

# Shining Stone

A HISTORY OF LITHOPHANES FROM THE 18TH TO THE 20TH CENTURY

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HETJENS-MUSEUM · SANDSTEIN VERLAG

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Porcelain Lithophane  
Manufacturers

German Manufacturers

60	STAATLICHE PORZELLAN-MANUFAKTUR MEISSEN GMBH / Meissen (KÖNIGLICHE PORCELLAIN FABRIQUE)
81	PORZELLANMANUFAKTUR FÜRSTENBERG GMBH / Fürstenberg (HERZOGLICH BRAUNSCHWEIGISCHE PORCELLAIN-FABRIQUE)
83	STAATLICHE PORZELLAN-MANUFAKTUR NYMPHENBURG A. BÄUML GMBH & Co. KG / Munich (KÖNIGLICH BAYERISCHE PORZELLAN-MANUFAKTUR NYMPHENBURG)
88	AELTESTE VOLKSTEDTER PORZELLAN-MANUFAKTUR / Rudolstadt-Volkstedt (TRIEBNER, ENS & ECKERT)
94	KPM KÖNIGLICHE PORZELLAN-MANUFAKTUR BERLIN GMBH / Berlin (KÖNIGLICHE PORZELLANMANUFAC- TUR BERLIN) (PORZELLANFABRIK WEGELY and PORZELLANMANUFAC- TUR GOTZKOWSKY)
116	PORZELLAN MANUFAKTUR LICHTÉ-WALLENDORF GMBH / Lichte-Wallendorf (HEUBACH, KAEMPFE & SONTAG)
118	KÖNIGLICH PRIVILEGIERTE PORZELLAN-FABRIK TETTAU GMBH / Tettau (SONTAG & SÖHNE GMBH)
120	PORZELLANFABRIK C. M. HUTSCHENREUTHER / Hohenberg (BHS TABLETOP AG)
125	PORZELLANMANUFAC- TUR PLAUE / Rudolstadt-Volkstedt (C. G. SCHIERHOLZ & SOHN / Plaue)
152	THE PORZELLANMANUFAC- TUR SCHIERHOLZ PLAUE AND ITS LINKS TO FRANCE ("The Sickle Mark" / "Pfennig Mark" / "Lithophanie Française")
164	GEBR. SCHOENAU, SWAINE & Co. GMBH / Hüttensteinach (PORZELLANFABRIK GEBRÜDER SCHOENAU)

168	BUCKAUER PORZELLANMANUFAC- TUR BUCKAU
170	PORZELLANFABRIK CARL HEYROTH & Co. / Magdeburg-Sudenburg (PORZELLANMALEREI CARL HEYROTH / Magdeburg-Altstadt)
176	NEUE BERLINER PORZELLAN-MANUFAC- TUR G. M. EBERS / Berlin (THON-WAREN- UND CHAMOTTSTEIN-FABRIK G. M. EBERS)
178	PORZELLAN-MANUFAC- TUR F. A. SCHUMANN / Moabit near Berlin
180	PORZELLANMANUFAC- TUR SCHEIBE- ALS- BACH / Rudolstadt-Volkstedt (PORZELLANMANUFAC- TUR A. W. FR. KISTER / Scheibe)
182	PORZELLANFABRIK CARL AUVERA / Arzberg (C. M. HUTSCHENREUTHER AG, ABTEILUNG ARZBERG)
183	ERNST GEORG ZIMMERMANN (EISENKUNSTGIESSEREI) / Hanau
185	SITZENDORFER PORZELLAN-MANUFAC- TUR KG / Sitzendorf (ALFRED VOIGT KG)
188	PUPPENFABRIK ERNST DRESSSEL / Sonneberg (CUNO & OTTO DRESSSEL)
190	STRIEGAUER PORZELLAN-MANU- FAC- TUR C. WALTER & Co. / Stanowitz
192	RHEINISCHE PORZELLAN-MANUFAC- TUR OSCAR ERK / (Düsseldorf-)Oberkassel
193	UNTERWEISSBACHER WERKSTÄTTEN FÜR PORZELLANKUNST / Rudolstadt-Volkstedt (PORZELLANFABRIK UNTERWEISSBACH MANN & PORZELIUS / Unterweißbach)
196	"AEROZON" FABRIK G. & B. STERNBERG / Berlin (Feese Leuchten GmbH / Dahlewitz)
199	NEUE PORZELLANFABRIK TETTAU E.G.M.B.H / Tettau (NEUE PORZELLANFABRIK TETTAU GEROLD & Co.)

201	RUDOLF KÄMMER PORZELLANMANU- FAC- TUR / Rudolstadt-Volkstedt (LUXUS-PORZELLANFABRIK MÜLLER & Co. / Volkstedt-Schwarza)
204	LINDNER PORZELLANFABRIK KG / Küps (KÜPSER PORZELLAN-MANUFAC- TUR KPM)

Manufacturers in France and Belgium  
(with Supplementary Notes  
on the Netherlands)

206	Baron Paul Charles Amable de Bourgoing, Alexis Sylvain du Tremblay, and Lithophane Production in France
207	AdT & Cie – MANUFACTURE Á MON- TREUIL-SOUS-BOIS / Seine-Saint-Denis
220	M. UTZSCHNEIDER & Cie / Sarreguemines (SARREGUEMINES BATIMENT)
222	DARTE FRÈRES / Paris
224	MEYZE / Limoges
225	JEAN LOUIS COQUET / Saint-Léonard-de-Noblat
226	RUAUD / Limoges
228	JACOB PETIT / Belleville (RAINGO ET VIALATTE / Basses-Loges)
231	LA PORCELAINÉ LIMOUSINE S. A. / Limoges (GIBUS & REDON)
233	HAVILAND & Cie / Limoges
235	BERNARDAUD / Limoges (GUERRY ET DÉLINIÈRES)
238	BARJAUD DE LAFOND / Limoges (BÉTOULE, LEGRAND & Cie)
239	CHARLES AHRENFELDT / Limoges
240	PAROUTAUD VVE. & FILS / Limoges (S. A. PORCELAINES LAFARGE & Cie) (PHILIPPE DESHOULIÈRES)
242	PORCELAINES CHATEAU / Limoges (LIMOGES-CASTEL)
243	PHILIPPE DESHOULIÈRES / Foëcy
244	ATELIER PAUL-FERDINAND CAURIS / Paris

245	SOCIÉTÉ BELGE DE CÉRAMIQUE "CERABEL" / Baudour (DECLERCQ ET DE FUISSEAUX) (MANUFACTURE DE PORCELAINÉ DE BAUDOUR)
246	S. A. BELGE DE CÉRAMIQUE / Mons and Bergen (LES GRANDS PILASTRES)
247	MANUFACTURES PÊTRE & Cie / Baudour
248	HERRMANN ET LAURENT / Quaregnon (ROBERT G. MANIGLER ET Cie / Brassac)
252	Supplementary Notes on the Netherlands (Holland)

Manufacturers in Austria and Hungary

254	WIENER PORZELLANMANUFAC- TUR WIENNA (K. K. AERARIAL PORZELLAN-MANUFAC- TUR WIEN) (NEUE WIENER PORZELLANMANUFAC- TUR AUGARTEN GMBH & Co. KG)
264	ATELIER "Zb" WIEN / Vienna
266	PORZELLAN-MANUFAC- TUR HEREND AG / Herend (KAISERLICH KÖNIGLICH PRIVILEGI- ERTE PORZELLANFABRIK HEREND) (HERENDER PORZELLANMANUFAC- TUR MÓR FISCHER)

Bohemian Manufacturers

274	Supplementary Notes on the History of Bohemian Porcelain
275	HAAS & CZJZEK GMBH / Schlaggenwald (LIPPERT & HAAS) (PORZELLANFABRIK SCHLAGGENWALD)
285	PORZELLANFABRIK KLÖSTERLE / Klösterle (GRÄFLICH VON THUN'SCHE PORZELLANFABRIK KLÖSTERLE) (KARLOVARSKÝ PORCELÁN)

289	PORZELLANFABRIK PIRKENHAMMER / Pirkenhammer (FISCHER & REICHENBACH / FISCHER & MIEG) (ARTPORCEL GMBH)
292	HAAS & CZJZEK GMBH / Unterchodau (PORTHEIM'SCHE PORZELLANFABRIK CHODAU) (HÜTTNER & DIETL) (STEINGUTFABRIK CHODAU)
294	GEBRÜDER HAIDINGER, K. K. PRIV. PORZELLANFABRIK IN ELBOGEN / Elbogen (PORZELLANFABRIK SPRINGER & Co.)
296	PORZELLANFABRIK ROBERT PERSCH / Mildeneichen (PORZELLANFABRIKEN ZU MILDEN- EICHEN UND RASPENAU J. F. SCHOLZ / Haindorf)
298	PORZELLANFABRIK CONCORDIA, GEBR. LÖW & Co. / Lessau (K. K. LANDESBEFUGTE PORZELLAN-FABRIK LESSAU)

Manufacturers in the United Kingdom  
(England, Wales, Scotland, and Northern  
Ireland)

300	Baron Paul Charles Amable de Bourgoing and Lithophane Production in the United Kingdom
301	WEDGWOOD / Burslem – Etruria – Barlaston
308	JOSIAH SPODE / Stoke-on-Trent (COPELAND & GARRETT) (ROYAL WORCESTER & SPODE)
310	CHAMBERLAIN COMPANY / Worcester (WORCESTER ROYAL PORCELAIN Co.)
312	THOMAS MINTON / Stoke-on-Trent
315	COALPORT CHINA LTD. / Coalport (JOHN ROSE & Co.)
316	GRAINGER FACTORY / Worcester (WORCESTER ROYAL PORCELAIN Co.)
319	WADE CERAMICS LTD. / Burslem (WADE & COLCLOUGH)
320	J. MACINTYRE & Co. / Burslem (KENNEDY PORCELAIN MANUFACTORY)



321	MOORE BROTHERS / Longton (HAMILTON & MOORE)
322	CLARKE’S PYRAMID AND FAIRY LIGHT COMPANY LTD. / London (CLARKE’S CANDLE COMPANY)
324	HULSE, NIXON & ADDERLEY / Longton (ADDERLEY & LAWSON) (RIDGWAY POTTERIES LTD.)
326	WILLIAM HENRY GOSS / Stoke-on-Trent
333	THOMAS FORESTER / Longton
334	JOHN MARSHALL & Co. / Bo’ness (THE BO’NESS POTTERY)
335	SOUTH WALES POTTERY / Llanelly
340	BELLEK POTTERY LTD. / Belleek

Russian Manufacturers

348	IMPERIAL PORCELAIN FACTORY ST. PETERSBURG / St. Petersburg (LOMONOSOV PORCELAIN FACTORY)
352	POPOV PORCELAIN FACTORY / GORBUNOVO

Scandinavian Manufacturers

356	RÖRSTRANDS PORSLINSFABRIKER AB / Lidköping
358	KONGELIGE DANSKE PORCELAINS FABRIK / Copenhagen (ROYAL COPENHAGEN A/S) (ROYAL SCANDINAVIA A/S)
360	PORSGRUND PORSELAENSFABRIK AS / Porsgrunn

Other European Manufacturers

364	SOCIETA CERAMICA RICHARD-GINORI / Doccia (MANIFATTURA GINORI DI DOCCIA)
368	FÁBRICA DE PORCELANA DA VISTA ALEGRE / Aveiro

Manufacturers in the United States  
of America

377	GRIFFEN, SMITH & Co. / Phoenixville (PHOENIX POTTERY, KAOLIN AND FIRE BRICK COMPANY)
380	DR. EDMOND BEROUD / Miami
382	ALPHA GENE BLUE / Tempe
383	JEFFERSON ART STUDIO INC. / Ann Arbor (JEFFERSON ART LIGHTING CO.)
384	THE PORCELAIN GARDEN INC. / Irvine
385	DAVID FAILING / St. Johnsville

Asian Manufacturers

389	PEAKTOP LTD. / Hong Kong
390	JAPANESE MANUFACTURERS

Unidentified Objects, Markings, and  
Manufacturers

396	The F.G.ct.Co: S mark
396	The Gotha mark
397	The IPM – ITS – JTS marks
398	The PD mark
399	The CATY PULLER mark
399	French Manufacturers
400	Other Unidentified Manufactory Initials

Special Types  
of Lithophanes

402 Photo Lithophanes

404 Paper Lithophanes

404	Papyrophany
407	Papyrography

407 Glass Lithophanes

408	Carl Anton Günther
408	Ernst Simon
408	Eduard Pelikan
409	Monogrammist H. J.
409	Karl Pfohl
411	Franz de Paula Johann Vinzent Zach
411	Ludwig Schmitzberger
413	Eduard Schmitzberger
413	Otto Pietsch Sr.
415	Origin unknown

Lithophanes in Other Materials

416	Wax
416	Alabaster
417	Jade
417	Amber
417	Ivory, Bone, and Similar Materials
419	Egg Shells
419	Seashells
421	Soap
421	White Chocolate
421	Plastics

Lithoponie (Émail Ombrant,  
Émail de Rubelles)

425	POTERIE DE RUBELLES / Rubelles (J. HOCÉDÉ & CIE)
427	VILLEROY & BOCH AG / Mettlach
429	WEDGWOOD / Burslem – Etruria – Barlaston
430	FAIENCERIE DE SARREGUEMINES / Saargemünd (UTZSCHNEIDER & CO.)
430	MINTON, HOLLINS & Co. / Stoke-on-Trent (THOMAS MINTON)
431	FAIENCERIE DE CHOISY / Choisy-le-Roi
432	FAIENCERIE DE GIEN / Gien
432	CARTER & Co. / Poole
433	AMERICAN ENCAUSTIC TILING COMPANY / Zanesville
435	ADAMS & CARTLIDGE LTD. / Hanley

Table-Screen Stands and  
Related Objects

439	FÜRSTLICH ANHALTISCHE EISEN- HÜTTE UNTERM MAEGDESPRUNG / Harzgerode-Mägdesprung
442	GRÄFLICH EINSIEDELSCHES EISEN- WERK LAUCHHAMMER / Mückenberg
443	KÖNIGLICHE EISENGIESSEREY ZU SAYNERHÜTTE / Sayn
444	KÖNIGLICHE EISENGIESSEREI BEI GLEIWITZ / Gleiwitz
446	KÖNIGLICH PREUSSISCHE EISEN- GIESSEREI ZU BERLIN / Berlin
448	SIMÉON PIERRE DEVARANNE / Berlin
449	METALLWARENFABRIK CARL DEFFNER / Esslingen
451	ALFRED RICHARD SEEBASS / Berlin and Hanau
455	EISENGIESSEREI AUGUST FERDINAND LEHMANN / Berlin
456	K. K. LANDESPRIVILEGIERTE BRONCE- & EISENGIESSEREY JOSEPH GLANZ / Vienna
458	FABRIK FÜR FEINEN EISENGUSS UND EISERNE KUNSTSACHEN E. G. ZIMMERMANN / Hanau
463	KUNST-EISEN- UND ZINK-GIESSEREI VON ALBERT ANTON MEVES / Berlin
463	DAY / London
464	WMF WÜRTTEMBERGISCHE METALLWARENFABRIK AG / Geislingen (METALL-WAAREN-FABRIK STRAUB & SCHWEIZER)
466	MITCHELL VANCE COMPANY / New York
467	E. P. GLEASON GLASS FACTORY / Brooklyn (GLEASON-TIEBOUT GLASS COMPANY)
470	EISENGIESSEREI F. L. VOMBACH / Offenbach

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Abbreviation  
FE first edition

All motif titles in *italics*  
are from the official company  
price lists.

## Introduction



This book focuses primarily on the **porcelain lithophane**: a work of art molded in intaglio with photorealistic quality when backlit. It is often compared with the effect of an image created using the chiaroscuro technique. Lithophanes have been produced from biscuit porcelain since the first half of the 19th century. Later, manufacturers began using other translucent materials as well, such as glass, paper, ivory, horn, wax, soap, and plastic. Lithophanes followed in the tradition of earlier light-shielding products, which had primarily been made from opaque materials. As diaphanous, visual media, lithophanes can be categorized as “transparencies,” which also played a role in the prehistory of photography and film.

The neologism “lithophane” was derived from ancient Greek. It is a combination of the noun *lithos* meaning “stone” and the infinitive *phain-ein* meaning “to shine” or “to (cause to) appear” and can be freely translated as “shining stone.” Other terms that have been used to describe this art form include porcelain transparency, biscuit picture, Parian picture, translucent embossment, and, in reference to the products exported by the KÖNIGLICHE PORZELLAN-MANUFAKTUR BERLIN (KPM), Berlin transparency and Berlin night screen. They are also sometimes referred to incorrectly as “lithophanes.” The German translation for lithophane is *Lithophanie*, but several other terms can be found in German literature, including *Porzellanlichtbild*, *Porzellantransparenz*, *Lichtschirmbild*, *Biskuitreliefbild*, *Porzellandiaphanie*, and *Photophanie*. Other countries use similar terminology: in France, they are referred to as *lithophanies*, in Belgium and the Netherlands as *lithophanie*, *transparentjes*, or *dia in biscuit*, in Denmark as *lithofanier* or *diafanplader*, in Italy as *litofanie*, in Norway and Sweden as *litofanier*, in Portugal and Spain as *litofanias*, and in Hungary as *litofánok*. The Russian term can be translated literally as “biscuit light screen.”

The first use of the term “lithophane” in any form was in the French patent granted on January 12, 1827, to the Frenchman who has been incorrectly credited with the invention of lithophanes, Paul Charles Amable de Bourgoing (1791–1864). We can therefore infer that Bourgoing was the inventor of this term. In the German-speaking world, lithophane products were initially sold under other names: the KÖNIGLICHE PORZELLAN-MANUFAKTUR BERLIN called them *porzellane transparente Lichtschirmplatten* (porcelain transparent light-screen plaques), the PORZELLAN MANUFAKTUR NYMPHENBURG sold them as *Lichtbilder* (light pictures),

and the PORZELLANMANUFACTUR SCHIERHOLZ PLAUE in Thuringia referred to them as *transparente Lichtschirme* (transparent light screens). The only German company that used the term *Lithophanie*—or *lithophanische Lichtschirmplatten* (lithophanic light-screen plaques)—from the very beginning was the MEISSEN manufactory in Saxony. The most likely explanation for MEISSEN’s use of the French term is that the company had had access to early French price lists and sample plaques.

In some English and French publications, the terms “intaglio” and “so-called lithophanes” are used in reference to lithophanes that were not produced using the highly sophisticated and artistically demanding wax-model process. In this case, the image is introduced directly to the plaster mold, sometimes using a model. However, the production method is not of primary importance. Bourgoing was already using a simplified technique that differed from the KPM process. In his first patent, he described an additional step involving cutout figures, which he pressed into the wax, and “the use of a great number of different materials.” The frequently cited argument that the term “lithophane” should only be used in reference to porcelain castings created from an original wax model is neither accurate nor substantiated by the text of Bourgoing’s patent. Therefore, this book also deals with lithophanes made from other materials, as well as related lithophanic objects and so-called “pseudo-lithophanes.”

**Glass lithophanes**, which were also produced in the 19th century, are relatively rare. Here, the image is engraved by hand at varying depths into one or more layers (overlays) of colored glass. The German term for this technique is *Lithophanieschnitt* (lithophane engraving). Monochrome, deep-cut, or pressed glass works, on the other hand, are not considered lithophanes.

The first **paper lithophanes** appeared on the market around the mid-19th century. This term can refer to paper transparencies made using one of two different techniques: papyrophany or papyrography. In papyrophany, a relief image of varying thicknesses is embossed in papier-mâché. With papyrography, the image is formed by layering translucent paper cutouts.

**Lithoponie**, a “further development of the lithophane,” is based on historical production processes. It is also known as *email ombrant*, *email de Rubelles* or *faïence de Rubelles* after the place where it was first pro-

Fig. 1 Lithophane framed in stained glass ·  
KPM 268 *L’Algérienne* ·  
plaque c. 27.2 × 36.0 cm (10¾ × 14⅞ in.) ·  
FE 1842 (Collection “S” Wuppertal)  
→ Object description p. 106



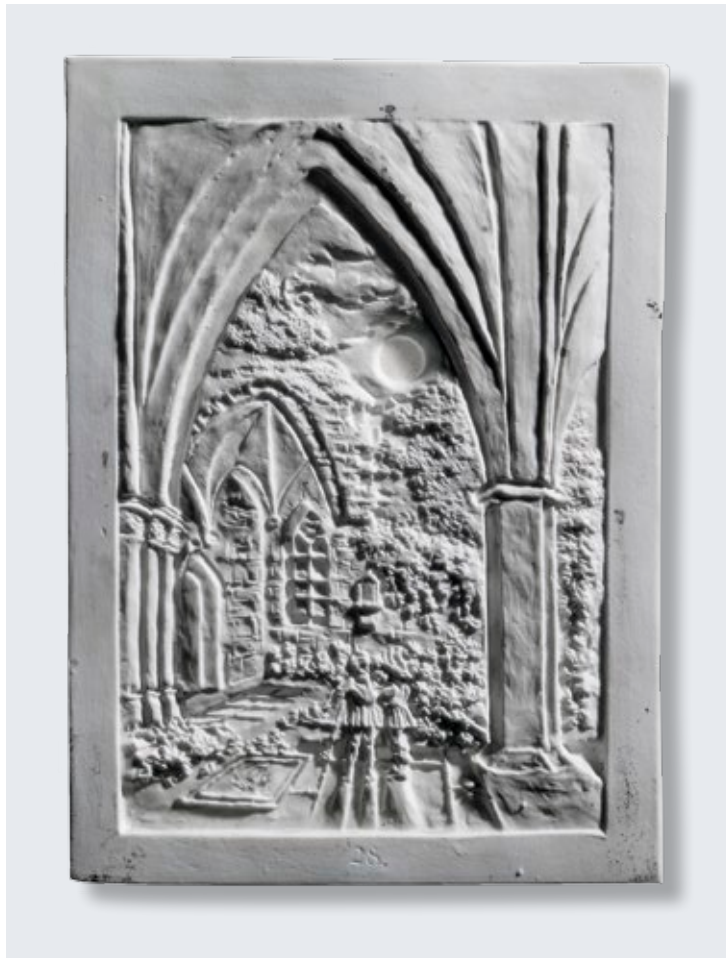


Fig. 2 Lithophane MEISSEN 28  
*Gothisches Gebäude in Mondschein (Gothic Building in Moonlight)* ·  
 16.0 × 11.9 cm (6 3/16 × 4 7/16 in.) · FE 1829 ·  
 left: in reflected light · right: in transmitted light (backlit) · (Collection "S" Wuppertal)  
 → Object description p. 64



Fig. 3 *Lithoponie* POTERIE DE RUBELLES  
 faience plaque with ideal waterside landscape ·  
 26.3 × 17.8 × 0.8 cm (10 3/8 × 7 × 5/16 in.) ·  
 AdT circular mark after 1845 (Collection "S" Wuppertal)  
 → Object description p. 426

duced. This technique was patented by Bourgoing and his partner Alexis Sylvain du Tremblay (1796–1868) as a “distinct form of ceramic art.” Unlike lithophanes, *émaux ombrants* are opaque products, which means they have no translucent character. The term *Lithoponie* is a combination of the Greek noun *lithos* meaning “stone” and the Latin verb *ponere* meaning “to place” or “to put (on)” in reference to the production process, which involves the application of a glaze.

This book aims to provide an extensive exploration of the production and history of lithophanes, incorporating the latest findings on this subject. One important objective is to correct the misinformation that has been circulating for decades. Furthermore, it is hoped that the information provided here will stimulate and facilitate further research in this area. Due to the complex factual situation, this book makes no claim to be comprehensive. The author also refrains from art-historical interpretation, which would require a different approach.

Seldom has an art form received so little attention as the lithophane. In the standard literature on porcelain, it is generally mentioned only

briefly, or not at all. As a result, only very little information is available for the interested enthusiast and even the porcelain expert.

The following publications have been particularly valuable in the research for this book: contributions by the authors Georg Lenz, Laurel G. Blair, Rüdiger van Dick, Robert A. Elder, Joachim Kunze, Hans Leichter, and Hans Simmler, the master's thesis of Karola Rattner(-Krauss), the thesis and subsequent dissertation of Kirsten D. Rather-Pliquet, and the dissertation of Bärbel Kovalevski.<sup>2</sup>

In addition, the author conducted an extensive review of the international literature on porcelain, as well as relevant documents, certificates, patent specifications, price lists, process files, etc. Information was also collected from the manufacturers who are still in business and from museums. In this research, it became clear that very few detailed records on the production of lithophanes have survived. A great deal of knowledge has been lost through carelessness, theft, frequent factory fires, and wars. Furthermore, some facts were only shared by word of mouth and have therefore passed into oblivion over the years.

Private collections also proved a valuable source of information for this research. One of the most important collections worldwide is the Blair Museum of Lithophanes (Toledo, Ohio, USA), which was established by the collector Laurel Gotshall Blair (1909–1993). From 1937 to just a few years before his death, he ran the BLAIR REALTY AND INVESTMENT COMPANY, which was founded in 1908 by his father, Roy Blair. Laurel Blair had a deep passion for collecting various items, ranging from wax carvings and reliefs to his main interest, porcelain lithophanes. As described in one of his “Collectors’ Bulletins,” Blair purchased his first lithophane on December 27, 1961, in New York City.<sup>3</sup> By 1963, he had already collected approximately 600 pieces. In 1965, after purchasing a complete collection of around 1,500 lithophanes from the dentist Dr. Edmund Beroud, Blair opened a museum in his own home. By the final years of his life, the collection had grown to such an extent that it had become almost impossible to manage. Several attempts were made to sell the collection, even in Germany, but no buyer was found.<sup>4</sup> A few years after his death, the collection was donated to the City of

Toledo. The Blair Museum of Lithophanes is now housed in its own building at the Toledo Botanical Garden.

With few exceptions, the first porcelain factories in Europe were founded by monarchs and aristocrats as a sign of prestige. These factories were not profit oriented. Instead, their main aim was to supply the respective aristocratic family with the porcelain it required or to produce valuable gifts of state. Over time, the continuous subsidies required to run the factories overtaxed the financial resources of the founders. As a result, many of these companies were privatized early on. With the dawning emancipation of the middle class and the cessation of state subsidies, porcelain factories were forced to adapt to the needs of a broad sector of the population. In the search for profitable products, the lithophane was invented in the first third of the 19th century. However, lithophanes were very costly to produce and, in the early days, more of a luxury ware. Therefore, these new products often only played a minor, and in many cases even temporary, role in the overall business plan. Many porcelain factories did not survive the economic changes. These either halted production entirely or merged into other companies.

This book describes the developmental stages of the individual factories, starting from their date of establishment. With this information, it is possible to make comparisons, recognize interrelationships, and gain new insights that can help us understand why, when, where, and how lithophanes came into existence. Detailed descriptions of individual objects are also provided, particularly in cases when historical price lists and/or production documentation are not available or when the object has a special relevance to the text. Factories whose only lithophane products were mugs or beer steins with lithophane bottoms are not covered in this book unless they played an important role in connection with other companies that produced lithophanes. The factories are listed chronologically by year of establishment, not by their economic importance or the artistic quality of their products. Each factory is covered in a separate section with a chronology of important periods and events. In these factory histories, all paragraphs with information relevant to the production of lithophanes are marked with a red square before the respective date. Most of the historical and foreign units of measurement have been converted into their metric equivalents in order to facilitate the comparison of similar objects from different companies. An object's actual dimensions may differ from the official data owing to variations in the firing process and in the composition of the porcelain bodies used by the manufacturer at different times. Therefore, whenever possible, the objects described in this book were measured by hand, meaning through the central axis in the case of plaques; the respective measurements are always given as height by width. A decision was made not to compare historical production processes and prices with current figures.

Lithophane production has experienced a revival since the second half of the 20th century. The products that have attracted interest include not only objects cast from 19th-century molds, e.g. plaques, lamps, and tea warmers from SCHIERHOLZ PLAUE, and plaques from NYMPHENBURG, but also new works from these and other factories.



Fig. 26 a–h Lithophane production process  
SELTMAN WEIDEN (SCHIERHOLZ PLAUE).  
The first photo shows wax carver Martina Zapfe 1998/99  
(photo by SELTMANN WEIDEN)



a) The wax model is produced



b) One-piece plaster casting molds



c) The porcelain slip is poured in



d) Excess material protruding above upper edge of mold is scraped off



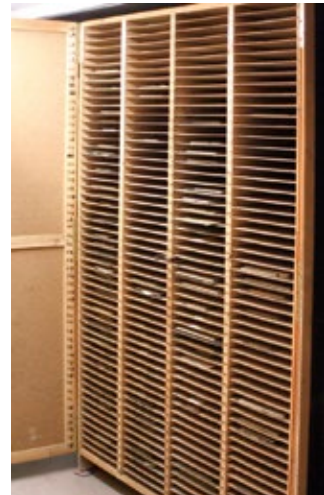
e) Factory mark and plaque number stamped into rear surface



f) Lampshade is touched up prior to firing



g) Kiln



h) Storage cabinet for wax models

Most of the information in this section is based on interviews that were conducted with former porcelain craftsmen in the late 20th century. Some of these interviews still exist as audio material or in written form. The in-depth discussions that were recorded with Gerd Leib, former chief modeler of the PORZELLANMANUFACTUR SCHIERHOLZ PLAUE, and with specialists from other porcelain factories, proved to be especially informative and full of useful details. These interviews made it clear that the individual manufacturers used quite different production methods.

#### Preparing the porcelain body

The classic body used in the production of porcelain lithophanes is made from a mixture of the naturally occurring materials china clay (kaolin), feldspar, and soapstone. The first steps of the body preparation involve the elutriation of the china clay and the crushing and fine grinding of the feldspar and soapstone. The resulting mixture requires thorough cleaning. Sieves remove coarse impurities, and magnets pull out any remaining particles of iron. The final cleaning is performed by pumping the slurry, which can contain up to seventy percent water, into a filter press to remove the entrapped air and any remaining ultra-fine impurities. This process also reduces the moisture content to approx. twenty percent. The result is a plastic body with good workability. In the days when manufacturers were still producing their own mixtures, the additional “aging” played a significant role. This process of allowing the organic material in the clay to break down by storing it for a long period of time improved the plasticity of the body, making it easier to shape.

The porcelain body used in the production of lithophanes can be either a dense and highly plastic clay (for hand-pressing), with a water content of 24 to 27 percent, or a slip (for pouring) with a water content of 34 to 37 percent. Before the body was used, a craftsman known as a “clay wedger” would pound the block of clay, cut it in half, slam the pieces back together, and then pound it again. This process was repeated for several hours. The resulting high density of the clay was associated with a high

degree of homogeneity, which made the body especially well suited for use in the production of lithophanes. However, today’s industry requires a level of efficiency that no longer allows for such time-consuming manual labor, and the processes have since been largely simplified and automated. Many companies buy ready-made porcelain bodies on the international market that have been pre-mixed in accordance with their specifications. The bodies can then be modified by the respective factories, i.e. adapted to their special needs. Today, France (Limoges) and China are important suppliers of these raw materials.

When G. F. C. Frick from KPM BERLIN had the idea for the production of lithophanes, he also spent several years developing an especially well-suited porcelain body, the *Neue Berliner Lichtschirm-Masse* (literally “new light-screen body from Berlin”), which was a biscuit material with an exceptionally fine-grained structure and a high degree of translucency. The biscuit porcelain body that had already been in use since the 18th century had a high percentage of feldspar and a low quartz content. It was well suited for the production of coins, medallions, figures, vessels, and other pieces, as well as for making ornamentation for cups, vases, etc., but did not satisfy the new demands. Frick was the first to successfully adapt this body for the casting of sufficiently thin pieces that would not crack during firing.

According to the surviving documentation, the new recipe (arcanum) had the following composition: “930 pounds of finely washed (*geschlämmte*) Sennewitz kaolin (= 65.90%),<sup>64</sup> 420 pounds of finely ground and washed feldspar (= 29.76%), and most importantly 61.25 pounds of finely ground and washed soapstone (= 4.34%).”<sup>65</sup> Although the basic recipe did not remain a secret for long, no competitor was able to match the quality of the KPM body because Frick apparently never revealed the true arcanum.

The Chinese already knew about the silky sheen and translucency that could be achieved by adding soapstone (talc, steatite) to the body. Bourgoing reported having used an additional platinum bath (one gram of platinum to 20 liters of water) “to achieve a beautiful translucency.”<sup>66</sup> In

any case, it was important to produce a “lean porcelain body” from “fine china clay” with the highest possible percentage of kaolin and a low content of the indispensable potter’s clay. An expert would describe this as “biscuit porcelain” because it originally underwent a very slow and careful double firing process without vitrification. “Biscuit” is a French term derived from the Latin *biscotum*, meaning “twice baked.” The chalk-white body features a matt to satiny or full-gloss finish and can also exhibit slight roughness and porosity. The carefully guarded recipe for the newly developed porcelain body was the main secret behind the production of top-quality lithophanes. This material made it possible to create even the most delicate designs with no flaws or defects. Today, lithophanes are produced in only one firing, during which a sintering process in the body leads to vitrification.

Manufacturers in English-speaking countries preferred the marble-like, semi-transparent soft-paste porcelain Parian to the porous and slightly rough biscuit porcelain. Parian has little or no porosity and is therefore smoother than biscuit. It was also particularly well suited for porcelain figures and for use in the slip-casting process. The English manufacturer COPELAND & GARRETT used the following recipe:

Parian mixture:  
24 parts frit  
36 parts china clay  
40 parts feldspar  
Composition of the frit:  
57 parts white sand  
11 parts Cornish stone (similar to Chinese petuntse)  
8 parts potash<sup>67</sup>

The large number of British manufacturers (of Parian) used modified body recipes. It was the iron silicate in the feldspar that gave the Parian its final coloring, which ranged from light gray to cream; the higher the iron silicate percentage, the stronger the coloring.

The first factories were established near deposits of high-quality china clay. It was also of existential importance that the factory had access to forests as sources of wood for firing the kilns and to running water for use in preparing the porcelain bodies and driving the machinery for grinding and mixing. This explains why most of the porcelain factories were concentrated in a small number of appropriate regions until the mid-19th century. Since then, technology and transport networks have developed to such an extent that the classic site requirements no longer apply. Some porcelain-makers contend that, owing to the high quality of modern ready-made bodies, it is now even possible to produce good lithophanes without specially formulated mixtures. However, this claim is not entirely accurate, as can be seen by the new porcelain lithophanes of varying quality that are available on the market today. Many of these are inferior to the 19th-century products.

#### Producing the lithophane mold

An essential step in the production of optimal lithophanes is the creation of a high-precision mold. The **wax technique** developed by KPM BERLIN begins with the hand carving of an image in wax. An even layer of hard wax, approximately four to seven millimeters in thickness, is applied to a framed glass plate. This wax is generally beeswax mixed with white lead. Sometimes, other substances are added in order to improve the plasticity and transparency: e.g., whiting (washed chalk), stearin, or oils used in painting, depending on the requirements. The modeler, or “wax carver” (German terms: *Gipsschneider*, *Wachsschnitzer*, and *Wachsstecher*), then uses modeling tools to carve the image—generally copied from an original work of art—in freehand into the prepared sheet of wax on the glass plate, which is positioned at an angle and backlit (in transmitted light).

The tools can be made of steel, ivory, horn, or wood and are similar to dental instruments. Stencils can be used to help transfer the image onto the wax, by marking the outlines. The lightest areas require deep carving, where the remaining wax can be as thin as approx. one tenth of a milli-

STAATLICHE  
PORZELLAN-MANUFAKTUR  
MEISSEN GMBH

Meissen (Saxony)<sup>98</sup>

formerly

KÖNIGLICHE  
PORCELLAIN FABRIQUE

1710 to the present day

■ A square in front of the date indicates that the events of this period are particularly relevant to the history of lithophane production.

In this section on MEISSEN, the number that sometimes appears in parentheses behind the plaque number is the manufacturer's in-house designation for the respective molder (German: *Ausformer*).

The enormous number of publications with in-depth information on the Meissen Porcelain Manufactory is indicative of its widespread popularity and the important role it played in the development of European porcelain. This chapter will focus on a few key events in the company's history.<sup>99</sup>

**1701**  
Johann Friedrich Böttger (February 4, 1682, Schleitz – March 13, 1719, Dresden) was a trained pharmacist who had earned a reputation as an alchemist. In 1701, he attempted to produce gold during a public demonstration in Berlin. In order to escape a summons by the Prussian king, Böttger fled to Wittenberg, where he fell into the hands of “Augustus the Strong” (1670–1733), Elector of Saxony (as Frederick Augustus I) and King of Poland (as Augustus II). Augustus had Böttger brought to Dresden, where he was ordered to continue his experiments aimed at producing gold. Unsuccessful in his work, Böttger fled again in 1703. He was recaptured in Bohemia and then transferred in 1705 to the Albrechtsburg Castle in Meissen for temporary detention.

**1707**  
After a laboratory had been set up in a building of the Jungfernbastei (or “Venusbastei,” a bastion of the Dresden city fortifications), Böttger was tasked with cracking the secret of Chinese porcelain with guidance and assistance from Ehrenfried Walther von Tschirnhaus (1651–1708), a physicist and mathematician who had been conducting experiments aimed at the development of porcelain. Their work was supervised by the *Kammer-rat* (privy councilor) Michael Nehmitz. Their first results were the production of a marbled stoneware (*Jaspisporzellan*) and a brownish red stoneware known as Böttger stoneware (*Böttgersteinzeug*).

**1708**  
According to Böttger's laboratory notes, the men succeeded in producing the first European, white hard-paste porcelain on January 15, 1708. On March 28, 1709, he informed Augustus the Strong of their success.

■ **1710**  
**KÖNIGLICHE PORCELLAIN FABRIQUE**

On January 23rd, the Saxon Court Chancellery under Augustus I issued a decree in four languages announcing the invention of the first European hard-paste porcelain and the founding of a porcelain manufactory in Dresden. On March 7th, a decision was taken to move the company to the Albrechtsburg Castle in Meissen for security reasons. The production facilities would remain there until 1865. The administrator was Böttger, and the first director, Michael Nehmitz. In the early years, the company's main products included copies of Asian porcelains, figures, pieces based on designs by silversmiths, and replicas of silver coins.

**1718**  
The WIENER PORZELLANMANUFAKTUR (1718–1864) was established in Vienna after two MEISSEN employees, Christoph Conrad Hunger (verified employment between 1717 and 1748) and Samuel Stöltzel (1685–1737) disclosed the arcana for the body preparation, kiln construction, and firing process.

**1722**  
On November 8th, factory inspector Johann Melchior Steinbrück proposed the use of the blue underglaze **crossed Electoral Swords** from the coat of arms of the Electorate of Saxony as a factory mark, initially in combination with the company's monogram, KPM (Königliche Porzellan Manufaktur) or KPF (Königliche Porzellan Fabrik).

**1766**  
The factory's archives attest to the production of “a very nice biscuit body.”

**1774**  
The politician Count Camillo Marcolini (1739–1814) became director of the manufactory (Marcolini period, until 1814).

**1806**  
**KÖNIGLICH-SÄCHSISCHE PORZELLAN-MANUFAKTUR MEISSEN**

**1816**  
Hiring of the modeler Carl Gottfried Habenicht (1800–1849), who became head of the design department in 1837.

**1818**  
Hiring of the painter Georg Friedrich Kersting (1785–1847) as head of the painting department.

■ **1828**  
The production of luxury porcelain was no longer generating the anticipated profits, partly as a consequence of the Napoleonic Wars. A period of technical and artistic innovation began under Carl Wilhelm von Oppl (died 1833), who was director from 1814 to 1833, and the inspector Heinrich Gottlieb Kühn (1788–1870), who became director in 1833 and served as head of the manufactory from 1849 to 1870. In the search for profitable products, the company began using more advanced manufacturing technologies. This development meant a shift from single-piece to series production and to the mass production of porcelain tableware for everyday use.

Around the middle of 1828, MEISSEN became the second German manufacturer, after KPM BERLIN, to manufacture lithophanes (in series production). MEISSEN's products were inspired by the French lithophanes that had been imported by the Dresden-based merchant Carl Friedrich Hölzel “from his trips to Paris and Lyon” and presented for the first time in a German-speaking country at the *Osternmesse* (Easter Fair) in Leipzig. The imported lithophanes were produced by the Parisian manufactory of Alexis Sylvain du Tremblay (1796–1868) and Paul Charles Amable de Bourgoing (1791–1864). The 1828 *Osternmesse* in Leipzig ran from April 27 to May 4. We can assume that MEISSEN made its first attempts to produce lithophanes shortly thereafter.

In his article on MEISSEN lithophanes (“Lithophanien der Meissner Porzellanmanufaktur”),<sup>100</sup> Joachim Kunze makes reference to a series of correspondence that provides information on the early days of lithophane production at MEISSEN. In a letter dated August 27, 1828, and addressed to the “Sächsische Landesoeconomie-, Manufactur und Commerziendeputation” (Saxon Deputation of State Economy, Manufacturing, and Com-

merce), Hölzel wrote: “The recently developed porcelain pictures known as lithophanes are protected from imitation under a *brevet d'invention* (patent) issued by the French government to the inventor for ten years [author's note: should be 15 years], which is why they are being sold by the inventor at high prices.<sup>101</sup> If I'm not mistaken, these products could be easily copied by your porcelain manufactory in Meissen with no difficulty and even sold at much lower prices, nevertheless all at a significant profit; in this case, I would provide as much as I am able to purchase from this production, and supply all models that the factory produces.”

After being forwarded by the Secret Cabinet of the Saxon court, the letter was received by the director of the manufactory on October 27, 1828, with the note “whether such (lithophane porcelain pictures) could perhaps be used profitably as models for similar works by the manufactory.” Von Oppl replied on December 14, 1828, as follows: “I found these items at the last *Osternmesse* in Leipzig among the French porcelain wares and purchased a warming device [tea warmer/*réchaud*] for the manufactory. The piece was immediately put to use there as a model and produced in MEISSEN porcelain. Since then, on my orders, several similar products have been made from existing, relief-like molds and used for the specified purpose, and new pictures of this kind have been produced. We are able to sell the latter products at roughly the same prices as the French, and the copied pieces at somewhat lower prices.”

On January 23, 1829, von Oppl sent an update: “The lithophane pictures received from the merchant Hölzel, at least the ones that were found to be usable, were also immediately put to use as models and, to date, made into light screens and profitably sold, but also at the same time purchased from the merchant Hölzel for 25 thalers 17 groschen, and the pieces that were unusable or already owned by the manufactory were returned to him. In the very beginning, we also carried out testing to determine the most appropriate level of body translucency in the production of pictures of this kind, and the standard biscuit body was found to be the most suitable. Owing to the fact that both lighting and shading must be taken into consideration, the use of more translucent bodies means that shading is reduced by the same amount as lighting is increased, and vice versa. It is just as difficult to create the correct levels of shading as it is to create the correct levels of lighting.” These statements disprove the claims made by several authors that MEISSEN purchased the rights from Bourgoing. The following publications included such claims:

A. & Chr. Scott, “Lithophanes – A Neglected Branch of Victorian Ceramics,” p. 72: “granted rights of manufacture under licence to the Meissen factory.” H. Newman, “Lithophane Plaques,” p. 7: “De Bourgoing did in 1827 sell the lithophane technique, or granted a licence, to the Meissen factory, and plaques are extant that bear the crossed-swords mark of Meissen.” Robin Reilly, *Wedgwood – The New Illustrated Dictionary*, p. 263: “[T]he manufacturing rights were bought by Meissen.”

The truth is that MEISSEN (just like Bourgoing) had sought to secure economic advantage through the unlawful appropriation of another party's knowledge, a practice that was quite common at the time. Factories copied products from other companies and used this experience for making their own versions of the same products. Furthermore, there would have been no reason for MEISSEN to purchase a license because the



French patent had no validity in Germany. The technique that had been developed by KPM BERLIN was one of the methods described in Bourgoing’s patent and was therefore accessible to any interested party under certain conditions. In addition, MEISSEN employed extremely competent porcelain craftsmen who would have been able to master new design techniques within a short period of time.

The dissertation of B. Kovalevski reports on the production of the first lithophanes during the period up to and including November 1828: “In fact, the following items are attested to in a log book for the ‘White Corps’ department: a ‘transparent box’ with base (Mold No. S 21) in July 1828, a second in November (Mold No. S 26), and a bell-shaped lampshade (Mold No. S 28). The model for the transparent box was made by the ‘plaster etcher’ (*Gipsradierer*) Däbritz, the motifs for the bell-shaped lampshade (bas-relief group for the light screen) by the modeler Johann Daniel Schöne.”<sup>102</sup> Furthermore: “The modeler [...] Habenicht received an especially large number of orders for the carving of wax models for light screens. For example, in November 1828, C. G. Habenicht produced 5 translucent vessels of the numbers S 21 and 26, as well as 22 light screens with landscapes and 9 with figures, one light screen of No. 1 *Johannes (John)* and seven with the No. 13 *Mädchen am Ziehbrunnen (Girl at Well)*. The repairers Karl G. Knäbig and Johann G. Schiebell [*sic*] produced 70 light screens with landscapes, the molder Johann G. Schröder 77 oval light screens, and the plaster etcher Christian G. Däbritz 24 model panels for light screens. The latter would have been the plaster molds required for the production of the porcelain plaques and made either from carved wax panels or from purchased models.”<sup>103</sup>

It is also worth noting that Johann Gottlieb Schiebel (born 1775), who began working as a repairer in Meissen in 1793, produced wax reliefs, including “a portrait of the king of Saxony.”<sup>104</sup> The museum guide *Schauhalle Staatliche Porzellan-Manufaktur Meissen* from 1994, 3rd Edition (page 74/75), includes a “lithophane lampshade by Schiebel with an angel motif from the *Sistine Madonna* by Raphael, biscuit, white.” However, the year of manufacture quoted by the guide (1827) is incorrect. The correct date is 1828. In the final days of the year, the king reaffirmed his commitment to lithophane production and called for “a higher quality than the French models.”<sup>105</sup>

■ 1828

In the period from 1828 to 1844, the following lithophanes were produced in their first editions:

- 1828 Nos. 1–13 (until November)<sup>106</sup>
- 1830 No. 82 (until September 21st)<sup>107</sup>
- 1834 Nos. 111, 112
- 1836 Nos. 124–126, 131, 139 as well as a vase with lithophane decoration
- 1837 No. 140 and a bell-shaped lampshade with lithophane motifs
- 1838 Nos. 151–153 and a bell-shaped lithophane lampshade for lanterns
- 1839 Nos. 154–157, 165, 167
- 1840 Nos. 168–172
- 1841 Nos. 173–177, 182, 183
- 1842 Nos. 184–186, 188
- 1843 Nos. 189–191
- 1844 Nos. 192–196<sup>108</sup>

The motifs that were used for these works corresponded to contemporary tastes and, in many cases, were identical to the competitors’ motifs. However, MEISSEN produced very few lithophanes with portraits or with genre art showing life in aristocratic circles. The low quality of the early lithophanes suggests that the production techniques used in the early days were still relatively unsatisfactory:

1	
Object:	rectangular lithophane plaque, white-painted wooden stand with silver-colored metal strips
Dimensions:	lithophane 8.0 × 11.4 cm (3 1⁄8 × 4 1⁄2 in.), stand with adjustable height from 24.5 cm (9 5⁄8 in.)
Material:	biscuit, white, coarse modeling, light gray-sepia tone in transmitted light, average translucency, warped plaque edges
Motif:	<i>Zwei Kühe in Landschaft (Two Cows in Landscape)</i>
Markings:	on back, plaque number 6 e incised upside down at top left
Source:	Collection “S” Wuppertal
Information:	Lithophane Numbers 6a to 6h are apparently copies of lithophanes from the French manufacturer ADT. → Fig. p. 63

For many years, there was confusion over the marking of MEISSEN’s lithophanes. Most people associate the MEISSEN manufactory with the crossed swords mark. However, this mark appears very rarely on lithophanes from the 19th century. The few plaques that were marked have a hidden (stylized) crossed swords mark. A general lack of knowledge about MEISSEN’s production of unmarked lithophanes led to the assumption that lithophanes from Meissen were extremely rare. This is not the case. The plaque numbers were incised on the back surfaces of early lithophanes and can be compared with price lists to identify plaques with certainty. However, it is important to bear in mind that KPM BERLIN also used incised plaque numbers in the early days. These can resemble the MEISSEN marks.

The fact that so many MEISSEN lithophanes were produced without easily identifiable factory marks is apparently associated with the fact that, for many years, the factory experienced difficulties developing an appropriate body. The body that was used until 1844, a normal biscuit made from Sosa clay,<sup>109</sup> did not satisfy the special requirements of lithophane production. The resulting problems are evidenced by the poor quality we see in many of the first-edition lithophanes, which often have a rough surface and a reduced, cloudy translucency. Many were warped in the firing process. The body has a grayish to brownish-yellow appearance in transmitted light. This may also explain why MEISSEN’s painting department head Kersting, who was most likely responsible for the selection of images and their cropping, generally chose motifs that filled the entire area of the lithophane with no empty spaces or delicate designs.<sup>110</sup> These lithophanes differed from the products made with the biscuit body from KPM BERLIN, which were generally whiter, smoother, and homogeneously translucent, even in areas of the image with mini-



1 Lithophane stand · height adjustable from 24.5 cm (9 5⁄8 in.) · lithophane MEISSEN 6e *Zwei Kühe in Landschaft (Two Cows in Landscape)* · 8.0 × 11.4 cm (3 1⁄8 × 4 1⁄2 in.) · FE 1828 (Collection “S” Wuppertal)

mal or delicate carving. Initially, MEISSEN’s only option was apparently to compensate for the inferior quality of its lithophanes by selling them at lower prices.

Rüdiger van Dick also deals with this topic in his article “Lithophanien der Meissner Porzellanmanufaktur”: “Was it due to the initially lower quality compared with the products from competitors? Meissen actually had a very good reputation among manufacturers with respect to the quality of its body. Could this be the reason why the company was reluctant to identify these products as its own? [...] For whatever reason, Meissen seems to have deliberately refrained from using its factory mark.”<sup>111</sup> In the same article, van Dick makes the following observations, with photos of the corresponding pieces: “Meissen had considerable difficulties in the early days of its [lithophane] production. The lithophane shown here, No. 10, *Russische Post (Russian Post)*, has a slightly brownish-yellow

tone. Another plaque, No. 139, *Kinder am Weingeleite (Children at Vine Trellis)*, has a grayish tone; furthermore, this lithophane also still has a very coarse-grained body with a rough surface (Figs. 5 and 6). The difference in quality will be illustrated here on the basis of two examples: Figures 7 and 8 show a section of Figure 6, magnified by 1.8. The rough surface of the body can be seen very clearly in Figure 7. Figure 8 offers a very clear view of some areas of deeper relief, which are carved with sharp transitions here. For comparison, see Figures 9 and 10 (section of Fig. 11 magnified by 1.8). The surface of these pieces is significantly finer and smoother. There is also a smoother transition between areas of higher and deeper relief. The quality of the porcelain body may play an important role for experts, but a layperson who is simply viewing the lithophane image in transmitted light will be more concerned with the effect that is produced and offered. In this respect, Meissen’s products are not inferior to those of other manufacturers. The thickness of the porcelain also varies greatly. There are considerable differences here. However, Meissen began solving its quality problems in 1847.”<sup>112</sup>

Two types of backside numbering are known: the hand-incised number and the bold, impressed number (hollow number, outline). The latter type appeared as solitary numbers of up to six millimeters in height and was used only by MEISSEN, although not prior to 1834. After 1876, the manufactory of SCHIERHOLZ PLAUE (Thuringia, Germany) also began using bold, impressed numbers on its larger plaques, but then always in combination with a factory mark (PPM or sickle mark). On the MEISSEN plaques, an additional small, incised or impressed number identifies the molder. Sometimes, the plaque number marked on the back of the lithophane was also added to the front lower edge as an incised mark. The uppercase letters K and KK that can also sometimes be found on the front lower edge as impressed marks (blind-stamped) have yet to be identified. These marks may be associated with special orders from certain clients.

In his article “Lithophanien der Meissner Porzellanmanufaktur,” R. van Dick makes reference to other unusual markings. The plaque *Sr. Maj. König von Preußen, klein (His Majesty King of Prussia, small)* has an incised number 30 on the back with an incised letter H in front of it and an incised letter M behind it. Van Dick theorizes that these letters were the mark used by the head of the design department, Carl Gottfried Habenicht (H for Habenicht, M for *modelleur*).<sup>113</sup> Monograms from other artists and craftsmen have also been identified, such as SJ for the wax carver Johann Gottlieb Schiebel.

■ 1828/29

2	
Object:	round lithophane plaque
Dimensions:	diameter 18.6 cm (7 5⁄16 in.)
Material:	biscuit, white, body slightly rough and granular
Motif:	<i>Johannes, rund, groß (John, round, large)</i>
Markings:	none (MEISSEN No. 16)
Source:	Collection “S” Wuppertal
Information:	some of the early lithophanes have no markings whatsoever → Fig. p. 64





2 Lithophane MEISSEN (16) · *Johannes, rund, groß*  
(*Saint John, round, large*) · diameter 18.6 cm (7 3/8 in.) ·  
FE 1828/29 (Collection “S” Wuppertal)



3 Lithophane stand · height 47.0 cm (18 1/2 in.) ·  
lithophane MEISSEN 24 *Bivouac* · 16.7 × 21.3 cm (6 5/16 × 8 3/8 in.) ·  
FE 1829 (Collection “S” Wuppertal)

## ■ 1829

Lithophane production developed into a profitable business relatively quickly, particularly as MEISSEN was undercutting the prices of its competitors KPM BERLIN and AdT PARIS by as much as one third. The large proportion of lithophane products exported to North America played an especially important role in the profitability of this business segment.

On October 30th, Johann Gottfried Uhlmann, factor (manager) of the manufactory’s branch in Leipzig, made the following announcement: “Lithophane plaques, especially the larger types, Meissen had no competition; neither the Berlin nor the French factories had sent any of them, owing to their significantly higher prices. In spite of the high customs duties, approx. 400 of these plaques were sent to Berlin and Potsdam. It would be advantageous to produce a few new motifs prior to the Christmas market.”<sup>114</sup>

### 3

Object: rectangular lithophane plaque, brown, wooden Biedermeier-style stand  
Dimensions: c. 16.7 × 21.3 cm (6 5/16 × 8 3/8 in.), height of stand 47.0 cm (18 1/2 in.)  
Material: biscuit, white, wide margin, slightly brownish, cloudy body in transmitted light, entire plaque is warped, bowed edges, motif bulges out towards the back  
Motif: *Bivouac*  
Markings: incised plaque number 24, no molder’s number  
Source: Collection “S” Wuppertal → Fig. p. 64

### 4

Object: rectangular lithophane plaque with a 1.0 cm (3/8 in.) margin, mounted in stand made from Berlin cast iron  
Dimensions: 16.0 × 11.9 cm (6 5/16 × 4 11/16 in.), stand with adjustable height from 49.0 cm (19 1/4 in.)  
Material: biscuit, white, warped during firing as a result of the uneven thickness of the material  
Motif: *Gothisches Gebäude in Mondschein* (*Gothic Building in Moonlight*)  
Markings: on front, impressed plaque number 28 in the center of the wide, lower margin; on back, incised plaque number 28 in the lower left corner, small impressed molder’s number 60 in lower right corner  
Source: Collection “S” Wuppertal  
Information: The image was apparently made from the touched-up mold of a French AdT plaque. There are several reasons to assume this piece was a copy: it is smaller than the AdT original, the edges—which are cut slightly towards the back—are indicative of a production technique not typical of MEISSEN, and



Window insert ·  
five round lithophanes from  
MEISSEN · 78.5 × 48.5 cm  
(30 7/8 × 19 1/8 in.) ·  
Collection “S” Wuppertal

100 (–) *Ein Zephyrkopf*  
(*Head of a Zephyr*) ·  
diameter c. 13.0 cm (5 1/8 in.) ·  
FE c. 1831–1833

99 (43) *Ein Engelskopf*  
(*Head of an Angel*) ·  
diameter c. 13.0 cm (5 1/8 in.) ·  
FE c. 1831–1833

89 (–) *Engelskopf nach Raphael, rund*  
(*Head of an Angel after Raphael, round*) ·  
diameter c. 17.0 cm (6 11/16 in.) ·  
FE c. 1831–1833

33 (35) *Zephyrköpfchen, rund*  
(*Small Head of a Zephyr, round*) ·  
diameter c. 15.0 cm (5 7/8 in.) ·  
FE c. 1829–1830

47 (55) *Amor nach Mengs, rund*  
(*Cupid after Mengs, round*) ·  
diameter c. 15.0 cm (5 7/8 in.) ·  
FE c. 1829–1830



GEBR. SCHOENAU,  
 SWAINE & CO. GMBH  
 Hüttensteinach (Thuringia)<sup>267</sup>

formerly

PORZELLANFABRIK  
 GEBRÜDER SCHOENAU

1817 to 1964

1817

The porcelain manufactory was founded in Hüttensteinach<sup>268</sup> by the *Kommerzienrat* (honorary German title “Councilor of Commerce”) Johann Friedrich Greiner, co-founder and co-owner of the PORZELLAN-MANUFAKTUR RAUENSTEIN, together with the *Hofkammerrat* (“Councilor of the Exchequer”) Künzel. They purchased a former ironworks and hammer mill to serve as the production facility.

1835

The manufactory was taken over by Eduard Greiner, Gustav Greiner, and Carl Müller. Tableware was produced.

1847

Müller left his share of the company to his stepson Fichtner.

1852/53

August Arnoldi from Gotha purchased the manufactory and sold half to Robert Swaine. After a short partnership, Swaine left the company and founded the PORZELLANFABRIK SWAINE & CO. in 1854 with his brother William Swaine.

1859

GEBRÜDER SCHOENAU

The company was sold at auction. Carl and Eduard Schoenau purchased the manufactory and leased it to SWAINE & CO.

1864

The Schoenau brothers took over the management of their own company. Later, Albert Schoenau (*Kommerzienrat*) became the sole owner. The literature provides conflicting information regarding the periods in which various factory marks were used. The earliest mark “before 1887” consisted of **two crossed lines** in the style of the MEISSEN sword mark, with an **H** (for Hüttensteinach) between or beneath them. After MEISSEN filed an objection, the company was forced to stop using this mark in 1896.

■ 1897

The company specialized in the production of “cups, mugs, coffee and tea sets, blue underglaze, vases, perfumery products, bowls, children’s tableware, beer steins with/without lithophanes, porcelain plaques, and fancy goods in the Delft style.”<sup>269</sup> This is the earliest known mention of the company’s lithophane products, specifically its lithophane bottoms and plaques. The impressed mark in use at this time consisted of the initials **GSH**.<sup>270</sup>

For export, the company produced beer steins and cylindrical lithophane cups of various sizes decorated with blue-painted Dutch motifs (waterfront landscapes with mills, houses, and sailboats). During this period, the company used a green underglaze “**sun mark**” (Zühlsdorff, p. 343, Nos. 1–15.40)<sup>271</sup> and a green underglaze “**Delft mark**” (Danckert, p. 273, Zühlsdorff, p. 376, Nos. 1–20.83), with the additional term **GERMANY** on products intended for export. Many objects had no factory mark.



1/2 Three Dutch-style cups ·  
 height 6.2 cm (2 7/16 in.) and  
 6.1 cm (2 3/8 in.) ·  
 with various lithophane bottoms ·  
 SCHOENAU 1897 or later  
 (Collection “S” Wuppertal)



4 Two porcelain cups in the style  
 of English jasperware, lithophane  
 bottoms with wild-animal motifs ·  
 height 9.8 (3 7/8 in.) and 11.3 cm (4 7/16 in.) ·  
 presumably SCHOENAU after 1900  
 (Collection “S” Wuppertal)

5 Porcelain cup with saucer, in the style  
 of English jasperware, lithophane bottom ·  
 cup height 7.2 cm (2 19/16 in.),  
 saucer diameter 13.3 cm (5 1/4 in.) ·  
 presumably SCHOENAU after 1900  
 (Collection “S” Wuppertal)



1

Object: cylindrical cup with lithophane bottom

Dimensions: height 6.2 cm (2 7/16 in.), diameter 6.3 cm (2 1/2 in.)

Material: porcelain, white, glazed, painted in blue underglaze with Dutch motifs

Motif: lithophane bottom depicts a building with the text “OLD STATEHOUSE BOSTON”

Markings: on underside of cup, green underglaze “Delft mark” with additional GERMANY

Source: Collection “S” Wuppertal → Fig. p. 165

2

Object: cylindrical cup with lithophane bottom, saucer

Dimensions: cup height 6.1 cm (2 3/8 in.), cup diameter 6.4 cm (2 1/2 in.), saucer diameter 13.5 cm (5 5/16 in.)

Material: porcelain, white, glazed, painted in blue underglaze with Dutch motifs

Motif: lithophane bottom in cup depicts a Tyrolean man with a walking stick in the mountains

Markings: no factory marks, attributed to GEBRÜDER SCHOENAU based on similarity with other products; on underside of saucer, blue underglaze painter’s mark 4

Source: Collection “S” Wuppertal

Information: A second cup of the same design has slightly larger dimensions: height 6.4 cm (2 1/2 in.), diameter 6.7 cm (2 5/8 in.), lithophane bottom depicts view of street. → Fig. p. 165

3

Object: small beer stein with porcelain lid (pewter mount)

Dimensions: total height 14.5 cm (5 11/16 in.), diameter at base 10.0 cm (3 15/16 in.)

Material: porcelain, white, glazed, painted in blue underglaze with Dutch motifs

Motif: lithophane bottom of resting Tyrolean couple

Markings: no factory marks, attributed to GEBRÜDER SCHOENAU based on similarity with other products; in foot rim, impressed (blind stamped); on inside of foot rim, blue underglaze painter’s mark 4

Source: Collection “S” Wuppertal → Fig. p. 167

1898 – 1902

The company began cooperating with the painter and designer Theodor Schmuz-Baudiß (1859 – 1942), who was later hired as a staff artist. In 1908, he was appointed artistic director of KPM BERLIN.

■ after 1900

Various products, including porcelain dinnerware sets with hunting motifs in the style of English jasperware, have been attributed to the “Köppelsdorfer Manufaktur” for this period.

4

Object: two conical cups, each with flared rim and bulbous base

Dimensions: height 9.8 cm (3 7/8 in.), 11.3 cm (4 7/16 in.)

Material: antler-style porcelain with bark-like relief, painted brown, courtly figures, white deer and stags in relief, glazed, wide gold band inside rim

Motifs: lithophane bottom depicting stag and deer

Markings: none, presumably Schoenau

Source: Collection “S” Wuppertal → Fig. p. 165

5

Object: cup with saucer

Dimensions: height of cup c. 7.2 cm (2 13/16 in.), width of saucer 13.3 cm (5 1/4 in.)

Material: texture and painting of porcelain similar to that of Object 4, cup with running stag, saucer with deer and stags on rim, running hunter with spear (?) in well

Motif: lithophane bottom depicting recumbent stag

Markings: none, presumably Schoenau

Source: Collection “S” Wuppertal → Fig. p. 165

■ 1910 – 1930

One of the company’s numerous marks can be described as an “S inside a house.” According to the literature, it was used between 1900 and 1920.<sup>272</sup> However, owing to the fact that this mark was not entered in Germany’s official register of trademarks (Reichswarenzeichen-Register) until April 15, 1924 (under No. 313402), we can assume that it was still being used after 1920.<sup>273</sup> The following cup was produced during this period:

6

Object: conical children’s cup, colorful underglaze decorations (elephant, hedgehog, two pelicans, palm trees)

Dimensions: height 9.5 cm (3 3/4 in.)

Material: biscuit, white, glazed

Motif: lithophane bottom depicting child feeding two cats

Markings: gold overglaze mark S in house, stamp number 16, gold painter’s number 26

Source: Collection “S” Wuppertal → Fig. p. 167



3 Beer stein with lithophane bottom of resting Tyrolean couple · total height 14.5 cm (5 11/16 in.) · presumably SCHOENAU 1897 or later (Collection “S” Wuppertal)

6 Children’s cup · height 9.5 cm (3 3/4 in.) · lithophane bottom of child feeding cats · SCHOENAU c. 1910 – 1930 (Collection “S” Wuppertal)

1917

The company acquired its competitor SWAINE & Co. (est. 1854).

1920

GEBR. SCHOENAU, SWAINE & Co. GMBH

Complete merger of the two companies. The sons Günther and Horst Schoenau joined as partners. Subsequently, the company began transitioning to the production of technical porcelain.

1953

VEB SONNEBERGER PORZELLANWERKE

Expropriation and merger with the porcelain (doll) factory ARMAND MARSEILLE GMBH (est. 1885 in Köppelsdorf).

1963

VEB VEREINIGTE PORZELLANFABRIKEN KÖPPELSDORF

1964

Porcelain production at the original facility was discontinued.



Price Lists

AdT & Cie –  
Manufacture à  
Montreuil-Sous-Bois  
1828

Source: Stiftung  
Preußische Schlösser  
und Gärten Berlin-  
Brandenburg (Prussian  
Palaces and Gardens  
Foundation Berlin-  
Brandenburg) / KPM  
archives, Federal State  
of Berlin

PRIX DES PRODUITS DE LA MANUFACTURE DE LITHOPHANIE, (Brevetés d'Invention), Rue de Richelieu N° 767 Paris			
		Fr.	C.
La Vierge de Raphaël. Vitraux. . . . .		60	
Le Matin, le Soir, la Nuit. Lampe de salon et de boudoir. . . . .		20	
La Remontrance paternelle. Vitraux. . . . .		20	
L'Adoration du Saint Nom de Dieu, du Guide. Vitraux. . . . .		30	
L'Enlèvement de Psyché. } Vitraux . . . . .		20	
Portrait de Canning. . . . .		20	
Béatrix Cinti. Vitraux . . . . .		20	
L'Aumône. Pour veilleuse du XVI <sup>e</sup> siècle . . . . .		20	
Le Roi. . . . .		20	
La Dauphine. } Pour vitraux et garde-vue. . . . .			
La Tempête de Gudin . . . . .			
La Neige. . . . .	Pour vitraux, lampe de salon, salle à manger, billard, ou magasin.	12	
Le Lever du Soleil . . . . .			
Les Singes, (première grandeur). . . . .			
L'Enfant bercé. . . . .			
Le Clair de Lune. . . . .	Pour vitraux, lampe de boudoir et de cabinet.	12	
L'Intérieur d'une Église. . . . .			
Le vieux Berger. . . . .			
Le Tombeau d'Édouard le Confesseur. . . . .			
La petite Fille au puits . . . . .	Vitraux, ou garde-vue, ou lampe.	10	
Les Enfants dans l'orage. . . . .			
L'Enlèvement de Psyché, 2 <sup>e</sup> grandeur. . . . .			
Les Anges Raphaël, Saint Jean, Saint Sixte. Vitraux. . . . .			
Les Anges id. id. id. Pour garde-vue. . . . .		9	
Les Singes, deuxième grandeur. . . . .		8	
La petite Fille au puits, 2 <sup>e</sup> grandeur. . . . .			
L'Eglise Saint-Pierre de Copenhague. . . . .			
Le Henri IV, cadre lithophanique. . . . .			
Le Cupidon. . . . .			
Le Portique mauresque. . . . .			
Le Repos de la Vierge. . . . .			
Le Troupeau de Berghem . . . . .			
Le Murillo . . . . .			
Le Canonnier Persan. . . . .			
Le Buveur, première grandeur. . . . .			
L'Aumône, deuxième grandeur. . . . .			

Rue de Richelieu N° 767. à Paris. July 1828.  
J. AdT

	Fr.	C.
Les Enfants dans l'orage. . . . .	7	
La petite Mendiante. . . . .		
La petite Fille au puits . . . . .		
Le Murillo. . . . .		
Le Piano. . . . .	5	
L'Aumône . . . . .		
Le 6/4, grand ornement. . . . .		
Le 6/4 colorié. . . . .		
La Tête de Creuze . . . . .	4	
Le Repos de la Vierge. . . . .		
Le Grec de Missolonghi. . . . .		
Le 6/4 petit ornement. Pour tour de lampe. . . . .		
Petits sujets, première dimension. . . . .	3	50
Id. id. deuxième dimension. . . . .		
Id. id. troisième dimension. . . . .		
6/4 ou 4/6 ordinaire. Pour tour de lampe. . . . .	3	
Le Flamand. (La douzaine 12) . . . . .	2	
Le Blondin. (La douzaine 12) . . . . .	1	50
Les Chats. } (La douzaine 9) . . . . .	1	
Les Chèvres. }		
VEILLEUSES DE PORCELAINE.		
Gothique dorée et ornée. . . . .	35	
dorée sur filets. . . . .	30	
toute blanche. . . . .	25	
Trépied doré et orné. . . . .	35	
doré sur filets. . . . .	30	
tout blanc. . . . .	25	
A colonne ornée ou dorée. . . . .	15	
blanche. . . . .	10	
Piédestal doré ou orné. . . . .	15	
blanc. . . . .	12	
Gothique à quatre sujets, ornée et dorée. . . . .	30	
dorée simple. . . . .	25	
blanche. . . . .	20	

Pour nettoyer les plaques on se sert d'une brosse  
et du savon et s'il y a une tache d'incrustation on l'enlève  
avec de l'eau de javelle ou du sel d'oselle.

8381  
J. AdT

AdT & Cie –  
Manufacture à  
Montreuil-Sous-Bois  
1828



A Selection  
of Marks and  
Symbols Used  
on Porcelain  
Lithophanes

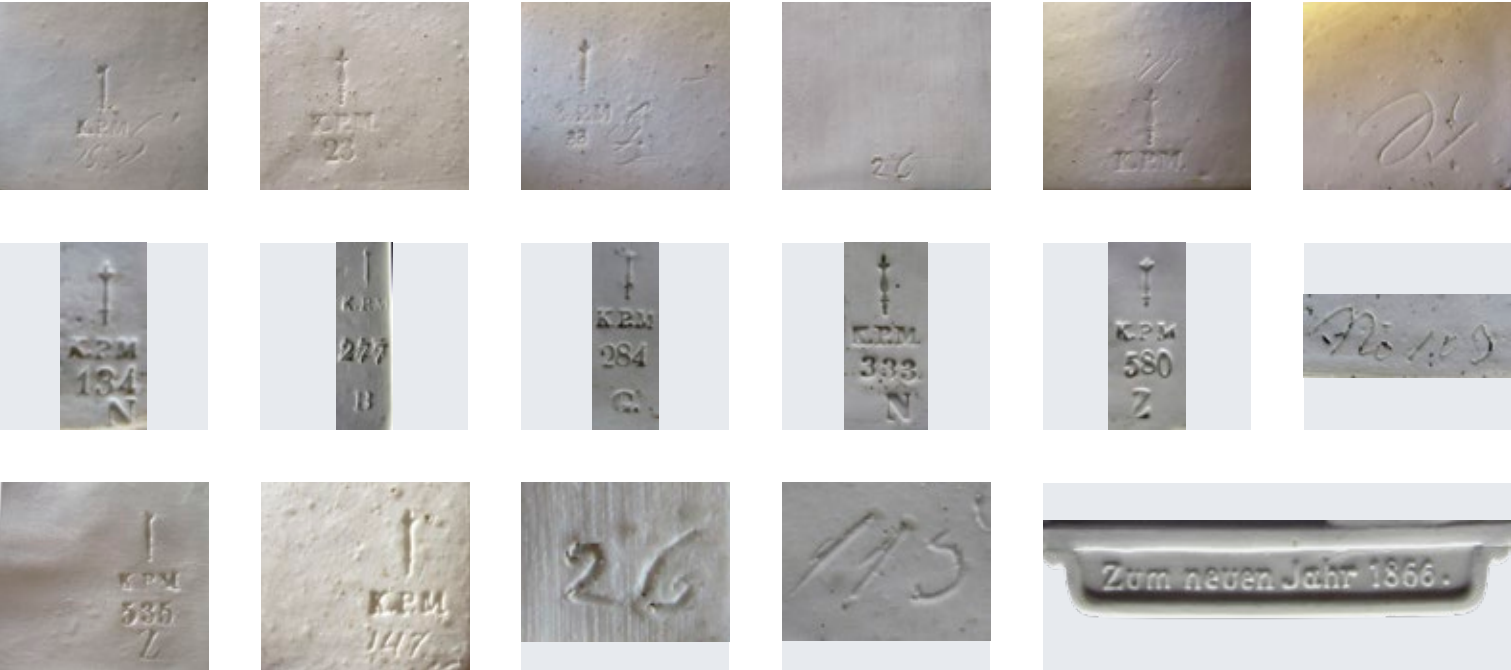
STAATLICHE  
PORZELLAN-MANUFAKTUR  
MEISSEN



STAATLICHE PORZELLAN-MANUFAKTUR  
NÜRNBERG



KPM  
KÖNIGLICHE PORZELLAN-MANUFAKTUR  
BERLIN



PORZELLAN MANU-  
FAKTUR LICHTE-  
WALLENDORF



KÖNIGLICH PRIVILEGI-  
ERTE PORZELLAN-  
FABRIK TETTAU



PORZELLANFABRIK  
C. M. HUTSCHENREUTHER



AELTESTE VOLKSTEDTER  
PORZELLANMANUFAKTUR





Lithophanes reveal their enchanting beauty when backlit by a flickering flame. These relief images in translucent porcelain enjoyed great popularity in the mid-19th century, when they were hung in windows as decorations or incorporated into light screens, lampshades, and tea warmers. Their motifs, which include genre scenes, idyllic landscapes, tranquil urban scenes, and copies of paintings, offer fascinating insights into the daily life of the emerging bourgeoisie.

KH. W. Steckelings takes us on a far-reaching journey through the world of lithophanes. His investigations cover not only porcelain objects, but also special materials and techniques. As a valuable reference work for collectors and enthusiasts, *Shining Stone* explores the history of lithophanes in the context of the development of porcelain manufactories from the 18th to the 20th century, focusing on France and Germany, where the majority of lithophanes were produced. The descriptions of individual objects also include useful information on sources and markings. Incorporating a wealth of photographs and documentation, the author debunks long-held misconceptions, draws important comparisons, and provides new insights into developmental steps and interconnections.

HETJENS-MUSEUM · SANDSTEIN VERLAG

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