



The Path of Glass Underpaintings

1 Kvilda – Museum of Glass Underpainting

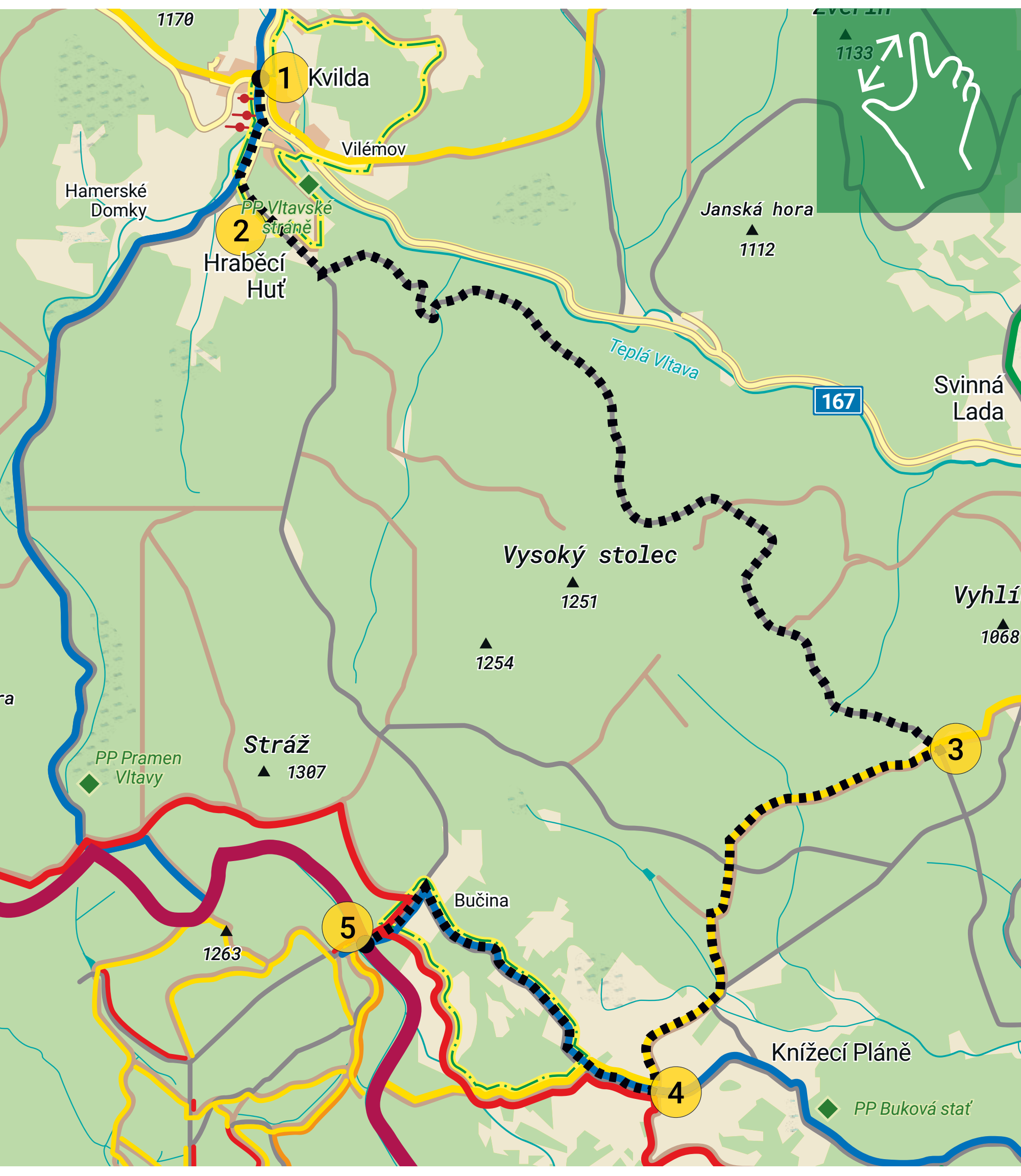


Length of Path 15,2 km

Kvilda – Museum of Glass Underpainting

Religious images painted on glass from the Verderbers' family workshop are what Kvilda (Außergefild in German) has been renowned for since the 19th century. However the technique of glass underpainting was brought here decades earlier at the end of the 18th century by experienced painters from around the Bavarian Raimundsreut, particularly members of the Peterhansel and Hilgart families. Rainmundsreut was an important traditional centre of religious glass underpainting, situated nearby a well-known place of pilgrimage – St Anne on Kreuzberg. Michael, the first Verderber living in Kvilda, married a local woman in 1792. He was originally from Carniola, a region of renowned door-to-door salesmen who travelled with their wares around the Empire. Historical records show that after 1818 Michael and his only son Johann had their workshop in house no. 9. However, in 1842, Johann Verderber (1793–1870) bought a farmyard at no. 19 from the Zaglauer family, moving all production there as well as establishing an inn. During their most successful years, Verderber employed around fifteen variously specialised workers and assistants and their yearly output reached almost forty thousand paintings. Johann was succeeded by his firstborn son Franz Verderber and production began to stagnate and eventually fall, mostly due to the availability of cheaper and more modern colour prints. A definitive end of glass underpainting in Kvilda was brought on by a fire which engulfed the house and workshop on May 11, 1881 and the subsequent public auction of Verderber's property in 1886.

Detailed knowledge regarding the technique, production, and distribution of Kvildan images can be obtained by visiting the newly established museum in the municipal office building.



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2 Hraběcí Huť – sheet glass

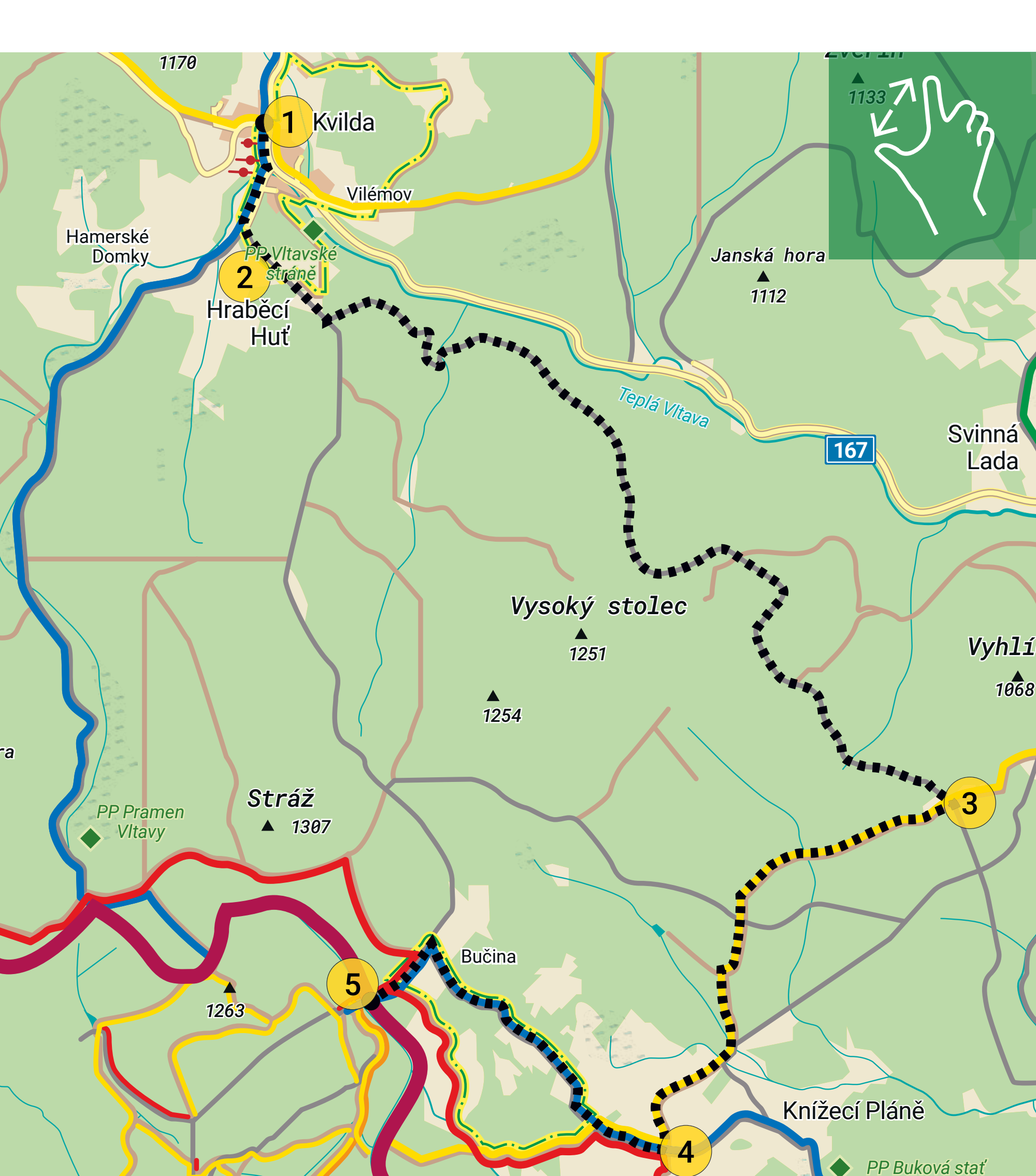


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Hraběcí Huť – sheet glass

An important precondition allowing the creation of glass underpaintings in Kvilda was the existence of several nearby glassworks producing the necessary sheet glass. The surroundings of Kvilda have long boasted a significant number of glassworks, however some were only operational for a very short amount of time, sometimes closing up very soon after opening and leaving us with little clarity about what they were actually producing. Around the year 1800, or shortly after, Kvilda's surroundings included among others the following active glassworks: Antýgl (Antigel), Zlatá Studna (Goldbrunn), U Pivního hrnce (Biertopfhütte, later Františkov), Filipova Huť (Phillipshütten), Nové Hutě (Kaltenbach), Tobiášova Huť (Tobiashütte) or Hraběcí Huť (Grafenhütte). The vast majority of these have been proven, or are at least supposed to have produced sheet glass.

Hraběcí Huť (meaning Count's Glassworks) was founded in 1802 and derived its name from the then owner of the Velký Zdíkov estate, Count František von Sickingen (1760–1836). It produced sheet glass, the glass master was Šimon Gottenmayer and one of the sheet glass makers was Jakub Pfeffer. The production there first closed around 1815. Later, around mid-19th century, it was restarted again, focusing primarily on sheet glass. The glassworks was in operation until 1888, the building was eventually torn down during the Communist era and its remains covered in rubble.



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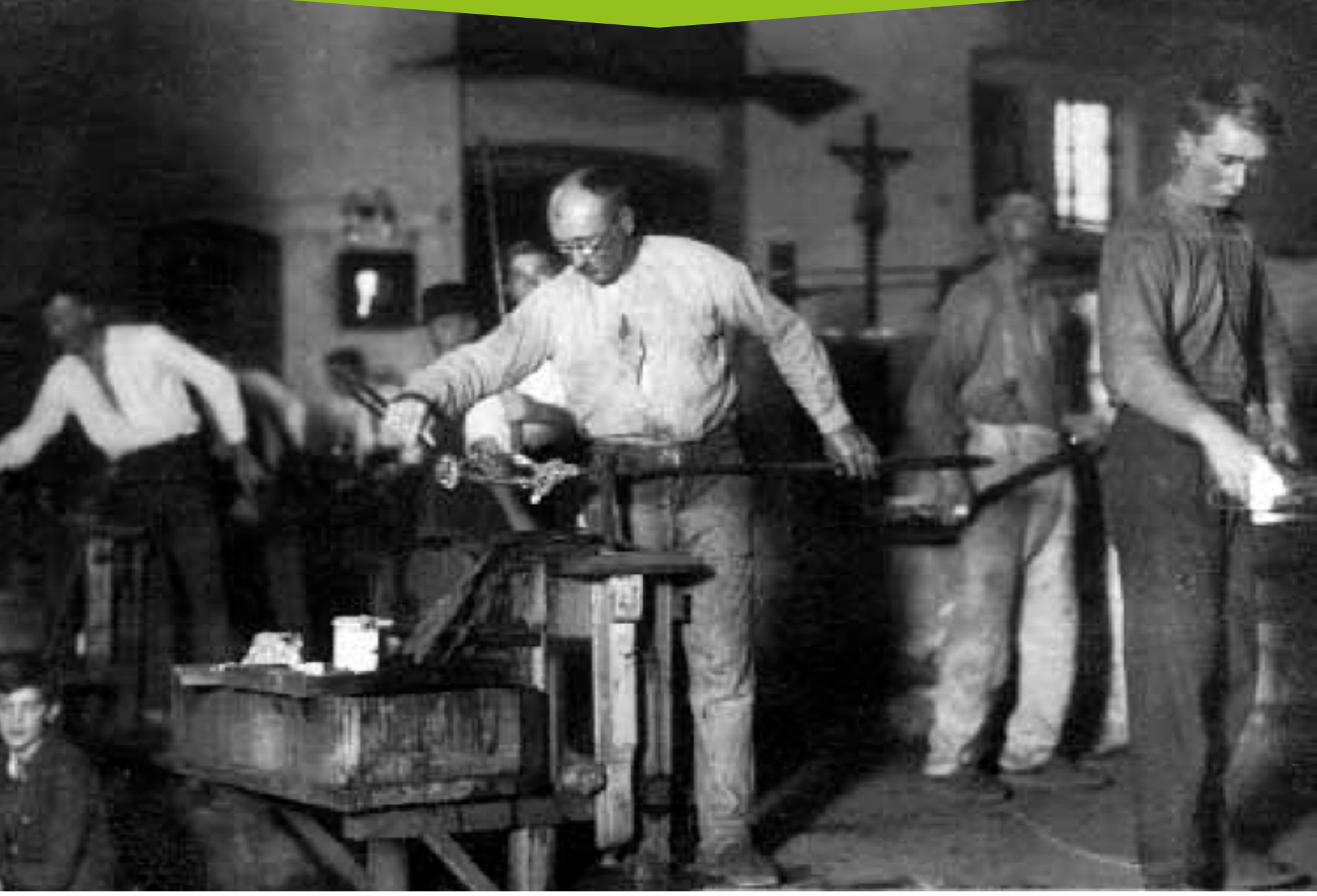


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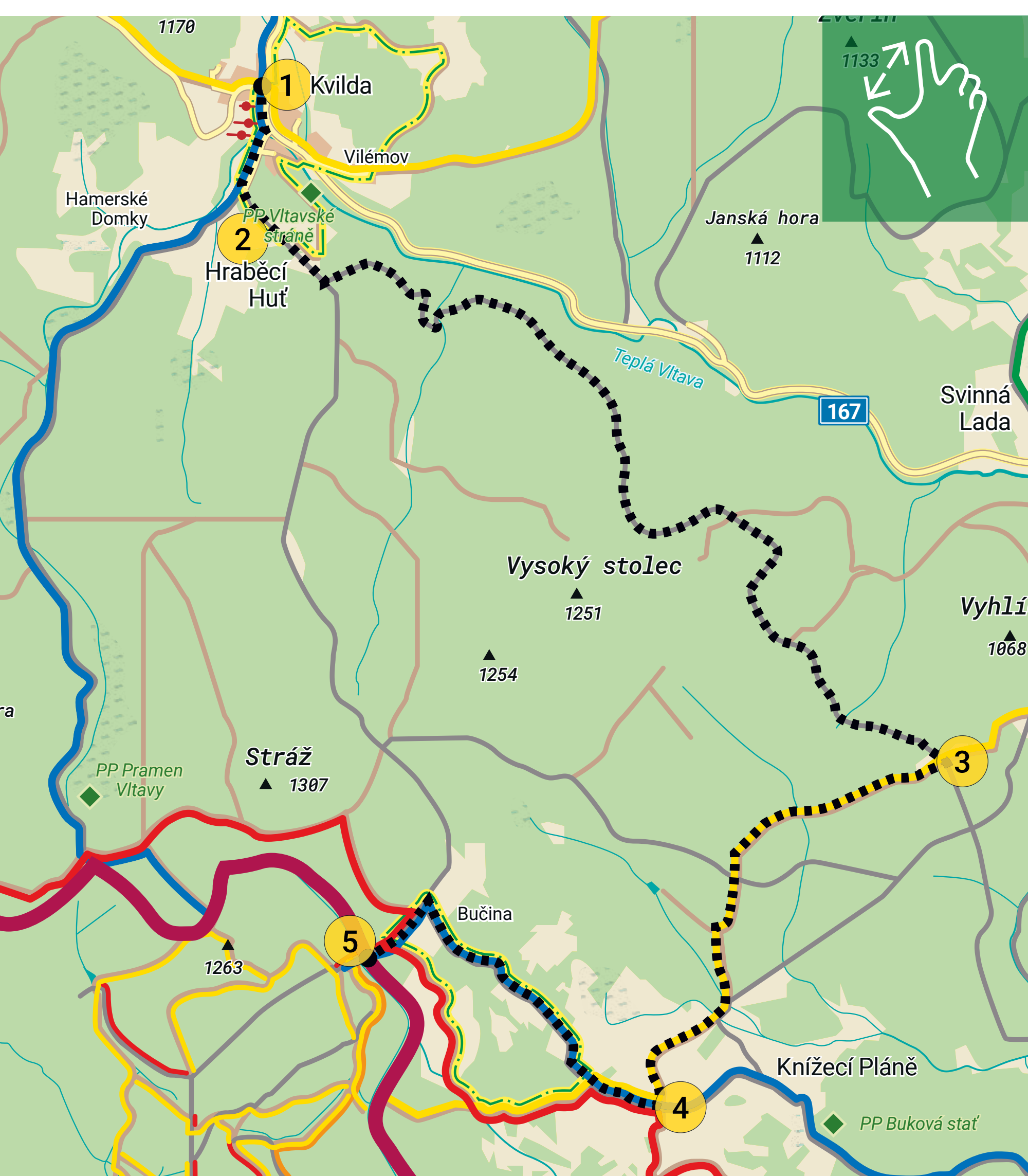
3 Nová Boudská – the old glassworks



Length of Path 15,2 km

Nová Boudská – the old glassworks

The renown of Baroque Šumavian glass-making is owed primarily to the Helmbach glass master Michael Müller (1639–1709), who is credited with the invention of the golden ruby. His grandson Jan Michael Müller (1704–1735), also a glassmaker from Helmbach, received a piece of land on the so-called Boudské moor (Busker Heide) from Adam František, prince of Schwarzenberg, and used it to build his new glassworks. Since then the place has either been called Nová (New) Boudská (Neubusk in German) or New Michal's Glassworks (Neumichlhütten). The Glassworks made primarily hollow table glass, but also windowpanes and round window decorations. Gradually, around eleven glassworkers' houses were built around the glassworks. The production was most likely eventually closed in 1771.



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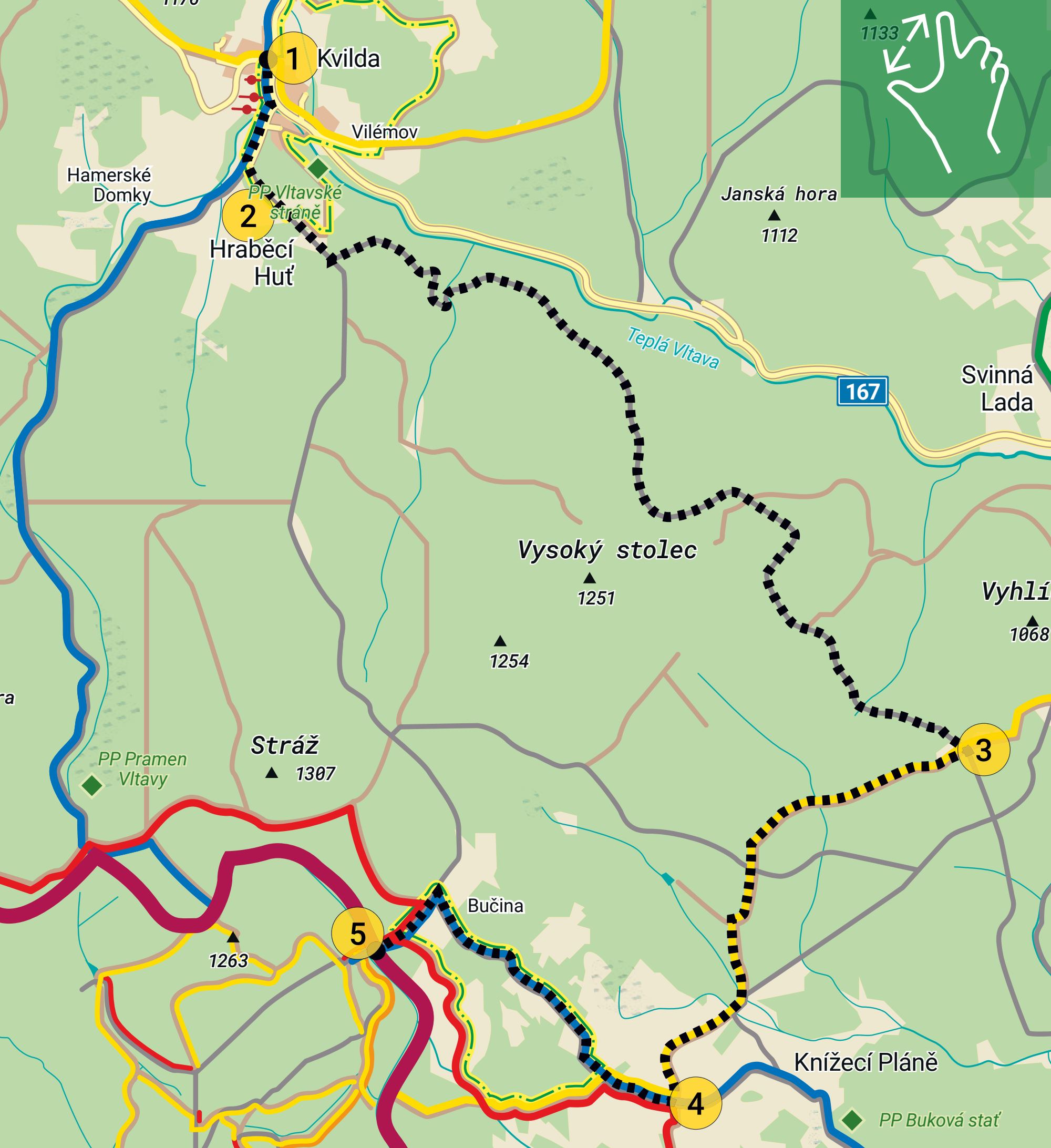
4 Knížecí Pláně – Šumavian wood



Length of Path 15,2 km

Knížecí Pláně – Šumavian wood

Glass underpaintings would not have been created in Kvilda were it not for the glassworks and they, in turn, could not exist without the Šumavian woods. Wood was after all needed even for the profiled and coloured picture frames into which the finished underpaintings would be set. A typical Šumavian woodworkers' village was undoubtedly Knížecí Pláně (meaning Prince's Plains, Fürstenhut in German), a relatively quickly established settlement, which began construction in 1795 following a thoughtful economic decision of Josef, Prince of Schwarzenberg (1769–1833). By 1803, Knížecí Pláně already had sixty houses. A school was built shortly after the village's establishment, followed in 1824 by the Church of John the Baptist, which would become a parish church in 1856. After the deportation of the German population in 1946 and the subsequent formation of a forbidden border region, the village, including the church, was demolished in the 1950s.



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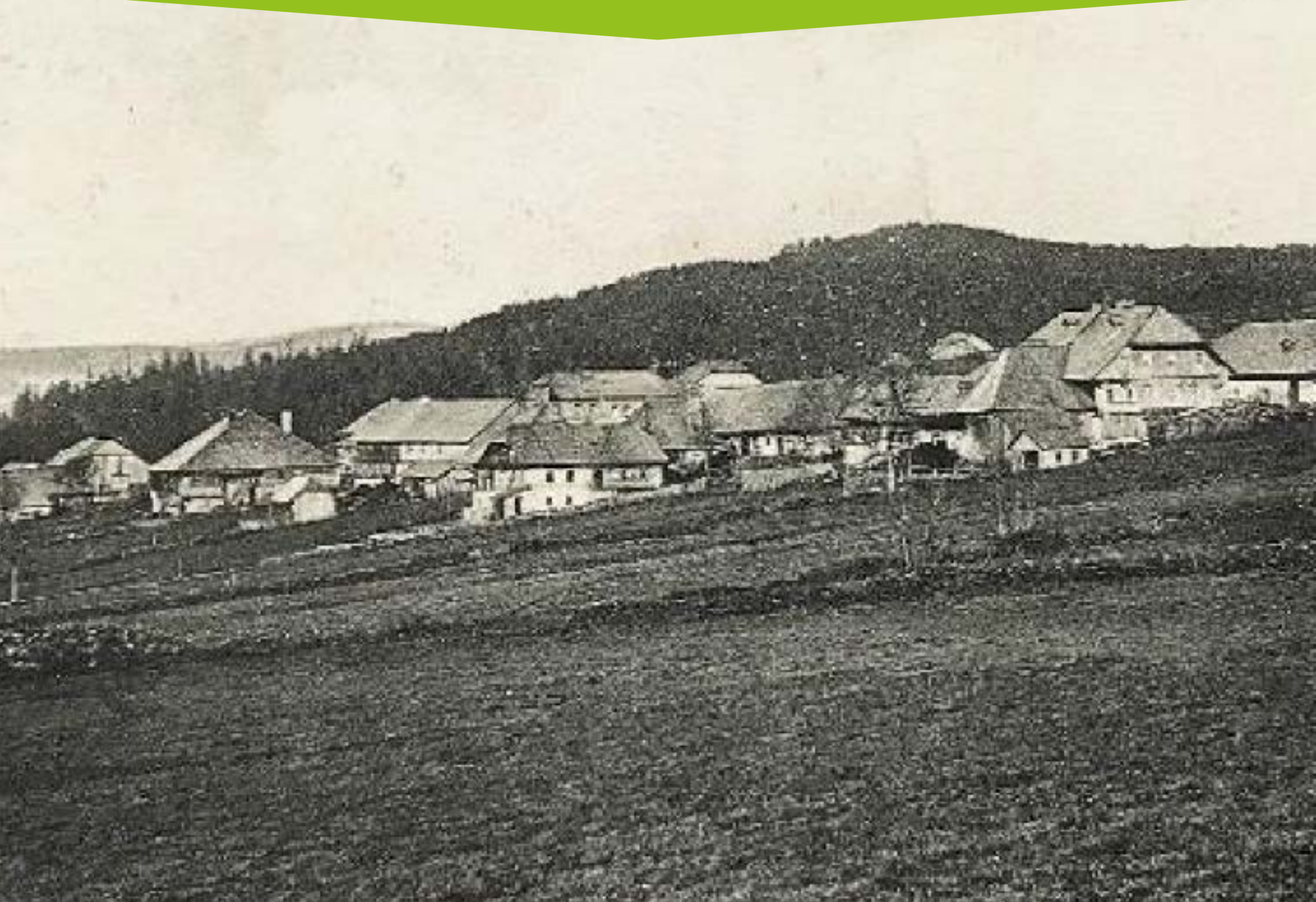


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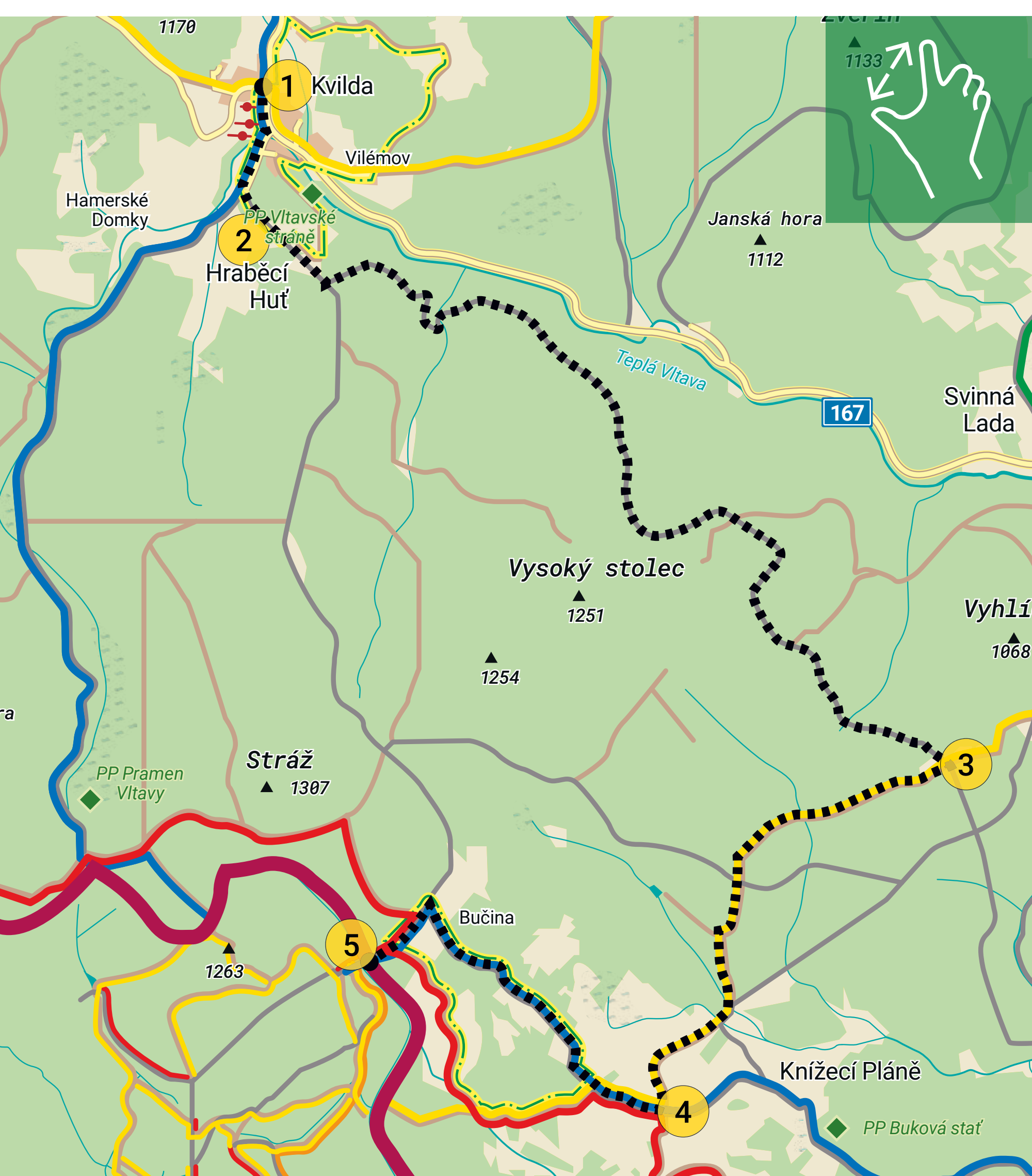
5 Bučina – border and trade



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Bučina – border and trade

The village of Bučina (Buchet or Buchwald in German) was built in the second half of the 18th century very close to the border between the Bohemian Kingdom and the neighbouring Bavaria. The first inhabitants were mostly woodworkers. The village was built upon the lands of the Velký Zdíkov estate and by 1820 it already had fifteen houses. Since the late 18th century, it was through Bučina that thousands of Kvilda's glass underpaintings travelled southwards to be sold to customers in Bavaria and Austria. However, the Kašperské Hory branch of the Golden Trail, an important trade route thanks to which the Czech lands were supplied with Alpine salt and via which they exported its quality glass in return, has led through here since the Middle Ages. Following the forced deportation of the German population, the village met the same fate as the vast majority of border settlements.



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