



Inv. no. MK 59

AXEL SALTO (1889–1961)
VASE, C. 1931–1932
STONEWARE, PRESUMABLY SAXBO

H: 24.8 CM

In the spring of 1931, Axel Salto began working at the workshop Saxbo, which had been established by the chemical engineer Nathalie Krebs (1895–1978) alongside artist Gunnar Nylund in 1929. Presumably it was here that Salto created this cylindrical vase, decorated with openwork leafless branches and glazed with the blue *Effet de nuit* glaze.

The thrower at Saxbo was Oskar Olsen, and this vase must have been thrown by him. Salto then carved out the branch pattern while the clay was still soft, after which the vase was glazed and fired. The *Effet de nuit* glaze was developed by Krebs, who created a number of new glazes especially designed for – and well suited to – Salto's stoneware work. The glaze is very much the main aspect that links the vase to Saxbo, where Salto's works were often not inscribed with a date nor given the workshop's stamp.

Salto worked at Saxbo for approximately two years. It was a productive period for both him and Krebs, who entered into close, albeit not always entirely harmonious cooperation. They held very different views on the ideal mode of ceramic expression, which presumably prompted the cessation of their cooperation in the autumn of 1932.¹ Following that, Salto shared a workshop with the potter Bode Willumsen until 1933, at which point he became associated with the Royal Copenhagen Porcelain Manufactory. This latter affiliation lasted until Salto's death.

¹ This has been pointed out by several scholars, including Teresa Nielsen in Teresa Nielsen (ed.): *Nathalie Krebs: Saxbo, Vejen Kunstmuseum, Vejen 2015*, pp. 6–7.

Published in:

Lars Dybdahl in Kjeld von Folsach and Nana Lund (eds.): *Dansk kunst i Davids Samling – fra Philipsen til Saxbo*, København 1995, cat.no. 69, pp. 164-165;

Susanne Bruhn and Pia Wirnfeldt (eds.): *Axel Salto - stentøjsmesteren*, CLAY Keramikmuseum, Middelfart 2017, model catalog no. 78, p. 170;

Lars Dybdahl: *Axel Salto på papir*, København 2019, fig. 103, p. 116;