

# R.S. PRUSSIA



Issue Number 64

I.A.R.S.P.C. Inc.

April 2004

## CONVENTION 2004

### July 29 - August 1



**INDIANAPOLIS MARRIOTT EAST**

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**REGISTER FOR CONVENTION BY JULY 1 TO BE  
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**THE CLUB HAS ACQUIRED THESE BEAUTIFUL PIECES  
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CONVENTION. IF UNABLE TO ATTEND,  
CONTACT TERRY COY FOR TICKETS!**



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# Notes from the President



George Kandel



Hello Prussia Seekers.

Spring brings much to do and yours truly is involved in it. On April 9<sup>th</sup>, Terry Coy and I met with the hotel management to finalize arrangements for the convention. Included were menus for the banquet and farewell breakfast, security for the auction and banquet, arrangements of room sites for the seminars and other events, and overall scheduling which you will find in this newsletter.

Let me expand on some of this. The atrium will be the center of the activities. Upon arriving, acquaint yourselves with it, as the atrium will lead to the individual session rooms, the auction room, the hospitality room, banquet and farewell breakfast rooms, and large display for sale rooms.

We have selected Kansas City Strip Steak for the banquet menu, but if you have a health need that prohibits this, please inform me and I'll attempt to accommodate your needs. This will be limited, so please do not delay in letting me know. Security will be slightly different this year. The main times will be 6:00 p.m. to 10:00 p.m. on Friday auction night, and 6:00 p.m. to 9:00 p.m. Saturday banquet night. Please cooperate throughout the convention by wearing your correct identification at all times. You can also help by reminding others to do so. We were somewhat lax last year.

Corbans and Sidmores have graciously prepared seminars for us on Friday. The Saturday session will be a general forum to answer questions you may have about collecting Prussia, marks, the Club, and other related areas. I request that you prepare your questions in written form and give it to any board member, officer, or myself so we can compile them in order to answer similar questions first. Questions will then be taken from the audience as time permits.

Last year, we voted as to whether or not to keep the mugs which commemorate the convention sites. The decision was made to have them one more year with a limited amount to be ordered. If there is little activity on this, we will discontinue them. The membership will determine if we are to continue.

The Officers, Board and the Indiana State Club believe we have an enjoyable and rewarding convention planned. We will know by your attendance and your participation.

We have been extremely fortunate to be working with Lisa Howe and Debbie Matthews of the hotel staff. They have been most helpful and cooperative. If you meet them at the convention, please help me in expressing our genuine thanks. The hotel reservation number is 317-352-1231.

*Continued on page 3*

## Newsletter Policy

*This newsletter is the voice of the members of the International Association of R.S. Prussia, Inc. We welcome articles from members. We ask that articles be constructive and contribute positively to the welfare of the club and its members. The newsletter is printed four times a year. Publication mail dates are February 15, April 15, June 15, and October 15. Articles submitted for publication are due to the editor by the 15th of the month prior to publication and are subject to editing. (For example, items for the April issue would be due by March 15th) We look forward to hearing from you!*

Room rates are \$92.00 and guaranteed up to and including July 5. Pets will be allowed and AARP discounts will be honored.

We will continue to hone and polish this event. If there are any concerns not addressed, please inform any of our board members or officers. They are a good group and will respond.

We hope you can join us in Indianapolis July 29 thru Aug 1.

May God continue to watch over and bless our country, our President, and our service men and women. HE WILL PREVAIL!!!

*George Kandel.*



## Notes from the Secretary and Treasurer

*Linn & Leslie Schultz*

Spring is starting to become a reality here in eastern Iowa. The robins have been back for about three weeks now, but had to survive a few snowstorms after their arrival. They are always the first signs that warmer weather will eventually be on its way! Some years the change of seasons here is fast and dramatic; other years Mother Nature like to tease us with

her very slow progress. But we are always amazed by the "rebirth" that happens this time every year.

**Again, we would like to thank all of you for your timely payment of dues. Be sure to send us any changes in address, phone numbers, and email addresses so that we can keep our records up-to-date.**

*Linn & Leslie*



## From Your Editor

*Linda Titus*

Dear Members,

Greeting from Iowa!

We had many articles submitted. *That makes me very excited!* I would like to personally thank those of you who took the time to write articles. You helped make this a great newsletter. Keep up the good work! In this packet you should have your newsletter, your roster, and a convention registration form. Your Secretary Leslie Schultz and I worked hard to put together an accurate roster and we truly hope it is. If there are any corrections or changes, please let Leslie know. We can also put a correction notice in the newsletter next time, if you let me know.

Only one more newsletter before convention. If you have any news to share or an interesting article to submit, please let me know. It is always wonderful to hear from you. I sure would like to get more articles about your first piece of Prussia. I can help you write it if you feel you don't have the talent. Just jot down the details and I can take it from there!

Its hard to believe that convention is coming up so soon! Be sure to register by July 1 so you can get your name in the free night drawing. Also, the hotel holds our block of rooms until July 5, so be sure to reserve your room before the deadline. Most of you know the drill, but for new members, this information is very important and helpful. We encourage new members to attend convention. This is a great way to add Prussia to your collections as well as meet many new friends. I can hardly wait to see my Prussia friends again. You mean so much to me. I miss all of you. After all, this is what the club is all about . . . visiting and sharing our collecting hobby with each other. Sadly, we have lost some dear members this past year. These members will be missed.

Time to get this newsletter printed and in the mail! *Until next issue...*



**WOODY R.S. Prussia and Related  
AUCTION China at Auction**

**Saturday, April 17th - 9:30 a.m.**  
**Sheraton Four Points Hotel**  
**(Earth City Exit #231 b off I-70)**  
**St. Louis, Missouri**

*Preview:  
Friday 6pm  
Saturday 7:30 am*

**Photos and a map available at [www.woodyauction.com](http://www.woodyauction.com)**  
**Contact Woody Auction at: 316-747-2694**

# POTOCKA

Submitted by: David & Marlene Howard

We recently attended the Joe Utterback Auction in St. Louis and were fortunate to acquire two Potocka portrait plates. Our plates are not RSP; both are marked Dresden. The portraits, however are similar to those found on RS Prussia.

We wanted to learn more about this beautiful woman so decided to do some research.

George W. Terrell, Jr. identified Potocka as Countess Anna.

We then checked the Internet to find the current location of Anna's portrait. When Anna's picture appeared, we were surprised to find that this was not the picture of the woman usually referred to as Potocka.

After visiting the local library and browsing the Internet we found a picture of Sophia Potocka. Both pictures were painted by Vigee Le Brun who created more than 600 portraits of European nobility.

Potocka, Countess Anna (<http://www.batguano.com/Vigeeart28.html>) Born in 1776, died in 1867 in Paris. She was the Grand-niece of the last king of Poland. A painting of Anna is found in the Kimball Art Museum, Fort Worth. This painting is not consistent with the typical portrait found on RS Prussia porcelain. Anna is shown with darker hair and no blue ribbon. She was married twice. Her first marriage was to Count Alexander Potocka. Her second



marriage was to Col. Wonsowicz. She had three children.

Potocka, Countess Sophia (<http://www.batguano.com/nikolenko.html>) Born in 1766, died in 1822. She never married but was involved in a relationship with a Polish Cavalry Commander, Marshall Joseph Anton Poniatowski. She had a son, Charles Maurice Joseph Poniatowski, raised by an aunt.

The likeness of Potocka, found on RS Prussia is consistent with a charcoal portrait, believed to have been destroyed by bombing in Berlin during WWII. This portrait was done in St.

Petersburg, Russia by Vigee Le Brun, 1795 to 1801. This was during the period LeBrun fled the French Revolution.

Potocka is pictured with the familiar elaborate coiffure, blue ribbon and formal gown. The gown has the square low-cut bodice seen on RSP.

We believe that the Potocka, seen on RSP, is Sophia and not Anna.

POTOCKA  
POTOCKA



*Submitted By: Nancy Cels*

# A Memorable Visit

Due to my ownership of a vase with a double mark (Friedrich II and RS Prussia) and a tea set with a double mark (Friedrich II and RS Germany), Mary Frank Gaston included them in her 2nd Series (approx. 1994). I had no idea that 10 years later I would discover a new scene.

It all happened when I had the opportunity to visit Hawkes Bay, N.Z. and call on a friend of many years with whom I corresponded, but had not visited for a long time. It was such a delight to see them again and we were welcomed so warmly and shown into their charming sitting room. My eyes espied a vase which I knew couldn't be anything other than R.S. The scene was not a familiar one which made me very curious to see if it was marked. I had no doubts about the shape or coloring; it was the scene which was quite different to any I could recall on R.S. Prussia.

Finally, I could contain myself no longer and asked if I could have a look at the vase. Sure enough, on the underside was Friedrich II. Naturally my friend was curious as to my interest and I was able to explain how it all came about. She was intrigued, as she had not known the origin of that vase which she had inherited from an elderly Aunt. My friend has a stunning array of English china and is very knowledgeable about it.

Due to the surprise of discovering this unusual piece I forgot to take photos, which was ridiculous considering I did have my small camera. It was not until later that I came to my senses, contacted my friend again and asked if she would take some photographs for me, for which I was grateful.



On my return home, the first thing I did was look through all my books (and I have not got all of them by any means) and was not able to find any scene which even faintly resembled the one I saw.

With no other leads I decided to contact my friends, Miriam & Assid Corban, who have other volumes, and they were as intrigued as I was. They had no success either, finding that scene.

I hope the photograph I have enclosed with this article will

reproduce reasonably well, so you will be as delighted with it as I am. The foreground shows two ladies in a small punt-like boat, one seated and the other standing with the punt-pole. She is talking to a gentleman who has his hand on his horse. In the background you can see a Castle-like structure but beyond that again (which has not come out in the photo) is another smaller house.

The scene is not repeated on the back. I am sure you will agree when I state that the most fascinating aspect when one collects R.S. Prussia is the sheer variety of the china, and the exciting feeling that you never know what will turn up next. We do not have the enormous quantity of R.S. in New Zealand. It was not imported apart from a few floral pieces that I am aware of. It is amazing when you meet some collectors, and see what they have and how much of it was brought into this country by new settlers. The vase is a classic example.

I look forward to hearing if any member of the R.S. Prussia club has come across this particular scene.

Best Wishes to all the friends I made at Omaha 2000.

# Solving the Mysteries of Prussian Marks

*Submitted By Miriam & Assid Corban*

In August, ten days after we arrived back in New Zealand from the 2003 Dayton, Ohio RSP Convention, we flew to Sydney, Australia to attend a Business Expo.

Like most RSP collectors do when traveling, we naturally allowed ourselves extra time there to pursue our hobby, so as not to pass by any orphaned RSP pieces that may have been languishing in some remote antique shop in Sydney, waiting for serious collectors like ourselves to unite them with their long lost brothers and sisters.

On day one, we found nothing after visiting Sydney's two biggest antique centres. We were saddened to be told that the Woollahra Antique Centre, after many years in business, were closing down in seven days to make way for the construction of new apartment buildings on that site.

On day two, we traveled by train, miles out of Sydney, to a small southern coastal town where we had, eighteen months previously, discovered five antique shops, one of which had presented us with an unmarked 6 inch Ostrich ball vase, for a very small sum of Australian dollars. We had discovered the vase on an open shelf in the store, in the middle of a clutter of very ordinary inexpensive china. With a find like that previously, our hopes were high.

This time we were extremely disappointed to find that four of the shops had gone out of business, and the one remaining had only a few antiques, a lot of reproduction pieces and arts and crafts merchandise. What a let down that was!

That was the day that we learned that lightning doesn't strike in the same antique shop twice! We returned to our hotel with only some candy for our grandchildren.

On day three we attended our Business Expo, certainly no Prussia there!

On day four, in the morning, in a small antique centre we found a pair of Royal Bayreuth 7 inch tapestry vases depicting the RB four seasons, a different season on the back and front of each vase.....a unique find.

Time was running out for us and we still had not found any Schlegelmilch Prussia to take home. Later, on the same day we visited another antique centre, almost on closing time, because we had gone

to its previous location only to find out that it had moved since our last visit. The owner who remembered us, kindly volunteered to remain open for us to have a good look around.

The drought of fine antique German porcelain was about to be broken in an unusual manner. Near the front of the shop in a locked glass cabinet, we noticed a set of four excellent quality 6.25 inch porcelain plates featuring four different allegorical scenes with cobalt and gold embellishments. (See photo.)



We were immediately mesmerised by one of these plates which featured a very familiar scene for us, "Four Maidens, One in Pink". We already owned two pieces of cobalt porcelain with these scenes. One, a magnificent 13.5 inch cobalt vase with a Friedrich II mark, and the other piece, one of our pair of 5 inch cobalt vases with an RS Suhl green mark with Star, both made by Reinhold's factory. (See photo.) Our friend, John de Vere, who lives not far from us, owns a 10 inch wall plaque, Friedrich II, with the same scene.

We had never seen this scene before, except on Reinhold's porcelain.

Surely, we thought, these plates must have come from a Schlegelmilch factory! But which one? We called the dealer to open the cabinet and we looked at the mark. *IN ALL OUR TRAVELS AND READING WE HAD NEVER SEEN THIS MARK BEFORE!*

It was a very bold mark, over the glaze, a solid green circle, the diameter measuring almost 1 inch. Encircling the mark was a thin gold outer ring. What gripped our attention were the 1/2 inch gold initials within the solid green circle on all four plates.....CS! (See photo)



Surely this could only be a newly discovered CARL SCHLEGELMILCH mark.

The high quality of these plates and general appearance is reminiscent of the other Schlegelmilch porcelain, although we have never seen the other three scenes on E.S., O.S. or R.S. pieces. The cobalt is a slightly darker shade of blue than on our other RS cobalt pieces, but the gold transfers and embellishments are of a similar high quality.

What amazing luck to stumble on four rare pieces of cobalt that, in our opinion, could only have been produced by Carl Schlegelmilch, and which had somehow ended up in Sydney, Australia.

Needless to say we negotiated a good price with the dealer, who knew nothing about the plates, and they now hold pride of place in one of our cabinets. Incidentally, the CS mark we had found does not appear anywhere in Rontgen's book of marks. Another book of porcelain marks by J. P. Cushion does not show it either.

Other RSP pieces with this scene of "Four Maidens, One in Pink" can be

found in Marples' book, "RS Prussia Wreath and Star", Page 126, Plate 572, with the green RS Suhl mark. Barlocks' Book "Treasures of RS Prussia" also shows a Tray in Plate 20, with the RS Suhl mark.

Most collectors are very familiar with the porcelain of Reinhold, Erdman and Oscar but little is known about Carl Schlegelmilch or his marks. Mary Gaston indicates that the CS mark is seldom found in the U.S.A. In Gaston Book 4, Page 263, she shows only two four leaf clover marks and five colour plates of his porcelain.

Apparently those marks were used sometime between 1882 and 1912 when Carl was the only owner of his factory. Our C.S. marked plates would fit well into that time frame. Ron Caper's book "Marks of Prussia" shows five pieces of CS Prussia all with four leaf clover marks. Two marks are the same as shown in Gaston's book and three are variations of the four leaf clover mark.

We would be very interested to hear if our new CS mark has been found on other pieces of Schlegelmilch porcelain by collectors, and further, if any of our members have ever seen the other three allegorical scenes on R.S., E.S. or O.S. porcelain.

We are also wondering if Reinhold used the transfer "Four Maidens, One in Pink", before or after Carl used it. It apparently was not usual practice for the Reinhold Schlegelmilch factory to use the same transfers as the other Schlegelmilch factories, and we cannot recall this happening before.

We would be very pleased to hear comments from anyone, either through the pages of our newsletter, or directly to us by email. It is only by sharing our knowledge, gained while collecting, that we can solve many of the still unsolved mysteries of RS Prussia and its many branches.

## Gabby's Convention Diary 2003 Part III



Dear Diary:  
It's Saturday afternoon and I can hear people talking about Frank.

Rich says that Frank has been going through tests and the doctors still don't know what's wrong with him. They say Frank wants to come back here to make sure I'm OK—*Oh, Frank, I love you so!!!* But they talked Frank into staying at the hospital—just wait until they try to feed me tonight!!

Now what's happening? Why are all of those people in my room? What are they doing with Frank's boxes? It looks like—no, it can't be—they're trying to figure out which pieces of Prussia go into which box! Boy, are they ever doing a bad job—nobody can pack like my Frank. Will he ever be mad when he comes back!! *Oh, Frank, I miss you so!*

They're back again—now they're taking the boxes! Where are they going? I think I just heard someone say that they are packing Frank's van! They better not try to put me in there. *Oh, Frank, where are you??* Here comes that Florida guy again and he's with some hot shot from Iowa. Maybe I can take a piece out of both of them! *Oh, Frank, I miss you so!* I just heard one of them say that you won't be back tonight—and maybe I will have to be boarded until Frank is better!!! *Oh, Frank, I miss you so!!!*

Love, Gabby

With  
Sincere  
Sympathy



Word has been received that  
Martha Ann Davidson,  
Mother of Scott Davidson,  
has passed away. The Club would  
like to extend our deepest sympathy  
to Scott's family and friends.

Word has been received that  
Pat Pizzini-Williams' husband,  
Bill, passed away.

He had major heart surgery on  
February 18 and then  
developed an infection.

The club would like to extend  
our deepest sympathy  
to Pat, her family, and friends



The Club would like to extend our  
deepest sympathy to  
Roberta Mieritz  
for the loss of her husband, Allen.



The club would like to extend our  
deepest sympathy to Gwyn Kandel  
for the loss of her  
half-brother in April.



## —Regional Club News—



### KENTUCKY-TENNESSEE

#### RS PRUSSIA CLUB

**Next Meeting: Saturday April 24, 2004 at 3 pm (central)**

**Location: Ramada Inn Bowling Green, KY (270-781-3000)**

**Theme: Florals, fruit décor, and butter dishes**



## Prussia Collectors of Illinois

Greetings Prussia Collectors,

You are invited to attend the Spring Meeting of the Prussia Collectors of Illinois on Saturday, May 1<sup>st</sup> at 10:00 a.m. in Peru, IL. The meeting will be held in the Peru Antique Mall at Rte. 251 and Interstate 80.

#### Schedule:

10:00 to 11:00 Mall Viewing

11:00 to 12:30 Meeting and Sharing

12:45 Lunch at the Uptown Grill in Downtown LaSalle

The program will include consideration of several proposals from the Peoria Visitors Bureau for the 2007 Convention. Other discussions will include fundraisers for the convention, meeting locations, sharing of new acquisitions, auction and sale trends, upcoming sales, and business of members.

We look forward to seeing you on May 1<sup>st</sup> and sharing your findings and ideas. Your support and participation will help to make the 2007 Convention a huge success. Illinois has a tradition of hosting great conventions.

Let's make 2007 even better – remember, together we can! See you on May 1<sup>st</sup> and profitable hunting,

*Fred Kunz, President*

### Attention Members:

If you hear of a death of any member, please let a board member or editor know as soon as possible, so we can publicize it in the newsletter.

*Thank you!*

### Notice to Members:

Judy White has changed her email to:

**wjudykazoo@aol.com.**

Please update your membership roster.



# Where is it now?

Submitted By: *Annette Hite*

Isn't it amazing where things "end up"? Several years ago we received a call from our Texas son all excited because he was at an auction where "there is a LOT of Prussia"! Grady had answered the phone and as our son described these pieces, Grady warned him to "Be careful, there are a lot of reproductions!" "Oh, Mom would love a beautiful box that's here," and could not be dissuaded from bidding. He called back an hour or so later, reporting that he had been the high bidder (\$45.00) on the box. Since he didn't have a lot of money (still a college student) he had only proudly purchased one item! Thank goodness! Fortunately he didn't waste postage to send it, bringing it home at Christmas time instead.

Where is it now? The R.S. Prussia organization's "repo" center was the recipient as we wanted others to avoid such purchases. And, oh yes, Mom reimbursed the unfortunate bidder, for it's the thought that counts, right?

We were once doing an antique show and our merchandise consisted of one Steuben heart shaped paperweight encased in a velvet lined leather box. It was not cheap. One of the customers picked up the small crystal heart (about the size of a South Carolina peach) and began tossing it up and down, up and down, catching it each time. Grady carefully approached the man and as the paperweight 'landed' said, "Sir, I'll be glad to assist you but please do not throw that up again!" The man replied, "Well what the EXPLETIVE is it?" Of course Grady calmly explained and named its price. "Well, why the EXPLETIVE would something like this cost that much?" Grady, as kindly as he could, said, "Sir, if you do not know then just please give it to me," immediately lifting it from the man's hand. Grady reached for the box, inserted the paperweight and closed it quickly. He handed the box to me and said, "This is going home to stay!" We continued to face each other, ignoring the customer (?) until he finally left the booth. Where is it now? Lower right shelf, china cabinet, dining room,

where it's been since it's fateful journey (up and down, up and down).

We used to try to buy particular items for specific customers. More experienced dealers warned us of this practice, saying, "always buy an item for a wide range of customers as the 'one' you're buying it for may not be interested." Once we were shopping in New England and bought a lovely, lovely vase, mentioning to each other that Janitis (a customer) would love it! It was not cheap and it was so beautiful! As we left the shop, with Grady cradling the precious purchase in his arms, we were walking very slowly, both deep in thought. We stopped; we turned toward each other and almost simultaneously said, "Janitis won't want this vase!" She has visited us at times and has complimented the splendid (don't the adjectives get better?) vase several times. Where is it now? Still on our dining room table for Janitis and all of us to admire!

We often take items to the R.S. Prussia convention to sell from our room, so many of you have "where is it now?" items. One, however, eluded even you! We had and also really liked a handsome Prov Saxe oriental lady vase and many convention attendees had looked at it, scrutinized the price and moved on. At the R.S. Prussia convention auction a very similar vase earned a more than respectable price. Grady was the first to squirm and then whispered to me, "do you want to keep it?" Which is another way of saying, "I do want to keep it." After the auction we returned to our room and began to prepare to open for sales. Grady took the oriental lady vase, cushioned her in an extra blanket, tucked her in a dresser drawer and then walked to open the door. We had several customers that night and a few paused at the empty spot on the table. Finally one asked, "That oriental vase you had, is it gone?" "Yes," Grady answered, "she's gone." Where is she now? She stands proudly beside another oriental lady in a china cabinet where she still looks just fine!

## WANTED:



Items matching the decorations and the molds shown in the above photos.

If you have items to sell please call, email, fax, or write:

John & Linda Titus

P.O. Box 983

Durant, IA 52747

563-785-4438 Daytime Only

Fax: 563-785-4673

[imagesinink@iowatelecom.net](mailto:imagesinink@iowatelecom.net)

# RS Poland:

Submitted By: Donald E. Loomis, a curious collector

## When Was It Made???

As a collector of Schlegelmilch porcelain, I have been fascinated by the variety, beauty and quality of porcelain made by the various factories. At the 2003 RS Convention, I was pontificating to a room visitor about the sequencing of the RS marks using some of the Wing, Prussia and Poland that I had displayed for examples. A visitor informed me that I was wrong and that Ron Capers had written an article that appeared on the RS Prussia website modifying this chronology. After the Convention, I found the article by Ron Capers that categorically states the R S Poland must be late teens. Now I am really confused. How old is RS Poland? The following discussion will take you through my muddled thought process.



### Facts:

1. RS Poland was made in Tulowice, Poland (or Tillowitz, Germany depending on your age dating of RS Poland).
2. The RS Poland mark sometimes appears with other marks – usually the blue RS Germany. The cup shows the traditional RS Poland mark with a Royal Falkenberg mark.
3. The decorations and molds used on the porcelain seem to be similar to those used on the later RS Prussia and RS Germany porcelain. The picture of the RS Poland creamer and sugar are an excellent example of the simplicity of mold that is commonly used on much of the RS Poland porcelain.
4. The RS Poland was made for export to English speaking countries

### RS Poland Mark:

1. The mark is always over glaze.
2. Over glaze marks are always younger than the last firing of the piece.
3. The text is orange. The wreath is generally green with orange highlights. This is a similar, almost identical, color pallet used on the RS Prussia mark
4. The RS Poland mark clearly states “Made in (German) Poland”.

In my opinion, who ever designed this mark chose colors, style and wording for a very specific purpose. The colors and overall style hark back to the

prestigious RS Prussia porcelain era. The use of Made in (German) Poland honored the geopolitical changes that WWII had brought about as well as maintaining the link to RS Germany and RS Prussia.

Gaston’s third book and Capers’ “Notes on the Marks of Prussia” basically agree. Gaston concludes that after WWII, RS was made at the factory until 1956 when they changed to a “PT”. Capers mentions an interesting fact that Tillowitz survived WWII with minimal damage.

Capers’ article on the RS Prussia Website: This article shows two pieces of porcelain with the RS Poland mark. One has the addition

of an under glaze green RS Germany and an over glaze B/T importers mark in the same green color and with a “normal” RS Poland mark. The other item that Capers discusses in his article has a Wheelock mark with what appears to be a unique negative image, fuzzy RS Poland mark. Since Burley & Tyrrell and Wheelock were both out of business by 1919, he concludes that the RS Poland mark is 1919 or older. In an effort to justify the creation of the RS Poland mark at this time, Mr. Capers creates a scenario where an unknown importer/dealer, probably in the Chicago area, creates



the RS Poland mark and adds that mark to pieces of RS porcelain most of which are unmarked. The reason it was desirable to mark/remark the porcelain was that there was a serious anti-German sentiment during and after WWI and German porcelain was virtually unmarketable. If this is



so, why was the mark “Made in (German) Poland used? A more logical mark in response to the anti-German sentiment might have been RS Tillowitz or the RS Silesia or the RS Suhl marks that are found on numerous pieces of porcelain manufactured during this time period. The majority of RS Poland marks appear on otherwise unmarked pieces. How did unmarked porcelain from Germany get through US Customs to a company in Illinois? I think most marking, whether with the manufacturer’s mark or the importer’s mark was done at the

factory prior to exporting to the US.

Mr. Capers’ comment that the presentation by Mr. Corban of Mr. De Vere’s written statement at the 1997 RS Convention was received with a degree of skepticism is fine –but the story is probably true. If Mr. Capers deals in facts then the facts are that in a year’s time, dozens of pieces of RS Poland are marketed on Ebay by owners from New Zealand (and England and Australia). As I was editing this article on February 20, 2004, I checked the Ebay auctions and found three RS Poland Auctions listed – two were from England and one was from Australia. As a point of interest I have **never** seen a B/T marked or a Wheelock marked piece at auction on Ebay from Australia, England or New Zealand. I seriously doubt that an importer/remarker in the Chicago area imported dozens of pieces of unmarked or marked RS porcelain; remarked the porcelain with the RS Poland mark and then exported the same porcelain to England, Australia or New Zealand.

A more straight forward explanation of the existence of the RS Poland mark on pieces with other marks might be as follows: The importer’s marks, B/T and/or Wheelock were put on at the RS factory and the pieces were packaged and shipped directly to the various retail outlets that had purchased the porcelain Burley &

Tyrrell or Wheelock. Not all of the marked porcelain was shipped at any one time and the surplus was stored at the factory, in this case 25 years or until after WWII. As mentioned in Mr. Capers’ book, Tillowitz survived WWII with minimum damage and the warehouses and their contents probably were not destroyed. After WWII the Polish government started up the factory and in an effort to generate income quickly, they marked all of the porcelain in their warehouse, previously marked or unmarked with the RS Poland mark and shipped this porcelain to a variety of English speaking countries – United States, Great Britain, Canada, New Zealand and Australia.

The RS chronology with RS Poland being post-WWII seems to me to be the most logical and can be supported with a preponderance of the available evidence. The existence of so much RS Poland porcelain in England, Australia and New Zealand seems to indicate that the porcelain was shipped directly from the factory to those locations. The use of “German” in the mark indicates that this mark was not used in an effort to defuse anti-German sentiment.

Thanks for letting me air my thoughts. Any comments can be directed to Don Loomis at [dmlloom@aol.com](mailto:dmlloom@aol.com).

See you at the Convention.

## ***ELECTION 2004***

If anyone is interested in running for a position as a board member, please contact any one of the following Nominating Committee members:

Bob McCaslin - Indiana  
Jane Fawcett Stork - Texas  
Frank A. Huber - Illinois

# An Ongoing Love Affair With The Melon Eaters

Submitted by Wanda Faye Krick

Have you ever had an idea grow on you until it becomes an obsession? That is what happened to Joe and me with melon eater Prussia. Soon after we were married, we realized that we needed a get away from our busy careers in medicine. We started antiques so we could spend more time together. It wasn't long before we stumbled across some R. S. Prussia and began learning more about this beautiful porcelain.



We found out about the International Club and were introduced to serious Prussia collecting at the 1994 Indianapolis Convention. We had been married for two years at that time and we wanted to get ourselves an anniversary present, which is supposed to be china for the second year. How convenient to find ourselves at our first Prussia convention when we needed a porcelain memento. At that time I was quite taken with portrait pieces with the Victorian ladies. Joe, however, had his eye on a melon eater vase. As beginning collectors, we were not used to parting with large sums of money, but Judy White helped us out on the price. We decided on the vase, not realizing it was the beginning of a love affair with the melon eaters, dice throwers, and Murillo's paintings in general.



red melon eater vases for sale that we simply had to have. Little did we know that this purchase would ultimately lead us to North Carolina in search of Murillo paintings.

For a third anniversary you are supposed to get something leather, but finding ourselves back at Prussia convention, we treated ourselves to more porcelain. In fact, we never really got past that second year category of anniversary present. Mary Lou Bougher had a beautiful set of

We have successfully added to our collection of beggar boys at subsequent conventions. The McCaslins' had a pair of jeweled melon eater vases the next year and we splurged and got a tankard the following year for our fifth anniversary. We had done an addition to our house by that time and started putting all of these pieces on the ten foot tall mahogany Chippendale display mantle. There's still a little room left so we are always on the hunt. We wondered about finding some cobalt melon eaters, but I was sure that they didn't exist. Of course, that was before I went to Flora.



At this point I would like to digress from Prussia collecting and talk a bit about our love for the work of Bartolomé Esteban Murillo (1617-1682), the Spanish artist who painted the melon eaters and dice throwers. Several of Joe's younger brothers have sung in the Atlanta Boy Choir. In the fall of 1996, the choir came to sleepy little Tullahoma, TN and gave a concert. We entertained the

conductor, Fletcher Wolfe, at our home. He spotted the red Prussia vases we had gotten the year before from the Boughers and stated, "I have one of those paintings." From the matter of fact way he made the statement, I knew he wasn't joking. The following spring we took him up on his invitation to visit him at his home in Warrenton, NC. I was absolutely spell bound to see a life size portrait of Murillo's dice throwers and a second portrait of beggar boys eating grapes (We have not seen this painting used as a

transfer). Mr. Wolfe explained that the paintings had been in his family for nearly one hundred years, having been acquired from a New England sea captain returning from Europe. Since he was selling his home in Warrenton and downsizing, he was willing to part with them. Joe and I jumped at the opportunity. We believe these are very good copies of the originals which are in Munich Germany. Had we known this back in 1994, when we were there with the Prussia group, we would have certainly toured the Pinakothek Museum.



Having purchased these large paintings, it was just a matter of where to display them. We were in the process of adding on to the house and Joe made a scale model of the project. We had to extend the wall to accommodate the two large portraits. They hung there beautifully for about a year when one of them fell and only narrowly escaped impalement on the newel post. Joe presently has them anchored with eyehooks capable of holding several hundred pounds. These paintings, along with our melon eater Prussia, reflect our great love of Murillo's work.

This love has caused us to seek out Murillo's work when we travel.



Our tenth anniversary trip took us from Paris to London ("In Search of LeBrun" Feb. 2003 Newsletter). While the highlight of that trip was seeing "The Phantom Of The Opera" at Her Majesty's Theater, we came across some fabulous paintings by Murillo in the National Gallery. One of these was a self-portrait depicting the somber artist late in his life. As I looked at this painting, I could not escape a sense of melancholy. This is understandable, considering he out lived his wife and six of his nine children. Again, we see an artist with a great deal of personal tragedy.

Murillo had two main themes in his paintings: religious work and the poverty of the street urchins. We are all familiar with the latter as these are the transfers we see on Prussia. We had a recent opportunity to see some of Murillo's religious work. "The Heart of Spain" exhibition was in Alexandria, Louisiana last fall and included Murillo's "The Virgin of the Rosary with Child". The ten-hour drive was long but cheaper and probably quicker than traveling to Spain.



I have always wondered why the dice throwers and melon eaters were chosen to decorate porcelain, and for that matter, why any of the portrait decorations were selected. However, one can understand why Murillo was utilized, as he was one of the greatest Spanish painters of all time. His religious work had great appeal to the Spanish, whereas the beggar boys were very popular in Europe and England. Few of these works remain in Spain and most have found their way into private collections and galleries in Paris, Munich, and St. Petersburg. These soft eyed, innocent and playful children were immensely intriguing to Europeans and were far from a true representation of the street urchins Murillo used as models. Joe's theory is that these particular works were used because they could be viewed locally and copied. I have a 1907 book that makes reference to these works being part of the "King of Bavaria Collection." Bavaria is near Suhl. Perhaps some further research on the matter in Munich will shed some light on the question. Joe, brush up on your German.



# CONVENTION 2004



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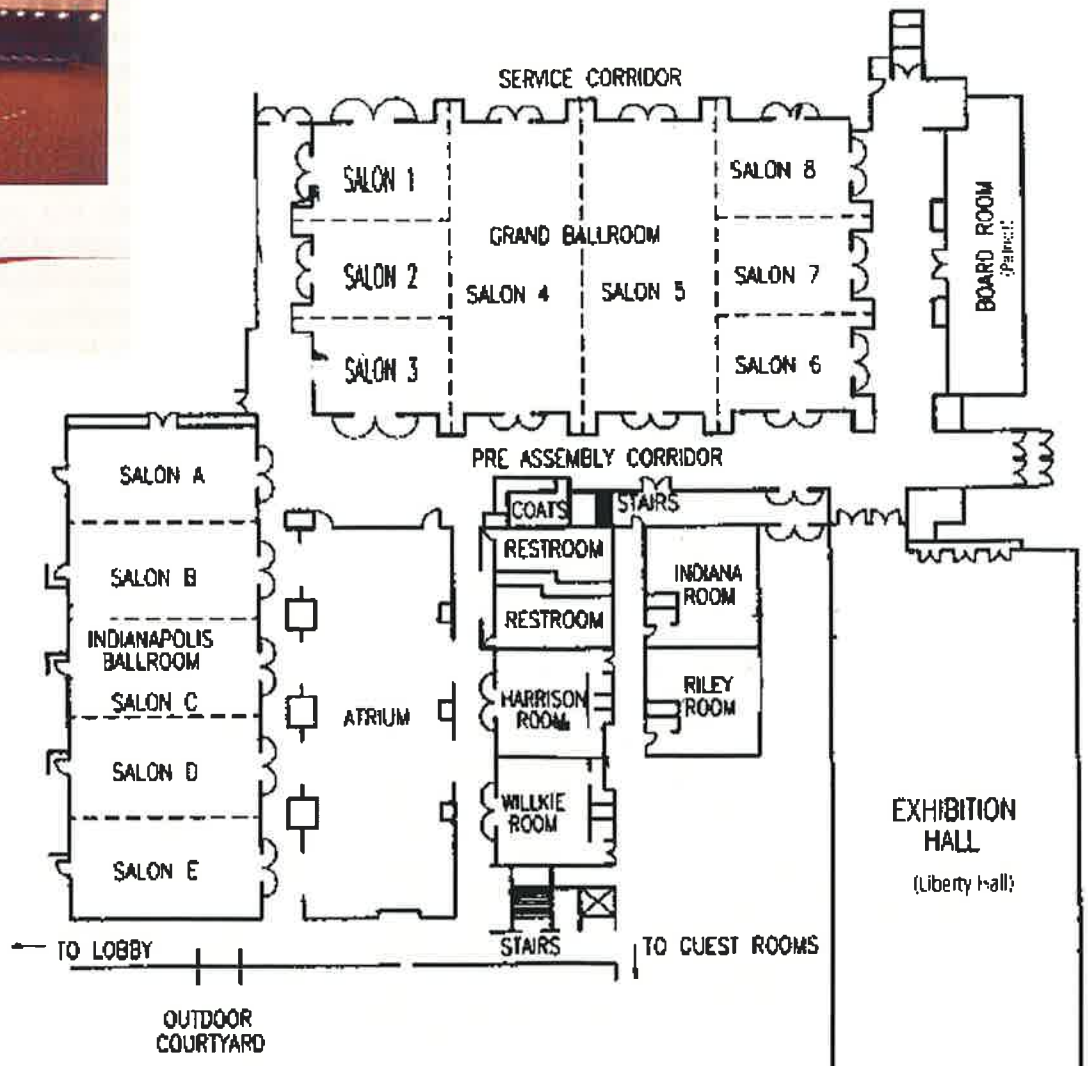
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# **19th Annual R.S. Prussia Convention** **July 29 to August 1, 2004**

Tentative Schedule

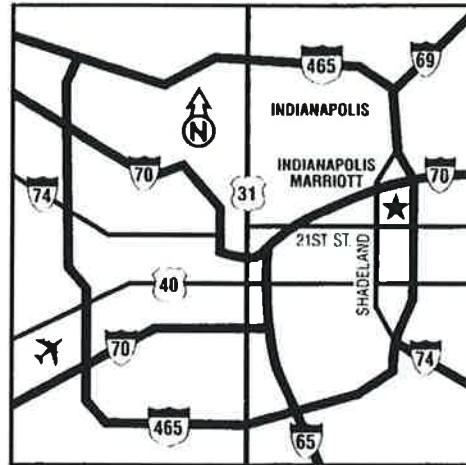
## **Marriott Hotel** **Indianapolis, Indiana**

- Wednesday, July 28** - 11:00 a.m. Registration
- Thursday, July 29** - 10:00 a.m. Board Meeting Salon A  
3:00 p.m. Auction Viewing Salon D & E  
6:45 p.m. New Member & First Timer Meeting  
(Short & Sweet) Salon B  
7:45 p.m. Ice Cream Social Atrium
- Friday, July 30** - 9:00 a.m. Welcome Meeting Salon B, C, D  
10:45 a.m. "Do-It-Yourself Auction" Salon B, C  
12 Noon Lunch (on your own)  
1:15 p.m. to 2:15 p.m. Seminar, Salon B, C  
"Minature Vases" by Assid & Miriam Corbin  
2:30 p.m. to 3:30 p.m. Seminar, Salon B, C  
"Restoration & Repair" by Nadine Sidmore  
3:45 p.m. Auction Viewing Salon D, E  
6:00 p.m. Auction Conducted by Wroda  
Main Ball Room
- Saturday, July 31** - 9:00 a.m. Business Mtg. & Elections Salon B, C, D, E  
11:00 a.m. to 12 Noon Open Forum, Questions on RSP, Specific  
items/pieces, etc  
12 Noon Lunch (on your own)  
1:00 p.m. - 4:00 p.m. Scheduled Room Visitation (Floors & times  
announced at business meeting)  
6:00 p.m. Banquet, Entertainment & Drawings  
Liberty Hall
- Sunday, Aug 1** - 7:30 a.m. Farewell Breakfast Suite 1 thru 4

Board Meeting immediately following the breakfast

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# Future Conventions

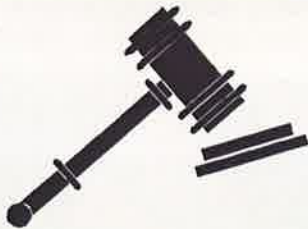


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## RS PRUSSIA ZOO

Don't forget to go hunting for a stuffed animal to bring to convention. These critters are in for some serious hugs and long lasting friendships when they get to their new homes! The children love to receive them.

# STRIKE ANYWHERE

Submitted By: Lee Marple

The cave man may have been the first to discover the useful effects of fire, but it was his modern descendants that discovered how to create it on demand. The development of the two-part, strike-anywhere match certainly relieved the agony associated with starting a fire by spark or friction. The key part of this unique match with a two-part tip is the head, containing a combustible mixture and a small amount of phosphorus to lower the ignition temperature. I suspect that the early attempts to produce this type of match gave variable results, and were more like light-at-anytime rather than strike-anywhere products. The match-safe was a necessary device to keep them from igniting prematurely.



thumb nail to strike the head. I thought this was cool, and quickly discovered I was not sufficiently coordinated to emulate the process. Uncle Harvey used this technique up to the day he lit a match and the flaming tip broke off and lodged under his thumbnail.

Porcelain is an excellent material for a match safe. It is glazed, providing a smooth interior to prevent the matches from self-igniting. Porcelain will not fracture when subjected to a

sudden temperature change. Should the matches ignite by accident, the box will contain the flames. It is not surprising then to find that Reinhold Schlegelmilch, the major export porcelain manufacturer in Germany, made matchsafes in many different styles and decorations

shortly before and after 1900. Over the years, we accumulated a number of matchboxes and match holders. We show a few of them here, noting the purpose they serve.

Indeed, even the more modern strike-anywhere matches will light easily, but it really takes a determined strike to do so. I can remember many years ago as a kid watching my uncle Harvey light a match with one hand, holding the stick with the fingers and using the



Wall mounted match holders are shown in the first image. There are two sections in the basket, and the striker is on the base.

The reason for the second compartment is not clear, but most likely it served to receive the spent matches. These boxes were fixed to the wall with small screws, rather than nails, and located close to kitchen stoves or fireplaces.

The two-sectioned, wall mounted match holder with pipes affixed to the exterior would be at home in the *fumoir*.

The other single compartment wall mounted holders could be placed just about any place where it would be handy to have a match. Here also, the strikers are molded into the bottom of the box. Note that there is a hole in the porcelain, at both the top and bottom, so that it could be firmly affixed to the wall.

Reinhold's covered matchboxes of the type shown in the photos have the striker on the under side of the lid. Molds for these boxes were in production a few years prior to 1900, and nearly all were hand painted.



To date, we have not found a matchbox which that is decorated with a full color transfer, other than the one made in the hidden image mold pattern. I couldn't find the match in the hidden image pattern, but the box shown is representative of the shape.

The all-in-one tray is unique in that both the match and cigarette holders were affixed to the tray. There is no striker with this set, but that wouldn't have bothered my uncle Harvey.

The tray with candleholder and



match safe is identical to the one shown in the image from the 1901 Falker and Stern wholesale catalog (shown in Plate 158 of the Art Nouveau Years.) The catalog number for this example was RS217. Falker and Stern often identified the manufacturer of the porcelain items in their catalog by the preface to the catalog number,

or by the description.

The molds used for the stand-alone holders were also used to make toothpick holders. The only way to tell the two apart is to look for the striker molded into the bottom of the holder. Match holders with strikers on the side are quite scarce. The holder is fixed to the tray, the latter is useful for receiving the spent matches. We saw one of these the other day, decorated in cobalt (underglaze) and tan colors. This puts the manufacture of this shape at 1898 to 1900.



Boxes of all sorts have been of interest to us ever since we started collecting.

Their variability in style and function is amazing. On the

downside, sitting out on shelves they tend to collect dust, so they need a bath

every now and then. One of these days I might try using the dishwasher, but for now, will continue to dunk them in a pail of soapy water and follow up with a good water rinse.





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