

The Berl Neuwohner and Filip Waldmann Regional Factory of Tile Stoves in Lviv

Tetiana Kazantseva

Department of Design and Architecture Fundamentals, Lviv Polytechnic National University.

20 Kalicha Hora Street, App. 2, Lviv, Ukraine, 79005

enltexa@hotmail.com

——— The article considers the history of the origin and development of the Regional Factory of Tile Stoves in Lviv, using the development of other ceramic institutions as a background. The owners of the factory have been identified as Berl Neuwohner; Neuwohner's partner, Filip Waldmann (Waldman), and the Kubin, Brich and Korzeniowski company, which merged with the factory. The contribution of the current director of the factory, Oksana Chepurna, to the continuity of the factory work and the variety and quality of the production has been analyzed. The range of factory products, the stylistics and colors of the tiles, and their raw materials as well as use of factory products on the facades and interiors of Lviv buildings are described.

Keywords: Regional Factory of Tile Stoves, Lviv, Berl Neuwohner, Filip Waldmann (Waldman), Kubin, Brich and Korzeniowski, Oksana Chepurna.

Introduction

The object of research is the history of the development and range of products of the Regional Factory of Tile Stoves in Lviv and its use in Lviv architecture.

The tasks of research are to investigate the history of the origin and development of the Regional Factory of Tile Stoves in Lviv from its foundation till today; to define the range of its products, stylistics, and color as well as its use on the facades and interiors of Lviv buildings; and to analyze the value of the Regional Factory of Tile Stoves, using other ceramic institutions in Lviv from the second half of the nineteenth century till 1939 as a background.

In order to identify the number and diversity of the objects, field studies were conducted on all Lviv buildings, on the facades or interiors of which the factory products were used. For the same purpose, an analysis of private collections of ceramics, including the collection of the director of the factory, was carried out. Literary sources were worked on, including the articles and monographs on the history of Lviv architecture, archives, address books, catalogues, and Internet sources. On the basis of the statistical processing of the collected materials as well as stylistic and compositional analysis, a classification and typology of the factory products and its use in Lviv architecture were carried out.

Lviv is a multinational Ukrainian city, which in the late nineteenth century became the capital of Galicia and Lodomeria, a province of the Austro-Hungarian Empire. This caused rapid architectural development and the emergence of numerous building companies, especially those that manufactured ceramic products. Brick has been the main building material in Lviv since the Gothic period. The existence of the first brickyards in Lviv in as early as the fifteenth century is known, but of course Lviv's acquisition of a municipal self-government stimulated the development of the ceramics business there. All ceramic factories were located near numerous clay quarries, and they produced, sold, and installed a variety of ceramic products (especially building and facing bricks, floor and wall tiles, roof tiles, and facade majolica).

The main important ceramics institutions were Krasuczyn (from 1848),¹ Stillerówka (from 1867),² the factory of Berl Neuwohner (from 1873), Ivan Levynskyi's factory (from 1885), the Glińsko factory of Julian Zakharievych and Arnold Werner (from the 1880s),³ Lauda, owned by Aleksandr Domashewych (from the 1880s),⁴ the Reiss brickyard (from 1889),⁵ and the Bracia Mund factory (from 1898).⁶ Among the dozens of small factories in Lviv, two factories stood out for their technical equipment and professional staff: Ivan Levynskyi's factory and the Regional Factory of Tile Stoves owned by Berl Neuwohner and Filip Waldmann. If the activity of Levynskyi's factory is widely highlighted in the professional literature, in particular in the monographs of Oles' Noha and Ihor Zhuk,⁷ then only one small article by Pavlo Grankin is devoted to the Neuwohner and Waldmann factories.⁸ At the same time, one of the biggest brick collectors in Ukraine, researcher Oleksandr Volkov, considers their company to be the most prominent in Lviv of that period, which began producing bricks in 1873 and tiles in 1882 and still operates. This enterprise was distinguished by huge volumes of production, a wide range of products, and the most modern equipment.⁹

1 Iryna Kotlobulatova, *Tshehlni u Lvovi* [*Brickyards in Lviv*], manuscript (Lviv, 2018); *Katalog Powszechnej Wystawy Krajowej we Lwowie w roku 1894 pod protektoratem najmiłościvszego cesarza i króla Franciszka Józefa I* [*Catalogue of the General National Exhibition in Lviv in 1894 under the protectorate of the most amiable Emperor and King Franz Joseph I*], 2nd ed. (Lwów: Z drukarni i litografii Pillera i Spółki, 1894).

2 *Stowo Polskie* [*Polish word*], nr. 54 (Lwów: Drukarnia Wacław Wolski, 1903); Tetiana Kazantseva, Serhii Lieonov, "Polychromy on the Facades of Lviv Buildings in the Second in Lviv Architecture of the Second Half of the 19th Century – Techniques, Materials and their Manufacturers", *Space & Form*, no. 31 (Szczecin: Instytut Architektury i Planowania Przestrzennego Zachodniopomorskiego Uniwersytetu Technologicznego, 2017): 135–148, doi: 10.21005/pif.2017.31.B-04.

3 *Gazeta Lwowska* [*Lviv Newspaper*], no. 54 (Lwów: Drukarnia Łozińskiego Wł., 1885).

4 Kotlobulatova, *Tshehlni u Lvovi*.

5 *Księga adresowa Król. Stól. Miasta Lwowa 1897* [*Address Book of the King Capital City of Lviv 1897*] (Lwów: Wydawca i właściciel Fr. Reichman Lwów, 1897); *Księga Adresowa Małopolski, Lwów, Stanisławów, Tarnopol z Informatorem m. Stól. Warszawy, Województwa Krakowskiego, Łódzkiego, Pomorskiego, Poznańskiego i Śląskiego* [*Address Book of Lesser Poland, Lviv, Stanisławów, Tarnopol with an Information Booklet of the Capital Town of Warsaw, the Krakow, Lodz, Pomeranian, Poznan and Silesian Provinces*] (Yearbook. Lwów, 1935/1936).

6 *Księga adresowa Król. Stól. Miasta Lwowa 1900* [*Address Book of the King Capital City of Lviv 1900*] (Lwów: Fr. Reichman, 1900).

7 Oles' Noha, *Ivan Levynskyi: architekt, pidpryiemets, metsenat* [*Ivan Levynskyi: architect, entrepreneur, philanthropist*] (Lviv: Tsentr Yevropy, 2009).

8 Pavlo Grankin, "Snopkivski kakhli" [*Snopkiv Tiles*], *Halyska brama*, 28 (2001): 11–12 (83–84).

9 Oleksandr Volkov, "Tshehla v arkhitekturi Lvova kintsia XIX – pochatku XX stolittia: kleima, vyrobnyky" [*Brick in the architecture of Lviv in the late 19th – early 20th centuries: brands, manufacturers*], projekt "Arkitektura Lvova: seminar (lektsiia-vystavka-dyskusiia)" (Lviv, 2018); Videozapys: <https://goo.gl/6s5tTd>.

History of factory development

The most important precondition for the emergence of such a powerful enterprise was its location in the Lviv area of Snopkiv and Zalizna Voda, rich in quality clay, sand, and numerous watercourses. Brick production in this area dates back to at least the seventeenth century. Even in the nineteenth century the current Kubyovych and Krymska streets were called “The Road to the Jesuit Brickyard.” There were several brickyards in this area, as we can see on a map of Lviv from 1844: on the site of the Queen Jadwiga Gymnasium, near the pond on Zalizna Voda, at the beginning of Lypova Alley, behind the Old Stryjskyy Cemetery (on the site of the greenhouse), between the present Franko and Rutkovych streets, and at the intersection of Krymska and Kubanska streets.

In the 1860s, after Lviv gained autonomy, it began to develop rapidly and the demand for building ceramics was extremely high. Existing brickyards in Snopkiv were expanded and new ones appeared. In 1873, a Jewish businessman, Berl Neuwohner, opened a brick factory on the slopes of the Snopkiv Upland. The institution developed rapidly, and in 1879 the popular architect Michal Fekhter built a house for the owner, from where a wooden bridge led to the brickyard.

In 1882 in the right wing of this house, Berl Neuwohner built a stove for firing tiles. In four years, the tile workshop and another kiln were completed. Apparently, Neuwohner did not want to be behind other brickyards in this area, which have been engaged in this industry since the middle of the nineteenth century. It is interesting that in addition to making ceramics for buildings, the enterprises in Snopkiv were engaged in other industries – the production of such products as soap or candles. But bricks remained the main product as demand for them grew. Accordingly, the brickyards expanded. In 1889, Neuwohner built a Hoffmann circular kiln for firing bricks in his building, and in just four years a similar one was built in the Joel Menkes’s neighboring building. For the first time in Lviv, such a kiln was introduced by Oleksandr Domashevych in his Lauda brickyard, founded in 1880 near Snopkiv.¹⁰ Also Reiss Jakób Samuel’s (35 Snopkivska St.), Hescheles Elias’s (9 Snopkivska St.), and Majer Sender’s

¹⁰ Grankin, “Snopkivski kakhli”, 28.

(22 Snopkivska St.)¹¹ brickyards as well as the Krasuczyn brickyard owned by Mykola Kracutski and Stillerówka (1 Snopkivska St.)¹² operated nearby. The products of the latter two establishments were compared with Neuwohner's brick products in a review of the Construction Exhibition of 1892. The products of both Neuwohner and Stillerówka were evaluated to be of a lower quality because they used clay with limestone admixtures. Instead, under the conditions of the construction boom that engulfed Lviv, the bricks of both establishments were in great demand. At the same time, the architect Franciszek Skovron at the Exhibition of Construction Crafts in 1892, names the following three local factories as the best for the production of tiles – the factory of Julian Zakharevych and Arnold Werner in Hlynsko,¹³ Ivan Levynskyi's factory, and the Kubin, Brich, and Korzenio-wski company¹⁴ [fig. 1]. In addition, the Hardtmuth tile factory, which in 1881 established a branch in Lviv because of the nearby deposits of kaolin clay, became very popular. So we realize that at least until 1892 the main product of Berl Neuwohner's factory was brick, and tiles remained an additional product. Neuwohner's factory continued to develop. From 1893 to 1894, machine production of bricks and roof tiles was introduced here. In 1896 a house for workers was built.

Neuwohner was a wise businessman, and he built his own rental house on the way to the General Regional Exhibition in 1894. The facade of this house, located on 98 Franka Street (architect Vincent Kuznevych, 1893), became a kind of advertising product for the company [fig. 2]. Bricks of several colors and monolithic ceramic elements, which created an architectural decor in the neo-Gothic style, roof tiles, and stove tiles of one type were used there. The advertising pavilion of Neuwohner's products at the Construction Exhibition of 1892 was made in a similar style. Thus, Julian Zakharevych, the owner of the Glińsko tile factory, installed stove tiles in a huge decorative rosette on the facade of St. John the Baptist Church. Levynskyi does the same, decorating the facades of villas on Kastelivka

11 Yuriy Horodyskyi, *Tshehlni ta hlyniiani kariery Lvova 1779–1944* [*Brick and clay quarries of Lviv 1779–1944*], manuscript (Lviv, 2021).

12 *Gazeta Lwowska* [*Lviv Newspaper*], no. 204 (Lwów, 1897).

13 Yurii Biriulov, *Zakharevychi: Tvortsi stolychnoho Lvova* [*Zakharevychi: Creators of the Capital City of Lviv*] (Lviv: Tsentr Yevropy, 2010).

14 Franciszek Skowron, "Po wystawie przemysla budowlanego", *Gazeta Lwowska*, no. 228 (1892).

KUBIN, BRICH I KORZENIOWSKI
 we **LWOWIE**
FABRYKA PAROWA PIECÓW KAFLOWYCH
 odznaczona szczerzyńsko na wystawach krajowych.
KANTOR ZAMÓWIEN I WYSTAWA
 ul. Łukasieńskiego 6. (płac Caestrum)
 polecaj wiśnie wyroby ogniotrwałe szamotowe

Pieca, kominki, Kuchnie i Wanny kaflowe
 z gładkich lub wzorzystych kaflów, w kolorze białym porcelanowym, majolikowym, szamowym, perłowym, brązowym, lub zielonym.

Pokrycie ścian kaflami gładkimi lub wzorkowanymi.
 Wyroby nasze równają się zupełnie wyrobom zagranicznym, gdyż pracując przez lat kilkanaście w pierwszorzędnych fabrykach zagranicznych, nabyliśmy wszechstronnej praktyki w tym zawodzie.

Wykonuje się także wszelkie naprawy.
 Łaskawe zamówienia miejscowe i z prowincji uskutecznią się najstaramiej, wzorowo i trwale, po cenach najniższych.



1.
 Advertising of the “Kubin, Brich and Korzeniowski” Tiles Factory, in *Gazeta Lwowska*, no. 110, (1891)

1891 m. „Kubino, Bricho ir Korzeniowskio“ kokliu fabriko reklama



2.
 Berl Neuwohner's house as an advertisement for the factory's products on the way to the General Regional Exhibition. Photo by Tetiana Kazantseva, 2019

Berlo Neuwohnerio namas kaip fabriko produkcijos reklama pakeliui į Visuotinę regioninę parodą

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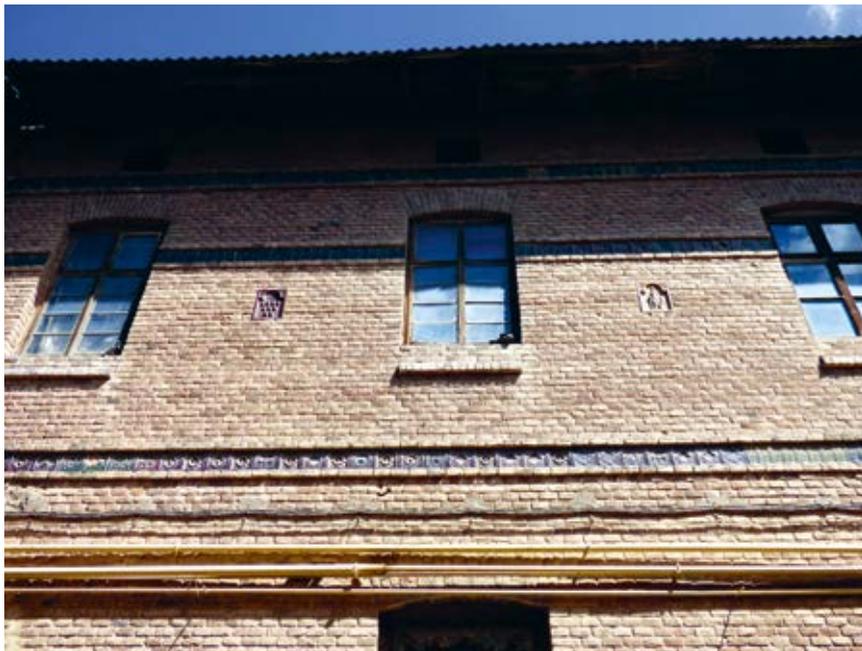


3.
Advertising of the Waldmann factory,
in *Gazeta Lwowska*, no. 95 (1908)

1908 m. Waldmanno fabriko reklama

(4, 6 Kolberha St., 21 Chupryny St.), where his factory was located. In general, for Levynskyi's firm, the method of interpreting the facade as a kind of catalogue of advertising products of a certain factory was similarly not new. So the hospital complex at 9 Bilinskikh Street, built by Levynskyi in 1891, demonstrates all the decorative qualities of the factory's ceramics (two-color smooth and patterned facing bricks, multi-colored roof tiles, and monolithic decorative ceramic elements). Similarly, the Jewish hospital (architect Kazymyr Moklovsky, 1899–1903) is a kind of advertising card for Levynskyi's firm, the main decoration of the facades of which is two-color brick as well as a multi-colored glazed roof, monolithic ceramic elements, and majolica inserts of purple and blue.

Instead, in 1908, an event took place that determined a new and very promising line of business for the factory: Neuwohner's factory merged with another powerful tile factory, Kubin, Brich, and Korzeniowski [fig. 3]. This association was preceded by a complex history of relationships between factory owners. In the 1880s, Gustaw Brich, Franciszek Kubin, and Jan Korzeniowski founded a tile factory in Snopkiv. The union also included Neuwohner as the owner of the soil under the factory. After Kubin died in 1903. At the end of 1907 Korzeniowski and Neuwohner remained the owners of the union and decided to dissolve the union. As Neuwohner's son-in-law was the entrepreneur Filip Waldmann, in 1908 he registered the existing factory under the new name *Krajowa Fabryka Pieców Kaflowych* (Regional Factory of Tile Stoves) with the stamp on the tile reading *Fabryka pieców kaflowych F. Waldman Lwów*. For reasons unknown to us,



4. Fragment of the facade of the factory, decorated with tiles and monolithic elements. Photo by Tetiana Kazantseva, 2021

Fabrika fasado fragmentas, dekoruotas plytelėmis ir monolitiniiais elementais

Korzeniowski had a dislike for Waldmann and refused to have his name appear in the name of the factory.¹⁵ Accordingly, after 1908, the Regional Factory of Tile Stoves became a joint venture between Neuwohner and Kubin, Brich and Korzeniowski, and the names of the last three partners disappeared without a trace.

Thus, after it merged with a company that occupied a top place in the ceramics market, the newly formed factory saw tiles become its main product, the demand for which was only growing. In 1908, architect Daniel Grzyb built a two-story house to make and preserve the tiles. On the first floor of this building, there were stoves for making tiles, and on the second floor, there is still a press for forming tiles. Materials for the production of tiles and finished products for firing were served by an elevator, the design of which has survived to this day. The facades of this building, built of facing

¹⁵ Katarzyna Łoza, Kresy Pamięci #0014: Krajowa fabryka pieców kaflowych F. Waldman. (Memory Borderlands #0014: Regional Factory of Tile Stoves F. Waldman). 22 kwietnia 2015: <http://lwow.info/kresy-pamieci-0014-krajowa-fabryka-piecow-kaflowych-f-waldman/>.

bricks, were decorated with majolica elements, representing the range of the factory [fig. 4]. These are, in particular, embossed tiles of different shades, those laid with three friezes, and those with separate monolithic elements – coats of arms and cartouches.

On the other hand, Waldmann, in addition to being the manager of his father-in-law's factory, became one of the heirs to Menkes' brickyard. For the convenient management of both enterprises, he built a house nearby for himself in the late Art Nouveau style on 13 Stusa St. At this time, Neuwohner and Waldmann's factory became the most powerful ceramic enterprise in Snopkiv, with 80 workers employed. There are no competitors left in the field of tile production in this area. A small amount of ceramic decor was produced by Menkes's brickyard, and there was a small workshop owned by Franciszek Zandler in Stillerivka, founded in 1893 on 1 Snopkivska St. The Krasuczyn brickyard, the Lauda brickyard, Jakub Reiss's brickyard, and other competitive establishments in Snopkiv stopped producing tiles in the early twentieth century.

The further development of the Neuwohner factory was hindered by the First World War. After its completion, the descendants of Waldmann and Neuwohner returned to the manufacture of bricks and roofs. By that time, neither the Kaminskis' brickyards nor the Stillerivka brickyard, where new residential quarters were built in the style of functionalism, existed. After World War II, other brick buildings disappeared. Only the old Neuwohner factory still functions as the Lviv Tile Factory, run by Oksana Chepurna, an entrepreneur and an Honored Artist of Ukraine who joined the factory immediately after graduating from college and has been associated with the factory all her life. In the early Soviet period, tiles did not differ in quality and accuracy of form. As a young artist, Chepurna was taken to the ceramics department, where she developed her knowledge from scratch: she developed a model, shape, and casting and looked for a special corporate identity for the factory. In the 1990s, during the period of the greatest decline of the factory in particular and the state economy in general, Chepurna was offered to become the director and get everything running properly again. In the 1980s, Chepurna began working on the technology of making



5.
 Director of Lviv Tile Stoves Factory Oksana
 Čepurna with a collection for the future museum of
 ceramics in the yard of the factory. Photo by Tetiana
 Kazantseva, 2021

Lvivo regioninio koklinių krosnių fabriko direktorė
 Oksana Čepurna prie būsimam keramikos muziejui
 skirtos kolekcijos fabriko kieme

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cast, rather than pressed, tiles. And in the 1990s, the company began to update its technology, but everything was done by the company – watering of the clay as well as making molds and constructing primitive kilns. In the 2000s, the tile factory became private property, the continued existence of which it was necessary to fight for every day. Lviv businessmen repeatedly wanted to buy the tile factory and even forcibly took it away, in order to build something profitable in its place. Now the tile factory offers a wide range of high-quality and aesthetic products, which are made not from local red clay, but from white clay from Donbass. A very important feature of the factory is the artistic painting of tiles, performed by Chepurna herself. Here you can buy both typical stoves and fireplaces in a variety of styles as well as unique designer products that meet a specific order [fig. 5].

The range of tiles from the Waldmann and Neuwohner factory

As already mentioned, a discussion about the range of tiles of the Regional Factory of Tile Stoves should begin with the products of the Kubin, Brich, and Korzeniowski company. In an advertisement we read that it made tiles for stoves in rooms and in the kitchen as well as tiles for facing the walls in bathrooms and kitchens. Regarding the color, it was reported that the factory produced “stove tiles and wall tiles in white porcelain” as well as “majolica (mosaic), suede, pearl, marble, brown or green.”¹⁶ But it should be noted that by the end of the nineteenth century, brown, dark green, and white were the predominant colors for stoves. All other colors appeared with the advent of the Art Nouveau style. Particularly popular models in the trend of Historicism continued to be produced during the Art Nouveau period, only by changing the color of the glaze. In the advertisements, the stoves of this factory are monumental in scale and look a bit squat, with a powerful square base and lush entablature, which combines Neo-Renaissance and Neo-Baroque elements. The corners of the stoves by this company are especially magnificent, with twisted columns, large pilasters, and other decorative details. A separate type of product were stove-fireplaces, with a large opening for heating and admiring the flame. Such stoves were designed in Neo-Baroque style, with brackets flanking the base, a complex

¹⁶ *Gazeta Lwowska* [*Lviv Newspaper*], no. 115 (Lwów: Drukarnia Łozińskiego Wł., 1895).

entablature, a dome at the top, and a vase that crowned it. On an old flyer, you can even see the type of tiles used for this stove – the rocaille, the motif of which is very common in Lviv architecture in the late nineteenth century. This factory provided a very wide range of various monolithic decorative elements that could be inserted between the typical tiles, such as friezes, columns, brackets, or rosettes.

With the change in style, the factory began to develop tiles with Art Nouveau ornamentation such as leaves and flowers. As already mentioned, the colors became lighter and the number of shades of green increased. Interesting variants were developed that matched the Czech samples in terms of quality or types of ornament. After 1908, after the unification of the two capitals and the factories, the Regional Factory of Tile Stoves was formed. This is reported in the advertisements of this factory, which already depicts a stove in the Art Nouveau style, slimmer than the stoves of the trend of Historicism, with a lush crown.

The range of this factory can be found on the facade of the building, built in 1908 in the Neuwohner brickyard, where more than 30 types of tiles are presented. Based on an overview of the facades of this factory, stoves in Lviv apartments, and the collections of Lviv collectors (Tetiana Kazantseva, Andrii Kamenshchuk, Oksana Chepurna, Taras Lozynskyi, and Katarzyna Łoza), the following types of tiles can be distinguished.

Tiles in the trend of Historicism (Neo-Renaissance):

1. With a rhombus in the middle, densely filled with Neo-Renaissance ornament (brown).
2. With a round convex mirror in the middle, a cartouche, and a floral ornament (green).
3. With a small rosette in the center surrounded by cartouches and floral ornaments (green).
4. With a recessed rosette in the center and flowers at the corners (brown).
5. With a deep large rosette in the center and shells at the corners (brown).



6.
Rococo tile of the Regional Tile Stoves Factory from the school named after Mary Magdalene. Collection of Tetiana Kazantseva. Photo by Tetiana Kazantseva, 2018

Regioninio koklinių krosnių fabriko pagaminta rokoko stiliaus plytelė iš Marijos Magdalenos mokyklos, Tetianos Kazantsevovos kolekcija

6. With a very ornamented large recessed rosette (brown).
7. With a recessed circle in the middle, framed by ivy (light green).
8. With the division of tiles into four parts and rosettes at the intersections (brown, green).
9. With vertical division into two narrow tiles with vertical cartouches (brown, green).
10. With a deep medallion in the middle and a bas-relief of a boy in it. Framed by mannerist ornament (brown).
11. With a deep medallion in the middle and a bas-relief of a man in it. Framed by mannerist ornament (brown).

Tiles in the trend of Historicism (neo-baroque, neo-rococo):

1. With a neo-baroque cartouche in the middle and with shells at the corners (brown, green).
2. With an in-depth mirror-star framed by a floral ornament, two types (brown, green, white, beige, light green).
3. With palmettes, mirrored to each other. Decorated with floral ornaments (brown, green)
4. With shells, mirrored to each other. Decorated with floral ornaments (brown, green)
5. With recessed four-petalled mirror and rockers (brown).



7.
 Secession tile of the Regional Tile Stoves
 Factory. Collection of Katarzyna Łoza. Photo by
 Katarzyna Łoza, 2015

Regioninio koklinių krosnių fabriko pagaminta
 secesijos stiliaus plytelė, Katarzynos Łozos
 kolekcija

6. With a large rocaille surrounded by flowers (brown, white, beige) [fig. 6].

Art Nouveau tiles:

1. With an oval mirror in the middle, framed by leaves and flower buds (olive, brown, blue, beige) [fig. 7].

2. With water lily leaves on tortuous shoots (brown, green).

3. With a round mirror in the middle framed by viburnum berries (brown).

4. With a four-petalled flower inscribed in a square in the center, framed by poppies (brown).

5. With poppies and sinuous lines (brown, white).

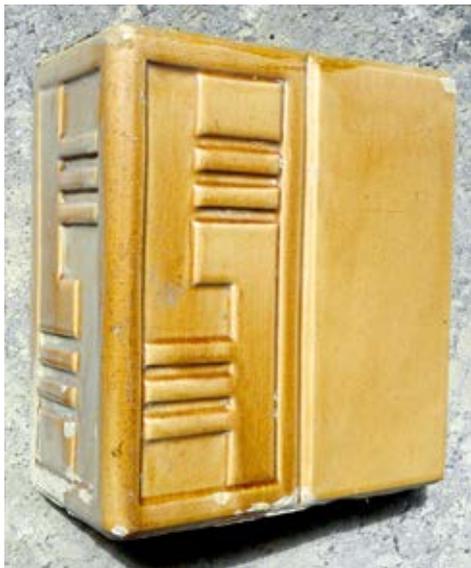
6. With a rhombus and diagonal palmettes (light green, brown).

7. With vertical division into two narrow tiles with sunflowers (brown, green, light green).

8. With cyclamen and tortuous lines (brown).

9. With a recessed circle inscribed in the tile (green).

10. With vertical division into two narrow tiles with diamonds and floral ornament (olive).



8.
Modernist tile of the Regional Tile Stoves
Factory. Collection of Oksana Chepurina. Photo
by Tetiana Kazantseva, 2021

Regioninio koklinių krosnių fabriko pagaminta
modernizmo stiliaus plytelė, Oksanos Čepurnos
kolekcija



9.
Monolithic cartouche on the facade of the factory
warehouses. Photo by Sergii Lieonov, 2019

Monolitinis kartušas ant fabriko sandėlio fasado



10.
Coat of arms of Drohobych and frieze of tiles
on the facade of the factory. Photo by Sergii
Lieonov, 2019

Drohobyčo herbas ir plytelių frizas ant
fabriko fasado



11.
Ceramic inserts with Themis and frieze of tiles on the
facade of the factory. Photo by Sergii Lieonov, 2019

Keraminis inkluzas su Temide ir plytelių frizas ant
fabriko fasado

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Tiles in the style of Art Deco and modernism:

1. With vertical sharp diamonds with volutes (pink).
2. With corner geometric compositions of rectangles (yellow, beige) [fig. 8].

Monolithic ceramic elements that could be used as facade ceramics and as inserts in stoves:

1. Oval cartouche in neo-baroque style (red, blue, green) [fig. 9].
2. Rectangular insert in neo-Romanesque style with the coat of arms of Drohobych (brown) [fig. 10].
3. Rectangular insert in neo-Romanesque style with Themis (terracotta) [fig. 11].
4. Rectangular insert with a rooster, framed with columns and an arch with a shell (white).
5. Rectangular insert with flowerpot, framed by columns and an arch with a shell (white).
6. Rectangular insert with coat of arms and mascara, neo-baroque (brown).

In addition to these tiles, there were various entablatures, friezes, cornices, and socles of considerable relief with characteristic geometric or classical ornament.

The tiles of this company were well fired, light, and thin walled, which indicated the use of quality clay. It is worth comparing them with the products of another well-known tile manufacturer in Lviv – Ivan Levynskyi's factory. In his products the quality of clay was quite low, with admixtures of stone, sand, and even straw. Because of this the tiles were thick walled and had a significant weight. The tiles of the Regional Factory of Tile Stoves were made of a mixture of local red clay with white kaolin clay, which gave them a lighter shade compared to the products of the Levynskyi factory [fig. 12]. The current director of the factory, Oksana Chepurna, says that a white clay deposit was discovered on the factory grounds, which was obviously used for the production of tiles. Nevertheless, the color of the



12.
The brand of the factory on the back of the tile.
Collection of Tetiana Kazantseva. Photo by Tetiana
Kazantseva, 2021

Fabriko firminis ženklas kitoje plytelės pusėje,
Tetianos Kazantsevės kolekcija



13.
Textured tile of the Regional Tile Stoves Factory.
Collection of Tetiana Kazantseva. Photo by Tetiana
Kazantseva, 2021

Regioninio koklinių krosnių fabriko faktūrinė plytelė,
Tetianos Kazantsevės kolekcija

pottery was pink, and this required covering it with engobe (white soil) in the manufacture of white or light tiles.

Much attention was paid to the treatment of the tile surface. The patterns were of different relief, from high relief to planar Art Nouveau ornaments, possible already in the period of Art Nouveau and Art Deco. The ornament was located on a textured background, which was quite diverse – horizontal and vertical corrugations, peas, or dots. This textured background on the tiles can be compared to watermarks on money and documents. It was proof of the authenticity of the tiles and ornaments and that they were made from the original form that was developed at the factory and not copied from other tiles [fig. 13].

The Regional Factory of Tile Stoves was primarily a commercial enterprise. Here, no experiments with hand-painted or unique ornaments were carried out, as in the factory of Ivan Levynskyi. However, the products of the Neuwohner and Waldmann factory decorate many facades and interiors of Lviv buildings, which is a testament to the considerable scale of production.



14.

Belle Vue Hotel, the facade of which is decorated with ceramics of factory Berl Neuwohner's and Filip Waldmann's factory. Photo by Tetiana Kazantseva, 2018

„Belle Vue“ viešbutis, kurio fasadą puošia Berlo Neuwohnerio ir Filipo Waldmanno fabriko keramika

For example, identical cartouches, as above the entrance to the factory, adorn the façade of the Belle Vue Hotel (27 Svobody Ave., 1896) and point to the Neuwohner's factory's collaboration with Zygmunt Kendzerski, the architect of the building [fig. 14]. In addition, the choice of Neuwohner's factory to decorate the house on the city's central avenue proves the factory's high status and confidence in the quality of its products. We can also assume that it was at the Regional Factory of Tile Stoves that ceramic products were made for the buildings built by Alfred Zakharevych and Józef Sosnovsky, in association with which Neuwohner produced bricks in Kozelniki. This is primarily the decoration of the façade with blue tiles at 18 Rustaveli Street (1907) and the entirely majolica facing of the courtyard of the house of Balaban at 21 Halytska Street (1910). The tiles in the last example are white and extremely expressive and have a convex ornament



15.
Stove tile in the Leopold Reiss
building in Lviv. Photo by Yulia
Korytska-Holub, 2020

Krosnies koklis Leopoldo Reisso
pastate Lvive

in the form of a vine. The products of the Regional Factory of Tile Stoves, which was owned by Jews, were especially supported by Jewish architects. In particular, the architect Leopold Reiss, the son of Jacob Reiss, the owner of the brickyard, used bricks from his father's brickyard in his buildings on Voloshchak and Zarytsky streets, but for the stoves in his buildings he used tiles from the factory of Neuwohner and Waldmann [fig. 15]. Similarly, stoves made by this factory are found in large quantities in the Krakow suburbs of Lviv, which was a Jewish district.

Conclusions

The Regional Factory of Tile Stoves is the only factory in Lviv that has been continuously operating since 1873 to the present day. On the basis of archive and bibliographic research, it was determined that the founder of the ceramics factory was Berl Neuwohner, who also involved his son-in-law, Filip Waldmann, in the management of the factory, and in 1908 another large enterprise, the Kubin, Brich, and Korzeniowski tile factory, merged with the Neuwohner and Waldmann factories. Field studies and a review of old advertisements reveal that the factory's products included tiles, facing tiles, bricks, roof tiles, and ceramic decorations for parks and cemeteries.

The statistical processing of field research materials shows that the range of tiles mainly consists of various products in the Neo-Renaissance, Neo-Baroque, and Neo-Rococo style as well as original Art Nouveau and modernist ornaments. The tile glaze is characterized by extraordinary strength and depth of color, with a predominance of brown and dark green shades until 1908 and the dominance of light green, pink, white, beige, and yellow in the period from 1908 to 1939. Tiles were pressed from local red clay with kaolin impurities. Despite the large number of competing establishments that were revealed, the factory produced original, quality products that were as good as those from local and foreign manufacturers. According to field and bibliographical research, in Lviv architecture the factory products were used by Jewish architects, the company of Kendzersky, as well as Zakharevych and Sosnovsky. Of great value are the preserved historic buildings of the factory, which served as an advertising catalogue of its products. The current director of the factory, Oksana Chepurna, continues the tradition of historical tile making and has developed many variants of tiles of her own design (including paintings). She has also created designs for stoves and fireplaces popular in Lviv and abroad. It is planned to create a museum of ceramics in Lviv in the historical premises of the factory.

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Literature

Tetiana Kazantseva —

The Berl Neuhöfner and Filip Waldmann Regional Factory of Tile Stoves in Lviv

Santrauka

Berlo Neuwohnerio ir Filipo Waldmanno regioninis koklinių krosnių fabrikas Lvive

Tetiana Kazantseva

Reikšminiai žodžiai: regioninis koklinių krosnių fabrikas, Lvivas, Berlas Neuwohneris, Waldmannas (Waldmanas), Kubinas, Brichas ir Korzenio-wskis, Oksana Čepurna.

Regioninis koklinių krosnių fabrikas yra vienintelis Lvovo fabrikas, be pertraukos veikiantis nuo 1873 m. iki šių dienų. Jį įkūrė Berlas Neuwohneris, kuris pritraukė savo žentą Filipą Waldmanną vadovauti fabrikui. 1908 m. jis buvo sujungtas su didele įmone – plytelių fabriku „Kubinas, Brichas ir Korzeniowski“. Gaminta įvairi istorizmo, *art nouveau* ir modernizmo stiliaus koklių produkcija. Koklių glazūra pasižymėjo dideliu atsparumu ir spalvos intensyvumu. Iki 1908 m. vyravo rudi ir tamsiai žali atspalviai, o 1908–1939 m. laikotarpiu – šviesiai žali, rausvi, balti, smėlio spalvos ir geltoni atspalviai. Kokliai buvo gaminami iš vietinio raudono molio su baltmolio priemaišomis. Nepaisant daugybės konkuruojančių įstaigų, fabriko gaminiai buvo originalios kokybės, labai paplitę Lvivo architektūroje. Išlikę istoriniai įmonės pastatai tarnavo kaip jos produkcijos reklaminis katalogas. Vadovaujant dabartinei direktorei Oksanai Čepurnai, fabrikas tęsia istorinių koklių gamybos tradiciją ir gamina daugybę autorinių plytelių modelių.