

Hausmaler decorated porcelain

BY MEREDITH CHILTON

The George R. Gardiner Museum of Ceramic Art was opened in Toronto in March, 1984. It houses the extensive and eclectic collections of pottery and porcelain of George and Helen Gardiner, which range in scope from ritual vessels buried with the dead in Pre-Columbian America to delicate rococo Commedia dell'Arte figures created by Bustelli at Nymphenburg in the 1760s.

One of the most significant areas of the porcelain collection is a group of German and Austrian porcelain decorated by *Hausmaler*. *Hausmaler* decorated porcelain has not always been perceived as work of artistic merit, but since the publication in 1925, of Gustav Pazaurek's great work on the subject, there has been a rise of interest by collectors and scholars alike (1). There is still a great deal of research to be done in this area and it is hoped that collections such as the Gardiner's will encourage further study and clarification.

Hausmaler decorated porcelain is porcelain that has been decorated outside the factories by independent, freelance artists working in their own studios. The firing of enamel colours and gilding used to decorate glazed porcelain did not require kilns capable of reaching extreme temperatures and therefore these artists could work in small studios independent of the porcelain factories.

Independent artists had worked in this manner since the mid 17th century, particularly in Germany, decorating metal, glass and tin-glazed earthenwares. By the 1720s, enough material was available from Meissen and Vienna, as well as China, to enable *Hausmaler* to turn their attention to the decoration of porcelain. From the 1720s to about 1750 outside decoration posed a commercial threat to Meissen and Vienna, the only two factories then producing hard-paste porcelain in Germany and Austria. Both factories made attempts to prevent *Hausmaler* from obtaining supplies of white porcelain, though the factory of Du Paquier in Vienna was less stringent in this respect, probably due to financial pressure. Both factories also discouraged their artists from signing their own work, preferring that the factory be recognised rather than the individual.

Meissen was particularly concerned about *Hausmaler*, whom they called a variety of derogatory names, and the introduction of a factory mark was in part inspired by the problem. The factory evidently had difficulty in controlling the sale or acquisition of undecorated porcelain as a number of prohibitive notices and Imperial Edicts were issued forbidding its dispersal (2). However, it is interesting to note that much, though not all, early *Hausmaler* decoration done at Augsburg, Bayreuth and Breslau is on the early cream-coloured Meissen body made with calcareous fluxes, rather than the later porcelain made with *Seibenlehnerstein*, a variety of feldspar which gave it a brilliant white colour. It is tempting to theorize that Meissen was initially not averse to disposing stockpiled early undecorated porcelain once the feldspathic porcelain was in production by about 1722. If so, the factory lived to regret this once the *Hausmaler* became viable competitors.

The earliest established centre for *Hausmaler* work on porcelain was Augsburg, a prosperous, independent South German city, known for its banking, goldsmiths and publishing industry. Porcelain and stoneware had been sent to Augsburg from

Meissen as early as 1711 to be mounted in precious metals. Augsburg was also a centre for engraving and Meissen used Augsburg chinoiserie engravings, such as those published by Engelbrecht and Elias Baeck, as early as 1720. This close interaction between the city and Meissen is also discernible when the work of Augsburg *Hausmaler* is examined, and most Augsburg *Hausmaler* decoration is done on Meissen porcelain.

There were two family *Hausmaler* workshops in Augsburg whose work has been identified: the Seuter brothers, Abraham and Bartholomäus, who principally worked in gold alone, but also in colours, and the Auffenwerths. Johann Auffenwerth probably started working on porcelain as early as 1718, and his daughters Sabina, Anna Elizabeth and Johanna continued decorating after his death in 1728.

Gold chinoiserie work seems to have been a specialty of the Seuter workshop, though it was also undertaken by the Auffenwerths. Abraham Seuter, who was active between 1725–1748, was granted a licence from the Augsburg city council in 1726 to use gold and silver on porcelain and to sell it. His style leans heavily on that of Höroldt's coloured chinoiseries from Meissen. Some signed pieces are known (3) and work associated with the Seuter workshop is characterised by delicate silhouet-



1. Chocolate cup and saucer
Meissen porcelain, c. 1720
Decorated in Augsburg in the Seuter workshop, c. 1725.

ted chinoiseries showing humour and harmonious composition. They are engraved with a fine dry point and often have elaborate baroque scrollwork supporting the scene above, which frequently includes plants and trees. A Meissen cup and saucer (Fig. 1) in the Gardiner Collection, made in about 1720 and decorated about five years later, exemplifies this style. The scene on the saucer of an oriental man painting on fabric held up by another man is also found on a saucer in the Bayerisches Museum in Munich (4). Other pieces from the same service are marked 'KPM' in underglaze blue, so the service must date from 1723–1724, the years when that

mark was used at Meissen. Rainer Rückert attributes this Munich saucer as possibly painted by Höroldt. In turn the scene is related to a sketch preserved in the Schulz Codex, now in the Grassi Museum in Leipzig (5). The existence of a Meissen coloured scene, stemming from a sketch in the Schulz Codex, which also appears in silhouette at Augsburg underlines the close working relationship that must have existed between Augsburg and Meissen. It can mean one of three possibilities: both Meissen and the Seuter workshop had access to an as yet undiscovered engraving which was the common source of the design; Meissen porcelain or its designs were available to the Seuter workshop; or the third alternative, which is less likely but must still be stated, that gold chinoiserie were also undertaken at the factory.

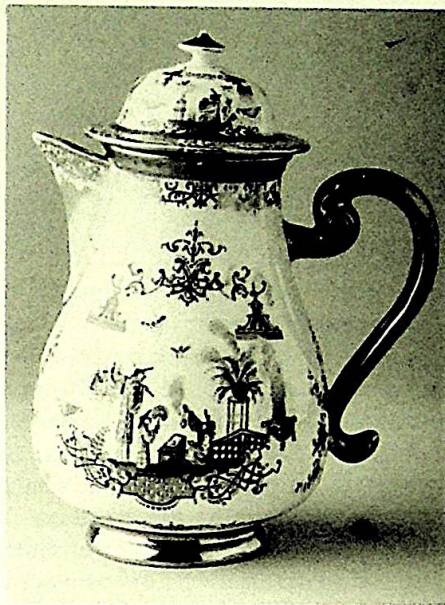


2. Olio dish and stand, with the coat-of-arms of Prince Marc de Beauveau-Craon (1679–1754)
Meissen porcelain, c. 1723
Decorated in Augsburg in the Seuter workshop, c. 1725.

Abraham's brother, Bartholomäus (d.1754) was a goldsmith, silk dyer, copper engraver as well as a porcelain and faience painter. He was recognised as a substantial citizen in Augsburg (6). His early *Hausmaler* on tin-glazed earthenware was in colours and there are a number of pieces that have been signed and dated (7). Bartholomäus is known to have decorated porcelain in gold, though no signed pieces have yet been found and attributions to him should be treated tentatively. A rare and important olio pot in the Gardiner Collection (Fig. 2) has gold chinoiserie and a coloured armorial crest of Prince Marc de Beauveau-Craon, Grandee of Spain and Knight of the Golden Fleece, and those of his wife, Anne-Marie de Ligneville. The swagged scroll-work and bowing oriental figures are particularly associated with Bartholomäus Seuter (8).

The second *Hausmaler* workshop in Augsburg was established by Johann Aufenwerth, who was a goldsmith and porcelain decorator. Although city records show that he was a less prominent citizen than Bartholomäus Seuter, he was remembered

by Paul von Stetten in a travel journal of 1758 (thirty years after Auffenwerth's death) 'Johannes Auffenwerth and his daughter Hosennestel painted similar (to the Seuter's) works with beautiful gold and silver decoration which are highly valued (9). His work is very different to the style of the Seuter's: feathery trellis work in colours and gold with a rather limited palette. A cup and saucer in the collection show the same mannerisms as the signed Auffenwerth cup and saucer in the British Museum (10).

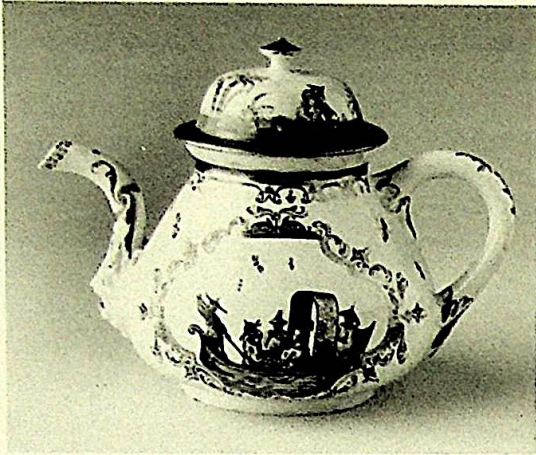


3. Covered jug
Meissen porcelain, c. 1725–1730
Decorated in Augsburg by Sabina Auffenwerth,
c. 1731.

Johann Auffenwerth worked with his three daughters on porcelain decoration. It is not usually possible to distinguish between the work of the sisters as it is closely related, but some pieces in other collections have monograms which enable precise identification (11). Sabina Auffenwerth painted a Meissen porcelain service for her husband Isaac Hosennestel, probably for their wedding on 3 December 1731. Some pieces from this service are signed with a gold monogram and her initials with those of her future husband appear on the coffee pot (12). The coffee service was a particularly appropriate gift as Isaac Hosennestel was a goldsmith but he also ran a coffee house in Augsburg. The covered jug from this service (Fig 3) is in the Gardiner Collection. Although it is not monogrammed it shows Sabina's exquisite style: delicate coloured scrollwork and baldachinos framing the miniature chinoiserie scene.

There are many cross references between the two identified Augsburg workshops, and it is sometimes hard to be positive in an attribution. Chains of arrowheads and 'c' scrolls are particularly associated with work from the city, motifs which are used by both workshops. However, there are also pieces that do not appear to relate to the style of either but seem to have been decorated at Augsburg. There are several pieces of this sort in the collection which must emanate from either the Seuter or the Auffenwerth atelier, or from another independent and as yet unidentified artists.

Dresden was also established very early on as a centre for independent decoration. One of the artists associated with Dresden is Lauche, who was a *Hausmaler* about whom little is known. He did not work at Meissen but appears to have had an independent studio in Dresden where he copied the chinoiserie styles prevalent



4. Teapot
Meissen, marked K.P.M., c. 1723
Decorated in Dresden and signed by
Lauche, c. 1725.

at the factory at the time. Lauche was however unable to obtain the enamel colours used at the factory, such as purple lustre and green. Purple lustre appears to be one colour that *Hausmaler* in general failed to reproduce. There is an important signed teapot of Lauche's work in the collection (Fig. 4). The porcelain is marked 'KPM' in underglaze blue and dates to 1723–1724, the decoration was done shortly afterwards. The only other known signed work of Lauche is in the British Museum (13).

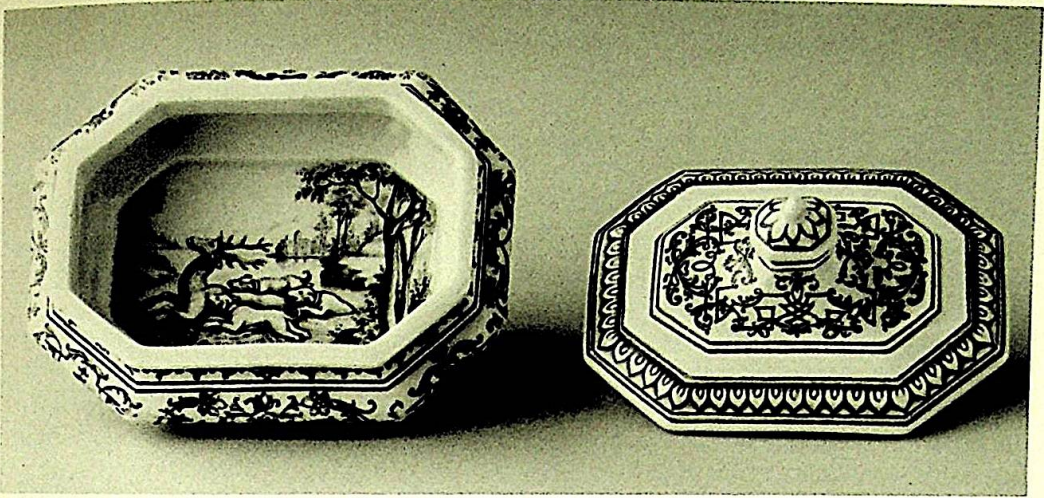
The technique of monochrome decoration in black enamel, known as *Schwarzlot*, was first introduced on glass and faience in the mid 17th century. Nuremberg became a particular centre for this work, with artists such as J. L. Faber and J. Schaper working there. *Schwarzlot* painting was also undertaken on porcelain in the 1720s and 1730s by *Hausmaler*. Daniel Preissler (d. 1733) worked at Freidrichswalde in Silesia and is known to have decorated glass and possibly porcelain. The attribution of work to his son Ignaz (b. 1676) appears more positive. There are several references to Ignaz Preissler's work on porcelain, though as yet no signed pieces have been found and his style is usually compared with his known works on glass (14).

There are no records of the first forty years of Ignaz Preissler's life, but he is known to have settled in Breslau by 1719. He moved to Kronstadt in 1729 to work for Count Franz Karl Kolowrat, decorating both glass and porcelain principally in monochrome colours of black or red with gilding.

An oblong Du Paquier sugar box, made in about 1725 and decorated with hunting scenes in about 1725–1730 (Fig. 5), shows the careful black and gold scrollwork and delicate brushwork associated with Preissler. Around the outside of the box, skillfully entwined with the scrolls, the huntsmen pursue the deer, while the kill is shown inside. Even the interior of the lid has scrolls and small baskets of fruit.

Preissler's patrons also wanted him to produce work in colour and there is a rare enamelled saucer of Du Paquier porcelain in the collection which dates to Preissler's Breslau period, before 1729. The workshop is associated with a wide variety of subjects, ranging from military scenes, to chinoiseries, to landscapes and harbour scenes.

There appear to be several artists working at this time in monochrome black or red enamels in the style of Preissler. Several distinctive hands are discernable. As with the gold enamellers of Augsburg, there is no easy solution to the problem of attribution of this work. It is quite likely that other glass enamellers working in



5. Sugar box
 Du Paquier porcelain, c. 1725
 Decorated in Breslau by Ignaz Preissler, c. 1725–1730.

Silesia and Bohemia also worked on porcelain, in addition, Preissler may have had a workshop with other artists producing work of a similar but not identical style. The situation is complicated further by the fact that *Schwarzlot* and other monochrome enamelling was done at Du Paquier's factory in Vienna.

The other *Hausmaler* associated with Breslau is perhaps the most famous of them all, Ignaz Bottengruber. He is described at his wedding as a miniature painter and watercolourist, and is also known to have worked on ivory (15). In addition, he illustrated a book for one of his patrons, Paoli, of the *Birds of Silesia* in 1726. Paoli also commissioned Bottengruber to decorate porcelain. His work was highly regarded and had a number of followers. Bottengruber had a workshop in Breslau and was active painting on porcelain as early as 1720. He appears to have moved to Vienna in

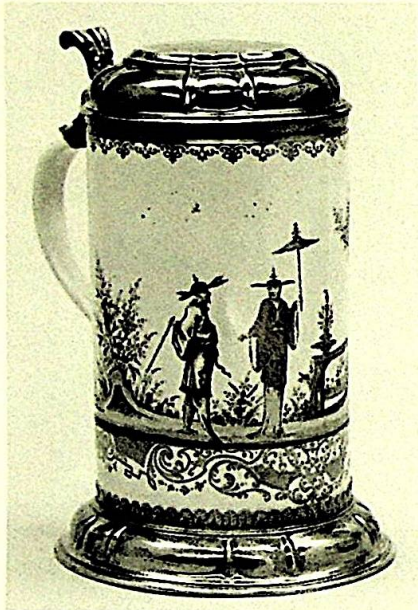


6. Tankard
 Du Paquier porcelain, c. 1730
 Decorated in Vienna by Ignaz Bottengruber,
 c. 1730–1735.

1730, and it has been suggested that this may have been instigated by the lack of availability of Meissen porcelain, as he used Du Paquier porcelain after 1730 almost exclusively (16). Bottengruber returned to Breslau in or around 1736.

Bottengruber worked in two principal styles, both in monochrome and rich enamel colours. His first style is usually in monochrome, of battles or military scenes, sometimes incorporating trophies. His second, later, style is characterised by rich baroque scrollwork enclosing, or including mythological scenes, nudes and playful putti. Bottengruber was a master of colour, and uses subtle but rich shades of deep puce and light yellow as well as iron red to enrich his work on this Du Paquier tankard (Fig. 6), painted in about 1730–1735.

A number of early Meissen and Du Paquier porcelain pieces decorated with *Hausmaler* chinoiserie scenes have been attributed to J. P. Danhöffer (1712–1790), although the work has also been attributed to C. D. Busch (d.1790) – a rather uncertain proposal (17). What is known is that this work probably comes from Bayreuth and has the wide ranging palette associated with work from this city. Yellows and greens, normally difficult colours to perfect, have been mastered, even blue makes an occasional appearance. One motif peculiar to Bayreuth is a pendular dotted star or flower-like border which appears around rims. Close examination of the body of work associated with J. P. Danhöffer reveals that there are at least two different hands at work. The styles are closely related and it may be that both artists worked in the same workshop. The work seems to have been influenced by the Viennese style of chinoiserie, and it is interesting that Danhoffer is known to have worked at Du Paquier's factory, though his output there was usually of landscapes.

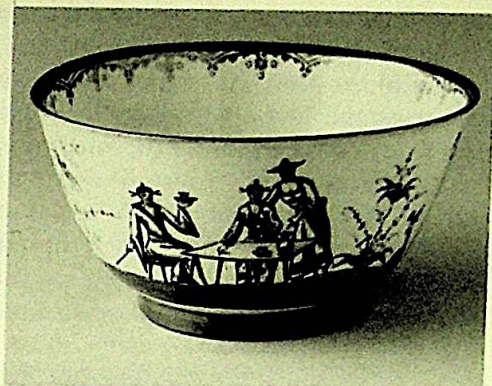


7. Tankard
Possibly Du Paquier porcelain, c. 1730
Decorated in Bayreuth, c. 1735.

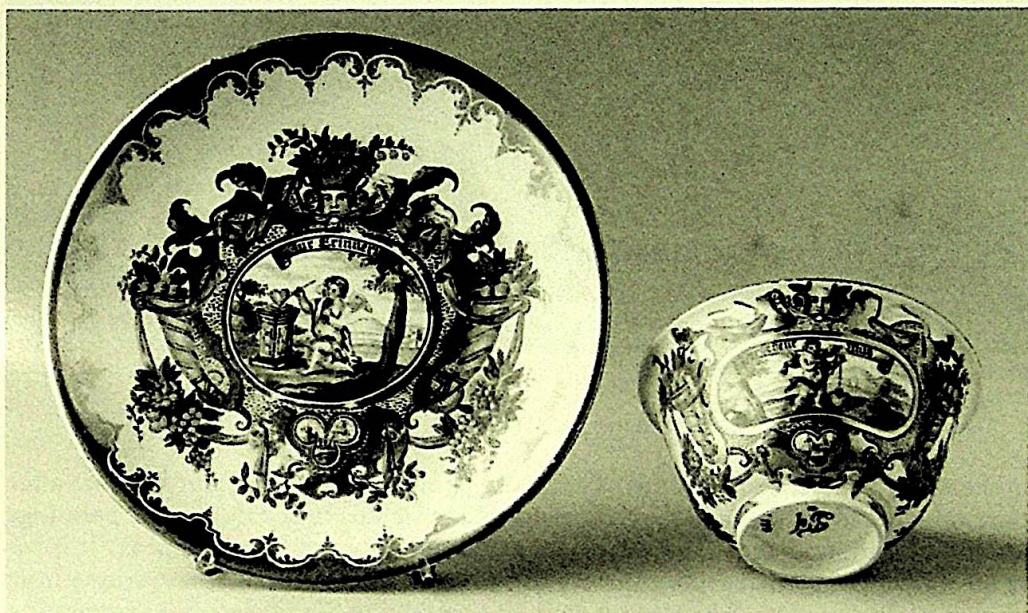
The first Bayreuth artist paints with great skill, as illustrated on the tankard (Fig. 7), probably of Du Paquier porcelain with silver-gilt mounts. The figures are elegant and elongated, faces are subtly shaded with tiny dots of colour and feet have brown shadows underneath. On the other side is a wonderful entwined willow tree with feathery wisps and a lilac-like tree. Beneath are small miniature panels. The gilding is very reminiscent of Du Paquier.

8. Bowl

Du Paquier porcelain, c. 1730
Decorated in Bayreuth, c. 1740.



The second artist is not as accomplished and shows a rather dry, sketchy and naive style (Fig. 8). Figures appear flat and stand on tiptoe with dark shadows beneath their feet. Note the European costume for the oriental lady serving tea. This second artist often paints whispy clumps of foliage but never the sophisticated trees of his colleague.



9. Teabowl and saucer

Meissen porcelain, c. 1725–1730
Decorated in Bayreuth by J. F. Metzsch and signed with his initials.

By the mid 1730s several *Hausmaler* had established studios in Bayreuth, including J. F. Metzsch (d. 1766), who had previously worked in Dresden. Like the preceding artists he used Meissen and Du Paquier porcelain, but in addition, some work on Chinese porcelain is known. The Gardiner Collection is fortunate to possess a signed teabowl and saucer of Meissen porcelain, c. 1725–1730, decorated in about 1735 by Metzsch (Fig. 9). Typical of his work are the wonderful elaborate cartouches, here with gilt scrolls, cornucopias of fruit, leaves and masks in brilliant colours. The enclosed scenes show the fortunes of the heart and relate to popular emblem books published in Germany and the Low Countries in the 16th and 17th centuries.

Metzsch uses a burst of colour and has a fine graphic ability to decorate his pieces. He has a particular eye for design and pattern.

One of the later *Hausmaler*, F. F. Mayer, is well represented in the collection. Mayer established a workshop in Pressnitz which appears to have been in operation from about 1745–1770, with most of the porcelain work being done in the late 1740s and the 1750s. Mayer's *Hausmalerei* was secondary to his principal activity as a conventional artist and a number of workers either in his workshop or elsewhere appear to have closely imitated his style. A wide range of subjects was undertaken by his studio, including military scenes, such as on a pair of trays of Meissen porcelain with Sulkowski moulded borders which were evidently sold off



10. Pair of trays
Meissen porcelain, c. 1740
Decorated in Pressnitz by F. F. Mayer, c. 1750–1760.

in the white as defective (Fig. 10). They were painted by Mayer about 15 years after they were made in about 1755 with scenes of heroic huzzars. His enamel paintings are full of minute details, and the sky has typical washes of blue and pink. It is interesting that Mayer treats the surface of the porcelain as a canvas and leaves little uncovered by enamels. The gilding pays no attention to the scene, with overlapping lacey scrolls.

The market for individually decorated porcelain, painted by *Hausmaler* in different styles to those produced at Vienna and Meissen appears to have dried up in the 1750s. The establishment of many porcelain factories across Germany in the late 1740s and 1750s meant that local tastes could be catered to by these factories, rather than by the independent artists. They gradually eliminated the need for commercial independent decorators.

This paper has but given a glimpse of some of the *Hausmaler* decorated porcelain in the Gardiner Collection of which there are over 100 pieces. Several artists have been omitted, such as Ferner and Canon A. O. E. von dem Busch. In addition there is a small but important collection of Dutch and English *Hausmalerei*. Over a brief six year period, George and Helen Gardiner built up an extraordinary collection of

this material, much assisted by Bob Williams and later by the purchase of 20 pieces from the collection of Harvey Hackman. The collection is still expanding, and gives a special insight into the variety of taste in the first half of the 18th century.

Footnotes

1. Pazaurek, Gustav E. *Deutsche Fayence-und Porzellan-Hausmaler* Leipzig, 1925.
2. One of the earliest prohibitive notices was issued on 23 October 1730 in Dresden. (See Ducret, Siegfried. *Meissner Porzellan bemalt in Augsburg 1718 bis um 1750* Vol. I, 1971, p. 10). See also *Keramikfreunde der Schweiz, Mitteilungsblatt* Nr. 50, April 1960, p. 12 for a reproduction of an Imperial Edict of 27 August 1761.
3. For example, a teacup and saucer, inscribed with Abraham Seuter's name and dated 1 February 1736 in the Victoria and Albert Museum. Illustrated in Ducret, Siegfried. *op. cit.* plat 63.
4. Rückert, Rainer and Willsberger, Johann. *Meissen Porzellan des 18. Jahrhunderts*, Molden Edition, 1977, Plate 27.
5. *Das Meissner Musterbuch für Höroldt-Chinoiserien*, Edition Leipzig, 1978 is a facsimile reproduction of the Schulz Codex.
6. Ducret, Siegfried. *op. cit.*, p. 7.
7. Pazaurek, Gustav E. *op. cit.*, Vol. I, plates 70-73.
8. An engraving of Bartholomäus Seuter, published in Augsburg in 1740 (see Ducret, Siegfried. *op. cit.*, Vol I, p. 202) shows in the background a porcelain flower pot decorated with these features.
9. Ducret, Siegfried. *op. cit.*, Vol. I, p. 2.
10. Dawson, Aileen. *Documentary Ceramics from the British Museum*, exhibition catalogue, London, 1985, pp. 26 & 27.
11. Clarke, T. H. *Eine Meissen-Entdeckung - Sabina Auffenwerth in Augsburg*, *Keramos*, Heft 50, April 1983, p. 20.
12. Clarke, T. H. *op. cit.*, pp. 17-40.
13. Dawson, Aileen. *op. cit.*, pp. 28 & 29.
14. Rudolf von Strasser, *Twelve Preissler Glasses*, *Journal of Glass Studies*, Vol. XV, 1973, pp. 135-142.
15. Pazaurek, Gustav E. *op. cit.*, Vol. I, pp. 165 & 166.
16. Pazaurek, Gustav E. *Ignaz Bottengruber*, *Jahrbuch d. schles. Museums*, II, p. 136. See also Hayward, J. F. *Viennese Porcelain of the Du Paquier Period*, London 1952, p. 145.
17. Ducret, Siegfried. *Johann Philipp Danhöffer oder Christian Daniel Busch?*, *Keramos*, Heft 17, July 1962, pp. 19-26.