



Longwy Earthenware Dish With Rim



320 EUR

Signature : Longwy

Period : 20th century

Condition : Très bon état

Material : Ceramic

Length : 27cm

Width : 23cm

<https://www.proantic.com/en/1365047-longwy-earthenware-dish-with-rim.html>

Description

Superb dish in perfect condition. The enamels are gone. Here is some information on the history of earthenware. Around 1870, Henri-Joseph's two sons, both from Centrale, were in charge of the earthenware factory. On the back of the pieces produced, they put their coat of arms, recognizable by their holly leaves. In response to the French craze for cloisonné products from the Far East, they would have called on Amédée de Caranza, a French artist born in Constantinople, whom various works place in Gien around 1870, at the Creil & Montereau factory from 1876 to 1877 and at Vieillard in Bordeaux from 1878 (source Bordeaux Histoire d'une Collection by Claude Mandraut). Nothing proves his passage to Longwy except the fact that there are similarities in production in Longwy and Bordeaux in the

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syringe cloisonné technique and that a dish (with tigers) visible at the Municipal Museum of Longwy² is attributed to him. The famous Émaux de Longwy were born. They become the specialty of the city. In 1885, again to respond to the invasion of Asian products in the field of pottery, the earthenware industry sought new decorations in Chinese, Japanese, Iznik, Persian or Egyptian trends. Several patterns are emerging, including a scattering of white and pink apple blossoms on a cerulean blue background, of Japanese inspiration. This decoration, referenced in the earthenware under the number D188³, marks the beginning of a fertile period. It is still produced today in its original or revisited version. The two d'Huart brothers also brought in numerous ceramists, painters and sculptors¹ such as Charles Rudhart (1829-1895), Aristide Croisy, Carrière, Ernest Quost, Carl Schuller, Cirode, Clairin[Which one?] or Paul Émile Morlon to modernize the production which will leave its mark on impressionist works in the so-called slip technique. Sèvres blue enamels will often be the work of Louis Ernie. Other production techniques such as majolica, brocatelle, grand feu and flambé were also born during this period.