



History of Pomeranian Colours

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Paintings and prints from the 18th century portray a few variations of colour and size.

A diminutive brown and white (Madam d'Espevilles by Le Brun 1776), a medium sized rich red sable (Richard Bakewell by Boulton circa 1778), Nattier and Hone painted small whites in 1759 & 1776 respectively and a cream dog can be seen in 'The Family of Sir William Young' (1770) by Zoffany. Large whites featured in some Gainsborough paintings (possibly all Carl Abel's Poms) between 1777- 1785.

Fanciers seem unaware of the handsome white Pom in Francis Wheatley's 1775 painting of a country squire with his dog, demonstrating that not all whites of this era were of the Gainsborough type. Wheatley's dog is medium in size and very similar to Miss Hamilton's famous two white champions Rob and Konig in the early 1890s. A winner in 1864, Mr Eaton's Topsy was also of this 'type'.

Wheatley's 1775 portrait (left) depicts a similar type to the Ch Konig of Rozelle, born 1891 (below)



The Prince of Wales (later King George IV) had a celebrated black and white parti-colour, named Fino, painted by Stubbs in 1791 and 1793 (right). Around this time he also owned a handsome wolf sable dog, the subject of a painting by Thomas Gooch, now displayed in Slane Castle in Ireland. Princess Frederica of Prussia, the Duchess of York and daughter-in-law of Queen Charlotte, posed with her small white Pom, sporting the very fashionable 'lion-cut', in 1795.

In 1807 Queen Charlotte is finally portrayed with a small white Pom instead of a little Spaniel. A frisky, small-medium sized white is in the painting by William Owen of Mrs Robinson, an actress and the mistress of Lord Egremont; not to be confused with Mary Robinson 'Perdita' immortalised some 30 years earlier with a larger white Pom in a 1782 Gainsborough portrait. This 'type' of white Pom is not unlike another dog drawn by Wheatley (1795) in 'Fresh Peas Young Hastings'. In 1810, Goya painted 'Portrait of a Lady with Dog' – the dog being a very diminutive white Spitz/Pom.

By studying art of this period, evidence suggests a range of size and type, with some colours depicted, although white was typically the favoured colour.

The Pomeranian enjoyed a period of renewed popularity around 1850, both in Britain and America, and as Walsh noted they were imported mainly from Germany and France. He

