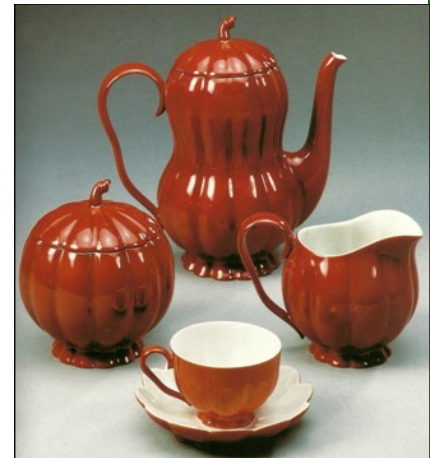
1912 bell-flower vase. Overlay glass, cut. Produced by Loetz.



1914 vase designed for the Wiener Werkstätte and produced by Loetz.



1912 display cabinet showing ceramic objects by Artěl of Prague and Wiener Ceramic.



1925 ceramic Mocha service.



1925 porcelain coffee service.

## President's Message from Dave Phelps

Happy Fall everyone. I hope your summer was filled with fun, family and friends, travels and perhaps a great find or two for your collection. If you were lucky enough to find something special, send me a picture to share and I'll put it on the website "Flea Market Finds."

One of my finds was this Mrazek lamp found at a MN flea market. It was the only thing I bought, practically the only piece of Czech I saw. It is not only a hard-to-find shape, but it is the SU pattern which is also hard to find. I was delighted to discover this unusual pattern in this shape.



Elsewhere in this Newsletter you will find an article on the 2013 Convention in Cincinnati. As usual we had a wonderful time. I am pleased to say the two new members volunteered to fill the Secretary and Publicity board positions (a brief biography of each is included). I was talked into continuing as president for another term. Plans are underway to return to Cincinnati next June 5-7. Pictures of the 2013 Convention can be found on the website. There was a great discussion on what we might do as a club to increase membership. A lot of the discussion concerned emphasizing "Decorative Arts" as part of our advertising and publicity. Any thoughts you have on this would be welcome.

I would like to encourage you to send pictures of your collection to post on the website. It's been a while since we've had a new collection featured, so we could use a new one. I would note that posting such a collection has the additional benefit of showing up on Google searches. For example, I noticed that if I search for Mrazek, the page shows up which provides a link to the club website. This provides a great (free) opportunity to publicize our club and perhaps encourage someone to join. All you need to do is to send a few pictures and a brief description and I'll do the rest.

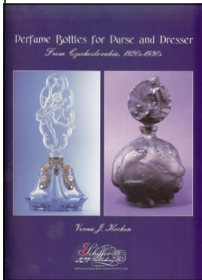
I am also looking to update the "For Sale" page. If you have items you wish to sell, send me a picture with your price and contact information. If you have any other ideas of how to improve the website, or any other suggestions, please let me know.

## **SAVE THE DATE !**

The 2014 CCA Convention will be held in Cincinnati OH on June 5-7. It will be held at the Garfield Hotel—the same place as the 2013 convention.

## MEET CCA'S NEW SECRETARY

I started collecting perfume bottles after going to a big antique and collectible show in Portland, Oregon in the 1980s with a friend. I came away with a handful of old miniature perfume bottles which I found enchanting. The most beautiful one was cut glass and had an emerald green glass stopper with a clear rod dauber. On the bottom was an acid mark, "Made in Czechoslovakia".



Collecting became a week-end pursuit that gave me a total change and respite from my day job. I picked up Ruth Forsythe's books along the way and began to learn the history and to expand my appreciation. Eventually I joined the IPBA (International Perfume Bottle Association) and became involved with the group's activities. I started work on a book on Czech perfume bottles when I retired in 2001; it was published in 2006. (*Perfume Bottles for Purse and Dresser from Czechoslovakia 1920s-1930s*)

I attended Ruth Forsythe's perfume bottle auction in Columbus, Ohio in November of 2002, and was amazed by this lovely woman. When I talked to her later by phone, she recommended I join the Czech Collectors group. Later, Rosie Bodien gave me the same advice, and here I am.

Verna Kocken



I am pleased to report membership stands at 90 members and 1 institution. This is an increase from last year.

I want to thank everyone for their great work helping to spread the word.

I hope to see everyone in Cincinnati for the convention this coming Summer. Mary Gawle is expected to surpass the wonderful outside events she organized last time.

Best  
David Fein  
Membership

[David had an article about the Ditmar Urbach Company published in *AntiqueWeek* (June 3, 2013, p2,5). The photo of David shows some of his collection of Czech ceramics.]



## FROM THE DIRECTOR OF PUBLICITY

Hello!

My name is Jerry Vath. I live in the beautiful Pennsylvania Dutch area of Lancaster PA and have been a member of the Austrian, Bohemian and Czechoslovakian Decorative Arts Association for just a little over a year, attending my first convention this past June and somehow finding myself to be your new Director of Publicity. (OK, to be honest I volunteered and I look forward to attempting to fill the shoes of previous Directors!)

I discovered the Club through my research into German glass animals and other objects from the 1920s and 1930s by Bimini of Austria and Lauscha of Germany which I collect with a



passion! They were discussed in an article in the *Journal of Czech Decorative Arts*. My primary area of collecting is vintage Christmas and this past year have been collecting Czech glass Christmas ornaments which I will display on their own tree in my home over the holidays. (Any other Czech ornament collectors? Please get in touch with me!)

My background is in Art Education having been an elementary art teacher for 35 years in Lebanon PA until my retirement in 2009. When I retired I formed my own Graphic Arts company - JV Graphic Design LLC. My graphic art experiences vary from print to digital media. I have experience with branding successful political and union officer campaigns. The current secretary-treasurer of the National Education Association (now running for vice president) has been a client for 20 years.



Although I'm still sorting out what is expected of me in my new position with the Club, one of my first tasks will be to create a digital database of antique publications, journals, and similar organizations with which we have communicated in the past.

My predecessors have done an excellent job getting the word out to other organizations but I would like to focus on what I call "cross-over" groups...that's what brought me to the club! For example, a general glass collector may also have a few Powolny or Loetz pieces. For many of us, our collections are very focused, but I remember starting out as a collector and having a "little of this and a little of that." I believe that is one area where new members will find.



As I begin this journey, please contact me with your ideas and especially with the names of other like-minded groups you are aware of or may be a member of! And I look forward to meeting more of you at our convention next year in Cincinnati.

Thank you,  
Jerry



## THE MAGIC GARDEN

### Bohemian and Czech Vanity Glass from the 18<sup>th</sup> Century to the Present

That was the title of Dr. Petr Nový's keynote speech at the 2013 International Perfume Bottle Association Convention in Las Vegas, Nevada. Dr. Nový is the head curator at the Museum of Glass and Jewelry in the city of Jablonec nad Nisou in the Czech Republic. The speech covered history and trends as well as glassmaking firms. The Museum of Glass and Jewelry in Jablonec has the biggest collection of Bohemian and Czech toilet glass and sample books (catalogs) from the big name glass firms.

The oldest types of Bohemian vanity glass come from the 18<sup>th</sup> Century. The most popular comes from the first half of the 20<sup>th</sup> Century. So this glass has been around for a while, changing from the Rococo to the simpler Classicism. Next the Empire glass design preserved some of the Rococo. Then came the Biedermeier style followed by a repeat of the Rococo. Along the line came Art Nouveau and Art Deco.



Diane Goldfarb, Rosie Bodien, Dr. Petr Nový, Paula Walker, and Sue Blue at the IPBA convention.

In the 1870s came the production of small glass products in the Jízera Mountains. Colorless glass was pressed into metal molds. By the late 1800s nearly 3,000 people worked in producing the glass and had no other competition. This all led up to high quality glass being produced at the turn of the 19<sup>th</sup> Century into the 20<sup>th</sup> Century. Then came the new country of Czechoslovakia in 1918, using the skilled glass productions as successful exports. Exporters sent the luxury glassware to the U.S., Germany, Great Britain, France and Italy.

Heinrich Hoffmann established his glass firm in 1867. His first creative art crystal ware collection in 1926 was in the "Lalique Style." He worked with noted designers Adolf Beckert, František Pazourek and Alexander Pfohl. Henry Schlevogt worked in Hoffmann's firm for a while but then went to his father's glass business in the same area.

Schlevogt introduced his first collection of pressed glass as the Ingrid line at the spring fair in Leipzig in 1934. Then Schlevogt had great success in 1937 with this line at the World Exhibition in Paris. Contemporaries of Hoffmann and Schlevogt were Josef Schmidt, Johann Umann, the Reidel brothers and Gebruder Feix.

Dr. Novy is working closely with collectors of Bohemian and Czech perfume bottles who belong to IPBA. His support was shown at the IPBA Convention during the Neiger Brothers Round Table. Paula Walker, Verna Kocken and Rosie Bodien put this together to learn about these talented brothers and to identify the elements found



in Nieger Brothers jewelry that are found on some Czech perfume bottles. Dr. Nový attended this round table and added to the information presented.

There was also a question and answer session with Dr. Nový where he was showered with questions. We found out that Heinrich Hoffmann had 400 employees in his glass finishing factory while Henry Schlevogt had 25 employees. Reidel Glassworks actually produced most of the actual products while the individual firms did the finishing work. Pieces numbered 1000 or above in the glass catalogs were made by the Schlevogt firm. From 2002 to 2009, Desna Glassworks used many glass firms' molds to make the latest reproductions.



Verna Kocken, Rosie Bodien, Petr Nový

[Text by Rosie Bodien.  
Photos by Cathy Dunn.]

COMING SOON!

### **Tacoma Museum of Glass to Host “The Romantic Bohemian Boudoir”**

An exhibit of Czech perfume bottles and accessories will be displayed for Valentines Day. It is the Ladd and Lydia Straka Loss Collection that will be on display Jan. 15, 2014 through the end of May. This is the first time ever that an exhibit of this nature is being shown at a major museum. We are talking about the Tacoma Museum of Glass in Tacoma, Washington State! [www.museumofglass.org/](http://www.museumofglass.org/)

[Submitted by Rosie Bodien.]

## TOBY OR NOT TOBY? That is the Question

by  
John Marvin

A recent ad on eBay for an “Antique Ceramic Gentleman Toby Jug Mug Pitcher” from Czechoslovakia really set me to thinking, as the poor seller didn’t know what to call his 4-1/4 inch Toby. Confused, I started research on what to call the pieces in my massive collection. Did I have jugs? Pitchers? Mugs? Creamers?

First of all, I went to Wikipedia to see what constituted a Toby jug. “Also known as a Fillpot, it is a pottery jug in the form of a seated person, or the head of a recognizable person. The seated figure is a heavily-set, jovial man holding a mug of beer in one hand and a pipe of tobacco in the other and wearing 18th century attire. Jugs depicting just the head and shoulders of a figure are also referred to as Toby Jugs, although these should strictly be called ‘Character Jugs.’” The name came from Sir Toby Belch in Shakespeare’s “Twelfth Night.” It was also inspired by Toby Fillpot, a notorious drinker.

Although I learned the origin of the Toby Jug, I sat here with pieces measuring from 7 inches down to 2. Seeking answers from various antique dealers and appraisers, none seemed to know exactly what to call them other than “Czech Tobys.” I was then told to call them whatever I thought their use might be.

Consequently, I call the large pieces jugs for serving beer. Next up, pitchers, which often have spouts for pouring beer or milk, or without spouts used as beer mugs. And then comes the odd size used as creamers, match holders, or toothpick holders. Finally come the small Tobys. These can be used as individual creamers, toothpick holders, containers for small flowers, or just for decoration.

So whats in a name other than Toby? You take a look at my collection, then tell me what to call them. In addition, please note the same figure in various sizes. Somewhere in the lineup is the 4-1/4 inch Gentleman Toby Jug Mug Pitcher.



## THE 2013 CONVENTION....

### THROUGH THE EYES OF BOB AND JERRY

Considering the conventions held in the past, Cincinnati was in a very convenient location for us. It was only a four and one-half hour drive from Nashville. We have been there often as Jerry's daughter and son-in-law did their residency at the University of Cincinnati Hospital and continued working and living in the area for several years after completion of their residency.

We were familiar with the antique malls in the area and especially the Duck Creek Antique Mall where Mary Gawle sells her wares. We didn't do a lot of shopping in the area as we had recently been through on a buying trip to the northeast.

There were no problems on the trip until we arrived at the hotel on Wednesday June 5th and ran into street construction in front of the hotel. The front and side entrances to the hotel were blocked. Luckily we saw the parking garage sign and pulled in there. From that point on registering at the hotel and moving in was no problem. The suite was roomy with a bedroom on either side of the living and kitchen areas.

Our first club encounter was with Bonnie Fabian having complimentary cocktails and snacks in the hotel lounge. We joined her and rehashed old and present times.

The next day we began setting up with the other dealers who had items for sale. This included Pat and Vinnie Giarrusso, the two Davids, Jane and Tom Rood and Mary Gawle. Aggie Elwell had a table displaying her Czech jewelry. There was a good variety of items as usual.



That evening we were shuttled to the old Cincinnati railroad terminal. It was built in the 1930s during the art deco period. The deco style was very prominent and beautiful. It had been restored for the most part to its original condition. We were divided into groups with each group having its own guide. We saw the large mosaic tile murals in the rotunda, the office of the president with the original furnishings and the station's ice cream

shop that was constructed with Rookwood tiles. This was most impressive.

After the tour, we were shuttled to downtown Cincinnati's Fountain Square. There we had dinner at a nice restaurant and ice cream at Graeter's ice cream parlor. This is a local



company and they make some of the best ice cream in the country.



After the meal we walked to the Omni Netherland Hotel and saw some of the most beautiful Rookwood tile work and art deco designs you could possibly imagine. The hotel had been restored and was truly a work of art. This was one of our favorite places to see in Cincinnati. From the Omni Hotel we walked back to the Garfield hotel where we were staying. It was a long walk back.

The next day Aggie Elwell and David Fein presented their seminars. Aggie's presentation of Czech jewelry was both informative and beautiful to behold. Aggie knows her jewelry.



David's presentation was also very interesting and informative. His discussion of the Ditmar Urbach pottery provided a lot of detail that I wasn't aware of about the marked and unmarked pieces.

That evening the group made a walking tour of the "Over the

Rhine" historic district. We didn't go as the walk from the prior night just about did Bob in and he wasn't up to another one. We did hear it was very interesting and enjoyable.



While the group was gone we did eat at a very nice restaurant about a half a block up the street from the Garfield. It was called Jean Roberts. It had a French pronunciation. It was an upscale restaurant and the food and service were excellent.

The next morning Larry Goldman presented his seminar on Czech furniture. His presentation on Czech furniture brought something new to the club and made us aware that more than just glass and pottery came from the Czechoslovakian area. In fact we have four bentwood chairs that are marked MADE IN CZECHOSLOVAKIA. These were purchased at an antique mall in St. Louis, Missouri.

That evening we attended the annual banquet. The buffet was good and the evening was enjoyable.

The next morning we attended the 2014 Convention Planning breakfast. It was decided we would return to Cincinnati again. It was nice seeing the old members of the club and getting to meet and know the new members. We said our goodbyes and headed to northern Ohio to do some shopping.

We would like to thank David Phelps and his staff for making this a very enjoyable convention. Also a special thanks to Mary Gawle for being such a wonderful host and arranging all the activities. We are looking forward to next year for a return visit.

Bob Stinson and Jerry Buchanan

## Contest Announcement

At the Convention in June, the members voted to investigate a new name and logo. While maintaining our love of the ABCs, it was felt that emphasizing the decorative nature of our collectibles would attract new members from a wider audience. The name "ABC Decorative Arts Association" was suggested.

Our primary goal is to attract new members. As you know, over the past several years, our membership has decreased and the convention attendance has been low. By stressing the decorative nature of our collectibles, we hope to turn this around. Since this is your organization, the Board would like to solicit as many ideas as possible.

The decision to change our DBA name and logo is not a decision to be made lightly. However, increasing our membership and convention attendance is vital to the continued health of our organization. To that end, the Board is soliciting ideas for a new logo. The Board is announcing a contest to solicit your ideas for a new logo. Any other ideas in this regard are welcome as well.

While you are encouraged to think "outside the box," remember that we are still a club of the ABCs, with a new emphasis on the decorative nature of our collections. Also, keep in mind that often the logo is reduced in size, so too much information may not be legible.

You do not have to be an artist to submit ideas. Jerry Vath (CCA's Publicity Director) is a graphic artist who will be able to transform your ideas into print. Your ideas can be sent by email to either [jayvee2@comcast.net](mailto:jayvee2@comcast.net) or [fishiowa1@aol.com](mailto:fishiowa1@aol.com). These must be submitted by January 1, 2014. If you would rather submit a paper copy, these can be sent to Jerry Vath, 209 North President Avenue, Lancaster PA 17603-3124.

To encourage participation, the Board has decided to award \$100 if your idea is chosen as the basis for the new logo.

Good luck!

Krtek (pronounced KUR-tek) - The Little Mole. We should be seeing more of him soon. In 1956, Zdeněk Miller created the Czech cartoon character to provide fun to children and teach them social skills. He created over 60 books and 50 animated films about this popular character. The stories have been translated into 30 languages. When Andrew Feustel, astronaut, wanted something to take into space, he chose a plush Krtek. Miller died in November 2011.



Put "Krtek" into your internet search engine to find accounts of what The Little Mole means to different people and more about his history.