



The rich world of Saxon monuments

Selected projects

LANDESAMT FÜR
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The rich world of Saxon monuments

A selection of projects of the
Special Federal and State Programme for the
Preservation of Historical Monuments

Saxon State Office for Conservation of Monuments

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Greetings

Dear Readers,

Saxony is a land of historical monuments. With more than 103,000 monuments we are the number 2 in Germany and, together with the State of Saxony Anhalt, we have the highest density of monuments. There is one monument for every 39 people in the state.

Our monuments feature prominently in Saxon cities and landscapes, they mirror our history. Memories and emotions are tightly bound up with the historic old towns, castles, churches and manors. Monuments are our home and a part of our identity. They inspire the people in the state.

It is our task to care for and keep this cultural heritage alive. We have achieved a lot since 1990. Working together with the federal government within the framework of common urban development programme, we have made more than 1 billion euros available for the protection of monuments and we have invested almost 1 billion euros in the upkeep of monuments owned by the state. In addition, more than 500 million euros were spent through the Saxon State Development Programme for the Conservation of Monuments. In Saxony, since 2003, we also have the Saxon State Special Development Programme for Conservation of Monuments which co-finances programmes of the Federal Commissioner for Culture and Media and which also supports the protection, utilisation, conservation and care of particularly valuable or nationally important cultural monuments.

Private sector involvement has been and continues to be particularly important. The preservation of our cultural heritage stands and falls with the people who get involved. Private monuments and initiatives put new life into old walls. Foundations and organisations help where federal and state programmes do not come to bear or where there is a lack of private capital.



The success is clearly evident. Today, more than two-thirds of our historic monuments have been restored and a growing number of young people are actively involved in the upkeep of these monuments. The State Government in Saxony wants to keep this momentum going and gives out an annual Saxon Children and Young People's Monument prize.

This brochure shows a multitude of examples of sites that have been received financial support from the Special Federal and State Programme for the Preservation of Historical Monuments. I cordially invite you to let your curiosity guide you through this brochure, to enjoy the cultural heritage so that you may, in future, be guided by your interests and your joy of life to work together with us to keeping these things alive.

A handwritten signature in blue ink, which appears to be 'M. Ulbig', written over a light-colored background.

Markus Ulbig
Saxon State Minister of the Interior

The rich world of Saxon monuments

We can be proud of the large parts of the wonderful world of Saxon monuments that we have regained, which however are still in desperate need of our support and care. Our successes are not always secure. The structurally weak border regions are particularly threatened. A lot has been achieved here, but there are just as many monuments that have not been renovated. Often they have stood empty for such long periods of time that they can no longer be saved. Due to the demographic situation there are no financially strong investors or users. That does not improve the attractiveness of these places and the successful investments that have been made lose their worth – the city centres are in danger of deteriorating. That is why we are glad that the funding for urban development is continuing and that, in addition, the Special Federal and State Programme for the Preservation of Historical Monuments, run by the state and federal government has also been continued.

Saxony's cultural landscapes are very rich and highly diverse, both the physical landscapes and its monuments. The physical landscapes are very diverse and affluent.

Mountains rich in forests, ore, minerals and water alternate beautifully with verdant foothills, lowlands, river valleys and moorland. The conditions for the cultivation of land and animal husbandry – the fertility of the soil, the availability of water, the climate, local building materials etc. – vary widely.

Due to the varying natural conditions, very different historic forms of settlement and building structures were developed. The impressive abundance and quality of Saxon monuments is in part due to the very early discovery of silver in the Ore Mountains (Erzgebirge). This economic and innovative impulse affected the whole country. A vibrant architectural culture evolved, thanks to the cultured, art-minded and representative dynasties that set high standards – a fact that can clearly be seen in many of the monuments that still exist today.

The Saxon Act for the Protection of Monuments defines monuments as “things and ensembles of things, parts and traces of things created by people including their natural basis, where their historic, artistic or scientific



Meißen, the castle hill with the Bishop's castle, Albrechtsburg castle and cathedral

significance or their influence on urban or rural landscapes means that their conservation is in the public interest.” These values must be seen, researched, documented and cared for in close co-operation with the monument owners and they must be conserved for future generations. It is the responsibility of the Saxon State Office for the Conservation of Monuments to carry out this task as defined in the Saxon Act for the Protection of Monuments.

Here the Saxon Act for the Protection of Monuments picks up on the principles set down in 1825 in the first paragraph of the “Royal Saxon Association for the Investigation and Conservation of Relics of the Fatherland”. The feeling of nationhood that had grown in Germany in the years of the Napoleonic War lead to a greater appreciation and increased interest in the “relics of the fatherland”. The conservation of historic buildings became particularly important, as these had become symbols of the cultural identity of the country and now had to be saved from the consequences of social changes and industrialisation.

To this very day people are highly interested in their past, their “roots” and their historic surroundings. The countless number of private initiatives, the consistent readership of the “Saxon Home place Pages”, the calendar “Saxon Home place”, the “News from the Saxon National Culture Protection Association” or the “Values of the German Home place” prove this. The fact that the “Days of the Open Monument”, which is organised by volunteers, and the many environmental protection activities are all becoming more popular or that more people are getting involved in the Saxon National Culture Protection Association, can be seen as an indication of growing public interest in their own region.

Some truly valuable, sustainable, innovative things might be there, right on our doorstep, as something that has long been part of the environment, but it has simply been forgotten. In a very specific way, cultural monuments represent intrinsic values. Monuments are authentic national history built in stone and with a story to tell. The roots of the German words for “value” and “dignity” (“Wert” and “Würde”) are closely related.



Poppitz, half-timbered house from 1569

The wisdom and the skills of our ancestors are preserved in our monuments. So is the energy they invested, their countenance, the familiar way in which they dealt with the landscape and the values that are given them by nature – in an artistic, artisan, material-aesthetic and ethical sense.

Perhaps the knowledge and preservation of these values could help us to gain a clearer understanding of our current values? If we follow this thought to its logical conclusion then the decay and the endangering of the monument and cultural landscapes endangers or at least puts into question our own self-image. A loss of these cultural values would mean a loss of a part of our dignity, followed by a loss of self.

And this “no-longer-knowing” could go hand in hand with a loss of ones roots, with no longer being “at home” in the place where you live. On a larger scale, this would mean a certain kind of homelessness. Seen on a European and global level, this would have fatal consequences in the long term. The loss of an own set of values, the loss of a recognisable cultural identity and the loss of our cultural imprint on the environment makes these things random and unattractive, first for the tourists but finally for the people who live there.

The practical participation in the conservation of monuments in the home region however, assumes that there are business opportunities or a means of livelihood in the area. The lack of such opportunities is evident for those who do not live in the affluent commuter belts of larger urban centres, areas in which smaller industries disappeared after 1990.



Obercunnersdorf, view of the town

The preservation of monuments is not an all-purpose solution and renovation cannot be carried out as infinitum. Where there are no users or owners, there are no people who can conserve and care, no one who is responsible in the sense of the Saxon Law for the Preservation of Monuments. However, within the framework of cultural policy it should be checked to see if, in the interests of history and the identity of the region, important objects should be “carried through time” and saved for coming generations even if they are not currently being used.

The Saxon State Office for Conservation of Monuments has two important tasks. Our central priority is to recognise, catalogue and conduct research into our cultural monuments. The objects that are “recognised” – due to their special intrinsic value – are entered into the list of historical monuments. This list is constantly kept up to date, with new objects being entered and those that have deteriorated beyond repair, deleted. The list is a work in progress and can never be complete. Currently the results of the “accelerated listing” introduced in the 1990s are being evaluated. A value scale which is accepted across all of Germany and which has been strengthened by decisions made by the administrative courts is being used as a reference. Saxony currently has 103,000 entries. Whereby we count every single house number. This allows for a very precise registration and application of legal processes, but it also leads to what seems to be exaggerated numbers of monuments that cannot be compared to the numbers generated in other German states.

This is often overlooked. The coverage also includes scientific collections – documentary collections, specialised libraries, map and photo collections. These scientific collections belong to the most important base material of the Saxon State Office for Conservation of Monuments.

Following a long tradition, regional conservation provides practical and competent help through area advisors who help investors and users with respect to measures being performed on heritage sites. Working in close cooperation with the lower levels of the protection authorities, this is one of the main activities of the Saxon State Office for Conservation of Monuments. This work also includes the accompanying research and documentation. The area advisors are supported by specialists in the area of building research, historical gardens, art history, technical heritage sites, construction technology, urban planning, care and restoration of historic organs.

The great diversity of historic sites means that it is not possible to have a so-called unified action plan that applies rigid concepts for the preservation of monuments to all of Saxony. The work done at the monument, comparable to the work done by the doctor for the patient, is always unique and situation-specific, the possible scope of action dependent on the agreements with the investors.

In what follows you will see examples of the latest conservation measures and their results as applied to endan-



Zeithain, Promnitz district, part of the still endangered castle

gered monuments that are important for the region. These measures were only possible thanks to financing from the Special Federal and State Programme for the Preservation of Historical Monuments.

This additional support is especially helpful for the “difficult” historic sites where the conservation and restoration measures go far beyond the capacity of the owners and investors, but which are essential for the historic landscape – and where a quick demolition would forever destroy what could be a great chance.

We have selected current and very diverse examples of the last programme period. In addition to presentable results there are also many where construction is on going or where construction has not yet started. We would like to use this selection to point out the necessity and the opportunities of further financial support. The successes to date show that the courage to start conservation measures despite gruesome stages of decay can still be very worthwhile – often at the very last minute – as is shown by the Granary in Zwickau or the ring kiln in the Großtreben district of Beilrode.

For topical reasons, this brochure is an addition to our yearbooks, workbooks, special publications and exhibits.

The contents of this brochure can be seen as a continuation of the brochure we put out in 2011 together with the Saxon State Ministry of the Interior “Denkmalschutz

und Denkmalpflege im Freistaat Sachsen” (Monument protection and conservation in the Free State of Saxony) with examples of 20 years’ successful work on our monuments.

The encouraging examples presented here will also be used for a travelling exhibition, to create an awareness for this topic in all of Saxony – just as our 2015 calendar does.

Finally, there is one request aimed at the owners of monuments and at all those who invest their time and energy in the active care and conservation of our monuments and cultural landscape – regardless of your position and concrete tasks. Truly sustainable success is only possible if we work together – and if we involve our children. Money and other non-personal forms of support are not very helpful without the people who do the work and support the monuments locally – helped by dedicated specialists.

Prof. Dr. Rosemarie Pohlack
State Curator of Saxony



Saxon State Special Development Programme for Conservation of Monuments

Saxony is rich in culture – shaped by a multifaceted history, by landscapes that are rich in historic old towns, churches, castles and manors as well as monuments to our industrial and our garden culture. They do not just inspire us, but also people who come to us as guests, investors or immigrants. Our architectural heritage is an important locational factor, which should be looked at more closely.

In a period of almost 25 years, financial means from the urban development programme “Urban Heritage Conservation” invested more than 1 billion euros, mainly into the conservation of historic old towns. In the Saxon State Development Programme for the Conservation of Monuments a further 500 million euros was made available for the conservation of monuments.

The duty of the owners to take care of the monuments, to conserve them, within a reasonable framework and in a suitable way, and to protect them from danger, is balanced by financial support from the Free State of Saxony.

With the Saxon State Development Programme for the Conservation of Monuments, the state of Saxony has, for almost 25 years now, supported the owners of monuments in their activities to care for and conserve these sites. Up to 60% of the additional costs that arise from caring for a monument can be covered by the state. The Lower Protection of Monuments Offices are responsible for the approval process – i.e. the counties, independent towns and some municipalities that have taken on this task (Freiberg, Görlitz, Hoyerswerda, Pirna, Plauen and Zwickau). Currently 5 million euros are made available per fiscal year.

The Saxon State Special Development Programme for Conservation of Monuments, first introduced in the biennial budget 2013/2014, is an addition to the state conservation programme. The programme's goal is to secure, conserve, care for and utilise particularly valuable and nationally important monuments.

That means castles, manors, stately homes, sacral and industrial buildings, half-timbre houses and Umgebende-häuser (timber houses) where the restoration requires special skilled advice from the Saxon State Office for

Conservation of Monuments. For the Saxon State Special Development Programme for Conservation of Monuments provides about 5 million euros per fiscal year.

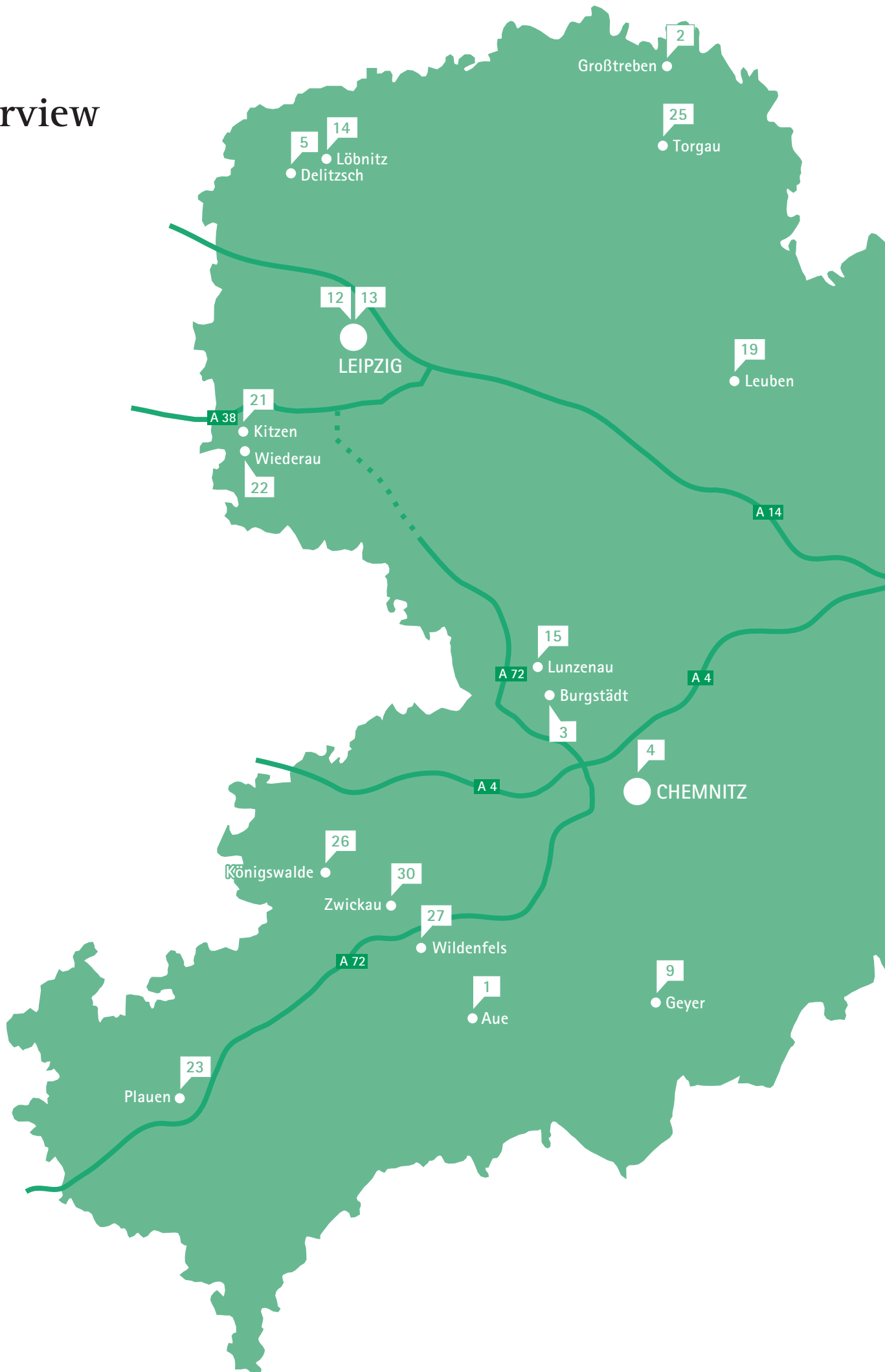
This Saxon State Special Development Programme for Conservation of Monuments is an important tool in order to successfully take part in the funding programmes of the Federal Government Commissioner for Culture and the Media, in particular the historic site conservation programme “Valuable National Cultural Monuments” and the Special Programme for the Preservation of Individual Historical Monuments.

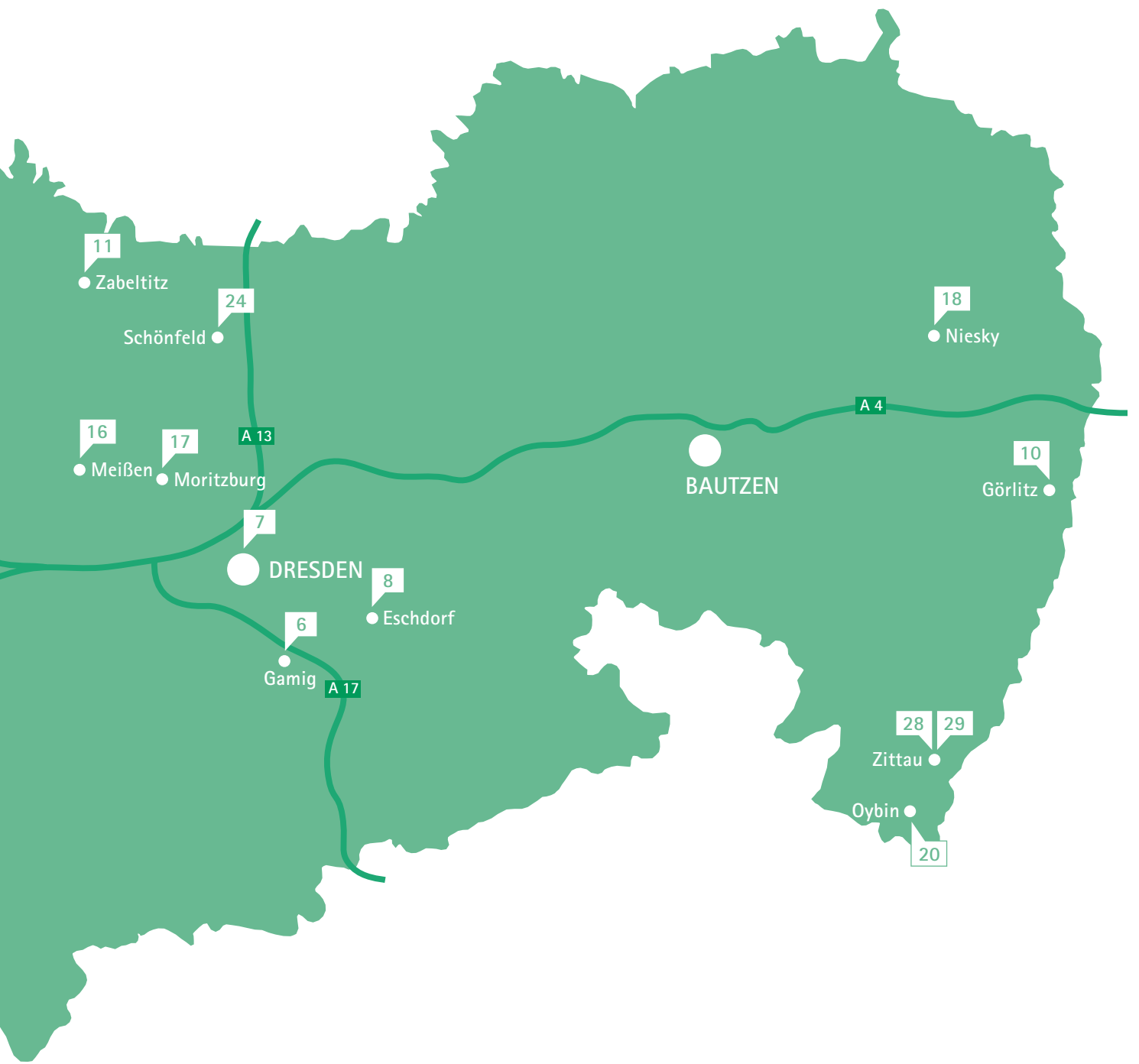
Financial support from the state is a contribution to the preservation of valuable monuments. Just as important for the preservation of our monuments are the actions of individuals, in particular their activities in friends' associations, initiatives and foundations. The endeavours of friends' associations and foundations in Saxony such as the German Foundation for Protection of Monuments, the Foundation of the Ostdeutsche Sparkassen, the German Federal Environmental Foundation or the KIBA Foundation (Foundation for the Conservation of Historic Churches in Germany) are exemplary. Over time, they enabled the restoration of many monuments and enabled these monuments to be used today.

Thanks to the Saxon State Special Development Programme for Conservation of Monuments, we can continue along this path towards the conservation of especially valuable cultural monuments.

Saxon State Ministry of the Interior
Division – Protection of Monuments

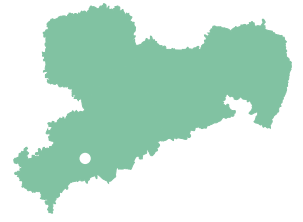
Overview





Aue-Zelle

Friedenskirche



In its dominating position on the Zeller hill in Aue, the Freedom Church (Friedenskirche) can be seen from far away. It was designed in 1907 by the architects office Rudolf Schilling & Julius Graebner in Dresden and was built between 1912–14. The perpendicularly oriented, centralising site shows its baroque influences. The wide nave, with its kerb roof, has an impressive tower, with vestibule, stairwells and a stepped, obtusely angled helmed roof, in the southwest. The rectangular chancel is on the northeast side.

The light and airy interior is characterised by a stucco ceiling with a flat dome in the centre and galleries running around three sides. The highly artistic décor uses moderate Art Nouveau forms. The church has retained its character, making it an authentic example of how churches were built in Saxony at the beginning of the 20th century.

After the upper stories and the helmed roof were restored between 2002 and 2005, thanks to financial support from the Free State of Saxony, the generous support from the Special Federal and State Programme for the Preservation of Historical Monuments made it possible to continue the work on the façade of the Friedenskirche. The original fair faced plaster was largely renewed, the architectural sculptures restored and the façade painted in a light, sand-coloured tone. In some cases constructive safety measures were carried out on the masonry. The windows underneath the gallery had to be replaced, whereby the size, structure and profiles were kept. The roofing, with its asbestos-cement slabs was replaced by a double overlay of natural, red clay beaver tiles. The renovation was finished on time for the early morning church service to celebrate the 100th anniversary of the church on March 23, 2014.



View from the hillside with roof valleys with beavertail roofing



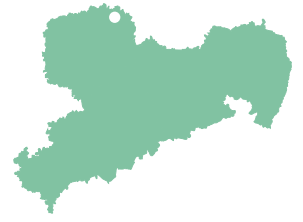
Main portal



Front of the tower and main portal

Beilrode, Großtreben district

Brickworks, Ring Kiln



For decades the distinctive building located on the edge of the village Großtreben, just north of Torgau, had a rather inconspicuous existence. Production had already ceased back in the days of the GDR and in the last few years a turkey farm had established itself with multiple stables on the grounds of the former brickworks. At first, the owner was not very interested in the old building. It started to deteriorate visibly. The chimney in the middle had broken apart at the head and threatened to fall apart completely. The wooden superstructure over the kiln, which served to dry the stones, had lost its force-locked connection. The roof had already caved in.

This was the situation when, in 2007, interested people from the village and the surrounding area came together on the initiative of a volunteer conservationist from Torgau. They were supported by a regional umbrella organisation and tried to nurture a sense of appreciation in the owner.

This civic commitment led to stocktaking, the draft of concepts for securing the building and a search for possible financing. At the same time, research was carried out that determined that the kiln was built in the years 1861–65. After a while, the researchers also determined with certainty that the building was the oldest complete Hoffmann style kiln, which had been patented in 1859, in Germany.

With this unique feature serving as an additional motivator and the support of the county, the project went ahead. Starting in 2010, the necessary steps to secure the endangered building were carefully carried out followed by systematic repairs.

Financial support from the Special Federal and State Programme for the Preservation of Historical Monuments was used in 2011 to save the wooden construction once the head of the chimney had been successfully secured.



View into the ring-shaped kiln



Exterior view



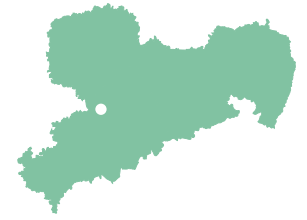
Drying loft with repaired roof



Repaired perimeter of the kiln

Burgstädt

City Church



The late-gothic hall church, which very much dominates the townscape of this little town to the northwest of Chemnitz, was built, as is documented on the quire buttress, in 1522. The stately nave ends in a closed pentagonal choir with striking outer buttresses. To the west, rising up above a massive substructure is a slender neo-gothic tower with a spire. This was built during renovation work in 1882. On the inside, the church has a baroque compartment ceiling that was installed in 1717. Arches can be found in the vestry and at the base of the tower.

The last construction phase started in 2012. It became evident that the work carried out on the roof structure in 1934 was insufficient and that this had resulted in damage to the roof. However, these remained unnoticed. The originally planned repairs to the roofing required larger measures to ensure a sufficient load-bearing capacity.

This was a big challenge for the parish. Without special financial assistance this vital repair would not have been possible. With the help of the Special Federal and State Programme for the Preservation of Historical Monuments, traditional workmanship was used to repair the damage to the roof in 2013, especially in the area of the rafter shoes, and the necessary roofing work was carried out. After that it was possible to start with the repairs to the outside of the building – the plaster, the parts built from virgin stone, cornices and window splays – work which is still on going.

Thus it was possible to repair the serious damage to one of the largest churches in the environs of Chemnitz and to continue with the conservation work on the tower, which had started more than 10 years ago.



Ridge turret with a natural slate covering



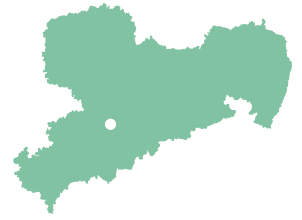
Wooden roof construction



Exterior view

Chemnitz-Hilbersdorf

Machine house for the cable system of the former marshalling yard



From 1886 till 1902, the marshalling yard Hilbersdorf grew and developed in the area to the north east of the Chemnitz main train station. As the largest railway cargo hub in southern Saxony it was in operation until 1996. A marshalling yard takes the individual wagons of a cargo train and regroups them according to their destination. Normally the trains are pushed up a “hump”. The wagons are decoupled at the highest point and roll down the other side into a track harp. Shunters slow down and stop the wagons before they reach the standing ones.

To improve efficiency, a cable system replaced locomotives and manual labour in 1930. The cargo wagons were then moved using a narrow gauge dolly that was pulled under the wagons and temporarily attached using a folding mechanism. These dollies, which ran inside the standard gauge tracks, were attached to endless cables driven from their own machine house.

Built as a clinker construction in a clear, straightforward design, the machine house is an integral part of the cable system. The “Friends of the railway ‘Richard Hartmann’ Chemnitz e. V.” have been working very hard to restore this building.

In 2013, the restoration of the machine house became pressing. Companies were hired to apply new roofing paper, re-work the original windows and doors as well as clean, repair and grout the clinker façade. In preparation for and accompanying these activities, the members of the association put in 1,500 hours of their own time. They received financial support from the Special Federal and State Programme for the Preservation of Historical Monuments. The successful renovation protects the technical apparatus from further decay.



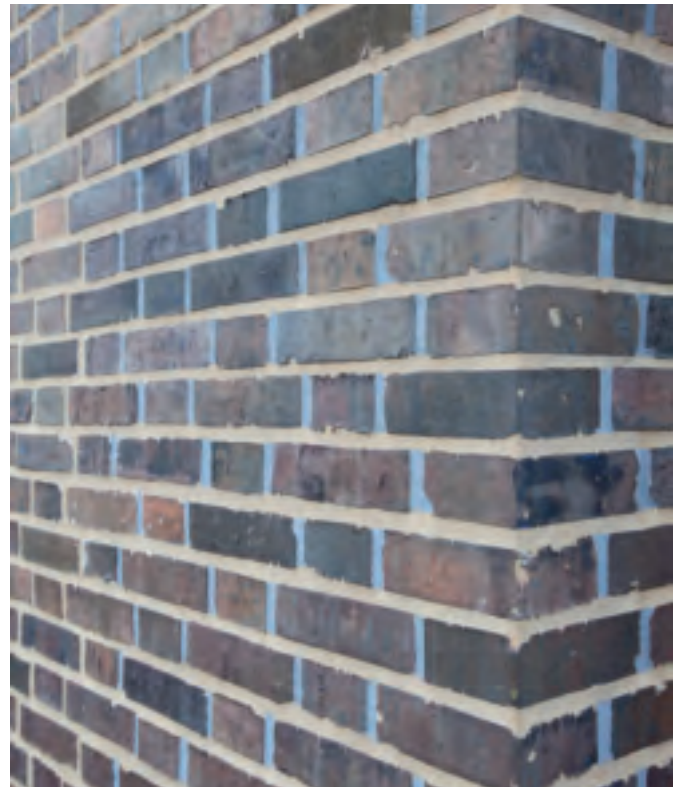
View of the inside of the machine house with the three drive units of the endless cables



Machine house of the cable system with mounted switch tower 2



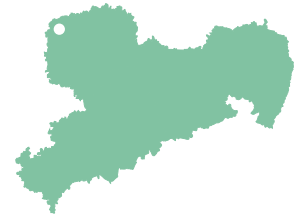
Switch tower 2 with electro-mechanical switching technology



Two-tone grout typical for the era

Delitzsch

City Church of St Peter and St Paul



The gothic brick church with its 3 naves is the most important and the oldest building in the city of Delitzsch. Starting in 1404, the original Romanesque church, parts of which still exist in the basement under the western tower, was replaced by a new gothic church. At the end of the 15th century, the construction, which had often been halted, was completely stopped and the church, which was consecrated in 1494, remained unfinished. This meant that the original tower, which was supposed to have been torn down, remained. Its slightly disproportionate spires were a kind of provisional solution. When the renovations for the Delitzsch municipal church, carried out under the auspices of the Hannover-based master church builder Conrad Wilhelm Hase, started in 1889 it was also planned to change the tower, but this was not done for financial reasons.

The ongoing renovations that started in 1993 did not focus on the church tower either. At first the façade and the roof were renovated. At the same time the late Gothic interior was laid open and reconstructed. In 2006 the restored altar with its rediscovered panel paintings was handed over to the church. Since that date Delitzsch once again has one of the most beautiful church interiors in northern Saxony.

The serious damage to the wooden structures of the church tower were, for a long time, underestimated. The extent of the damage and the resulting dangers could only be assessed after construction work started. The financing for this renovation work was only possible through money from the Special Federal and State Programme for the Preservation of Historical Monuments.



Belfry



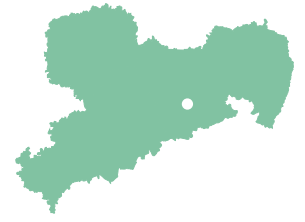
Altar retable from 1492



View of the south side and the front of the west tower

Dohna, Gamig district

Manor Chapel



Window with neo-romanesque tracery

The first reports of the disgraceful condition and the damaged artworks of the Gamig Manor Chapel were from the 1950s. The chapel had suffered from the post war situation. Nor was there any repair or renovation work carried out in the following decades either. By the 1990s, this sacral building of the late middle ages was in danger of collapsing and its valuable interior in danger of disappearing. The new roof, which was put on in 1993/94, did nothing to change this.

Finally, just in the nick of time, in the years 2003/06, it became possible, using donations and subsidies, to carry out initial effective safeguarding measures on the walls and vaults, which were in danger of collapsing, the tower and the inside stairs. The first comprehensive package of conservation activities was the systematic renovation of the quarry-stone walls, the late gothic stellar vaults including the grooved pillars, the repair and renewal of door jambs and window splays, tracery and glazing as well as the renovation of the still existing parts of the altar, pulpit, epitaphs and figurines. The necessary financial support came from the Special Federal and State Programme for the Preservation of Historical Monuments and from donations.

This meant that the building had been saved and could be used as an oratory. However, there was still work to be done on the roof, the chamber on the upper floor and above all on the façade. It was possible to carry out this fourth and final conservation and renovation programme thanks to further money from the Special Federal and State Programme for the Preservation of Historical Monuments and an accompanying co-financing from the Free State of Saxony and the county. After decades of neglect and decay, the manor chapel, built in the 15th century, enlarged and altered several times in the 16th and 17th centuries and transfigured with neo-Romanesque forms at the beginning of the 19th century once again shines the way such an historic monument should.



Exterior view of the chapel in the manor park



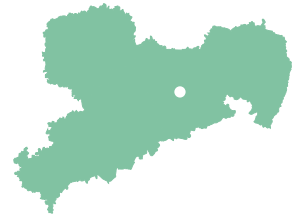
Portal with an original Renaissance door leaf



Renaissance pulpit

Dresden

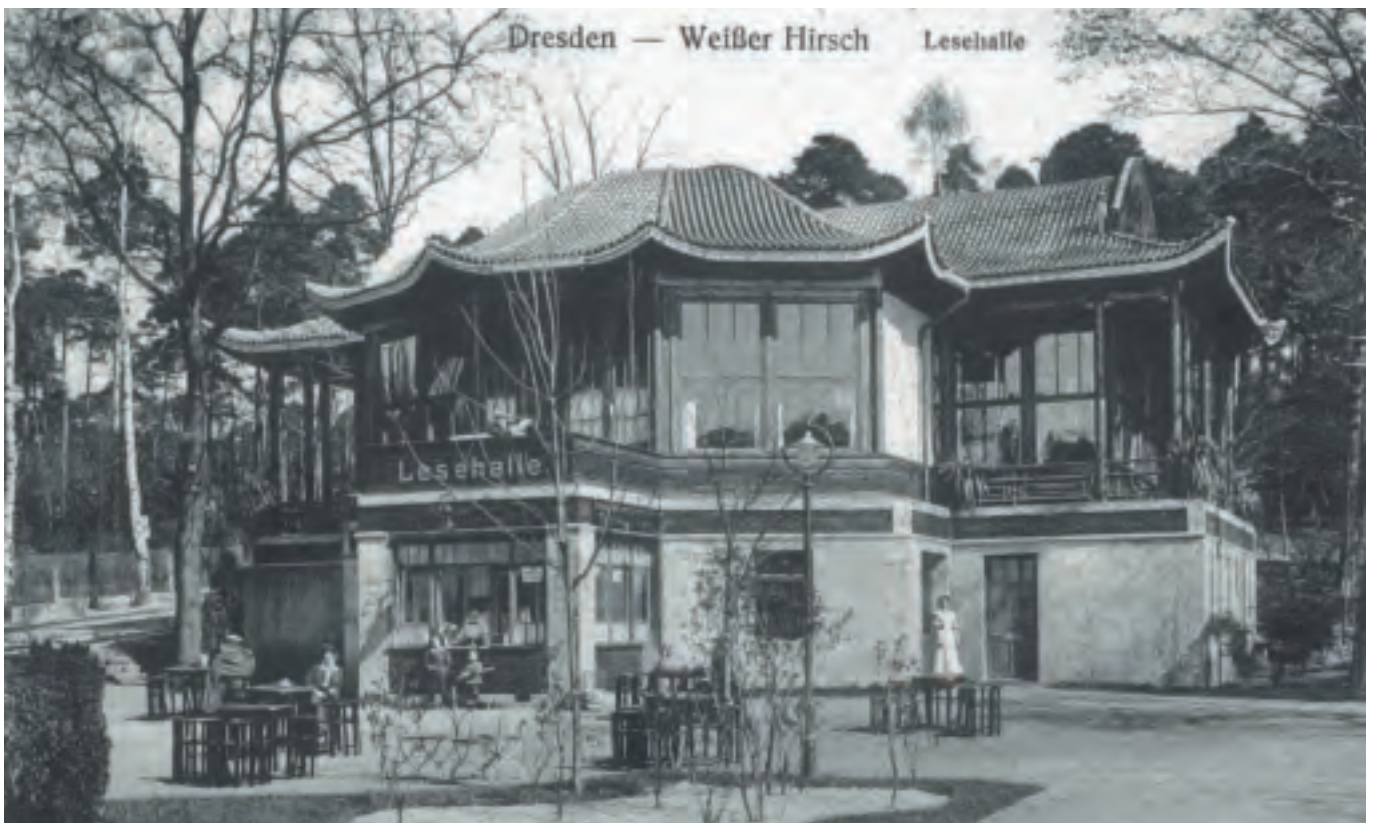
Chinese Pavilion



Built in 1911 in Shanghai, the so-called “Chinese Pavilion” was the official contribution of imperial China to the first “International Hygiene Exhibition” in Dresden, a seminal endeavour of the growing “life reform movement”. In 1912, the community of “Weißer Hirsch” which was incorporated into Dresden in 1922, bought the imperial pavilion and moved it to the “Rathausgarten” as a cultural urban focal point.

The pavilion is the only still existing structure from that exhibition and as such an important and authentic manifestation of the “life reform movement” in Germany. It is also a significant part of the history of how Chinese culture was received in Saxony and Germany. Especially Dresden, with its collections and large buildings of the 18th century must be seen as a special place for the European “Asia enthusiasm”.

Originally used as a reading room and refreshment stand in the spa facilities, for decades the structure later functioned as a restaurant before it was damaged by a fire in 1997. Empty and left to decay, it is largely thanks to the association “Chinesischer Pavillon zu Dresden e. V.” which was founded in 2007 specifically to save the building, that this architectural gem in the heart of the former spa grounds has a future. The ambitious goal is to establish the building as a vibrant place of cultural, scientific and economic cooperation between China and Germany. Through the financial contributions of numerous citizens and paying members of the association it was possible to do large parts of the necessary renovation work. The Foundation of the Ostdeutsche Sparkassen, the Rudolf-August-Oetker Foundation and the Special Federal and State Programme for the Preservation of Historical Monuments as well as the city of Dresden are just a few of those who have made significant contributions.



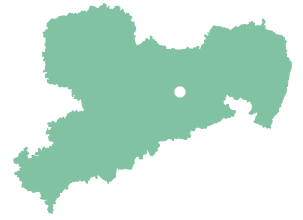
Overall view on a post card from 1914



Detail during renovation

Dresden

Freed Estate Eschdorf



Also known as the “Quandt Manor” or “Semperhof”, with a renown that goes far beyond the borders of Dresden, the Freed Estate Eschdorf was expanded by Alexander von Miltitz in 1685. The beginnings go much further back. Charmingly located in a hollow underneath the Kirch Mountain and complemented by a country park, it consists mainly of four separate buildings from the 16th to 19th centuries built around a long, drawn out yard. The manor achieved renown after 1830 when it became the living and working quarters of the famous writer and arts patron Johann Gottlob von Quandt. A friend of Goethe, Quandt supported many important artists of his era. The construction he had carried out in the manor was in part associated with his friend Gottfried Semper.

Soon after 1990, the run down estate, which had up to then been used agriculturally, was given up and there followed years of further, ever accelerating decay.

People interested in the property proposed tearing down the existing buildings and putting up new ones that did not fit the location. The “Quandt Manor” went through an odyssey – just as many other manors did. It is thanks to the extraordinary efforts of Dr. Herbert Fissan from Bad Lipspringe, who acquired the property in 2007, that the buildings, parts of which were in acute danger, have not only been secured but also in large part renovated. Not only have important parts of the ensemble been saved, but parts that have up to now been unknown and room paintings that point to the time of Quandt have been saved and representative parts have been restored. In addition to the financial support of the Free State of Saxony, the financial support of the Special Federal and State Programme for the Preservation of Historical Monuments was particularly important.



Stables, probably built by Gottfried Semper



Interior view of the three rowed stables



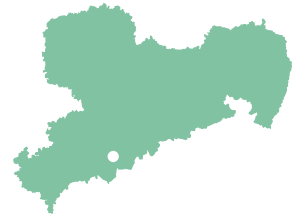
View into the former Quandt manor



Detail of an illusionist ceiling painting

Geyer

Lotterhof



View from the southeast

The Lotterhof in Geyer is one of the most important testimonies to civil Renaissance architecture in the Ore Mountains. It goes back to the electoral Saxon master builder Hieronymus Lotter, who came to Geyer because of the inheritance of a tin mine. Lotter bought the manor, tore down the existing buildings and built a representative house according to his own plans. He lived in the house from 1574 until his death in 1580. The two-storey building was built with quarry stones on top of an angular base layout. The only slightly sloping roof structure is probably from the 18th century.

The dormer was reconstructed in 1938 according to old drawings. The rooms impress with their height, the regularly spaced window axes and the disc-like wall structure with its window arches and decorated corbels. The 25 doorjambes with their different forms and lots of profile and ornamentation are something really special. On the first floor there is a panelled and painted compartment ceiling from the 18th century.

At the beginning of the 1990s the Lotterhof was vacant, but in 1992 it was possible to put a new slate roof on it. Several attempts to find a new owner or a suitable use for the building failed and so the friends association “Kulturmeile Geyer-Tannenberg” has been moving conservation and renovation measures forward step by step since 2002. Financial support from the Free State of Saxony and the German Foundation for Protection of Monuments made it possible to renew some of the windows, restore window splays and create a room book.

Through the financial support of the Special Federal and State Programme for the Preservation of Historical Monuments it was possible, in 2014, to carry out extensive conservation measures on the walls, the vaults and the floor and ceiling construction. The Foundation of the Ostdeutsche Sparkassen also gave a generous donation to support the continuation of the work.



Exterior view with entrance portal



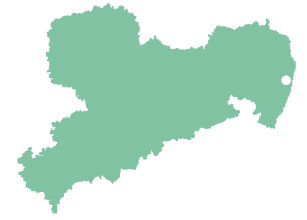
Panelled ceiling on the first floor



Panel with bits of frame

Görlitz

Lutheran Kreuzkirche with Parish Hall



Portal situation at the front of the tower



Approach with vestibule

This highly visible ensemble of historic buildings in Görlitz Südstadt was created between 1913 and 1916 according to plans drawn up by the Bohemian born, Dresden based architect Rudolf Bitzan (1872–1938). This modern sacral building unites the elements of modernism, Art Nouveau and neo-classicisms. Together with the design of the open spaces, a well-formed architectural unity was created. When the architect Bitzan was drafted for the war, the Görlitz architect Paul Gerhard Röhr, who had been chairman of the parish council since 1907 and who, as a member of the jury had played a role in the architecture competition that had preceded the construction, took over the construction management for free.

Inside and outside, and especially in the rich interior decorations, the ensemble has largely kept its original design.

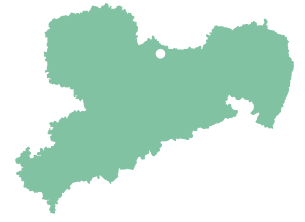
The conservation and restoration measures that took place in the years 1982–1990 slowed the decay, but did not stop it completely. Through the financial support of the Special Federal and State Programme for the Preservation of Historical Monuments it has become possible to save the parsonage and the parish house, which had been acutely threatened by the damaged roof, and to properly renovate the structure. This meant that important spaces were made usable again. The representatives of the parish are now avidly tackling the planning of further necessary conservation and renovation work.



View of the side with parish house

Großenhain, Zabeltitz district

Baroque Garden



The residence in the Zabeltitz district of Großenhain, which bears witness to the activities of the important representatives of the Saxon electoral family and further influential nobility, is almost completely preserved. With the old castle – a characteristic example of late German renaissance, the New Baroque Palace of Count von Wackerbarth (1662–1734) and the high quality baroque garden, this ensemble is an important part of the national cultural heritage of architecture and landscaping.

The location of the residence in the flood plains of the Große Röder and the accompanying abundance of water led to the creation of the Zabeltitz “Water Art”. Maps from the 16th century already document the creation of the first ponds. They were given their strict geometric forms in the early 18th century. The largest of these ponds – the island pond – is located to the west of the baroque middle axis and is framed by avenues of linden trees.

From the abundance of sources of the rococo era, the two basic functions of a garden – to be beautiful and useful – are documented for the island pond. It is not just a location for fish farming but also a mirror of the heavens

in the garden. In it are the swan house and the island with the arch bridge picturesquely staged “à la chinoise”. The island was named after the guardian of the garden in the second half of the 19th century, Princess Elisabeth of Saxony (1830–1912).

The artificial waters were in an acute state of disrepair through silt deposits and the decay of the bridge and swan house. Due to washed out banks, the historic trees on the avenues were in danger of falling over and whole stretches of the avenues were in danger of going under.

Through the restoration, supported by the federal and state governments, it was possible to free the island of the surrounding silt, re-create the historic banks, the avenues along the water’s edge and the swan house as well as rebuilding the arch bridge to the Elisabeth Island.

Thus it was possible to stop the further decay of a part of the Zabeltitz Water Art and to start important regeneration measures to keep this monument alive.



View across the Mirror Basin to the palace and church



Island pond in the castle gardens



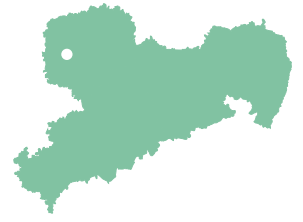
View across the island pond



Bridge to Elisabeth island

Leipzig

Hotel de Pologne



Created in 1895 according to plans of the Leipzig architect Arwed Roßbach by modifying the predecessor of the same name, the Hotel de Pologne (Hainstraße 16/18) with its interior design by the Berlin architect Ludwig Heim, was considered one of the finest hotels in Leipzig. It was however already closed down in 1917 because it was not economically viable. While the façade oriented itself on the style of Florentine Renaissance palaces, the interior, and in particular the three banquet halls, reflected Prussian Baroque.

From 1919 onward the former hotel served mostly as a house for trade fairs and after 1954 it was the seat of the Leipzig Trade Fair Office. After standing empty for 15 years, it was bought in 2009 by Patron Capital and Leipziger Stadtbau AG. This was the start of a comprehensive renovation. It started with security measures for the roof structure which had dry rot, for the

façade and for the ceiling structures. The arcade structure, which had been destroyed by the shops that had been installed, was put back in again.

Comprehensive renovation work was carried out on the largely preserved banquet halls. After four years of construction work it not only shows its Wilhelminian era splendour and bears witness to the uniqueness of earlier hotel culture, but is also much in demand today as rooms with a sophisticated atmosphere. The rest of the building is used as a trade, office, meeting and event space. There are shops on the ground floor. The financial support from the Special Federal and State Programme for the Preservation of Historical Monuments sees itself above all as a support for the exceptionally high costs due to the fact that the building is an historic monument.



Banquet hall with gallery alcove



View into the banquet hall



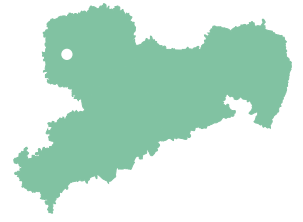
Ceiling painting in the banquet hall



Façade facing Hainstraße

Leipzig

UT Connewitz



Roof during the re-roofing in 2006

The cinema, located in the courtyard at 12a Wolfgang-Heinze-Straße in the Connewitz district of Leipzig, went into operation in 1912. It counts as one of the earliest cinematography theatres of the silent movie era and is, according to the latest research, the oldest largely preserved cinema in Germany. The name UT goes back to the “Allgemeine Kinematographen Gesellschaft Union-Theater für lebende und Tonbilder GmbH” (General Cinematography Association Union Theatre for living and sound pictures) which was founded in 1906, and which ran a chain of cinemas through out Germany under the name U.T. A real rarity of this cinema is the plaster framing of the screen with aedicule-like temples façade.

To save the cinema from falling apart an association, the Verein UT Connewitz e. V., was founded in 2001. The association not only works to have safety and renovation work carried out, it also organises concerts, screenings, readings and theatre events, making the cinema into a cultural centre which is well known far beyond the borders of the region. A part of the money is used for the renovation. The dedication shown by the association was honoured in 2012 by the German Cultural Heritage National Committee through the presentation of the “silver hemisphere”, the German prize for the protection of Cultural Heritage. However, UT Connewitz e. V. is dependent on regular support. Money from the Special Federal and State Programme for the Preservation of Historical Monuments were used for the conservation of the outside of the building and the courtyard.



View of the plaster frame around the screen



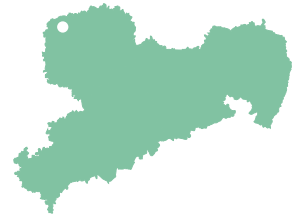
Original door opener



Original door leaf leading to the stairwell

Löbnitz

Lutheran Church



The church in Löbnitz (near Delitzsch), which is already mentioned in 1183/85, has significant rests of a romanesque basilica and as such is one of the oldest churches in Saxony. Parts of the central nave, which was made into a hall church between 1688 and 1692, have been preserved. As the patronage church of the von Schönfeld family, which has lived in the area for several hundred years and is one of the most important aristocratic families in Saxony, the church has an exceptionally rich and from the viewpoint of art history valuable interior. Most of it is from the 17th century and puts the church far above standard village churches. Especially worthy of note is the painted cassette ceiling. In 168 cassettes it shows scenes from the Old and New Testaments, images of the apostles, church fathers, Luther and Melancthon, surrounded by grisaille painting and images of angles playing music. The altar and the pulpit, the

lavishly designed patronage box and the painting of the gallery balustrade are also of great value. The renovation of the church, which has been ongoing since 2008, has primarily been carried out thanks to the dedicated work of a friend's association. The work began with reconstruction of the external plaster on the church spire and the renewal of the roof. The restoration of the painted ceiling, the baptismal font and the patronage box as well as the work to secure the southern façade, which was in danger of collapsing, were further steps that were taken. The friends association and the community had to raise a significant share of the money every year. With the financial support from the Special Federal and State Programme for the Preservation of Historical Monuments it was possible to restore the altar and pulpit, the floor, the painting on the gallery and the baroque parts of the interior.



View of the organ gallery during construction work



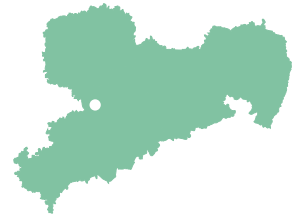
Gallery with original colours after the floor covering was removed



View of the south side of the nave and the western spire

Lunzenau

Rochsburg Castle



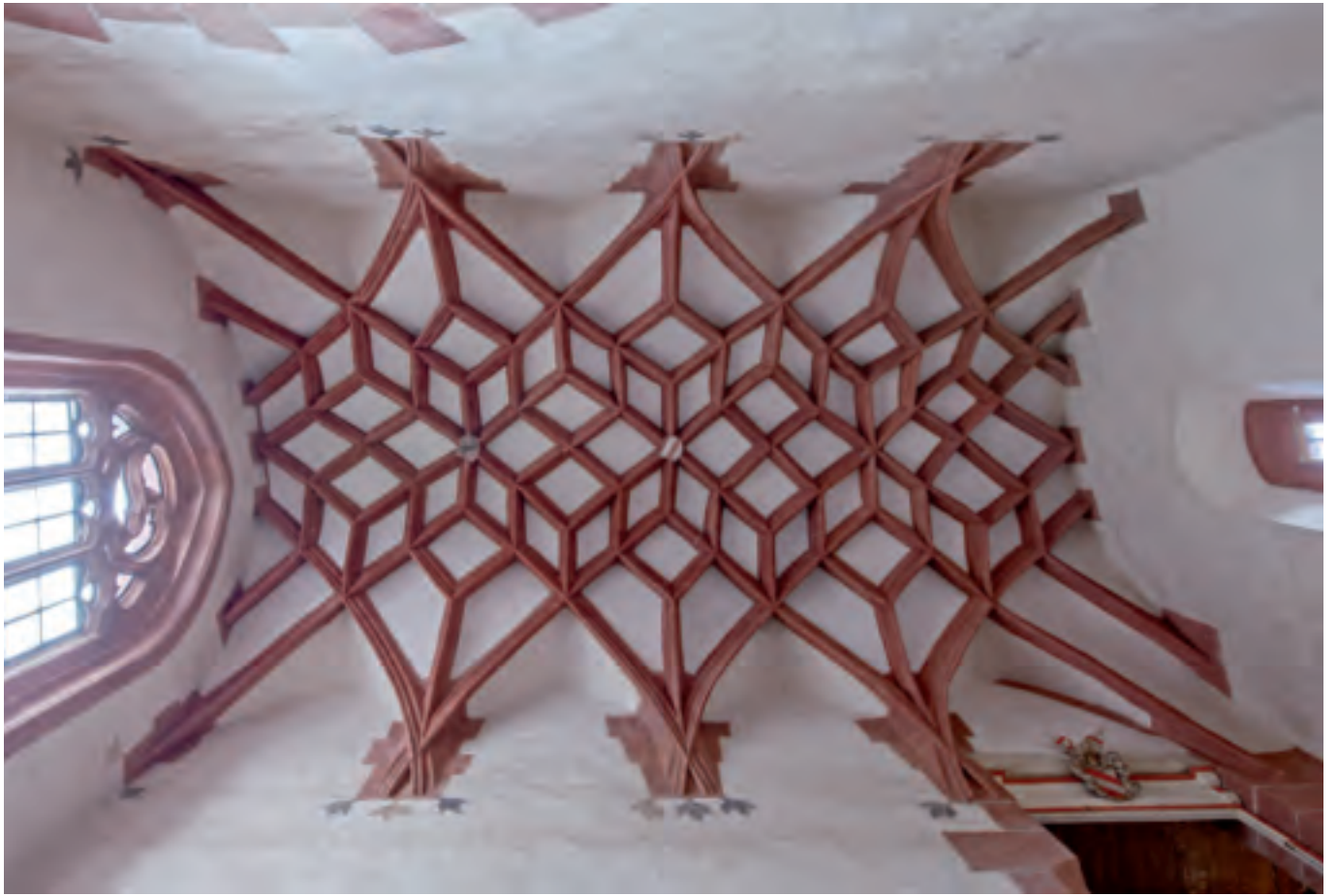
Altar retable by Andreas Lorentz (1576)

Built on a spur over the left bank of the Zwickauer Mulde, the striking castle with its high tower and numerous dwarf gables is one of the best known “palace castles” in Saxony. Originally the site of a fortification in the high Middle Ages, it already started to develop into a residential castle of the early modern period at the end of the 15th century through the actions of the top electoral master builder Arnold von Westfalen. Decisive for its form today was however the rebuilding of the castle by Wolf II of Schönburg after it was destroyed a number of times in the middle of the 16th century. This was the time when the remaining buildings were unified to create a seemingly closed, four-wing structure with uniform eaves height.

Since the 1990s, the owner – originally the county of Rochlitz, later the county of Mittweida and since 2008 the county of Mittelsachsen – has been trying to carry out a systematic, comprehensive renovation of the structure, which is being used as a museum. The huge costs of renovation measures, which have not been carried out on such a scale for decades, are a large burden on the county, so that it was necessary to look for financial support for this important and well-known historic site.

With financial support from the Special Federal and State Programme for the Preservation of Historical Monuments, the side room of the chapel was restored in 2009/10 and, starting in 2013, the north wing of the outer ward was restored. The main room of the chapel had received a reticulated vault in 1522 and had been restored 1991–97, however this did not include the southern part of the room which had originally been a part of the old bower. Already in the 16th century, this room had been opened through an arch, fitted as an expansion of the narrow chapel room and given a gallery. The work included repairs to the masonry and vaults, structural reinforcements to the gallery and the installation of new stairs.

After comprehensive restoration research, the enclosing walls, gallery and built-in closets were newly painted.



Ribbed vaulting by Caspar Kraft (around 1523)



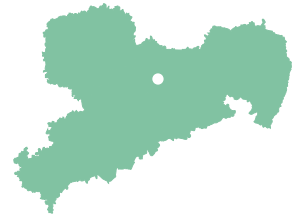
Start of the vaulting in its original form



Interior view of the gallery and altar

Meißen

Convent Ruins “Zum heiligen Kreuz”



The ruins of the convent “Zum Heiligen Kreuz” in Meißen are located in the floodplains of the river Elbe under the Meißen Castle Hill, only a few hundred metres from the gates of the city. In 1217, as probably the first Cistercian convent in the margraviate of Meißen, it is one of the oldest still existing convents in the Free State of Saxony. Its cultural importance, which extends far beyond the Saxon borders, is a result of the prominent role it played in the establishment of early gothic in Germany. The changeover from romanesque to gothic in the Mark Meißen, in the lead up to an era when many significant structures were built, becomes comprehensible here in a significant way. Relatively late – 1568 – the convent was closed. The structure, which had been partly destroyed in the Seven Years War, attained a certain importance as an inspirational object for Romanticism. The decades of use as a plant nursery during the 20th century ended in the 1990s.

Subsequently the threads of older conservation plans were picked up again and step by step the ruin was made secure. Large parts of the masonry and vaults were renovated as well as significant fragments of the plaster from the Middle Ages saved. It was also possible to reveal the remains of a hidden stone altar and make large areas of the basement, which had been built in the Middle Ages and later filled in, useable. Responsible for these difficult tasks was originally the city of Meißen, but in the course of time they have, piece by piece, handed over the convent to the “Meißner Hahnemannzentrum e. V.” association, which was founded in 1994 and has its headquarters in the convent. The work was supported again and again by single grants from organisations such as the German Federal Environmental Foundation, the Special Federal and State Programme for the Preservation of Historical Monuments and not least by the Sparkasse Meißen.



View into the former convent grounds



Fragment of the convent church



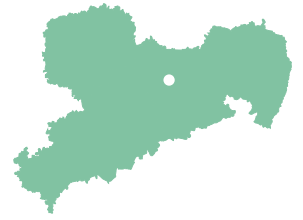
Doorway into the convent between windows with three arches



View of the demolition edge of the former vaults

Moritzburg

Marcolini House



In 1770, Elector Friedrich August III erected the Little Pheasant Castle at the large Bärnsdorf pond near the Moritzburg Castle. Conceived as an idyllic Rococo scene, it has a jetty, lighthouse, harbour and Dardanelles. Count Camillo Marcolini built the neighbouring Marcolini house a residence in the years 1771/72 by expanding on an existing pheasant keeper's house. Marcolini had beautiful murals painted on the walls of a dining room on the upper floor, comparable to the ones in the Little Pheasant Castle. It has been possible to free them from the coats of paint that had been put over them. They are by the painter Johann Christoph Malcke and his school, of which no further known works exist. After the death of Marcolini in 1814, the house was made into a forester's lodge. After many years of neglect, a new owner – a local restaurant owner – started restoring the building in 2008. One of the wings, which was in danger of collapsing, was secured, given a new roof structure and new roofing.

New windows, dormers and interior fixtures were put in. The rich baroque and post-baroque items were documented and evaluated; on a provisional basis it was possible to once again start up a restaurant. The restoration of the middle part of the house with its valuable murals and a still damaged roof were too much of a burden for the owner to carry by himself. Thanks to the financial support of the Special Federal and State Programme for the Preservation of Historical Monuments in the years 2012/13 it was possible to renovate the roof, whereby the timber work which held up a painted ceiling was preserved thanks to a very work intensive construction process. The murals were restored and made a part of a reconstructed room setting. Original windows were reworked. The re-created room got a new fir wood floor and new candelabras and can now be used for festive events.



Festive room on the upper floor



View from the yard



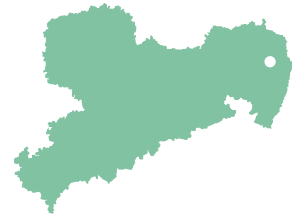
New roofing and test exposures on the street façade



Mural on the upper floor after exposure

Niesky

Konrad Wachsmann House



View from the stairwell into a living room

The building was built in 1927 according to plans made by Konrad Wachsmann (1901–1980). It was to be the “Director’s House” for the limited company Christoph & Unmack AG which was located in Niesky. This house pays excellent testimony to classic modern architecture and in particular it documents the industrialisation of wood construction in the early 20th century. It is the only known building built by Wachsmann using block construction. Apart from the summer house of Albert Einstein in Caputh near Potsdam, it is also the only still existing wooden house in Germany built by this important architect who started his international career with this Niesky building. He later went on to teach design principles in the USA that would become the basics of building development and have worldwide influence. Together with other modernist wooden buildings the Direktoren house determines the character of large parts of city. However, this did not prevent it from being empty for 15 long years starting in 1990. In 2005 it was acquired by the city of Niesky with the aim of turning it into an exhibition, cultural and information centre on „Wooden buildings of the modernist era“. In the years 2010/2011, using funds from the Special Federal and State Programme for the Preservation of Historical Monuments it was possible to renovate the outer walls. By the end of the first quarter of 2014 the interior of the building was restored and usable. The renovated building is an interesting venue, at the same time also the first exhibit of this interesting museum. The opening ceremony of the Konrad Wachsmann House with its permanent exhibition was in October 2014.



Exterior view from the garden



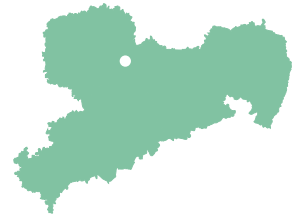
Recessed grips of a sliding door



Staircase in original colours

Oschatz, Leuben district

Castle



It could hardly have been more dramatic: at the end of 2004 a citizen's association purchased the Leubener castle, just in time to forestall impending collapse and secure the ruined building from further damage with the help of government funding.

The two-storey building, built in the middle of the 18th century, has a hipped roof, pilaster-strip-structured façades and avant-corps on both sides. An exact building date is missing as is as a builder's name, but in its simple and clear baroque design language it belongs stylistically to the Electoral Saxon State Construction Office in Dresden and it's master builder Johann Christoph Knöffel. Built on behalf of the von Thielau family, members of the Upper Building Authority were apparently consulted or through relations to the court, plans were requested from there. Ideas stemming from the construction of the castle Hubertusburg at the nearby Wermsdorf played a not insignificant role. Starting in 1743, Knöffel was in charge of restructuring the castle to make it the second residence of the Elector of Saxony, Friedrich August II.

The extensive work to save the basic substance of the building and the rebuilding of the roof, where large parts had collapsed, quickly exhausted the limited financial resources of the association, but it preserved the castle. Still, the structure has not been developed, the building is mainly used as a secured ruin for various events and guided tours, mainly in the summer months.

With funding from the Special Federal and State Programme for the Preservation of Historical Monuments it was possible to repair the roof turret, crowned by an obelisk, which gives the exterior view of the castle a special character. Thanks to other financial supporters, the ceiling over the foyer, which had been destroyed by dry rot, could be completed; in preparation is the setoff of the façades according to the historical findings.



View of one of the rooms



View from the garden side



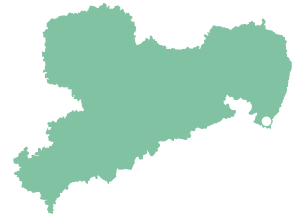
Foyer with completed wooden beam ceiling



Stairway

Oybin

Castle and Cloister



The castle and monastery Oybin is an architectural monument of national importance. Since the 19th century it has generally been regarded as one of the most impressive ruins of the Middle Ages in Germany. Harmonising with the towering Oybin Rock, it is a landmark with an incomparable impact. Situated on an important medieval trade route, it belonged for a while to the Bohemian crown and thus documented the close economic and political ties between Upper Lusatia and Bohemia. Through the Cölestiner cloister, which Emperor Charles IV founded on the castle grounds in 1369 as the first branch office of this order, Oybin is also an important example of monastic culture and a rare example of the connections between monastery and castle. Built 1366–1384, the monastery church is one of the most important monuments of late-medieval Bohemian church architecture (Parler period) in eastern Germany. The former castle area to the northwest, with the mighty

ruins of the imperial house, the residential tower, the administration building and the half-shell tower clearly speaks of the historical significance of the buildings.

The measures, subsidised by the Special Federal and State Programme for the Preservation of Historical Monuments, included the renovation of the half-shell tower with the adjacent frontal wall and underground distribution space (so-called weapons cellar) as well as preparatory restoration, construction and scientific studies of the residential tower. The preservation and conservation of the medieval stone, while keeping its character as a ruin, received special attention from a conservationist point of view. This included looking at the proper execution of grouting with a colour that matches that of the aged stones. This way a large part of the castle ruins could be permanently secured.



View of the romantic ruins of the former cloister



Outcrop of the Oybin with the ruins of the cloister



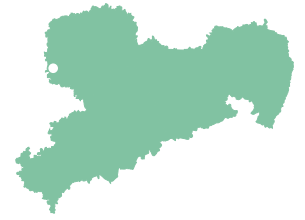
Late gothic window in the former cloister



Interior tower gate

Pegau, Kitzen district

St Nicholas' Church Hohenlohe



The St Nicholas' Church in Kitzen, a small town southwest of Leipzig, is no ordinary village church. Its architectural features, which stem mainly from several construction phases in the 12th/13th centuries – the single nave, cross-shaped floor plan, the mighty cross tower on the west side and a straight eastern end – are all associated with a convent of nuns who had settled here in the early 13th century. The more recent history of this church is also quite unusual: although used by the local parish, it actually belonged to the municipality until they renounced their property rights in 2006 and the church was abandoned.

This lack of ownership meant that for years necessary repairs and renovation measures were not carried out. In 2007, the “Friends of the Cross Church of St Nicholas Hohenlohe-Kitzen e. V.” assumed responsibility for the church, became the owner and began the necessary work. By that time, the church was in a vulnerable state: the roofing was broken, the roof work already seriously damaged (dry rot), the walls extremely damp.

The most important measures have now been completed: first the masonry was dried and the late-romanesque southern portal renovated. The elaborate repairs to the roof and the re-roofing work are completed. It was also possible to start renovating the façade and repairing the windows. In addition to the support from the Special Federal and State Programme for the Preservation of Historical Monuments, the site received funding from the German Foundation for Protection of Monuments, the Catherine and Gerhard Hoffmann Foundation and the ILEK (Integrated Rural Development Concepts).

The measures were accompanied by intensive archaeological and historical-architectural studies that provided important insights and again confirmed: the St Nicholas' Church in Kitzen-Hohenlohe has an exceptional historical and art historical significance that extends far beyond the region.



View from the east



View of the southeast side



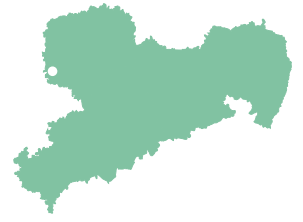
Portal at the southern transept



Romanesque capital in the portal frame

Pegau, Wiederau district

Baroque Castle



Finished in 1705 for Baron von Fletcher (the ennobled Leipzig merchant and alderman David Fleischer) Wiederau Castle is one of art- and architectural-history's most valuable testimonies of baroque architecture in southern Leipzig. Particularly important are the murals on the walls and ceiling in the banquet hall, painted by the Italian Giovanni Francesco Marchini, as well as the stucco decorations. Wiederau is also well known thanks to Johann Sebastian Bach's secular cantata *Angenehmes Wiederau* (Pleasant Wiederau), which he composed in 1737 during his time as the cantor of the Thomas Church and in honour of the new landlord and influential official at the Dresden court, Count Johann Christian von Hennicke. After the castle, both in its external appearance and with its partially preserved baroque interior furnishings survived for a long period without significant changes,

it was threatened by decay from the 1970s onward due largely to problems with the foundation.

Only provisionally secured, it stood empty from 1976 onwards. Between 1994 and 1997 the foundation was secured and the façade renovated. As the owner of the castle, the city of Pegau spent nearly 20 years looking for a financially strong investor. Finally, in 2011, it was possible to close a purchase contract.

The financial support the new owner received from the Special Federal and State Programme for the Preservation of Historical Monuments was used for the reconstruction of the baroque windows and the reconstruction of the historical façade colours as well as for preparatory measures for the interior renovation.



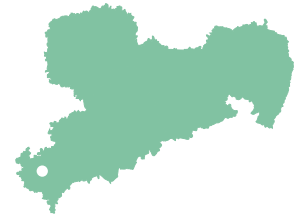
View from the north



Ceiling painting in the banquet hall by Giovanni Francesco Marchini

Plauen

Lutheran St John's Church



The St John's Church in Plauen rises above the valley of the Weiße Elster and the Syra rivers and is visible for miles around. The twin towers, which define the cityscape, were built during the construction phase from 1548 to 1556. In the 17th century they were given curved tower hoods. Several major modifications altered the exterior and the interior of the church and today its character is determined by the reconstruction that had to be carried out after the church was badly damaged by American and British bombers in World War II. Particularly valuable in terms of architectural history is the small polygonal chapel for the reeves of Plauen, which is located between choir and north transept and was built in 1322. Today, the St John's Church is one of the outstanding cultural monuments of the city of Plauen.

Due to the new interior design that was carried out in the years 1912–13 and removal of the old peal of bells due to the First World War, the belfry in the north tower was rebuilt after the war and chilled cast iron bells installed.

After over 100 years of service for the large bell and 50 years of service for the two smaller bells, they had reached the end of their life cycle and the damage to the tower became ever clearer. The bells had to be silenced because of the towers insufficient strength.

Through the financial support of the Special Federal and State Programme for the Preservation of Historical Monuments the parish of the St John's Church had the opportunity to completely renovate the bells and the belfry and to secure the static of the tower. The shaft of the north tower was stabilised by needling. The belfry was rotated 90° and renewed using historical oak wood to accommodate new bronze bells.

The results of the renovation can be described as very successful. It meets the highest demands of monument conservation. With its new bells, the St John's Church can once again be heard in the entire city of Plauen.



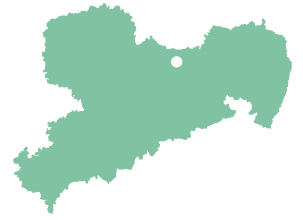
Interior view looking to the choir



View from the northeast, looking at the nave and double towers

Schönfeld near Großenhain

Castle



The Schoenfelder castle was completely renovated for Baron von Burgk starting in 1882. At the time, he was one of the greatest entrepreneurs in the coalmines of the Döhlener basin (now known as Freital). Architecturally, the castle is one of the most sophisticated historicism palaces in Saxony. Its builder, Gotthilf Louis Moeckel is considered one of the most prolific architects of historicism in Saxony and Mecklenburg. He created the castle using the materials of an older renaissance building and developed rich and high quality neo-renaissance architecture.

In contrast to many other castles after 1990, this castle, which served as a school in the former German Democratic Republic (GDR), remained in the possession of the community and was restored in parts. But soon the initially abundant sources of funding dried up and the community Schönfeld had to limit itself to essential maintenance work.

A major concern of the Castle's friends association is the use of the former bower on the ground floor of this

large castle, which had become unusable due to infestation with real dry rot in the stucco ceiling. The work to eliminate the damage that had been done lasted more than ten years. The problems piled up, both technologically and financially, exceeding the capabilities of the community and the friend's association to deal with them.

Only after grant funding from the Special Federal and State Programme for the Preservation of Historical Monuments was it possible to start the work in 2013. Experienced restorers developed a restoration concept that was quickly implemented. Both the necessary wood preservation and supplements to the ceiling structure could be ensured as well as the preservation of the original stucco ceiling. After meticulous examinations, the colours of the room were returned to their original state. The room now appears in the bright colours of historicism. In future the room is supposed to be used to exhibit porcelain. That is why this project is named "Porcelain Room".



Detail of a hollow stucco moulding



View from the castle park



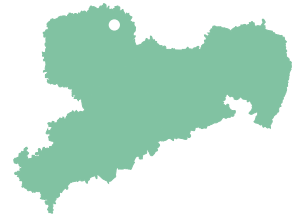
View into the banquet hall with mural and panelled barrel vault



Porcelain room in the tower

Torgau

Spalatin House



With its cubature and fundamental architectural structures, the little gable-ended house (Katharinenstraße 8) dates from 1493, making it one of the oldest surviving buildings of the town of Torgau. Before it was sold to Georg Spalatin by the Elector, it functioned as the house of a priest. Spalatin – court chaplain, private secretary, confidant and adviser of Frederick the Wise – owned the house from 1523 to 1533. This was a time when important political decisions were made in Torgau and his presence was frequently required at court. Luther also lived in the house of Spalatin.

The house was formerly a completely half-timbered building with evenly-hewn floors. Over the years, repairs and renovations “petrified” parts of the house. Apparently, right from the beginning the timber that still exists today was lined with bricks. While there were no real divisions on the ground floor, the upstairs had a hall, kitchen, chamber and a sitting room towards the back. Later they put in a new division of rooms.

The best-conserved part is the roof, stemming mainly from the original construction period.

The building is unique, both from an urban as well as an urban-historical point of view. It also makes the events of the reformation in the capital city of Torgau understandable. As the owner of the building, the Association for Monument Preservation in the city of Torgau is pursuing a methodologically harmonised concept of gentle, careful restoration. Once restored the building is to be used as a museum for the workings of Spalatin and Johann Walter, the founder of the Protestant church music. With funding from the Special Federal and State Programme for the Preservation of Historical Monuments, the association was able to realise a first crucial stage of construction, securing the roof with its historic structure. In view of the damage, this was only possible by means of auxiliary constructions, a roof over the roof. The half-timber construction that faces the street, which had not been preserved, was then built the way the rear gable was.



Detail of the façade facing the yard



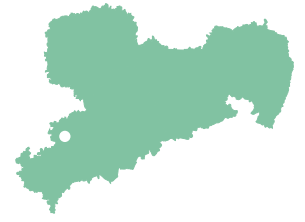
Late gothic roof construction with new roof over top, detail



Gable facing Katharinenstraße

Werdau, Königswalde district

St James' Church



View into the choir with compartment ceiling and late gothic altar retable

The present appearance of what, at its core, is a romanesque church hall, is largely determined by the redesign carried out by Oskar Mothes in 1884. The building is an excellent example of the zeitgeist of the late 19th century. In the course of its 800 years, the Church had developed considerable cracks on the outer perimeter walls. This constructional problem was worsened by the use of red sandstone, a material which is used frequently in the region and which has inherent static instability. The cracks led to moisture entering the outer walls. This was further augmented by the renovation work that had taken place in 1884. At the time they had used plaster for the inside walls that had a high percentage of cement. This does not allow for the diffusion of water vapour. The penetration of the moisture into the inner walls reached a height of two to three meters. With the funding granted by the Special Federal and State Programme for the Preservation of Historical Monuments, it was possible to carry out measures to preserve the building and secure the ceiling. The intention now is to return the interior to what it looked like in 1884. So far, the entire choir area, including the wooden ceiling of 1432/33 with its angels that were painted onto the ceiling in the 17th century has been restored. The restoration process included a very elaborate detoxification that removed older wood protection measures. The moisture regulation of the choir walls was substantially improved by taking off the blocking plaster. The choir was painted in the colours used by Oskar Mothes in 1884. The work of the second phase of construction is currently being carried out in the nave.



Nave with early baroque compartment ceiling and a view of the choir



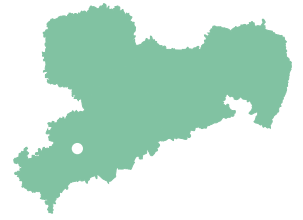
Pulpit at the Triumph Arch



Angel as drummer on the compartment ceiling in the nave

Wildenfels

Blue Room of the Castle



Castle Wildenfels, with its so-called “Blue Room”, is an outstanding example of the art of interior design of the late 18th century. The centrepiece is the glorious Ottoman silk wall coverings with their rich embroidery (from around 1700). A restoration concept for the wall coverings was developed at the Cologne University of Applied Sciences as part of a thesis in the Department of Textile Conservation.

The room, with its stucco ceiling, parquet flooring, panelling and wall coverings must be seen as a single entity that needs to be restored to the same high conservation standards as was applied to the restoration of the textiles in order to bring out the full worth of the wall coverings.

For the conservation and restoration of the room it was primarily a matter of restoring the individual pieces.

With widely different levels of damage and visual impairment due to previous restoration work, the goal was to restore everything in such a way that a certain level of aging is respected while at the same time bringing everything to the same level so that they are aesthetically balanced and bring out the original design intent. The reconstruction of the interior shutters not only let the historical impressions of the room come to life again, it also serves as light protection for the silk – a positive aspect of conservation, which also serves to stabilise the indoor climate.

The restoration of the wall covering was made with the generous support of the Foundation of the Ostdeutsche Sparkassen, the restoration of the interior with funds from the Special Federal and State Programme for the Preservation of Historical Monuments.



Section of the wall before the restoration with an alcove for an oven



Section of the wall after the restoration with an alcove for an oven



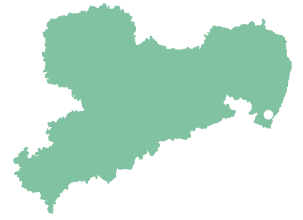
Section of the wall with silk wall covering



Detail of the silk wall covering after restoration

Zittau

Epitaphs



In Zittau, over 80 epitaphs of renowned citizens from the time following the Reformation up to the 18th century have been preserved. This abundance is unique in central Germany and bears witness to a special civic culture of representation and remembrance in Zittau. In addition to the artistic value of the paintings and carvings, the epitaphs, together with the still existing homes and places of work, have an extraordinary historical and cultural historical importance.

The epitaphs are partly owned by the city museum, partly by the parish. Since the 1930s, with few exceptions, no conservation or restoration measures have been carried out. Numerous pieces have been dismantled and stored over the years, partly under unfavourable conditions.

Accordingly, some were in a highly vulnerable state. In the context of this project, all of the epitaphs were viewed and sorted. Working under the stipulation that the funds

should be used to maximum effect, the restoration work focused on conservation. Surface cleaning alone was able to recover much of the former splendour for about 50 epitaphs.

Particularly welcomed from a monument conservation point of view is the desire to not simply present the conserved epitaphs in a museum, but, as far as possible, to bring them back to their original locations in the churches.

The project was supported not only by funds from the Special Federal and State Programme for the Preservation of Historical Monuments, but also by the State Office for Museology, since the epitaphs are both cultural monuments and museum objects. Other supporters were the Hermann Reemtsma Foundation of Hamburg, the Friends of the Cultural Foundation of the States and two trusts of the German Foundation for Protection of Monuments. Particularly noteworthy is the help of private donors.



Restored epitaphs, in their temporary storage on the gallery of the Church of St Peter and St Paul



Lutheran Church of St Peter and St Paul, epitaphs for Gottfried Benjamin Martini (+ 1733, left) and Johanna Dorothea Böttiger (+ 1758, right)



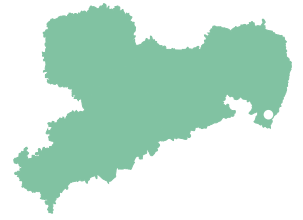
Epitaphs in the choir of the Frauenkirche, before the renovation of 1897



Epitaph for M. Weise from 1615 during cleaning

Zittau

Noack's House



The house at 4 Market in the centre of the old town of Zittau, consisting of a four-storey front house facing the market, two wings and a back building going out to Johannisplatz, was built by the Zittau merchant and tax collector Andreas Noack in 1689. The house, which once served as both a residential and a commercial building, with its two representative façades, high-quality sand stone work and the partially preserved baroque interior fittings is one of the most valuable and prestigious patrician houses of the early baroque in East Saxony.

The restoration funding went mainly to the repair of the two representative sides and the façades of the small courtyard. In addition to the partial renewal of the plaster, there was a special focus on the careful preservation of the elaborate stone elements, as well as the metal panelling that had been expertly put on exposed components. Restorers carefully dealt with the question of colour before work began.

Since it was not possible to determine the original baroque colour, especially on the market side, the natural stone colour arrangements were left largely intact. However, a clear glazing was used on the upper surfaces to make the whole thing a bit calmer optically. The polished surfaces were given a slightly contrasting light sand colour. On the side facing Johannisplatz the showy “giant order” as well as the plinth and area around the eaves were given a grey trim and the sandstone walls glazed correspondingly. The windows of the two main façades were also renewed based on a window type that is still preserved in the courtyard and documented, at least photographically, for the market façade.

Overall, the funding from the Special Federal and State Programme for the Preservation of Historical Monuments made it possible to complete the external repairs of the house which had been empty for many years and which had become structurally vulnerable. This also means that the necessary preconditions have been set for the planned interior renovation and for future use.



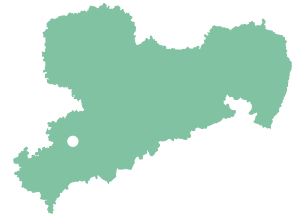
Entrance hall on the first floor of the front house, before the restoration



View of the façade facing the market

Zwickau

Lower Granary



The Lower Granary was built in 1480/81 by the Zwickau citizen and senior civil servant Martin Roman, a close confidant of the Saxon electors and dukes. At 64 m long and 19 m wide, it is the largest medieval granary in Saxony and one of the major storage buildings in Germany. Built at the time of the re-emergence of silver mining in the Ore Mountains in the late 15th century, it bears witness to the enormous financial prowess of the bourgeoisie of that time in one of the economically and culturally leading German territories.

Of exceptional historical value is the huge roof construction with its six floors. The “liegenger Stuhl” frame is one of the earliest such constructions in Germany. The Lower Granary combined with the state-of-the-art fortifications to be the most powerful fortress of the Zwickau city fortifications.

Once used for grain storage, armoury, part of the prison castle Osterstein and last for service and administration, the structurally neglected building stood empty ever since it was sold in 1993. Because of the now acute danger of collapse and the owner’s application for demolition in 2009 the building stood in danger of losing its entire roof. The decision by the city of Zwickau to acquire the Granary that is so essential to its cultural identity and to immediately start with emergency safety measures created the basis for the conservation of this outstanding monument. The emergency safety measures, with its spectacular steel structure in 2009 and the further measures which took place in 2010/2011 would not have been possible without the support from the Special Federal and State Programme for the Preservation of Historical Monuments. Municipal funds alone would not have been enough. Now converted into a public library, the Zwickau Granary was opened to the public on September 14, 2014 as one of the most modern libraries in Saxony.



View from the southwest



Roof truss after strengthening



Gabel of the granary with new construction on top of the floor plan of the former cloth maker's bastion



View into the roof truss

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