



OBJECTS EXAMINATION REPORT

CNS 248152

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OWNER/AGENT

OWNER'S ID NR.

DATE RECEIVED

EXAMINER

FACULTY SUPERVISOR(S)

DATE OF REPORT

Elizabeth Otto

N/A

November 8th, 2024

Margaret Priest

Emily Hamilton

September 18th, 2025



Figure 1. Inventory of cup pieces.

ARTIST/MAKER (Owner Attribution)

SIGNATURE and its LOCATION

TITLE ("") or DESCRIPTION

DATE

STRUCTURE

DIMENSIONS (H x W x D)

ACCESSORIES

LABELS/DISTINGUISHING MARKS

Margarete (Grete) Heymann-Loebenstein (later Marks)

N/A

Egg cup from ceramic breakfast set

c. 1923 – 1934

Stoneware

2 1/4" x 2 1/16" diameter (5.7 cm x 5.2 cm diameter)

N/A

289/31 and maker's mark in dark blue

1. OBJECT DESCRIPTION

• PHYSICAL DESCRIPTION

The egg cup is part of a set of six, which is paired with a tray and a salt cup (Figure 1).



Figure 1. Complete set before damage. Photo courtesy of Dick Urban.

The object is located on the left of the front row.

This piece is ovoid in form and supported on a high ring foot with a flat top. The foot attaches to the body of the vessel with an abrupt shoulder joint. The walls range from between 2 – 4 mm thick. The inside walls show light evidence of use from a utensil. The glaze is a dark cream color with a speckled orange band near the top edge. The underside of the foot is backstamped with "289/31" and the Haël workshop's mark in a dark blue color (Figure 2). On the broken edges, the internal clay body is bright white.

All conservation documentation should be retained with the artifact as part of its historical record. Documentation which the department provides complies with the principles set forth in the *Code of Ethics and Guidelines for Practice* of the American Institute for Conservation



Figure 1. Backstamp on underside of cup.

• FABRICATION

The cup is likely slip-cast or wheel-shaped since there is no evidence of coil or hand building. It is glazed stoneware. The surface decoration near the top edge appears to be applied by airbrush, which was introduced to the Haël Factory by 'glaze master' Franz Eggert. The airbrushed application of color known as spritzdekor was a common technique for ceramics in Germany at the time. An exhibit website by the Illinois Institute of Technology states that spritzdekor was known to have been in use in The Haël workshop around 1930 (Achilles 2017).

The glaze composition is unknown. Other glazes made in-house were found to contain mainly quartz and alumina, with additions including tin oxide, antimony oxide, lead oxide, uranium oxide, borax, sand, calcite, feldspar, and red lead (Hoffman 2023).

The backstamp on the underside of the cup likely indicates the object's size, shape, and style of decoration.

• CULTURAL CONTEXT

Margarete Heymann-Loebenstein studied at the Kunstgewerbeschule Köln, Kunstakademie Düsseldorf, and the Weimar Bauhaus ceramic workshop in Dornburg under Gerhard Marcks. When she was 24, she founded the Haël-Werkstätten für künstlerische Keramik in Marwitz, Germany alongside her then husband Gustav Loebenstein and his brother Daniel. In 1933, Margarete was forced to sell the workshop after being publicly denounced for her modern art by the rising Nazi party in newspapers like *Der Angriff*. She eventually settled in Britain, where she continued making pottery despite no longer having commercial success (Jewish Museum Berlin 2013).

The piece is utilitarian yet modern, like the majority of Heymann-Loebenstein's oeuvre. The colors are more neutral than her well-known pieces, which often include brilliant teal and yellow. It is unclear when within her life this piece was produced.

2. CONDITION

❖ Summary: The cup is broken into three large pieces with four small fragments.

• Structural Breakage

The cup is known to have been dropped relatively recently. The major fragment remains stable enough to be free-standing due to the heavy foot. The break has not impacted the area of the backstamp. The minor pieces are similar, both measuring roughly 4.5 cm square but shaped like a long semicircle. The collected fragments are triangular, all measuring under 1.5 cm. They are stored in a small plastic bag to prevent excessive handling or dissociation from the object. Each broken edge of the fragments is generally clean, without dust or surface grime.

- **Surface dirt**

There is some greenish staining or possible grime accumulation on the bottom rim of the foot. There is also some possible grime accumulation within the inner rim of the foot.

3. **HEALTH AND SAFETY**

The Haël workshop is known to have incorporated heavy metals like lead and uranium in its glazes. The object and its original set should not be used as foodware.

4. **REFERENCES AND SOURCES**

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<https://www.conservation-wiki.com/wiki/Ceramics>.

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