

SPRITZDEKOR

German Airbrushed Ceramics,
1928-1936: A Degenerate Art

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#14 Punch bowl, form 3734, dec.6264, Villeroy & Boch, Mettlach, ca.1930. Green mfr. Mettlach, Made in Saar-Basin 6264; Blind 3734 CV 21; 20.5 cm H without lid, 17.7 cm opening, 18.7 cm base Ø. RM1000

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German Spritzdekor Ceramics, 1928-1936: A Degenerate Art

Selections from the Collection of Maral and Rolf Achilles

Spritzdekor designs demanded great skill. The number of designs produced by some 95 manufacturers was countless. Designs could be sprayed directly on a surface or precisely stenciled in various sizes and colors on flat or curved surf, and around edges, all in perfect proportion. A combination of free form and stencil was also common. Various techniques can be seen in the collection. Colors were applied either under or atop a clear glaze. Glazes were extremely thin and hard. The bodies were cast in a mold. Not all manufacturers marked their pieces. Most did.

The form's number was often, but not always, blind stamped directly into the base of the object as it was cast. Sometimes the manufacturer's mark and other numbers were blind stamped into the base, also. Sometimes the form number was ink stamped on the base. The manufacturer's mark and decoration number were commonly ink stamped on the base or underside.

Designs were often inspired by trending art movements of the previous decade such as Suprematism, founded by Kasimir Malevich, a Russian painter, used basic geometric forms such as squares, lines, circles, and rectangles. These were painted in a limited range of colors. Malevich clearly stated the core concept in his book, *The Non-Objective World*, published in 1927 in Munich as Bauhaus Book No. 11: "To the Suprematist, the visual phenomena of the objective world are, in themselves meaningless; the significant thing is feeling, quite apart from the environment in which it is called forth." Inspiration also came from several other Soviet Era artists such as El Lissitsky, Lyubov Popova, and Alexander Rodchenko, and from the Bauhaus in Weimar and then Dessau where Paul Klee, Wassily Kandinsky, and Laszlo Moholy-Nagy were active teachers and artists. Paintings and textiles by Sonia Delaunay from Paris also served as inspiration, as did the works of many other artists today mostly forgotten.

Rolf Achilles

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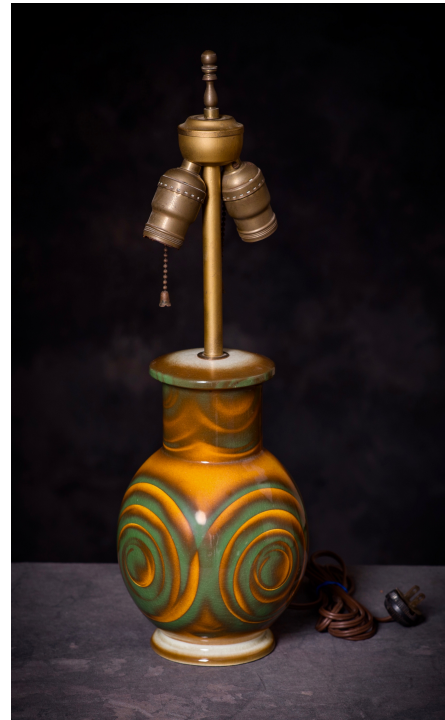
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**#1 Lamp, form "Uranus,"
dec.376, Carstens –
Gräfenroda, ca.1928-1930.
Black mfr.; 24.5 cm H, 10.3
cm base Ø. RM2306**

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**#2 Tea Container, form
"Tokio", dec.249, Carstens
– Gräfenroda,
ca.1929/1930. Black mfr.;
10 cm H, 9.7 cm L, 7.5 cm
W. RM115**

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**#2 Tea Container, form
"Tokio", dec.249, Carstens
– Gräfenroda,
ca.1929/1930. Black mfr.;
10 cm H, 9.7 cm L, 7.5 cm
W. RM115**

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**#6 Container, form 157,
dec.B159, Carstens –
Hirschau. Form and
decoration by Eva Stricker
Zeisel, ca.1932/33. Black
mfr.; Blind T2; 8.8 cm H,
15.5 cm L, 9.3 cm W. RM76**

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**#8 Container, dec.6282,
Grünstadt, ca.1932/35.
Green mfr., X6282; Blind
1922; 10.5 cm H, 20 cm L,
13 cm W. RM2644**

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**#9 Container, form 1,
dec.4355, Colditz, ca.1931.
Blind 4355; 1.8 cm H, 17.8
cm L, 11.5 cm W. RM 73**

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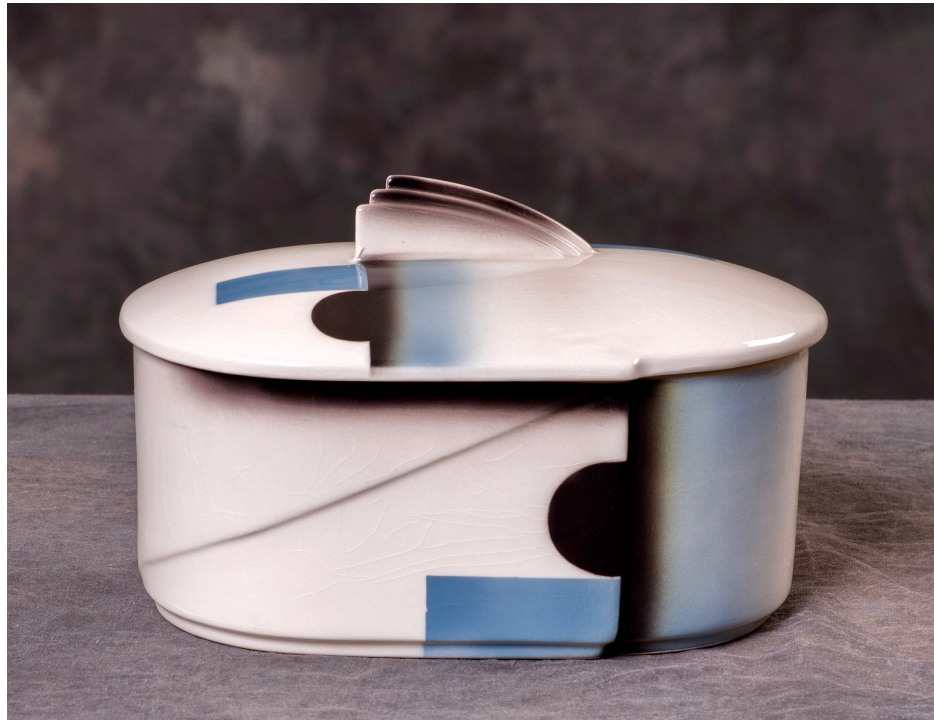
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**#11 Container, form 504,
dec.8542, Annaburg –
Untucht, ca.1932. Red mfr.;
Blind 504/11; 7.5 cm H, 17.5
cm L, 11.5 cm W. RM641**

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**#14 Punch bowl, form
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Boch, Mettlach, ca.1930.
Green mfr. Mettlach, Made
in Saar-Basin 6264; Blind
3734 CV 21; 20.5 cm H
without lid, 17.7 cm
opening, 18.7 cm base Ø.
RM1000**

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**#15 Container, form 283,
Carstens – Elmshorn,
ca.1930. Blind 283; 7.8 cm
H, 23.3 cm L, 15.4 cm W.
RM2528**

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**#17 Container, form 6521,
service 155 "Köln", Roesler
– Darmstadt. Form
possibly designed by
Wolfgang Kreidel or Adolf
Behrmann, ca.1934. Black
mfr.; Blind 6521; 7.1 cm H,
14.6 cm L, 11.5 cm W.
RM1525**

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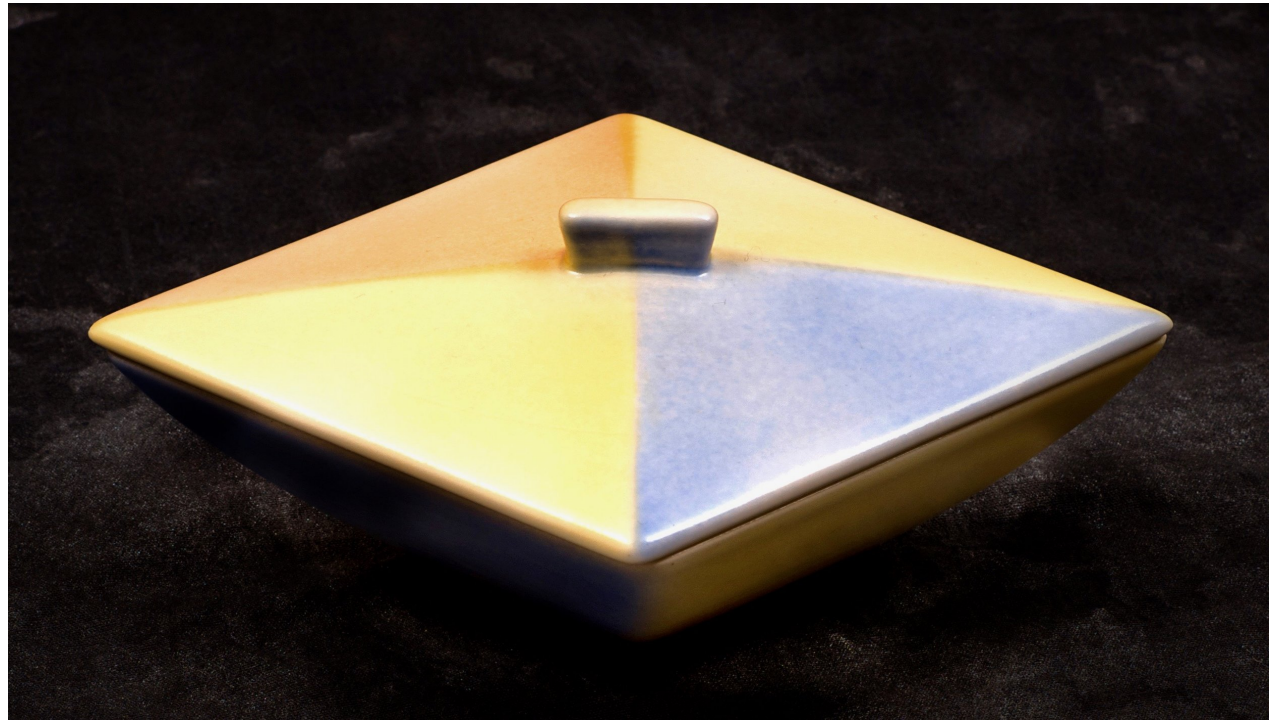
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**#18 Container, form 3769,
dec.65, Karlsruhe,
ca.1933–1935. Black
3769/65. Blind mfr. 6 cm
H, 15 cm L, 10.5 cm W.
RM188**

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**#22 Plate, dec.1903,
Sörnewitz, ca.1931. Black
28; 1.8 cm H; 16.5 top, 9
cm base Ø. RM2642**

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**#23 Plate, form194, Max
Roesler – Rodach, ca.1932.
Black mfr. (1932); 2 cm H,
17.8 cm top, 12 cm base Ø.
RM543**

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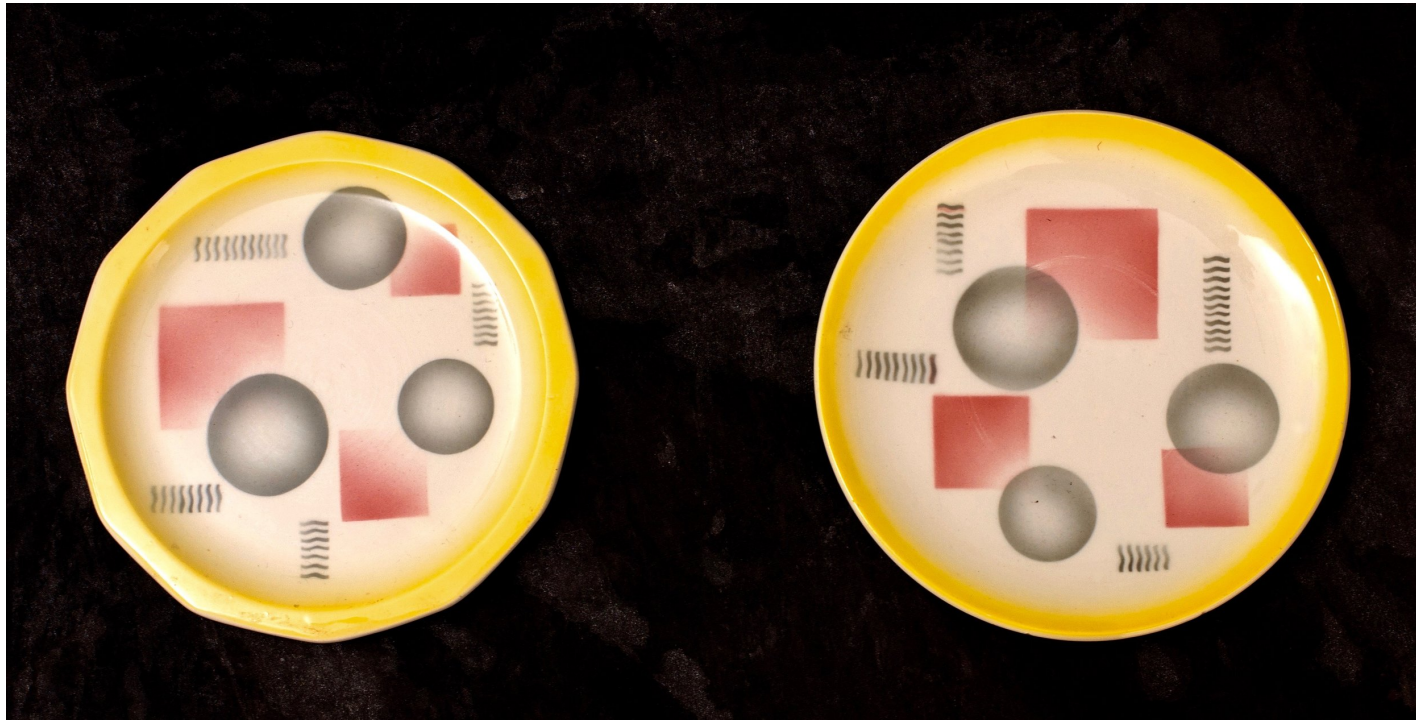
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#24 Plate, form 3430,
dec.3735, Schramberg.
Form and decoration by Eva
Stricker Zeisel, ca.1929.
Black mfr.; Blind 3430; 2cm
H, 16 cm top and 11.5 cm
base Ø. RM606

#25 Plate, dec.3735,
Schramberg. Form and
decoration by Eva Stricker
Zeisel, ca.1929. Black mfr.;
Dec.3735; 2 cm H, 16.8 cm
face, 7.3 cm base Ø.
RM2641

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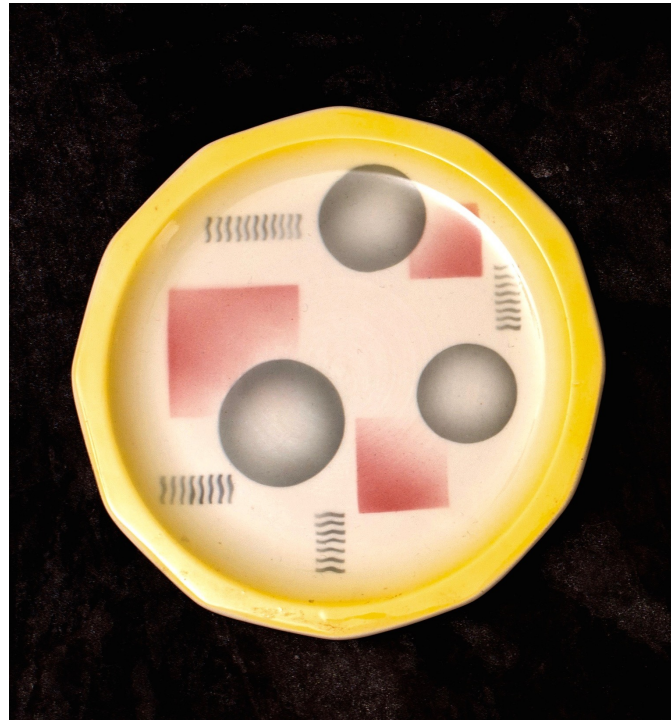
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**#24 Plate, form 3430,
dec.3735, Schramberg.
Form and decoration by
Eva Stricker Zeisel,
ca.1929. Black mfr.; Blind
3430; 2cm H, 16 cm top
and 11.5 cm base Ø.
RM606**

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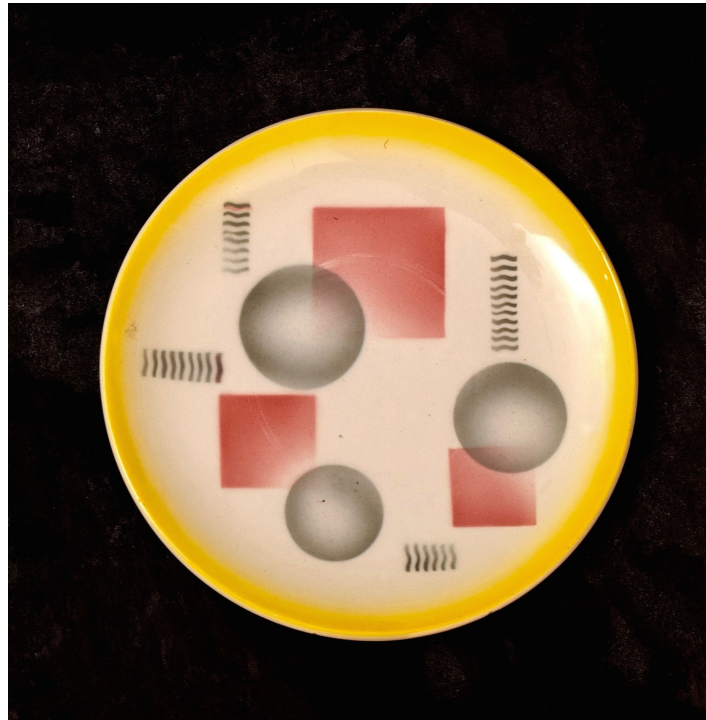
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**#25 Plate, dec.3735,
Schramberg. Form and
decoration by Eva Stricker
Zeisel, ca.1929. Black mfr.;
Dec.3735; 2 cm H, 16.8 cm
face, 7.3 cm base Ø.
RM2641**

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**#26 Plate, form 216,
Mitteldeutsch, ca.1931.
Blind 216; 2 cm H, 17.3 cm
top, 8.7 cm base Ø. RM817**

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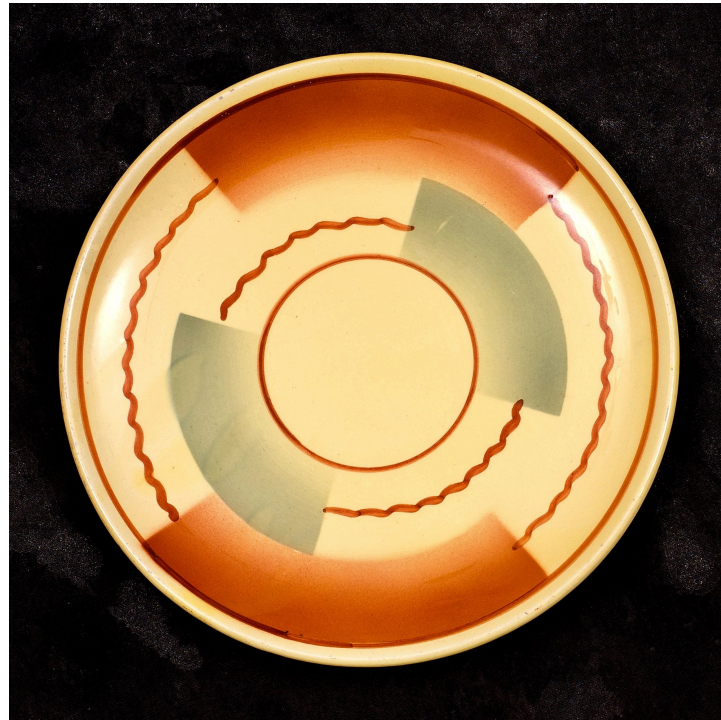
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**#28 Plate, dec.3574,
Schramberg. Form and
decoration by Eva Stricker
Zeisel, ca.1929. Black mfr.;
2 cm H, 16.5 cm top, 8.5
cm base Ø. RM2560**

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**#29 Plate, form 1225,
dec.6240, Grünstadt,
ca.1932/35. Green mfr.,
X6240; Blind 1225 17T; 2
cm H, 17.5 cm top, 10 cm
base Ø. RM810**

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#32 Sectional Tray, form 8111, dec.3473, Wächtersbach, ca.1931. Blue Dec.3473/20; Blind mfr. Beehive; 6 cm H with central stem, 26.6 x 26.6 cm top, 23 x 23 cm base, 12 x 12 cm each tray. RM454

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**#33 Sectional Tray,
Schramberg, ca.1932.
Black
MAJOLIKA/GERMANY; 3.5
cm H, 30.2 cm top, 27.5 cm
base Ø. RM800**

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**#34 Platter, form 6300/1
service 145 "Darmstadt",
dec.2925, Roesler –
Darmstadt, ca.1933. Black
mfr.; Blind 6300-1; 2.2 cm x
33 cm top, 28.5 cm base
Ø. RM1696**

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**#35 Platter, form 1388,
dec.6056, Grünstadt,
ca.1930. Green mfr.,
06056E; Blind 1388 32 11;
1.8 cm H, 32.2 cm top, 27.6
cm base Ø. RM300**

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**#36 Platter, form 15,
dec.4748, Colditz, ca.1930.
Black 4748; Blind 15; .5 cm
H, 30.3 cm top, 25.5 cm
outer base Ø. RM1441**

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**#38 Platter, form 1632,
dec.6176, Grünstadt,
ca.1932/35. Green mfr.,
X6176; Blind 1632 33/ 33
9K; 2 cm H, 34 cm top, 29
cm base Ø. RM1655**

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**#39 Platter, form 30,
dec.5837, Grünstadt,
ca.1930. Green mfr.,
58378; 1.5 cm H, 30.2 cm
Ø. RM317**

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**#41 Platter, form 30,
dec.1212, Pättsch, ca.1930.
Green mfr., 1212/1; Blind 1
W 30P; 30.2 cm Ø.
RM2707**

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**#42 Platter, dec.4086,
Thomsberger & Hermann,
Colditz, ca.1930. Black
mfr., 4086; 3 cm H, 31 cm
top, 23 cm base Ø.
RM2708**

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**#43 Platter, form 28,
dec.6370, Grünstadt,
ca.1931. Green mfr., 6370E;
Blind 28 8 34 D; 28.5 cm
Ø. RM2709**

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**#44 Platter, dec. 6126,
Grünstadt, ca.1930. Green
mfr., X6126m; Blind 30 12
32 B; .5 cm H, 30 cm Ø.
RM41**

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**#46 Platter, Staffel,
ca.1930. Black mfr.; 1.5 cm
H, 30.5 cm top, 25.7 cm
base Ø. RM 385**

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**#47 Platter, form 15,
dec.4749, Colditz, ca.1931.
Black 4749; Blind 15; .8 cm
H, 30 cm top, 25.5 cm
base Ø. RM1383**

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**#49 Platter, form 100,
dec.1824, Grünstadt, ca.
1930. Blue mfr., 1824/2;
Blind 100 [0]; 1.7cm H, 29.9
cm top, 22 cm base Ø.
RM2198**

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**#53 Platter, form 7,
dec.5942, Colditz, ca.1930.
Black 5942; 1.7 cm H, 30
cm top, 25.5 cm base Ø.
RM1480**

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#55 Platter with wooden rim, form 30, dec.1184, Pättsch, ca.1930. Black mfr., Germany 1184; Blind 9 S mark 30 P; 1.7 cm H, 30.5 cm Ø with wooden rim. RM1483

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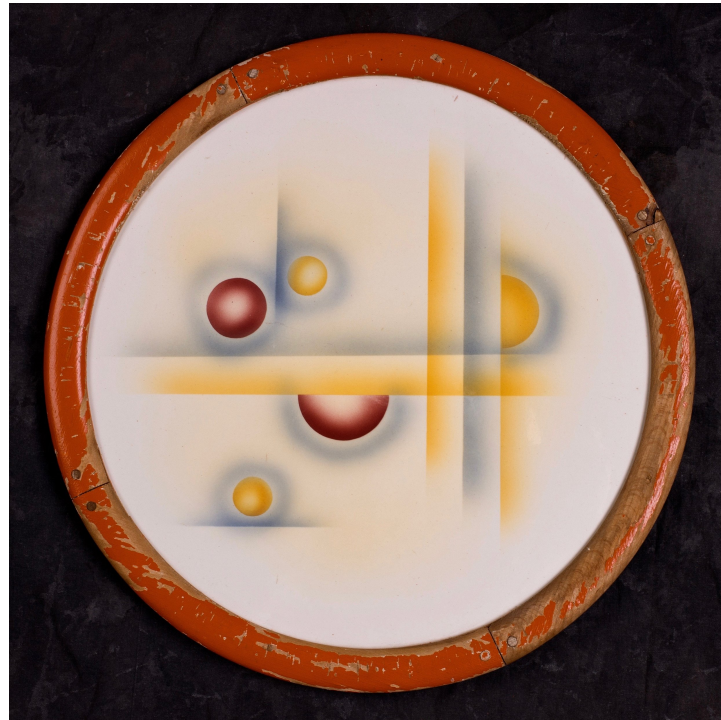
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#56, Platter with wooden rim, form 30, dec.1306, Pättsch, ca.1930. Black mfr., 1036 U; Blind 10K mark 30P; 1.7 cm H, 33.3 cm Ø with wooden rim. RM1484

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**#57 Platter, form A,
dec.1749, Sörnewitz,
ca.1931–1932. Black SS
Meissen */ 1749 / 33; 1.5
cm H, 30.5 cm top; 22 cm
base Ø. RM743**

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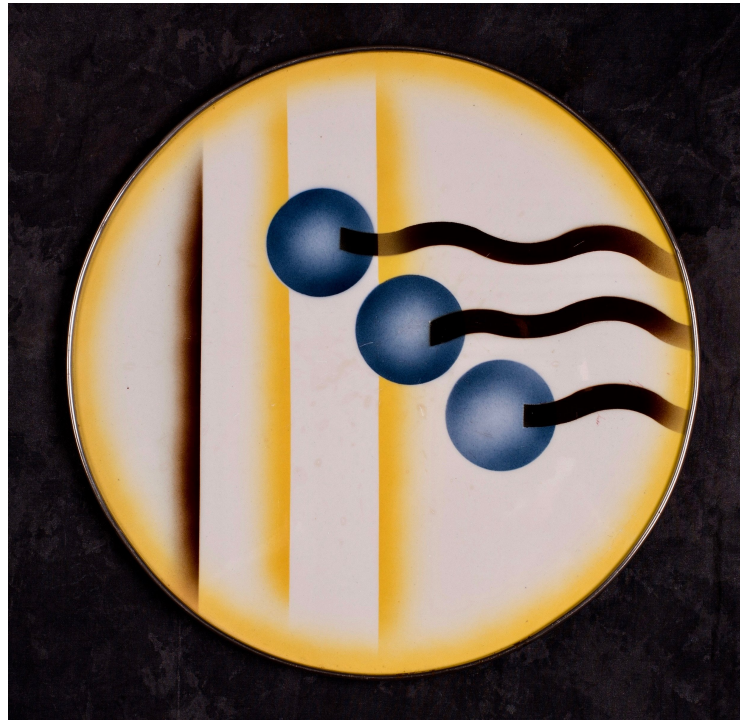
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**#58 Platter, form 30,
dec.6264, Grünstadt,
ca.1930. Green mfr.,
X6264N; Blind 42 33 M;
30.3 cm Ø. RM2736**

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**#64 Plate, dec.8751,
Annaburg – Untucht,
ca.1931. Red mfr.; 19 cm
top, 11.5 cm base Ø.
RM2718**

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**#71 Bowl, form 4232,
dec.3096, Wächtersbach,
ca.1930. Blue Dec.3096 /
36; Blind mfr. beehive
4232/3; 5.3 cm H, 17.5 cm
opening, 11 cm base Ø.
RM606**

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**#72 Basket, form 62172,
dec.6729, Grünstadt,
ca.1935. Green mfr.,
X6729; Blind 62172; 4 cm
H, 21.3 cm L, 14.2 W at
handles, base 10.8 L, 8.7
W. RM818**

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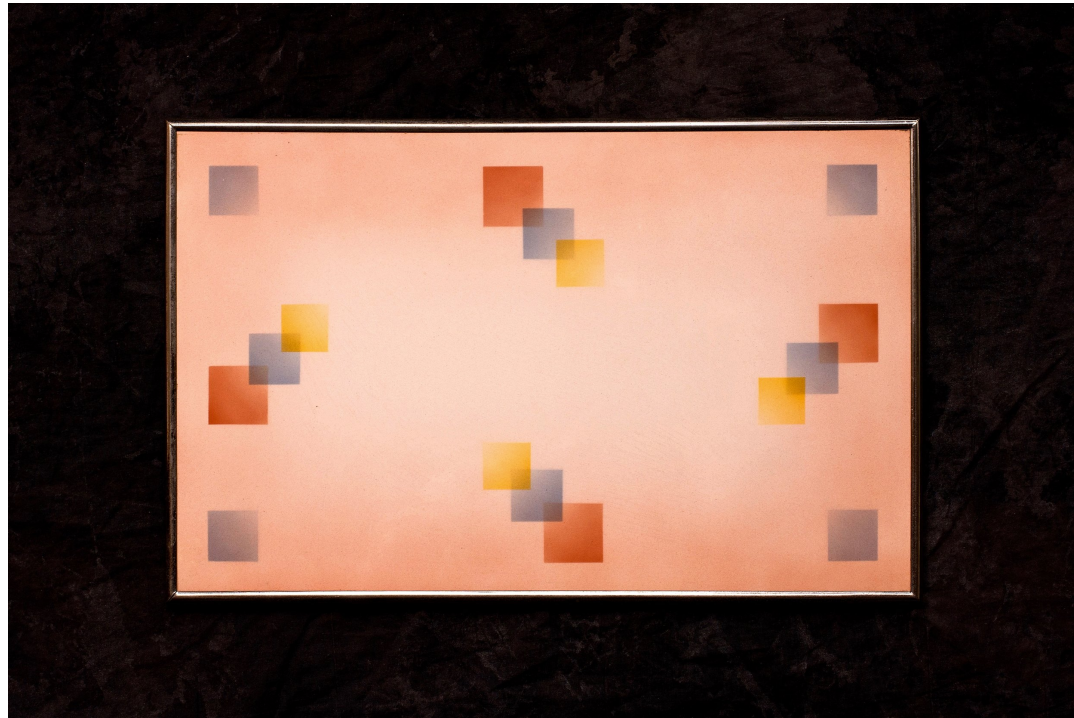
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**#73 Tray, dec.3336,
Wächtersbach, ca.1931.
Blue Dec. 3336/10; 1.7 cm
H, 45 cm L, 28.7 cm W.
RM186**

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#74 Pitcher, form 307,
Carstens – Georgenthal,
1930-1931. Black mfr.; Blind
307/2; 17 cm H, 6.5 cm
opening, 7.5 cm base Ø. RM
2662

#75 Pitcher, form 305,
Carstens – Georgenthal,
1930-1931. Black mfr.; Blind
305; 17.2 cm H, 7 cm
opening, 7 cm base Ø. RM
2661

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**#74 Pitcher, form 307,
Carstens – Georgenthal,
1930-1931. Black mfr.;
Blind 307/2; 17 cm H, 6.5
cm opening, 7.5 cm base
Ø. RM 2662**

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**#75 Pitcher, form 305,
Carstens – Georgenthal,
1930-1931. Black mfr.;
Blind 305; 17.2 cm H, 7 cm
opening, 7 cm base Ø. RM
2661**

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**#76 Satztopf, form 106,
Julius Paul&Sohn, ca.1934.
Black mfr.; Blind106/4; 12.4
cm H, 8.7 cm opening, 10.8
cm base Ø. RM190**

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**#77 Creamer, form 258,
dec.98, Ostdeutsche,
ca.1930/1940. Blind mfr.;
8.5 H, 7.5 cm opening, 8
cm base Ø. RM2669**

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#78 Mug, Gebr. Metzel,
ca.1930. Red mfr.; 8.5 cm H,
6.5 cm opening Ø, 6.5 cm
base Ø. RM203

#80 Pitcher, Gebr. Metzel,
ca.1929. Red mfr.; 19 cm H,
7.5 cm opening Ø, 7.3 cm
base. RM 466

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**#78 Mug, Gebr. Metzel,
ca.1930. Red mfr.; 8.5 cm
H, 6.5 cm opening Ø, 6.5
cm base Ø. RM203**

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**#80 Pitcher, Gebr. Metzel,
ca.1929. Red mfr.; 19 cm H,
7.5 cm opening Ø, 7.3 cm
base. RM 466**

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**#85 Pitcher, form
"Tropfenfängerkanne" 2,
dec.105, Carstens –
Gräfenroda, ca.1928-30.
Black mfr.; 19.8 cm H, 8 cm
base Ø. RM244**

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**#92 Pitcher, form "Emmy"
1, dec.5050, Annaburg –
Untucht, ca. 1931. Black
mfr.; Blind Emmy 1.; 19 cm
H, 8 cm opening, 8 cm
base Ø. RM117**

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**#94 Pitcher, form 698/5,
dec.U.1473, Elsterwerda,
ca.1934 – 1935. Green U
1473; Blind 608/5; 19.5 cm
H, 6.8 cm opening, 7 cm
base Ø. RM160**

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**#98 Pitcher, form 538, C.A.
Lehmann, ca.1930. Green
mfr. Miranda; Blind
538/Ges.Gesch.; 18.5 cm
H, 7 cm opening, 7.5 cm
base Ø. RM462**

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**#102 Cup, saucer & plate,
Porzellanfabrik Kahla,
ca.1930-1932.**

#102 Cup, saucer and plate,
Porzellanfabrik Kahla,
ca.1930-1932. Green mfr.;
Blind cup 34/100. Cup: 5.5
cm H, 10 cm opening, 4.8
cm base Ø. Saucer: 2.2 cm
H, 14.8 cm top, 7cm base Ø.
Plate: 2.4 cm H, 19.2 cm top,
11 cm base Ø. RM2144

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#102 Cup, saucer and plate, Porzellanfabrik Kahla, ca.1930-1932.

#102 Cup, saucer and plate, Porzellanfabrik Kahla, ca.1930-1932. Green mfr.; Blind cup 34/100. Cup: 5.5 cm H, 10 cm opening, 4.8 cm base Ø. Saucer: 2.2 cm H, 14.8 cm top, 7cm base Ø. Plate: 2.4 cm H, 19.2 cm top, 11 cm base Ø. RM2144

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#104 Tea Pot, form 1875,
Waldershof, ca.1930.
Blue/green mfr.; Blind 1875;
10.8 cm H, 7.3 cm opening,
8.5 cm base Ø. RM172

#105 Sugar, form 1866,
Waldershof, ca.1930.
Blue/green mfr.; Blind 1866;
8 cm H (without lid), 6.5 cm
opening, 7 cm base Ø.
RM173

#106 Creamer, form 1806,
Waldershof, ca.1930.
Blue/green mfr.; Blind 1806;
8.5 cm H, 4.3 cm opening,
5.2 cm base Ø. RM174

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**#107 Pitcher, form 925,
Gebr.Metzel, ca.1930. Red
mfr.; 7.5 cm H; 6.7 cm
opening, 5 cm base Ø.
RM204**

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**#108 Bowl, form 3120,
dec.58, Karlsruhe. Form
and decoration by Martha
Katzer, 1929, in production
1930-1938. Black 3120/58;
7.5 cm H, 31.6 cm Ø.
RM2737**

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**#109 Bowl, form 3120,
dec.86, Karlsruhe, form
and dec. by Martha Katzer,
1929. Black
3120/86/Germany; Blind
mfr.; 7.5 cm H, 31.6 cm Ø.
RM2738**

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**#110 Bowl, Schwandorf,
ca.1930. Black mfr.; 6.2 cm
H, 30.5 cm Ø. RM2739**

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**#110 Bowl, Schwandorf,
ca.1930. Black mfr.; 6.2 cm
H, 30.5 cm Ø. RM2739**

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**#115 Vase, form 668,
dec.1372, Annaburg, ca.
1931. Red mfr.; Blind 668;
19 cm H, 11.6 cm top, 10.3
cm base Ø. RM72**

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**#118 Cup, Carstens –
Elmshorn, ca.1932/33. 10
cm H, 7 cm opening, 5 cm
base Ø. RM2021**

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**#120 Creamer, form "T"2,
Kugelservice, dec. B54,
Carstens – Hirschau. Form
and decoration by Eva
Stricker Zeisel, ca.1930.
Black mfr.; Blind T2; 8.2
cm H, 5.5 cm opening, 4.5
cm base Ø. RM28**

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**#123 Cup, C.A. Lehmann,
ca.1930. Green mfr.
Leuchtenberg; 10.8 cm H,
7.5 cm opening, 5.4 cm
base Ø. RM457**

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**#127 Platter, form 1632,
dec.6175, Grünstadt,
ca.1931. Green mfr., 06175;
Blind 1632; H. 1.7 cm H;
30.7 cm top, 26.3 base Ø.
RM2176**

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**#128 Platter, Grünstadt,
ca.1931. Blind 16?18?8; 3.2
cm H, 31.5 cm top, cm
stand ring 31.5 cm base Ø.
RM1633**

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**#130 Platter, form 270,
dec.307, Carstens –
Hirschau, ca. 1932. Green
mfr.; Blind 307; 1.1 cm H, 31
cm top, 27 cm base Ø.
RM1051**

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Blind cup 34/100. Cup: 5.5 cm H, 10 cm opening, 4.8 cm base Ø. Saucer: 2.2
cm H, 14.8 cm top, 7cm base Ø. Plate: 2.4 cm H, 19.2 cm top, 11 cm base Ø.
RM2144

Why Was Airbrush Decoration Between 1927 and 1933 So Successful?

By Volker Zelinsky

There may be several reasons why airbrushed patterns, which fanned the whole surface into geometric partial areas with hard contours, were so successful at the end of the 1920s. Though the technique of airbrushing had been in use for applying glazes to ceramics since the end of the 19th century, it was the years immediately after the First World War when a change of the "visual image" brought a broad consumer base in personal contact with new abstraction to the visual arts, especially painting and sculpture, then into popular arts, crafts and industrial design.

The new abstraction showed a fracturing of objects into what could easily be identified by the general public as crystalline and geometric forms such as triangles, circles, squares and rectangles. Fracturing of forms had begun in the fine arts a few years before the onset of the First World War in Paris with Cubism as well as in Munich in the "Blaue Reiter," and surged later under various names among the Russian/Soviet avant-garde and at the Bauhaus in Dessau. It encompassed, abstract photography, and in architecture became the concept of "new building."

How these developments of the visual arts influenced the consumer's new seeing and how the popularization of the fragmented "visual image" prepared the massive success of the airbrushed decors can be shown as having developed out of the following:

George Braque and Pablo Picasso French Cubism introduced the rhythmic, simultaneous view of an object through a change of the visual standpoint. This change of visual stance created a space cloud in which it was possible to see the "object per se," independently of the viewer's own space and time. The works of early Cubism are usually kept in a uniform hue, which varies on the individually used geometrical elements (Fig.1).

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Abbildung 1
Verwendung der Spritzpistole
in Karlsruhe.



Zeitungsanzeige
„Spritz-Apparate“.

Above Left: Use of an Aerograph in Karlsruhe. Above Right: Newspaper ad for an Aerograph

Their borders are often contoured with darker shades, in some cases with black lines. Thus, the geometric surfaces are clearly recognizable and are textured with shadowing, so that their flatness comes to the fore. Cubism's effort to find a new form of truth by breaking forms and by their fragmentation prevailed after the First World War in several artistic disciplines and more broadly in the arts and design industry generally.



Abbildung 2
Carstens Georghenthal:
Tafel III aus „Provisorischen Katalog und Preisliste“ vom 1.10.1925.

Carstens Georghenthal: Plate III of Provisional Catalog and Pricelist from Jan.10, 1925

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In Germany, the images of the "Blaue Reiter," as painted and drawn, for example, by Franz Marc, Paul Klee and Lyonel Feininger, employed a cubist, crystal-oriented style. Franz Marc used cubist form language in such paintings as "Fate of Animals", 1913 (Fig.2), and "Tyrolia", 1913 - 1914. In searching for the "spiritual truth under the surface of nature," Marc showed the animal suffering in nature ("And all being is suffering") or the struggle with elemental forces. Feininger's early paintings such as "The Bridge I", 1913, the "Church in Großkromsdorf", 1914, or "Head in Architecture", 1917, work with a crystalline like composition whose color is usually strongest at the edge and decreasing across the surface. Feininger's paintings, influenced by Cubism, seem to represent less the physicality of his churches and cities, but rather their spiritual character, their inner self. Already in 1912 Klee pointed out the "crystallizations in the 'cubist form'". At the time, crystals as "metaphors of art" cut through architecture and the visual arts. Even though Cubism was only to play a brief role in Klee's work, he uses the segmentation for the context of his themes, such as in "Crystallizations" and "The Pauken Organ", both 1930, and more rarely for individual objects such as the picture "Mountains in Winter", 1925.

Even the Russian avant-garde bookending the First World War consistently implemented fragmentation and shading of objects, as in Cubism. Lubov Sergeiewna Popova, in her series "Picturesque Architects" (1915 - 1920), splits her objects into geometrical fragments in the sense of the Cubists. The edges are generally dark-black on one side, in order to diminish the basic color brown or blue- gray to its opposite limit in their intensity (Fig. 3, left). Often these painted color transitions from deep dark shades to brighter tones or white appear as if they were airbrushed. The forms are only applied in one color; their surfaces are no longer rendered by a painted texture or shadow. Popova also employs this style in her designs for a cup and saucer, though their physical production has not yet been determined (Fig.3, right).

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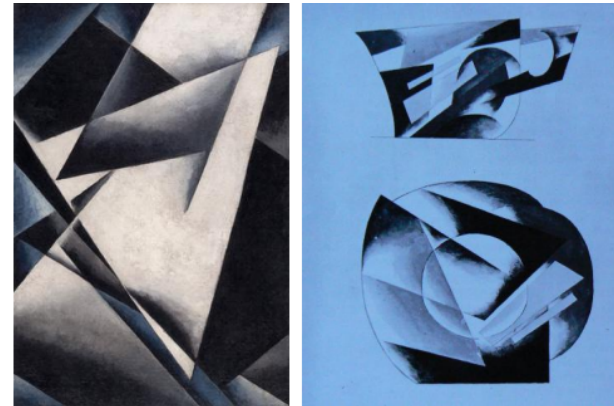


Abbildung 3
Ljubov' s Popova: „Malerische Architektonik“, 1918/19, (links).
Design für eine Tasse mit Untertasse (rechts).

3. Popova: Left. Painterly Architectonics 1918/19. Right. Design for a cup and saucer

Similar effects of a sharp contouring of fragmented surfaces, whose color density gradually dissolves from the dark edges into the interior of the geometrical figures are found in works by Alexander Michailowitsch Rodchenko in paintings such as "Dance", 1915, "Two Circles", 1917, "Composition", 1918, and "Composition", around 1919. Similar applications can be seen in some works by Warwara Stepanova, wife of Rodchenko, such as "A Figure (Half-Figure)", 1920, and "Two Figurines", 1920.

Rodchenko's designs for a teapot or a reconstructed tea set from 1922 (fig. 4) show, in addition to the hard geometric contours on the central circular shape on the corpus of the teapot's colored surfaces in red or black which fray outwards and thus anticipate the optical effect of airbrushed decoration.

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Abbildung 4
Rodtschenko, Alexander Michailowitsch (1891 - 1956):
Entwurf für einer Milchkanne für ein Teeservice; Teeservice, 1922.

Rodtschenko" Design for a Milk Pitcher for a Tea Service; A Tea Service,
1922

Stalin banned Kasimir Severinovich Malewich from painting, but he was allowed to decorate ceramics in Suprematist compositions, as Hans Richter reported in his memoirs: "During my stay in Russia, I visited Malewich in 1932 in Leningrad. Like the painters among the Nazis, he had a ban on his Suprematist works, since they showed no added value for 'the people'. He, (Malewich) was allowed to paint "Suprematist" compositions in subtle colors on cup and saucers, because they were embellishments, and thus could have a social value, albeit a minimal one. He was also asked to paint portraits in order to earn social credibility and a livelihood. And he did."

At the Bauhaus in Dessau, Germany, the development of a new geometry-oriented language of forms was part of the institutions artistic goal. For Johannes Itten in particular, who, as a "master of teaching", had created the compulsory pre-course, working with contrasts was considered one of the most potent means of expression, and was a key principle of his art pedagogy. Each perception, according to Itten's understanding, was both relative and context-dependent. The basic importance of the light-dark contrasts was for Itten the student's path to their discovery of contrasts both in different natural materials and technology, as well as in the works of past. A light-dark study in 1921 by Bauhaus student Rudolf Lutz showed this approach applied to a fragmented view of the world (Fig. 5). This view was continued on the mass market of ceramics by the airbrushed decorations applied from 1927 onwards.

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Abbildung 5

Rudolf Lutz: Hell-Dunkel-Studie einer plastischen Form, ca. 1921.

Rudolf Lutz, Light-Dark study of a plastic form, ca. 1921

Abstract photography was perhaps the most powerful influence on the development of the new “visual view” of a world of geometrically fragmented, crystalline elements and can be seen as possibly the most vital precursors for its use as decoration.

By 1917, Alvin Langdon Coburn and Francis Bruguière, both Americans, with László Moholy-Nagy in Germany, had produced abstract photo studies entitled "Vortographs" that used prisms (Fig.6), and his "Abstract Studies", circa 1923, "Cut Paper Abstraction", around 1927, "Abstract Study", around 1926, and "Violent Intervention", around 1930. Analogous to airbrushed decorations, geometrical surfaces overlap, so that shaded surfaces are formed. Langdon Coburn exhibited his abstract photographic studies in 1928 in Herwarth Walden's gallery, "Der Sturm" in Berlin. In 1929, he exhibited eleven abstract photographs for "Film and Foto" at the Werkbund exhibition in Stuttgart. From 1922 on, László Moholy-Nagy at the Bauhaus produced abstract photograms and his "photokinetic" installation of the "light-space modulator". In 1922/30, his installation even ran as a trailer, a selected short, for "normal",

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general admission audience films at some Berlin movie theaters. In his famous photographs "View from the Berlin Radio Tower", 1928, light and shadow are focused as it was in novel kaleidoscopes. Moholy-Nagy also coined the term Neues Sehen (New Vision) for his photography.

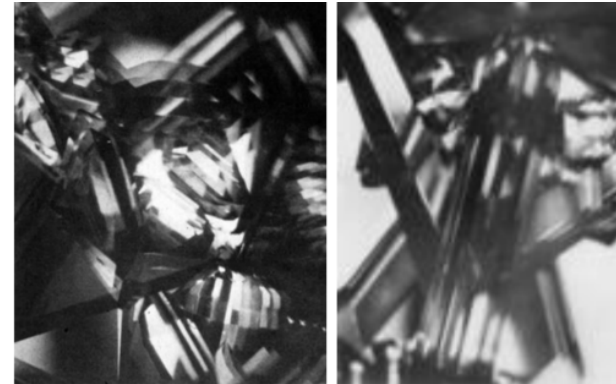


Abbildung 6
Alvin Langdon Coburn: Zwei Vortographen, 1917.

Alvin Langdon Coburn: two Vortographs, 1917

With this general fascination for abstract photographs, it is not surprising that individual artists, such as Man Ray, Paul Klee, Moholy-Nagy and Wassily Kandinsky, used airbrushing techniques as an artistic means in their paintings because they achieved with the "aerograph" effects similar to those of photography.

Even though Cubism was the initiator of the decomposition of forms into geometric elements and shaded surface designs, it is indisputable that at the same time innovations in the physical world promoted a new visual image of it: the use of new materials such as concrete in the "New Building" with new sharp-edged silhouettes, which, by the conjunction of elements, resulted in rectangular forms and plain surfaces; intensification of public lighting through neon advertising with its novel bright colored light and shadow effects; new furniture with wallboards and inlays, which allow carpenter to work with big surfaces; acceptance of our eyes to the beauty of the modern matter-of-fact machines without any superfluous elements and decorations; as well as the broad popularization of photography and cinema. In addition, the expansion of mass consumption led to the consumer's eye becoming accustomed to the new "visual image" of the geometric division of the objects.

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So it was only matter of time that the new popular "visual image" in the mass market led to ceramics with decorated airbrushed geometric patterns that then sent them on their triumphal procession from 1928 onwards as modern and as an expression of the "new era". Until airbrushed decoration was defamed in 1933 by the Nazi authorities as "communist," later as degenerate, to be replaced by the new trend of running glazes and the kitschy historicizing racial Nazi Baroque with its overloaded applications and unclear mixing of colors, abstract airbrush decoration had been the most innovative and modern aesthetic treatment of ceramics that was most readily available and most complimented its generation.

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#94 Pitcher, form 698/5, dec.U.1473, Elsterwerda, ca.1934 – 1935. Green U
1473; Blind 608/5; 19.5 cm H, 6.8 cm opening, 7 cm base Ø. RM160

How Degenerate German Airbrushed Ceramics, 1928-38 Came to Be

By Rolf Achilles

By June 1933, the Reichskulturkammer (the German Reich's Cultural Chamber) had been established. Within a year a subgroup of this Chamber was in charge of porcelain, glass, household and kitchenware production throughout Germany. With full government backed authority, the Chamber's subgroup quickly attacked the aesthetics of an industry that championed the Avant-garde claiming them to be the handmaidens of an anti-German international network led by Jews and Bolsheviks. The charges had been leveled at an industry that had produced clean, rational silhouettes and smooth ceramic surfaces of everyday modernism accessible to anyone who wanted to be Modern. The Hallesche Form, designed in 1930 by Marquerite Friedlaender-Wildenehain for the Staatliche Porzellanmanufaktur in Berlin, a superbly designed coffee and tea table service, was an ambassador for the new look and an ideal target for Reichskulturkammer.

Others saw new forms as a threat to the new government approved aesthetic that argued for traditional German values first and foremost. They saw the new machine aesthetic, now called Modernism, as a anti-natural, anti-traditional, anti-craft, anti-skilled labor threat to traditional German folkloric patterns, production and commercial traditions. This view helped politicized both the old and new aesthetics. By 1933 the public had numerous fine Modern ceramic silhouettes with patterns on them that were sympathetic to the bold, bright, brash, lines, steps, circles, squares and dots that made Spritzdekor (airbrush) applied design industrial and Modern at accessible prices.

By late 1937 German ceramics production, stores that sold them and many people that had bought them to be Modern followed their base political persuasion and cleansed their household of dots and dashes. While airbrushed production was officially assaulted and industrial inventories smashed, several artists fled Germany. What is surprising is the number of outlawed items that survived the purges of the 1930s. Some of these also survived the World War II and its aftermath that in East Germany

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lasted through the 1980s, only to become collected and studied museum exhibition worthy objects from the early 1990s through today.

Much has been written about the inter-war rise of German nationalism, how and when Modern art and artists were persecuted, museums purged of their work, their books burned, their theaters darkened, and their musicians silenced. Dessert for this diabolic nationalist binge was a feast of an exhibition entitled Entartete Kunst, translated as “Degenerate Art.” The show opened in Munich on July 19, 1937 and presented a who-is-who of cosmopolitan Modern avant-garde artists. It did not include ceramics

The Entartete Kunst exhibition was a culling of subjects and styles anathema to the leaders of the National Socialist German Workers' Party (Nationalsozialistische Deutsche Arbeiterpartei, abbreviated as NSDAP, and commonly referred to in English as the Nazi Party), a far-right political party, which was extremely popular with Germans who had suffered or gained from the aftermath of World War One.

The exhibition was an immediate sensation, attracting some 2 million visitors in its four months in Munich, alone! The exhibition, or aspects of it, went on the road, traveling to thirteen German and Austrian cities through April 1941.

While purges against private, mostly Jewish collectors and public institutions are now well known, little time and research has been devoted to the simultaneous purges of everyday household items such as domestic and commercial kitchen and table ware, textiles, metal and glass, all popularly available in large and small stores and produced by German companies, several of which were world leaders in the technology of their industry. One of those industries was the production of ceramics.

The ceramic objects reproduced and discussed on this site were on display on at the Illinois Institute of Technology, Chicago, May – September 2017. They are all survivors of the calamitous purges inflicted on a world famous industry in Germany by the National Socialists.

This push to cleanse Germany of foreign, especially Marxist, Bolshevik, cosmopolitan and international aesthetics had already found nourishment in the unification of Germany in 1871. Intellectuals reveled in the new nation building and strove to define an aesthetic for it. Several were proposed.

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Just before and then following World War I Germany was a fractured culture. During the Weimar Republic, 1919-1933, some 40 political parties represented the opinions of the populace in the Reichstag (the Parliament). Due in part to the high cost of the treaty signed by Germany to end World War One, by 1923, Germany suffered hyperinflation that shredded what was left of the German economy. By November of 1923, a loaf of bread that had cost 13 Pfennig in 1914 cost 80 billion Marks. At the same time Germany was becoming the world's leader of Modern aesthetic in all the arts that would by 1936 be labeled "degenerate."

Historically, Germany had industrialized late by English and American standards, but once it did in the mid-19th century, it quickly gained international recognition. Significantly, by the 1890s Germany had developed its own industrial aesthetic and the public with newly acquired financial means became eager to participate. The new aesthetics were discussed in the popular media. Industrial designers and architects became popular cultural champions. Newly commissioned homes were filled with time appropriate art, decorative objects, furniture, and state-of-the-aesthetic table linens and ceramics. What easier way to feel fresh and reborn in a time of turbulence than through an aesthetic that was not of a past generation but of a bright future that would be available for all to use and to see. Most important it was contemporary.

During the Weimar Republic years, the German ceramics industry became the largest and technically most sophisticated in the world, competing only with industries in the newly born country of Czechoslovakia. Eventually some 90 companies in Germany produced airbrushed ceramics. Several of these were Jewish owned or employed Jewish artists. If the number of articles in trade publications on Spritzdekor (airbrush) and its presence at trade fairs are an indication, Spritzdekor was wildly popular.

The airbrushing technology was a relatively simple one that been used by the ceramics industry since around 1900 but did not gain wide appeal until after the tumultuous mid 1920s. Spritzdekor allowed glazes to be applied quickly and cost effectively in up to five colors. Inspired by international, cosmopolitan, non-objective painting and sculpture, and Soviet avant-garde aesthetics such as Constructivism, the mass produced, reasonably priced decoration was successful. Some considered it to be politically subversive.

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As the post World War I German economy floundered the major ceramics manufacturers found salvation in a technological leap that moved them from the potter's wheel to ceramic casting.

This took them out of the arts and crafts tradition and placed them squarely in the forefront of industrial mass production. In 1922, the Staatliche keramische Fachschule zu Bunzlau, the State Ceramic School in Bunzlau, Silesia (today, Boleslawiec, Poland) was reorganized. Four years later, in 1926, Arthur Hennig, an Expressionist painter, introduced industrially sympathetic abstract and non-objective geometric patterns into his class on Form and Decoration. Advances in glaze chemistry made this possible. Stencils assured uniformity. Henning's students were sought by industry and Bunzlau aerograph (the technical name for airbrush) generated aesthetics became a new norm. Across the ceramics industry, airbrushed decoration quickly replaced traditional hand painting.

While museums and art galleries exhibited new paintings and sculpture, shop windows displayed a diversity of related new silhouettes and decorative patterns on everyday objects. Suddenly being contemporary was being Modern and it was available everywhere and affordable for everyone.

By late 1929, within two cycles of the great trade fairs, especially the trend setting Leipziger Messe, some 90 German ceramics companies had embraced the new smooth surface Spritzdekor aesthetic and its machine based technology – first in Germany and Czechoslovakia, followed quickly by ceramic producers in Austria, Holland, Hungary, Portugal and other European countries..

Machine age technologies and aesthetics became everyday household fare. By favoring non-objective colors and patterns, intense compositions lagging only a few years behind avant-garde canvases, Spritzdekor patterns on ceramics allowed everyone to participate in the art of their time. For industry, the new efficiencies allowed seemingly endless, if not constant variations of compositions that could be sold at prices everyone could afford. By 1932, everyone who wanted to be Modern was or could be.

But many saw the rise of an international Modernism aesthetic as a threat to their German identity, to their German traditions. The collapse of world capitalism, starting in 1929, gave rise to political populism with easy to grasp answers throughout Europe. A large majority of the population sought solutions in various degrees of nationalism. In Germany it culminated in National Socialism. This inward looking political movement

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became broadly popular first in local, then regional elections in Germany. By January 1933, the National Socialists had coalesced power into a systematic solution to save Germany. It looked inward to create jobs while its propaganda perpetuated national myths, both traditional and invented, that helped the whole nation to systematically eliminate proclaimed enemies to what was now glorified, factory work and a rural agrarian traditional way of life that was mostly mythical. Gaining the national spotlight, the National Socialists instantly set their long-simmering agendas on high flame. Among their first actions, ceramic firms owned by Jews were Aryanized, even while the decorative patterns based on French Cubism and Soviet Constructivist and non-objective aesthetics remained broadly popular. By 1935, as political pressure mounted on the ceramics industry, geometric and non-objective Spritzdekor patterns ran in parallel production to best selling busts of Hitler in ceramic firms such as Max Roesler and Karlsruhe, to name but two. Alpine settings and flowers followed as a quick third.

With a cheering populace behind them, the National Socialists pushed ever harder to champion a traditional nationalistic artistic realism that was often anti-urban, pro-agrarian as true and pure German. By 1936, after much internal discussion and maneuvering for power, several government ministries had been established with authority to root out foreign and non-traditional German influences in the arts and in industry. Among its solutions was Volksgeschirr (People's dishes), the Volksempfänger (Radio) and, of course, the perennially popular Volkswagen, the People's Car.

The National Socialist's art push came in the form of a sensationalized exhibition Entartete Kunst organized by Adolph Ziegler and the Nazi Party in Munich. Adolph Hitler himself gave the opening speech proclaimed the art on display insulted German feelings, destroyed or confused natural form or simply revealed an absence of adequate manual and artistic skill. He declared war on Modern German cultural and with it, Germany's everyday household Modernism withered then died.

Rolf Achilles, Chicago, 2018

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#17 Container, form 6521, service 155 "Köln", Roesler – Darmstadt. Form possibly designed by Wolfgang Kreidel or Adolf Behrmann, ca.1934. Black mfr.; Blind 6521; 7.1 cm H, 14.6 cm L, 11.5 cm W. RM1525

Spritzdekor's Chicago Connection

by Rolf Achilles

On September 19, 1876, F.E. Stanley of Kingfield, Maine, was awarded a patent for a device he called the "atomizer" that he claimed could spray watercolors, India-ink, crayon and produce shading. Stanley's "atomizer" never went into production.

Three years later, Abner Peeler of Webster City, Iowa, developed what he called a "paint distributor." He sold his idea to Liberty and Charles Walkup of Rockford, Illinois who improved on the design, receiving several patents by 1883 when they set up the Rockford Manufacturing Company. Within a year, the firm changed its name to a more descriptive The Airbrush Manufacturing Company.

Charles L. Burdick, a Madison, Wisconsin watercolorist and inventor filed a "paint distributor" patent on November 15, 1889, for a contraption that looked like a pen attached to a cup affixed in front of the nozzle controlled by a trigger that when pressed results in a fine spray of paint. Burdick patented his concept on May 3, 1892. His new type of paint distributor mixed the air and paint inside the "brush."

The Chicago firm of Thayer & Chandler hired Burdick to acquire his design. Thayer & Chandler exhibited Burdick's "paint distributor" at the 1893 Chicago World's Columbian Exhibition. They received an award without mentioning Burdick. He was miffed. In the contract he had signed with Thayer & Chandler, Burdick had signed over only his US rights, not the rights to distribute in Europe. After other disagreements with Thayer & Chandler, Burdick moved to London where he set up the Fountain Brush Company to manufacture his newly branded "aerograph." In 1900, Burdick renamed his London based company The Aerograph Company, Ltd.

Burdick's design quickly became the commercial standard and soon found a niche in the German ceramics industry where it was widely applied in the effort to mechanize the traditional labor-intensive hand decorating process. Around 1900, combined with a stencil, the airbrush was used to quicken the drawing of flowers and fruit. Not only was the micro thin layer

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of applied glaze more cost effective than thicker traditional hand painted colors, its application could also be applied freehand and with stencils. By the mid1920s many firms where applying aerograph technology to their lines of everyday ware. The results were enormously popular. The public loved it. The National Socialists didn't. They politicized it and by the late 1930s this every-persons Modernism had died.

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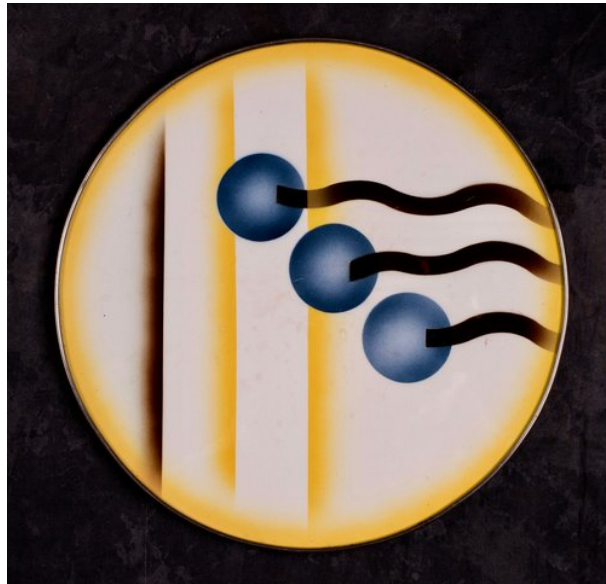
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#58 Platter, form 30, dec.6264, Grünstadt, ca.1930. Green mfr., X6264N; Blind
42 33 M; 30.3 cm Ø. RM2736

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A

Annaburger Steingutfabrik AG, Annaburg, Sachsen-Anhalt.
Spritzdekor was in use ca.1928 – ca.1939. The firm had some
600 employees in 1930. Expropriated in 1945. The firm
designed and manufactured #19, #31, #48, #115.

Annaburger Steingutfabrik AG, Abteilung Untucht, Magdeburg-
Neustadt, Sachsen-Anhalt (Saxony-Anhalt). Spritzdekor was in
use ca.1930 – after 1935. The firm had some 270 employees in
1930 – 1934. Expropriated after 1945. The firm designed and
manufactured #11, #40, #64, #92.

C

Chr. Carstens KG, Steingutfabrik, Georgenthal, Thüringen.
Spritzdekor was in use ca.1929 –1931/32. The firm had some 50
employees in 1932 including Trude Carstens. Expropriated after
1945. The firm designed and manufactured #74, #75, #83, #86,
#111, #112.

Chr. Carstens KG, Feinsteingutfabrik, Gräfenroda, Thüringen.
Spritzdekor was in use ca.1927 – after 1937. The firm had some
160 employees in 1932 including Erich Krause, designer, 1928 –
1932. Expropriated after 1945. The firm designed and
manufactured #1, #2, #10, #12, #84, #85, #90, #114.

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Chr. Carstens AG, Steingutfabrik, Hirschau, Bayern. In 1931, Eva Stricker-Zeisel became a freelance designer for the firm. Her forms and Spritzdekor designs were featured in journal ads from 1932 on. Spritzdekor was in use ca.1930 – ca.1937 – 1938. The firm had some 150 employees in 1932 including Eva Stricker Zeisel, 1931 – 1932, and Siegfried Möller, 1923 – 1926. Closed 1955 – 1956. The firm designed and manufactured #6, #67, #68, #120, #130

Chr. Carstens KG, Steingutfabrik, Neuhaldensleben, Sachsen-Anhalt. Spritzdekor was in use 1929 – 1935. The firm had some 500 employees in 1932. Expropriated after 1945. The firm designed and manufactured #125.

Chr. Carstens KG, Steingutfabrik J. Uffrecht & Co., Neuhaldensleben, Sachsen-Anhalt. Spritzdekor was in use 1927 – ca. 1932/33; the firm had some 300 employees in 1930 including Siegfried Möller, 1927 – 1929; Martha Carstens, 1931 – 1933. Expropriated after 1945. The firm designed and fabricated #3.

C. & E. Carstens, Inh. Ernst Carstens Erben, Elmshorner Steingutfabrik, Elmshorn, Schleswig-Holstein. Attributing ceramics to this firm has only been possible since 1985. Spritzdekor was in use ca.1930 – ca.1935. The firm is known to have had some 300 employees in 1925. Later employees including Siegfried Möller, 1931 – 1933, Franz Eggert, 1931 – 1933, and Artur Hennig, 1935 – 1936. Closed 1938. The firm designed and manufactured #15, #113, #118

F

Feinsteinzeugfabrik Julius Paul & Sohn, Bunzlau, Schlesien. Spritzdekor was in use ca.1928 – 1945. The firm had some 120 employees in 1937, including Gustav Baumert, 1926 – 1944,

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Hertha Baumert, 1932 – 1939, Klara Schmidt, 1925 – 1945, and Liesbeth Scholz, 1926 – 1949. Closed 1945. The firm designed and manufactured #76.

H

Haël-Werkstätten für künstlerische Keramik G.m.b.H., Marwitz bei Velten, Brandenburg. Margaret Heymann-Marks was the owner and chief designer. Spritzdekor was in use ca. 1930. The firm had some 90 employees 1930 – 1932. Factory liquidated and Aryanized in 1933. The firm designed and manufactured #13, #122.

K

Könitzer Porzellanfabrik Gebr. Metzel, Könitz, Thüringen. Spritzdekor was in use ca. 1929 – 1930. The firm had some 280 employees in 1932. Expropriated in 1950. The firm designed and manufactured #78, #79, #80, #107

M

Max Roesler Feinsteingutfabrik AG, Rodach bei Coburg, Bayern. Spritzdekor was in use ca. 1930 – 1931. Buyout 1943. The firm designed and manufactured #5, #23, #52

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Max Roesler Feinsteingutfabrik AG, Abteilung Darmstadt, Hessen. Spritzdekor was in use 1929 – 1931. The firm had some 150 employees in 1930, including Wolfgang Kreidl, 1929 – 1931, F. Gustav Partz, and Adolf Behrmann, 1929 – 1931. The firm designed and manufactured #17, #34.

Mitteldeutsche Steingutfabrik AG, Althaldensleben, Sachsen-Anhalt. Spritzdekor was in use from ca.1930 – ca.1938. The firm had some 180 employees 1927 – 1932. Closed, possibly in 1938. The firm designed and manufactured #26

O

Ostdeutsche Keramik Karl Werner & Co., Tillensdorf bei Bunzlau, Schlesien. Spritzdekor was in use ca. 1928 – 1945. The firm had some 30 employees in 1930. Closed 1945. The firm designed and manufactured #77.

P

Porzellanfabrik, Kahla, Thüringen. The firm designed and manufactured #102.

Porzellanfabrik C.A. Lehmann & Sohn, Kahla, Thüringen. Spritzdekor 1929 – 1930. The firm had some 250 employees in 1930, including Artur Henning, designer, ca. 1930. Closed 1932 – 1933. The firm designed and manufactured #81, #88, #91, #95, #96, #97, #98, #99, #100, #121, #122, #123, #124.

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Porzellanmanufaktur Franz Neukichner, Werk Waldershof, Bayern. Spritzdekor was in use starting about 1930. The firm had some 50 employees in 1926. Closed 1979. The firm designed and manufactured #89, #104, #105, #106.

R

Reinhold & Co. Bunzlauer Keramische Werkstätten, Bunzlau, Schlesien. Spritzdekor was in use 1926 – 1937. The firm had some 75 employees in 1930. Ownership changed in 1937. The firm designed and manufactured #20.

S

Schramberger Majolikafabrik G.m.b.H., Schramberg, Baden-Württemberg. Spritzdekor was in use ca.1930 – ca.1939; the firm had some 300 employees from 1927 – 1934 including Eva Stricker-Zeisel, 1928 – 1930, and Gerhard Wolfram. Closed 1989. The firm designed and manufactured #21, #24, #25, #28, #33, #60, #65, #101.

Staatliche Majolika Manufaktur Karlsruhe AG, Baden-Württemberg. Spritzdekor was in use 1927 – ca.1939. The firm had some 150 employees in 1927, including Martha Katzer 1922 – 1942, Max Laeuger, 1921 – 1929, Paul Speck, 1924 – 1933, and Gustav Heinkel, 1923 – 1924. Continues in production. The firm designed and manufactured #18, #108, #109.

Staatliche Porzellanmanufaktur Berlin, Berlin. Continues in production. The firm designed and manufactured #103.

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Steingutfabrik Colditz AG, Sachsen. Spritzdekor was in use from early 1920s – ca.1939. The firm had some 1200 employees in 1927. Expropriated 1948. The firm designed and manufactured #4, #9, #36, #47, #53.

Steingutfabrik Elsterwerda G.m.b.H., Elsterwerda, Sachsen. Spritzdekor was in use 1927 – 1935. The firm had some 400 employees 1925 – 1932, including Ursula Fesca, designer 1928 – 1931, Siegfried Möller, 1929 – 1931, and Erich Krause, painter, 1932 – 1942. Bankruptcy in 2003. The firm designed and manufactured #94.

Steingutfabrik Grünstadt AG, Grünstadt, Pfalz. Spritzdekor was in use ca.1910 – after 1936. The firm had some 170 employees 1925 – 1934. Changed ownership 1935/38. The firm designed and manufactured #8, #27, #29, #30, #35, #38, #39, #43, #44, #45, #58, #59, #61, #72, #117, #119, #126, #127, #128, #129.

Steingutfabrik Sörnewitz AG, Sörnewitz-Meissen, Sachsen. Spritzdekor was in use ca.1930 – ca. 1939. The firm had some 550 employees 1930-1934. Expropriated in 1945. The firm designed and manufactured #22, #57.

Steingutfabrik Staffel G.m.b.H., Staffel, Hessen-Nassau. Spritzdekor was in use ca. 1930 – ca.1939. There were some 250 employees 1930 – 1932. Closed 1990. The firm designed and manufactured #46.

Steingutfabrik Theodor Paetsch, Frankfurt an der Oder, Brandenburg. Spritzdekor was in use ca.1900 – ca.1939. The firm had some 500 employees in 1934. Expropriated in 1953. The firm designed and manufactured #41, #55, #56.

Steingutfabrik Villeroy & Boch, Dresden, Sachsen. Spritzdekor was in use ca. 1928 – after 1935. The firm had some 1100 employees in 1934. Expropriated 1948. The firm designed and manufactured #54.

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Steingutfabrik Villeroy & Boch, Mettlach, Saarland. Spritzdekor was in use ca.1929 – after 1935. The firm had some 800 employees in 1932. Continues to operate. The firm designed and manufactured #14, #16, #37, #50, #87.

Steingutfabrik Villeroy & Boch, Torgau, Sachsen-Anhalt. Spritzdekor was in use 1926/27 – 1939. The firm had some 950 employees in 1934. Expropriated 1948. The firm designed and manufactured #62, #63, #69, #70.

T

Thomsberger & Hermann Steingutfabrik AG, Colditz, Sachsen. Spritzdekor was in use early 1920s – ca.1937. The firm had some 400 employees, 1927 – 1930. Closed 1954. The firm designed and manufactured #42, #82, #93, #116.

Tonwarenfabrik Schwandorf, Abteilung Steingutfabrik Schwarzenfeld, Schwarzenfeld, Bayern. Spritzdekor was in use 1928 – after 1935. The firm had some 46 employees 1931 – 1934. Closed 1956. The firm designed and manufactured #110.

W

Wächtersbacher Steingutfabrik G.m.b.H., Schlierbach bei Wächtersbach, Hessen. Spritzdekor was in use ca. 1905 – ca. 1939; the firm had some 350 employees in 1934 including Ursula Fasca, 1931 – 1939, Anton Günzler, 1928 – 1932, and Franz Eggert, 1934 – 1962. Continues to produce. The firm designed and manufactured #7, #32, #51, #66, #71, #73.

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UNIDENTIFIED

An unidentified firm designed and manufactured #49.

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#35 Platter, form 1388, dec.6056, Grünstadt, ca.1930. Green mfr., 06056E;
Blind 1388 32 11; 1.8 cm H, 32.2 cm top, 27.6 cm base Ø. RM300

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#1 Lamp, form "Uranus," dec.376, Carstens – Gräfenroda,
ca.1928-1930. Black mfr.; 24.5 cm H, 10.3 cm base Ø. RM2306

#2 Tea Container, form "Tokio", dec.249, Carstens – Gräfenroda,
ca.1929/1930. Black mfr.; 10 cm H, 9.7 cm L, 7.5 cm W. RM115

#3 Container, form 600, dec.257, Carstens – Uffrecht, ca.1930.
Black mfr.; Blind 600.; 8.2 cm H, 11.2 cm W x 20.3 L. RM2530

#4 Container, form 8, dec.5169, Colditz, ca.1931. Black 5169;
Blind 8.; 9 cm H, 18.8 cm L x 12 cm W. RM2531

#5 Container, form 6127/1"Berlin", Max Roesler – Rodach. Form
by Adolf Behrmann, 1930. Black mfr. RM2532

#6 Container, form 157, dec.B159, Carstens – Hirschau. Form
and decoration by Eva Stricker Zeisel, ca.1932/33. Black mfr.;
Blind T2; 8.8 cm H, 15.5 cm L, 9.3 cm W. RM76

#7 Container, form 7832, dec.3324, Wächtersbach, ca.1930.
Blue Dec.3324/13. Blind mfr. beehive 7832/1; 8.2 cm H, 20.4cm
L, 12.4 cm W. RM2643

#8 Container, dec.6282, Grünstadt, ca.1932/35. Green mfr.,
X6282; Blind 1922; 10.5 cm H, 20 cm L, 13 cm W. RM2644

#9 Container, form 1, dec.4355, Colditz, ca.1931. Blind 4355; 1.8
cm H, 17.8 cm L, 11.5 cm W. RM 73

#10 Container, form "Schwalbe," dec.1595, Carstens –
Gräfenroda, ca.1931-1933. Black mfr.; 9 cm H, 22.5 cm L, 15 cm
W. RM2648

#11 Container, form 504, dec.8542, Annaburg – Untucht,
ca.1932. Red mfr.; Blind 504/11; 7.5 cm H, 17.5 cm L, 11.5 cm W.
RM641

#12 Container, form "Schwalbe" 2, dec.1403, Carstens –
Gräfenroda, ca.1931-1933. Black mfr.; 7 cm H, 17.5 cm L, 11.5 cm
W. RM2664

#13 Container, form 205, Haël. Design by Margaret Heymann-
Marks, ca. 1930. Blue mfr.; 13 cm H (without lid),10.5 cm
opening, 9.5 cm base Ø. RM1317

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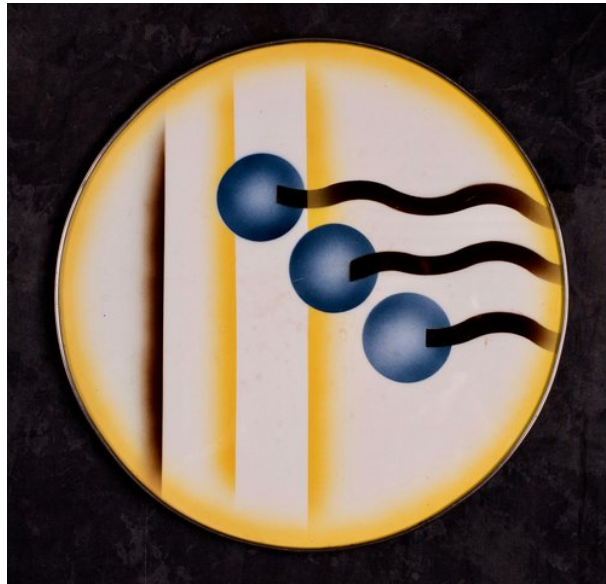
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#58 Platter, form 30, dec.6264, Grünstadt, ca.1930. Green mfr., X6264N; Blind
42 33 M; 30.3 cm Ø. RM2736

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A

Annaburger Steingutfabrik AG, Annaburg, Sachsen-Anhalt.
Spritzdekor was in use ca.1928 – ca.1939. The firm had some
600 employees in 1930. Expropriated in 1945. The firm
designed and manufactured #19, #31, #48, #115.

Annaburger Steingutfabrik AG, Abteilung Untucht, Magdeburg-
Neustadt, Sachsen-Anhalt (Saxony-Anhalt). Spritzdekor was in
use ca.1930 – after 1935. The firm had some 270 employees in
1930 – 1934. Expropriated after 1945. The firm designed and
manufactured #11, #40, #64, #92.

C

Chr. Carstens KG, Steingutfabrik, Georgenthal, Thüringen.
Spritzdekor was in use ca.1929 –1931/32. The firm had some 50
employees in 1932 including Trude Carstens. Expropriated after
1945. The firm designed and manufactured #74, #75, #83, #86,
#111, #112.

Chr. Carstens KG, Feinsteingutfabrik, Gräfenroda, Thüringen.
Spritzdekor was in use ca.1927 – after 1937. The firm had some
160 employees in 1932 including Erich Krause, designer, 1928 –
1932. Expropriated after 1945. The firm designed and
manufactured #1, #2, #10, #12, #84, #85, #90, #114.

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Chr. Carstens AG, Steingutfabrik, Hirschau, Bayern. In 1931, Eva Stricker-Zeisel became a freelance designer for the firm. Her forms and Spritzdekor designs were featured in journal ads from 1932 on. Spritzdekor was in use ca.1930 – ca.1937 – 1938. The firm had some 150 employees in 1932 including Eva Stricker Zeisel, 1931 – 1932, and Siegfried Möller, 1923 – 1926. Closed 1955 – 1956. The firm designed and manufactured #6, #67, #68, #120, #130

Chr. Carstens KG, Steingutfabrik, Neuhaldensleben, Sachsen-Anhalt. Spritzdekor was in use 1929 – 1935. The firm had some 500 employees in 1932. Expropriated after 1945. The firm designed and manufactured #125.

Chr. Carstens KG, Steingutfabrik J. Uffrecht & Co., Neuhaldensleben, Sachsen-Anhalt. Spritzdekor was in use 1927 – ca. 1932/33; the firm had some 300 employees in 1930 including Siegfried Möller, 1927 – 1929; Martha Carstens, 1931 – 1933. Expropriated after 1945. The firm designed and fabricated #3.

C. & E. Carstens, Inh. Ernst Carstens Erben, Elmshorner Steingutfabrik, Elmshorn, Schleswig-Holstein. Attributing ceramics to this firm has only been possible since 1985. Spritzdekor was in use ca.1930 – ca.1935. The firm is known to have had some 300 employees in 1925. Later employees including Siegfried Möller, 1931 – 1933, Franz Eggert, 1931 – 1933, and Artur Hennig, 1935 – 1936. Closed 1938. The firm designed and manufactured #15, #113, #118

F

Feinsteinzeugfabrik Julius Paul & Sohn, Bunzlau, Schlesien. Spritzdekor was in use ca.1928 – 1945. The firm had some 120 employees in 1937, including Gustav Baumert, 1926 – 1944,

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Hertha Baumert, 1932 – 1939, Klara Schmidt, 1925 – 1945, and Liesbeth Scholz, 1926 – 1949. Closed 1945. The firm designed and manufactured #76.

H

Haël-Werkstätten für künstlerische Keramik G.m.b.H., Marwitz bei Velten, Brandenburg. Margaret Heymann-Marks was the owner and chief designer. Spritzdekor was in use ca. 1930. The firm had some 90 employees 1930 – 1932. Factory liquidated and Aryanized in 1933. The firm designed and manufactured #13, #122.

K

Könitzer Porzellanfabrik Gebr. Metzel, Könitz, Thüringen. Spritzdekor was in use ca. 1929 – 1930. The firm had some 280 employees in 1932. Expropriated in 1950. The firm designed and manufactured #78, #79, #80, #107

M

Max Roesler Feinsteingutfabrik AG, Rodach bei Coburg, Bayern. Spritzdekor was in use ca. 1930 – 1931. Buyout 1943. The firm designed and manufactured #5, #23, #52

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Max Roesler Feinsteingutfabrik AG, Abteilung Darmstadt, Hessen. Spritzdekor was in use 1929 – 1931. The firm had some 150 employees in 1930, including Wolfgang Kreidl, 1929 – 1931, F. Gustav Partz, and Adolf Behrmann, 1929 – 1931. The firm designed and manufactured #17, #34.

Mitteldeutsche Steingutfabrik AG, Althaldensleben, Sachsen-Anhalt. Spritzdekor was in use from ca.1930 – ca.1938. The firm had some 180 employees 1927 – 1932. Closed, possibly in 1938. The firm designed and manufactured #26

O

Ostdeutsche Keramik Karl Werner & Co., Tillensdorf bei Bunzlau, Schlesien. Spritzdekor was in use ca. 1928 – 1945. The firm had some 30 employees in 1930. Closed 1945. The firm designed and manufactured #77.

P

Porzellanfabrik, Kahla, Thüringen. The firm designed and manufactured #102.

Porzellanfabrik C.A. Lehmann & Sohn, Kahla, Thüringen. Spritzdekor 1929 – 1930. The firm had some 250 employees in 1930, including Artur Henning, designer, ca. 1930. Closed 1932 – 1933. The firm designed and manufactured #81, #88, #91, #95, #96, #97, #98, #99, #100, #121, #122, #123, #124.

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Porzellanmanufaktur Franz Neukichner, Werk Waldershof, Bayern. Spritzdekor was in use starting about 1930. The firm had some 50 employees in 1926. Closed 1979. The firm designed and manufactured #89, #104, #105, #106.

R

Reinhold & Co. Bunzlauer Keramische Werkstätten, Bunzlau, Schlesien. Spritzdekor was in use 1926 – 1937. The firm had some 75 employees in 1930. Ownership changed in 1937. The firm designed and manufactured #20.

S

Schramberger Majolikafabrik G.m.b.H., Schramberg, Baden-Württemberg. Spritzdekor was in use ca.1930 – ca.1939; the firm had some 300 employees from 1927 – 1934 including Eva Stricker-Zeisel, 1928 – 1930, and Gerhard Wolfram. Closed 1989. The firm designed and manufactured #21, #24, #25, #28, #33, #60, #65, #101.

Staatliche Majolika Manufaktur Karlsruhe AG, Baden-Württemberg. Spritzdekor was in use 1927 – ca.1939. The firm had some 150 employees in 1927, including Martha Katzer 1922 – 1942, Max Laeuger, 1921 – 1929, Paul Speck, 1924 – 1933, and Gustav Heinkel, 1923 – 1924. Continues in production. The firm designed and manufactured #18, #108, #109.

Staatliche Porzellanmanufaktur Berlin, Berlin. Continues in production. The firm designed and manufactured #103.

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Steingutfabrik Colditz AG, Sachsen. Spritzdekor was in use from early 1920s – ca.1939. The firm had some 1200 employees in 1927. Expropriated 1948. The firm designed and manufactured #4, #9, #36, #47, #53.

Steingutfabrik Elsterwerda G.m.b.H., Elsterwerda, Sachsen. Spritzdekor was in use 1927 – 1935. The firm had some 400 employees 1925 – 1932, including Ursula Fesca, designer 1928 – 1931, Siegfried Möller, 1929 – 1931, and Erich Krause, painter, 1932 – 1942. Bankruptcy in 2003. The firm designed and manufactured #94.

Steingutfabrik Grünstadt AG, Grünstadt, Pfalz. Spritzdekor was in use ca.1910 – after 1936. The firm had some 170 employees 1925 – 1934. Changed ownership 1935/38. The firm designed and manufactured #8, #27, #29, #30, #35, #38, #39, #43, #44, #45, #58, #59, #61, #72, #117, #119, #126, #127, #128, #129.

Steingutfabrik Sörnewitz AG, Sörnewitz-Meissen, Sachsen. Spritzdekor was in use ca.1930 – ca. 1939. The firm had some 550 employees 1930-1934. Expropriated in 1945. The firm designed and manufactured #22, #57.

Steingutfabrik Staffel G.m.b.H., Staffel, Hessen-Nassau. Spritzdekor was in use ca. 1930 – ca.1939. There were some 250 employees 1930 – 1932. Closed 1990. The firm designed and manufactured #46.

Steingutfabrik Theodor Paetsch, Frankfurt an der Oder, Brandenburg. Spritzdekor was in use ca.1900 – ca.1939. The firm had some 500 employees in 1934. Expropriated in 1953. The firm designed and manufactured #41, #55, #56.

Steingutfabrik Villeroy & Boch, Dresden, Sachsen. Spritzdekor was in use ca. 1928 – after 1935. The firm had some 1100 employees in 1934. Expropriated 1948. The firm designed and manufactured #54.

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Steingutfabrik Villeroy & Boch, Mettlach, Saarland. Spritzdekor was in use ca.1929 – after 1935. The firm had some 800 employees in 1932. Continues to operate. The firm designed and manufactured #14, #16, #37, #50, #87.

Steingutfabrik Villeroy & Boch, Torgau, Sachsen-Anhalt. Spritzdekor was in use 1926/27 – 1939. The firm had some 950 employees in 1934. Expropriated 1948. The firm designed and manufactured #62, #63, #69, #70.

T

Thomsberger & Hermann Steingutfabrik AG, Colditz, Sachsen. Spritzdekor was in use early 1920s – ca.1937. The firm had some 400 employees, 1927 – 1930. Closed 1954. The firm designed and manufactured #42, #82, #93, #116.

Tonwarenfabrik Schwandorf, Abteilung Steingutfabrik Schwarzenfeld, Schwarzenfeld, Bayern. Spritzdekor was in use 1928 – after 1935. The firm had some 46 employees 1931 – 1934. Closed 1956. The firm designed and manufactured #110.

W

Wächtersbacher Steingutfabrik G.m.b.H., Schlierbach bei Wächtersbach, Hessen. Spritzdekor was in use ca. 1905 – ca. 1939; the firm had some 350 employees in 1934 including Ursula Fasca, 1931 – 1939, Anton Günzler, 1928 – 1932, and Franz Eggert, 1934 – 1962. Continues to produce. The firm designed and manufactured #7, #32, #51, #66, #71, #73.

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UNIDENTIFIED

An unidentified firm designed and manufactured #49.

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#14 Punch bowl, form 3734, dec.6264, Villeroy & Boch, Mettlach, ca.1930. Green mfr. Mettlach, Made in Saar-Basin 6264; Blind 3734 CV 21; 20.5 cm H without lid, 17.7 cm opening, 18.7 cm base Ø. RM1000

#15 Container, form 283, Carstens – Elmshorn, ca.1930. Blind 283; 7.8 cm H, 23.3 cm L, 15.4 cm W. RM2528

#16 Container. form 3701, dec.1639, Villeroy & Boch, Mettlach, ca.1930. Form design by Rudolf Mezger. Black mfr. Made in Saar-Basin; Blind 3701 CU 6?4?; 11.5 cm H, 19.4 cm L, 10.5 cm W. RM2626

#17 Container, form 6521, service 155 “Köln”, Roesler – Darmstadt. Form possibly designed by Wolfgang Kreidel or Adolf Behrmann, ca.1934. Black mfr.; Blind 6521; 7.1 cm H, 14.6 cm L, 11.5 cm W. RM1525

#18 Container, form 3769, dec.65, Karlsruhe, ca.1933–1935. Black 3769/65. Blind mfr. 6 cm H, 15 cm L, 10.5 cm W. RM188

#19 Tea Container, form 779, dec.A440, Annaburg, ca.1930. Black mfr.; Blind 779; 15 cm H, 12 cm x 12 cm base. RM 669

#20 Butter Dish, form 143/3, Reinhold, Bunzlau, ca. 1930. Black mark for export to Netherlands; Blind143/3; Plate, 2.4 cm H, 19.5 cm Ø, lid 2 cm H, opening 14 cm Ø. RM2658

#21 Butter Dish, form 3851, Schramberg, ca.1936. Black MAJOLIKA; Blind 3851. 6cm H, 18.5 cm plate, 11.2 cm cylinder, 10.5 cm base, 13 cm lid Ø. RM653

#22 Plate, dec.1903, Sörnewitz, ca.1931. Black 28; 1.8 cm H; 16.5 top, 9 cm base Ø. RM2642

#23 Plate, form194, Max Roesler – Rodach, ca.1932. Black mfr. (1932); 2 cm H, 17.8 cm top, 12 cm base Ø. RM543

#24 Plate, form 3430, dec.3735, Schramberg. Form and decoration by Eva Stricker Zeisel, ca.1929. Black mfr.; Blind 3430; 2cm H, 16 cm top and 11.5 cm base Ø. RM606

#25 Plate, dec.3735, Schramberg. Form and decoration by Eva Stricker Zeisel, ca.1929. Black mfr.; Dec.3735; 2 cm H, 16.8 cm face, 7.3 cm base Ø. RM2641

#26 Plate, form 216, Mitteldeutsch, ca.1931. Blind 216; 2 cm H, 17.3 cm top, 8.7 cm base Ø. RM817

#27 Plate, form 17, dec.6049, Grünstadt, ca.1930. Green mfr., 6049; Blind Z4; 17.5 cm top, 10 cm base Ø. RM2559

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#28 Plate, dec.3574, Schramberg. Form and decoration by Eva Stricker Zeisel, ca.1929. Black mfr.; 2 cm H, 16.5 cm top, 8.5 cm base Ø. RM2560

#29 Plate, form 1225, dec.6240, Grünstadt, ca.1932/35. Green mfr., X6240; Blind 1225 17T; 2 cm H, 17.5 cm top, 10 cm base Ø. RM810

#30 Plate, form 1225, dec. 6176, Grünstadt, ca.1930. Green mfr., 06176; 2 cm H, 17.8 cm top, 9.5 cm base Ø. RM812

#31 Plate, dec.731, Annaburg, ca.1930. Black mfr.; 1.5 cm H, 19 cm top, 12 cm base Ø. RM2552

#32 Sectional Tray, form 8111, dec.3473, Wächtersbach, ca.1931. Blue Dec.3473/20; Blind mfr. Beehive; 6 cm H with central stem, 26.6 x 26.6 cm top, 23 x 23 cm base, 12 x 12 cm each tray. RM454

#33 Sectional Tray, Schramberg, ca.1932. Black MAJOLIKA/GERMANY; 3.5 cm H, 30.2 cm top, 27.5 cm base Ø. RM800

#34 Platter, form 6300/1 service 145 "Darmstadt", dec.2925, Roesler – Darmstadt, ca.1933. Black mfr.; Blind 6300-1; 2.2 cm x 33 cm top, 28.5 cm base Ø. RM1696

#35 Platter, form 1388, dec.6056, Grünstadt, ca.1930. Green mfr., 06056E; Blind 1388 32 11; 1.8 cm H, 32.2 cm top, 27.6 cm base Ø. RM300

#36 Platter, form 15, dec.4748, Colditz, ca.1930. Black 4748; Blind 15; .5 cm H, 30.3 cm top, 25.5 cm outer base Ø. RM1441

#37 Platter, form 3829, dec. 6329, Villeroy & Boch, Mettlach, ca.1930. Form possibly by Rudolf Mezger. Green mfr. Mettlach, Made in Saar-Basin 6329; Blind IV 25; 30,8 cm top, 24 cm base Ø. RM793

#38 Platter, form 1632, dec.6176, Grünstadt, ca.1932/35. Green mfr., X6176; Blind 1632 33/ 33 9K; 2 cm H, 34 cm top, 29 cm base Ø. RM1655

#39 Platter, form 30, dec.5837, Grünstadt, ca.1930. Green mfr., 58378; 1.5 cm H, 30.2 cm Ø. RM317

#40 Platter, form 907, dec.8594, Annaburg – Untucht, ca. 1930. Red mfr.; Blind 907/11; 4.3 cm H, 30 cm top, 26.7 cm base Ø. RM2170

#41 Platter, form 30, dec.1212, Pätsch, ca.1930. Green mfr., 1212/1; Blind 1 W 30P; 30.2 cm Ø. RM2707

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#42 Platter, dec.4086, Thomsberger & Hermann, Colditz,
ca.1930. Black mfr., 4086; 3 cm H, 31 cm top, 23 cm base Ø.
RM2708

#43 Platter, form 28, dec.6370, Grünstadt, ca.1931. Green mfr.,
6370E; Blind 28 8 34 D; 28.5 cm Ø. RM2709

#44 Platter, dec. 6126, Grünstadt, ca.1930. Green mfr., X6126m;
Blind 30 12 32 B; .5 cm H, 30 cm Ø. RM41

#45 Platter, form 30, dec.6177, Grünstadt, ca.1931. Green mfr.,
X6177K; Blind 30 4 38 D; 30.5 cm Ø. RM2710,

#46 Platter, Staffel, ca.1930. Black mfr.; 1.5 cm H, 30.5 cm top,
25.7 cm base Ø. RM 385

#47 Platter, form 15, dec.4749, Colditz, ca.1931. Black 4749;
Blind 15; .8 cm H, 30 cm top, 25.5 cm base Ø. RM1383

#48 Platter, form 86/1, dec.1557, Annaburg, ca.1930. Red mfr.;
1.5 cm H, 30.3 cm top, 25 cm base Ø. RM654

#49 Platter, form 100, dec.1824, Grünstadt, ca. 1930. Blue mfr.,
1824/2; Blind 100 [0]; 1.7cm H, 29.9 cm top, 22 cm base Ø.
RM2198

#50 Platter, form 36, dec.6262, Villeroy & Boch, Mettlach,
ca.1931-34. Green mfr., 6262; Blind 36 HU ?6; 1.3 cm H, 30.3 cm
top, 26 cm base Ø. RM79

#51 Platter, dec.3238, Wächtersbach, ca.1930. Blue Dec.3238/?
1; Blind mfr. beehive mark ?KPRZ04; 2 cm H, 32.5 cm top, 24 cm
base Ø. RM2542

#52 Platter, form 6208, mfd. by Max Roesler, Rodach, ca. 1930-
31. Form possibly designed by Prof. Adolf Behrman. Black mfr.;
2.3 cm H, 32 cm top, 28.5 cm base Ø. RM2538

#53 Platter, form 7, dec.5942, Colditz, ca.1930. Black 5942; 1.7
cm H, 30 cm top, 25.5 cm base Ø. RM1480

#54 Platter, dec.7658, Villeroy & Boch, Dresden, ca.1931. Brown
mfr., 7658; Blind CET? B; 2 cm H 30.4 cm top, 26 cm base Ø.
RN2193

#55 Platter with wooden rim, form 30, dec.1184, Pätsch, ca.1930.
Black mfr., Germany 1184; Blind 9 S mark 30 P; 1.7 cm H, 30.5
cm Ø with wooden rim. RM1483

#56, Platter with wooden rim, form 30, dec.1306, Pätsch,
ca.1930. Black mfr., 1036 U; Blind 10K mark 30P; 1.7 cm H, 33.3
cm Ø with wooden rim. RM1484

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#57 Platter, form A, dec.1749, Sörnewitz, ca.1931–1932. Black SS Meissen */ 1749 / 33; 1.5 cm H, 30.5 cm top; 22 cm base Ø. RM743

#58 Platter, form 30, dec.6264, Grünstadt, ca.1930. Green mfr., X6264N; Blind 42 33 M; 30.3 cm Ø. RM2736

#59 Platter (metal Lazy Susan), form 30, dec.6768, Grünstadt, ca. 1930. Green mfr., 6768; 8.5 cm H, 30.2 cm Ø. RM2471

#60 Plate, form 2845, Schramberg, ca.1932. Black MAJOLIKA/GERMANY; 2 cm H, 26.5 cm top, 18.5 cm base Ø. RM2535

#61 Bowl, form1225, dec.6049, Grünstadt, ca.1930. Green mfr., 06049; Blind 1225 1 32 K; 4cm H, 24.7 cm top, 14.5 cm base Ø. RM2155

#62 Plate, dec.1245, Villeroy & Boch, Torgau, 1932-35. Black mfr., 1245 64. 2.7 cm H, 27.6 cm top, 17 cm base Ø. RM2561

#63 Plate, dec.2000, Villeroy & Boch, Torgau, 1932-35. Black mfr., 2000; 2 cm H, 19 cm top, 11.1 cm base Ø. RM2558

#64 Plate, dec.8751, Annaburg – Untucht, ca.1931. Red mfr.; 19 cm top, 11.5 cm base Ø. RM2718

#65 Bowl, dec.2933, Schramberg, ca.1930. Black mfr.; Blind 2933; 3 cm H, 23 cm Ø. RM2706

#66 Bowl, form 557, dec.3095, Wächtersbach, ca.1930. Blue Dec.3095/15; Blind ??B/1557; 23.7 cm top and 14 cm base Ø. RM2715

#67 Bowl, form 279, dec.307, Carstens – Hirschau, ca.1932. Green mfr., 307; Blind 279; 4.5 cm H, 11.8 cm base Ø. RM2717

#68 Bowl, form 279, dec.310, Carstens – Hirschau, ca.1932. Green mfr., 310; Blind 279; 4.7 cm H, 11.6 cm base Ø. RM314

#69 Plate, dec.726, Villeroy & Boch, Torgau, 1932-35. Black 726. 3.1 cm H, 28 cm face and 17 cm base Ø. RM2568

#70 Plate, dec.1245, Villeroy & Boch, Torgau, 1932-35. Black 1245; 3 cm H, 27.5 cm top, 17 cm base Ø. RM2570

#71 Bowl, form 4232, dec.3096, Wächtersbach, ca.1930. Blue Dec.3096 / 36; Blind mfr. beehive 4232/3; 5.3 cm H, 17.5 cm opening, 11 cm base Ø. RM606

#72 Basket, form 62172, dec.6729, Grünstadt, ca.1935. Green mfr., X6729; Blind 62172; 4 cm H, 21.3 cm L, 14.2 W at handles,

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base 10.8 L, 8.7 W. RM818

#73 Tray, dec.3336, Wächtersbach, ca.1931. Blue Dec. 3336/10;
1.7 cm H, 45 cm L, 28.7 cm W. RM186

#74 Pitcher, form 307, Carstens – Georgenthal, 1930-1931. Black
mfr.; Blind 307/2; 17 cm H, 6.5 cm opening, 7.5 cm base Ø. RM
2662

#75 Pitcher, form 305, Carstens – Georgenthal, 1930-1931.
Black mfr.; Blind 305; 17.2 cm H, 7 cm opening, 7 cm base Ø. RM
2661

#76 Satztopf, form 106, Julius Paul&Sohn, ca.1934. Black mfr.;
Blind106/4; 12.4 cm H, 8.7 cm opening, 10.8 cm base Ø. RM190

#77 Creamer, form 258, dec.98, Ostdeutsche, ca.1930/1940.
Blind mfr.; 8.5 H, 7.5 cm opening, 8 cm base Ø. RM2669

#78 Mug, Gebr. Metzel, ca.1930. Red mfr.; 8.5 cm H, 6.5 cm
opening Ø, 6.5 cm base Ø. RM203

#79 Pitcher, Gebr. Metzel, ca.1930. Red mfr.; 19.5 cm H, 7 cm
opening Ø, 8.4 cm base Ø. RM465

#80 Pitcher, Gebr. Metzel, ca.1929. Red mfr.; 19 cm H, 7.5 cm
opening Ø, 7.3 cm base. RM 466

#81 Pitcher, form 538, C.A. Lehmann, ca.1930. Green mfr.
Miranda; Blind 538/Ges.Gesch; 18.8 cm H, 7 cm opening, 7.5 cm
base Ø. RM 2376

#82 Pitcher, form W, dec.3977, Thomsberger & Hermann,
Colditz, ca.1930. Black mfr., 3977; 17.2 cm H, 7.4 cm opening, 8
cm base Ø. RM2627

#83 Pitcher, form “Hamburg”, 3, Carstens – Georgenthal,
ca.1925-. Black mfr.; 20.1 cm H, 7 cm opening, 7 cm base Ø.
RM2587

#84 Pitcher, form “Mosel” 2, dec.765, Carstens – Gräfenroda,
ca.1930. Black mfr.; 19.2 cm H, 8.2 cm base Ø. RM249

#85 Pitcher, form “Tropfenfängerkanne” 2, dec.105, Carstens –
Gräfenroda, ca.1928-30. Black mfr.; 19.8 cm H, 8 cm base Ø.
RM244

#86 Pitcher, form “Hamburg” 3, Carstens – Georgenthal,
ca.1928. Gold mfr.; Blind 3; 19.5 cm H, 7 cm base, 6.5 cm
opening Ø. RM2632

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#87 Pitcher, dec.6247, Villeroy & Boch, Mettlach, ca. 1930. Black mfr. GRAACH Made in Saarland, 6455; Blind1; 20.2 cm H x 9 cm base Ø. RM2630

#88 Pitcher, form 563, C.A. Lehmann, ca.1930. Green mfr., Miranda; Blind 538/Ges.Gesch.; 18.7 cm H, 7 cm opening, 7.5 cm base Ø. RM2631

#89 Pitcher, form 259, Waldershof, ca.1930. Blue/green mfr.; Blind 259; 19.5 cm H, 7 cm opening, 8 cm base Ø. RM2638

#90 Pitcher, form "Werra," size 2, dec.957, Carstens – Gräfenroda, ca.1930. Black mfr.; 21 cm H, 9.2 cm base Ø. RM1692

#91 Pitcher, form 371, C.A. Lehmann, ca. 1930. Green mfr., Miranda; Blind 371/Ges.Gesch.; 19 cm H, 7 cm opening, 7.5 cm base Ø. RM2629

#92 Pitcher, form "Emmy" 1, dec.5050, Annaburg – Untucht, ca. 1931. Black mfr.; Blind Emmy 1.; 19 cm H, 8 cm opening, 8 cm base Ø. RM117

#93 Pitcher, form 700, dec.947, Thomsberger & Hermann, Colditz, ca.1930. Black mfr.; Blind 947; 18.5 cm H, 6.5 cm opening, 8.3 cm base Ø. RM119

#94 Pitcher, form 698/5, dec.U.1473, Elsterwerda, ca.1934 – 1935. Green U 1473; Blind 608/5; 19.5 cm H, 6.8 cm opening, 7 cm base Ø. RM160

#95 Pitcher, form 665, C.A. Lehmann, ca.1930. Blind 665; 19 cm H, 8 cm base Ø. RM91

#96 Pitcher, form 538, C.A. Lehmann, ca. 1930. Green mfr. Leuchtenburg; Blind 538/Ges.Gesch.; 18 cm H, 7 cm opening, 7.5 cm base Ø. RM456

#97 Pitcher, form 538, C.A. Lehmann, ca.1930. Green mfr. Leuchtenburg; Blind 538/Ges.Gesch.; 18.5 cm H, 7 cm opening, 7.5 cm base Ø. RM459

#98 Pitcher, form 538, C.A. Lehmann, ca.1930. Green mfr. Miranda; Blind 538/Ges.Gesch.; 18.5 cm H, 7 cm opening, 7.5 cm base Ø. RM462

#99 Cup and saucer, C.A. Lehmann, ca.1930. Green mfr. Leuchtenburg; Cup: 4.9 cm H, 10.1 cm opening, 4.8 cm base Ø, saucer: 2.2 cm H, 15 cm top, 9 cm base Ø. RM458

#100 Cup, saucer, and plate, C.A. Lehmann, ca.1930. Green mfr. Leuchtenburg; Cup: 5 cm H, opening 10 cm, base 5 cm Ø;

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saucer: top 14.5 cm, base 9 cm Ø; plate: top 19 cm, 11.5 cm base Ø. RM588

#101 Cup, saucer and plate, dec.72, Schramberg, ca.1929. Black mfr.; 5.3 cm H, 9 cm opening, 5 cm base Ø. RM958

#102 Cup, saucer and plate, Porzellanfabrik Kahla, ca.1930-1932. Green mfr.; Blind cup 34/100. Cup: 5.5 cm H, 10 cm opening, 4.8 cm base Ø. Saucer: 2.2 cm H, 14.8 cm top, 7cm base Ø. Plate: 2.4 cm H, 19.2 cm top, 11 cm base Ø. RM2144

#103 Tea Pot, "Hallesche Form", (KPM), Berlin. Form by Marguerite Friedlaender-Wildenhain, 1930. Blue mfr.; 12.3 cm H. RM2215

#104 Tea Pot, form 1875, Waldershof, ca.1930. Blue/green mfr.; Blind 1875; 10.8 cm H, 7.3 cm opening, 8.5 cm base Ø. RM172

#105 Sugar, form 1866, Waldershof, ca.1930. Blue/green mfr.; Blind 1866; 8 cm H (without lid), 6.5 cm opening, 7 cm base Ø. RM173

#106 Creamer, form 1806, Waldershof, ca.1930. Blue/green mfr.; Blind 1806; 8.5 cm H, 4.3 cm opening, 5.2 cm base Ø. RM174

#107 Pitcher, form 925, Gebr.Metzel, ca.1930. Red mfr.; 7.5 cm H; 6.7 cm opening, 5 cm base Ø. RM204

#108 Bowl, form 3120, dec.58, Karlsruhe. Form and decoration by Martha Katzer, 1929, in production 1930-1938. Black 3120/58; 7.5 cm H, 31.6 cm Ø. RM2737

#109 Bowl, form 3120, dec.86, Karlsruhe, form and dec. by Martha Katzer, 1929. Black 3120/86/Germany; Blind mfr.; 7.5 cm H, 31.6 cm Ø. RM2738

#110 Bowl, Schwandorf, ca.1930. Black mfr.; 6.2 cm H, 30.5 cm Ø. RM2739

#111 Vase, form "Renate", dec.1512, Carstens – Georgenthal, ca.1925–. Black mfr.; 15.5 cm H, 10.5 cm opening, 8 cm base Ø. RM168

#112 Vase, form "Beate", dec.1312, Carstens – Georgenthal, 1925–. Black mfr.; 15.5 cm H, 5.8 cm opening, 8 cm base Ø. RM167

#113 Vase, Carstens – Elmshorn, ca.1931. Black mfr.; 17.7 cm H; 9 cm opening, 8 cm base Ø. RM169

#114 Vase, form 3, dec.2234, Carstens – Gräfenroda, ca.1933. Black mfr.; 18 cm H, 9 cm base Ø. RM2722

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#115 Vase, form 668, dec.1372, Annaburg, ca. 1931. Red mfr.;
Blind 668; 19 cm H, 11.6 cm top, 10.3 cm base Ø. RM72

#116 Vase, form 893/2 “Montbijou”, dec.980, Thomsberger &
Hermann, Colditz, 1930. Black mfr., 980; Blind 893/2; 20 cm H,
11.2 cm opening, 10 cm base Ø. RM100

#117 Spatula, form 400, dec.2123, Grünstadt, ca.1931. Blind 400;
24.3 L. RM1899

#118 Cup, Carstens – Elmshorn, ca.1932/33. 10 cm H, 7 cm
opening, 5 cm base Ø. RM2021

#119 Coasters, form 8, dec.6766, Grünstadt, ca.1932/33. Green
mfr., 6766; Blind 8X.; .8 cm top with metal rim Ø. RM1222

#120 Creamer, form “T”2, Kugelservice, dec. B54, Carstens –
Hirschau. Form and decoration by Eva Stricker Zeisel, ca.1930.
Black mfr.; Blind T2; 8.2 cm H, 5.5 cm opening, 4.5 cm base Ø.
RM28

#121 Pitcher, form 563, “Miranda,” C.A. Lehmann, ca.1930.
Green mfr., Miranda; Blind 563/Ges.Gesch.; 19 cm H, 7.1 cm
opening, 7.8 cm base Ø. RM468

#122 Bowl, dec.219, Haël; form and decoration by Margarete
Heymann-Marks, ca.1930-1932. Blue mfr.; 4 cm H; 21.5 cm
opening, 8.5 cm base Ø. RM470

#123 Cup, C.A. Lehmann, ca.1930. Green mfr. Leuchtenberg;
10.8 cm H, 7.5 cm opening, 5.4 cm base Ø. RM457

#124 Pitcher, form 538, “Miranda,” C.A. Lehmann, ca.1929.
Green mfr., Miranda; Blind 538/Ges.Gesch.; 18.2 cm H, 7 cm
opening, 7.3 cm base Ø. RM2381

#125 Plate, Carstens – Neuhaldensleben, ca.1930. Black mfr.; 2
cm H, 18.8 cm top, 9 cm base Ø. RM616

#126 Platter, form 1632, dec.6174, Grünstadt, ca.1931. Green
mfr., X6174; Blind 1632 33 4K; 2cm H, 31 cm top, 27cm base Ø.
RM2197

#127 Platter, form 1632, dec.6175, Grünstadt, ca.1931. Green
mfr., 06175; Blind 1632; H. 1.7 cm H; 30.7 cm top, 26.3 base Ø.
RM2176

#128 Platter, Grünstadt, ca.1931. Blind 16?18?8; 3.2 cm H, 31.5
cm top, cm stand ring 31.5 cm base Ø. RM1633

#129 Platter, form 180, dec.2123, Grünstadt, ca.1931. Blue 2/23;
Blind 180 [1]; 2cm H, 32.5 cm top, 28 cm base Ø. RM1945

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#130 Platter, form 270, dec.307, Carstens – Hirschau, ca. 1932.

Green mfr.; Blind 307; 1.1 cm H, 31 cm top, 27 cm base Ø.

RM1051

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#104 Tea Pot, form 1875, Waldershof, ca.1930. Blue/green mfr.; Blind 1875; 10.8 cm H, 7.3 cm opening, 8.5 cm base Ø. RM172 #105 Sugar, form 1866, Waldershof, ca.1930. Blue/green mfr.; Blind 1866; 8 cm H (without lid), 6.5 cm opening, 7 cm base Ø. RM173 #106 Creamer, form 1806, Waldershof, ca.1930. Blue/green mfr.; Blind 1806; 8.5 cm H, 4.3 cm opening, 5.2 cm base Ø. RM174

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