

Traduction from Mitteilungsblatt No. 47

Objektyp: **Group**

Zeitschrift: **Mitteilungsblatt / Keramik-Freunde der Schweiz = Revue des Amis Suisses de la Céramique = Rivista degli Amici Svizzeri della Ceramica**

Band (Jahr): - **(1959)**

Heft 47

PDF erstellt am: **25.05.2024**

Nutzungsbedingungen

Die ETH-Bibliothek ist Anbieterin der digitalisierten Zeitschriften. Sie besitzt keine Urheberrechte an den Inhalten der Zeitschriften. Die Rechte liegen in der Regel bei den Herausgebern.

Die auf der Plattform e-periodica veröffentlichten Dokumente stehen für nicht-kommerzielle Zwecke in Lehre und Forschung sowie für die private Nutzung frei zur Verfügung. Einzelne Dateien oder Ausdrucke aus diesem Angebot können zusammen mit diesen Nutzungsbedingungen und den korrekten Herkunftsbezeichnungen weitergegeben werden.

Das Veröffentlichen von Bildern in Print- und Online-Publikationen ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. Die systematische Speicherung von Teilen des elektronischen Angebots auf anderen Servern bedarf ebenfalls des schriftlichen Einverständnisses der Rechteinhaber.

Haftungsausschluss

Alle Angaben erfolgen ohne Gewähr für Vollständigkeit oder Richtigkeit. Es wird keine Haftung übernommen für Schäden durch die Verwendung von Informationen aus diesem Online-Angebot oder durch das Fehlen von Informationen. Dies gilt auch für Inhalte Dritter, die über dieses Angebot zugänglich sind.

Traduction from Mitteilungsblatt No. 47*Ralph Wark*

With articles appearing in our Mitteilungsblätter No. 34, 37 & 43 we published research material concerning the famous German porcelain and fayence painter Adam Friedrich v. Loewenfinck and could prove the existence of two large Dinner Services painted by this artist. These Services are known as the «Earl-of-Jersey» and the «Black & Gold Stripe» Services.

A third Loewenfinck Service has now been identified of which four Dinner Plates, have become known. This Service has the Basket-Weave motive, which was later used on the Service made for Count Alexander Josef von Sulkowsky.

Of this new Service fig's. 1 and 2 show two Dinner Plates, one where a young man is mounting a Fable Animal, the other with a man holding in his left hand a bird and leading two dogs on a leash. This new Service may date about 1733-34.

In connection with the above referred to Dinner Service with the «Black & Gold Stripe» it now appears that this Service, which was sent to England, made quite an impression in that country. The decoration was copied by the Worcester Factory. Our member Dr. Hans Syz could purchase a dish from this Service (fig. 3). Two other pieces from this Service are now in the trade.

Another quite interesting piece is shown in fig. 4. Here we see a round snuff-box painted by Loewenfinck. The size is 2½" diameter. Inside and outside the lid shows landscape painting with figures having the typical garment folds outlined in gold. The box mountings are gilt silver of French origin. The painting corresponds to that found on the service with the «Black & Gold Stripe».

Eugen von Philippovich

Around the year 1000 English book illuminations greatly influenced the ivory carvers, and

again during the 18th century ivory art had its influence on porcelain. This is not only true for J. Chr. L. von Lücke, but also in a sense for Luplau, Rombrich, Schubert, Corradini, Hald, Feilner, Trippel and others. On hand of very instructive examples the author substantuates his new discoveries.

Ernst Kramer, Fulda

Philipp Hess was the last apprentice at the Fulda factory. At the beginning of 1789 the Fulda porcelain factory ended its operation. The factory's foreman was asked to submit suggestions as to what could be done with the remaining raw materials for making porcelain as well as what should be done about the still employed workmen.

The author is only interested here in the fate of the factory's last apprentice, Philipp Hess. For 1½ years he was an apprentice-painter and now was obliged to quit work. He was asked what for a profession he would like to take and he selected that of a carpenter. However working for the Court Carpenter was a hard and strenuous job, often he had his ears boxed. Thus Hess lost his courage. In a letter he asks the ruling Bishop for some traveling money as he intended to leave and become a painter. The Bishop gave him 22 Gulden and a few cloths and Hess thus went to Ludwigsburg. From there on the 11. March 1791 he writes that he has become a factory painter and is earning 10 Florins a month. Again he thanks the Bishop for his assistance. Very pleased to have received this letter, the Bishop sent him 9 Florins.

Otto Walcha, Meissen

April 12th 1720 Stöltzel and Johann Gregor Höroldt, coming from Vienna, arrive in Freiberg with the intention to proceed to Dresden. In 1718 Höroldt was a painter in Strassburg and 1719 a

painter of wall papers in Vienna. Following he was the painter at the Vienna Du Paquier factory. His coming to Dresden and his seeking employment there in the porcelain factory was not instigated by Augustus II or by the porcelain factory's Commission. Upon his arrival on May 14, 1720, however, he was most cordially welcomed by the Commission since it had become of vital importance to the factory to secure the services of an experienced painter. The sample porcelains he submitted and which he had brought along from Vienna were greatly admired and he was employed and was paid for his work by the piece. Köhler and Stöltzel were to provide him with colors. Höroldt's first work was the painting of a Service decorated in red camaieu (July 19, 1720). However, prior to this date he already painted individual pieces in red and blue. Starting in June 1720 he begins with great zeal and produces each month porcelains for which he receives between 6 and 82 Taler. He works outside of the factory. September 9th he is given 147 copper etchings as samples.

Höroldt's first assistant since about June 24, 1720 is the son of the Dresden Warehouse employee, a boy named Johann Georg Heintze. At the beginning of September 1720 he is given a new painter, Johann Caspar Ripp who had already painted at Delft. He is a «master in blue» April 14, 1723 he is discharged because he drank.

Thus we find that not Christoph Horn is the first painter helping Höroldt, but this man Ripp. Among the first assistance there is also Johann Gottfried Mehlhorn. All of these worked at Meissen. In Dresden working for the factory were the gold painter Funke and starting in 1724 also Jakob Gäbel. The earnings of both Höroldt and Funke during 1721 are about equal. On Nov. 25, 1720 Höroldt is requested to paint as many pieces as possible copying the oriental style.

S. Ducret

Today we generally associate as «Fabel Animals» those fantastic creatures painted by Adam Friedrich von Löwenfinck, working at Meissen between 1730 and 1736.

These animals have no relationship to the well known Chinese fabel animals such as the Phenix (being an new creation) the Dragon, Kilin and the Fu-Lion. The «Fabel Animals» were not, however, the creations of Löwenfinck. This is again proven by the illustration 13, showing a Bourdalou from the Du Paquier factory at Vienna and dating prior to 1730. Thus at a time when Löwenfinck was still a boy apprentice at the Meissen factory, «Fabel Animals» were being painted at Vienna. It is possible that these designs were available from Arita originals.