



HILDEGARD GÜNZEL

Once upon a time...

Collection 2009

Dear Friends of Günzel Dolls,

"Once upon a time...". These three words are among the most famous in the world because fairytales begin with them. They open up the gate to a world in which the unlikely is commonplace, where nothing seems impossible, where borders are effortlessly crossed and nonetheless the good succeeds in the end. Fairytales are among the oldest literary evidence of mankind. Told and interpreted anew again and again, they impart eternal truths, presented sometimes funny, sometimes full of suspense or romance, but always instructive, stories which have not lost their attraction still. Even today, children grow up with fairytales, but also many adults like to read them again. Thanks to their clear and striking language and aptly characterised protagonists, everyone understands fairytales. They playfully overcome borders – be it cultural or linguistic. Many stories from the treasure of fairytales of all nations are similar – so too the wishes, longings and dreams of people all over the world. Fairytales can reassure disheartened people and comfort those who suffer grief and sorrow. They can show young people the right way. 'Goldmarie' in 'Mother Hulda' teaches us that diligence is rewarded, 'Hans in Luck' shows us that true happiness lies in freedom, not in richness. 'Thumbelina' and 'The Snow Queen', two wonderful stories by Hans Christian Andersen, help us to realise that romantic love can become true love and that it is always worth following one's heart – even if the path sometimes is stony or thorny as in the old folktale 'Sleeping Beauty'.

For my dolls of the Classic Line 2009 I have created a light, friendly fairyland, an enraptured scene made of bright white and light colours, wrapping the dolls in a delicate cocoon. Stories full of poesy and magic are narrated, which are expressed in the dolls' faces and their graceful postures.

Once upon a time...

... there was a fairytale. Just as people themselves, so too fairytales have a darker and a lighter side, a melancholic and a cheerful one. Two antagonisms, which complement each another, something I wanted to illustrate in this year's Museum Edition. 'Magie' and 'Allure' are the two dolls of the Museum Edition 2009 and are, as usual, limited to 10 worldwide. 'Magie' is red-haired, 'Allure' is blond, two delicate girls dressed all in white, sisters holding each other by the hands – a romantic picture. But nonetheless the dolls are very different. 'Magie' is the darker one, expressing her somewhat severe character even in her clothing. 'Allure' is all cheerfulness, which shows in the bold white and black top hat she is wearing, with her left hand she very slightly grasps her sister. The lively cheerfulness wants to set the tone here; and quietness and melancholy let her go ahead with pleasure. 'Magie' too is wearing one of these exquisite top hats. When I found these extraordinary headdresses in an exclusive shop I was captivated at once and decided to order such top hats for my Museum Collection 'Magie and Allure' fitting with my 2009 collection. For 'Gerda', whose way to the palace of the Snow Queen leads through snow and ice, I have designed a dress like ice-ferns for which I used a very light, very delicate hand-knitted



mohair lace; the pompoms on it are like snowballs and twinkle as if trimmed with ice crystals. 'Gerda' has an ice rose on her hat – a memory of the days of the roses on the roof garden of her parents before Kai's heart hardened. 'Gerda's' view is searchingly directed into the distance; how far does she still have to go until she will find Kai at last?

The cuffs that warm her wrists are made of soft boiled wool. 'Soreena', the lovely white deer accompanying 'Gerda' was designed by Annette Rauch. The delicateness of the doll clad in a white felt and cobweb-like dress and the fragility of the white fawn – the epitome of purity and innocence – blend into a unity in 'Gerda' who appears touching and in need of protection and thus also reminds one of the fairytale 'Little Brother and Little Sister' in which the love of the siblings for each other overcomes all difficulties, even the change in character of the brother who was turned into a deer.

Dressed in white is also 'Arlecchino'. He comes with a little pierrot and a birdcage. 'Arlecchino' puts his hands on his face, which is painted in the most delicate colours. He is a bit pale about the gills. The pastel-coloured balls he had juggled with are lying on the ground. What has happened? 'Arlecchino' had a white singing bird – but it flew away because the little pierrot broke open the bars of the cage. Now no bird sings for 'Arlecchino' anymore!

'Klara' is a little ballet girl and is protected by a big teddy, dressed in a guard's uniform with bearskin cap. When designing I thought of Tchaikovski's marvellous 'Nutcracker Suite', but also of the story of 'The Steadfast Tin Soldier' by fairytale poet Hans Christian Anderson. 'Klara' is standing in typical ballet posture, one hand gracefully in front of her breast, a net of pearls in her hair. Her tutu was exclusively manufactured for 'Klara' after the pattern of an old ballet costume I once bought in New York many years ago. The original tutu was sewn by a Russian costume designer of the Bolshoi theatre; like this original 'Klara's' tutu also consists of many layers of tulle and silk organza, trimmed with lace edgings.

Nutcracker prince and steadfast soldier – both these characters could be represented by the earnest and responsible looking bear in red/black guard's uniform standing next to 'Klara'. He has his rifle over his left shoulder; his right arm is put protectively around the little dancer. He is no teddy because he is of too impressive dignity. His presence is breathtaking; one just cannot look away from him. He really is the fairytale prince turned into a bear – or nutcracker. Heavy he is and really steadfast through to the wooden soles of his boots. More than 60 pattern parts and many weeks of work were necessary to give him shape and form! A wonderful character, exclusively designed by Vera Racke for the Classic Line 2009, and he has deserved his own limitation of 25 pieces!

Like 'Arlecchino', a pierrot also accompanies 'Robynne'. Moreover, she is playing with a little doll theatre. 'Robynne's' dress is made of delicate tulle, trimmed with silk flowers spread all over the skirt. The colours I used are black and white. 'Robynne' smiles. She very much enjoys



playing with her doll theatre in which a little Columbine is dancing. For her and her little black pierrot she thinks up new stories again and again. As a specialty among my dolls of this year 'Robynne' has a turnable head and thus can look at her surroundings from different positions whereas she herself looks different again and again. Her pierrot was designed by Christine Green and the little Columbine in the theatre by Ute Mareczek.

With her pastel-coloured clothes, 'Antoinette' stands out against the other dolls of the collection 2009 which are dressed in white. 'Antoinette' recalls the elegant times of the Rococo, when the ladies at French court of Queen Marie Antoinette loved to swap their precious robes for the costumes of shepherdesses and enjoy the simple life in the open countryside. However, this was only a game at that time and moreover the dresses were costumes - made of silk and trimmed with lace. As the only doll of this year's Classic Line, 'Antoinette' is wearing a dress in the style of the Rococo, a really fantastical robe made of pink and light-green silk with a tied girdle. She holds a decorated staff in her hand and is accompanied by 'Ismelda', a cute, curly-haired sheep, exclusively designed by Annette Rauch for my Classic Line 2009. When looking at 'Antoinette', my English and American collectors will surely think of Little Bo-Peep.

All dolls, except my Museum Edition, are limited to 20 pieces. Moreover, I have launched an especially exclusive doll this year in a little vario series of only three. Last year, 'Vanity' was the start; she was sold out during the fair.

'Sandrine', the doll of the vario series 2009, is a grown-up young woman with a proud posture. She is posed pacing, her head slightly turned to one side, her teeth shimmering in the slightly opened mouth. What will she wear? Wait and see! 'Sandrine' needs some time for her big entrance, but you can meet her on the internet.

As in every year, I impatiently waited for the moment when once again all my dolls would stand in front of me completely dressed. This moment, towards which I worked for months, is really magical. It is the point at which I dismiss my creations, entrust them to the world and thus their personal fate. I then can feel the tension myself and my staff members use to speak of as if the dolls themselves were expectant and excited under my last critical looks. Now they have their names and a fixed personality; that is what one perceives clearly. They want to establish contact to those people who are attracted by them.

I think that this is especially true for the dolls of this year's collection 'Once upon a time...'. I wish that they all will find a home at friends who have a heart for dolls and an open ear for the stories they tell, these very special stories they only tell to those who like them. So that for you, dear collectors and friends of my dolls, a fairytale will come true.

Sincerely yours





Magie & Allure



The Return of the Fairytale

Once upon a time, not very long ago, there was a land that evades our sight on closer inspection. Only in the corners of the eyes, when we have to blink because we have looked into the sun for too long, something colourful seems to flash, but when we turn the head it has disappeared. Sometimes at night stars seem to glow behind our closed eyelids; when we open our eyes, they are gone. Each time we see something of this country our vision tears out a piece of it, therefore the inhabitants do not want this to happen too often. But because they commiserate with us they wrap the fruits of this country in colourful cloths and tie them to dreams they allow to float down to us through a deep, dark fountain.

Two heads bent over the fountain with its black water, a red-haired and a blond one. Their faces looked back, attentively examining the one, hilariously smiling the other. 'Magie' softly dipped a finger into the water and stirred it cautiously. When it calmed again, it gave a view of a landscape: mountains and valleys, brooks and rivers, woods and meadows, towns and villages. Slowly the sun set behind the hills and doused the land with a golden glow. Already lights began to flash and became more and more numerous the darker it got. At last it looked as if the sky would reflect in the water but it was only the night in the brightly illuminated big town of the people that 'Magie' and 'Allure' could see in the fountain.

'Magie' sighed. She turned around and looked at her sister with worried affection. "Do you really want to go there?", she asked. "Well, I do not feel very much like doing so! Just look how everything has changed! This hustle and bustle, this trouble! People are so different than they have been in former times! They won't understand us anymore! Why do you want to endanger yourself, dear sister?" "Oh, you and your doubts!", 'Allure' protested with a gesture. "I am not afraid! Why should I? People love fairytales, every child knows this!". "But today they have completely different ones than in former times", 'Magie' objected. "But this only seems so", 'Allure' replied. "In fact they are exactly the same stories as ever, only in a different shape!" She wriggled with impatience. Her sister was always so terribly reasonable! She sighed. "So, what now?" 'Magie' offered a last objection. "Today many people are so - coarse!" 'Allure' gave a bright laugh. "But dear! Also in former times many people were like that. But not everybody! And besides that: Wasn't it always our task to teach them the good? - Come on!" She gave her hesitating sister a little push. "Let us not lose any more time! We have a lot to do!" 'Magie' nodded humbly. When her lively sister got something into her head it was impossible to resist her. "Okay!" she said. "But I go first!" "Don't you dare!" 'Allure' said firmly and held the older one back. "I will go first! Initially, we will bring joy and a good mood which people today need more than ever!" She climbed onto the edge of the fountain and domineeringly put out her hands towards her sister who followed her with a shake of the head. "Upon three we jump", 'Allure' commanded. "One - two - three!"

And so the fairytale came into the world with a smile.





“Once upon a time . . .”

. . . there was a little dancer who loved a soldier more than her life.

Once upon a time there was a steadfast soldier who loved a little dancer more than his life.

Once upon a time there was a young girl called ‘Klara’ whose affection for a wooden nutcracker was so big that it turned him into a living fairytale prince.

Once upon a time there was a sad lonely nutcracker who fell in love with a little dancer and became happy with her on a Christmas Eve.



Klara

“Once upon a time . . .”

. . . there was a young ‘Arlecchino’ who wanted to become a big famous clown. He was already good at juggling and practised diligently with coloured balls every day. With music, he thought, it would work much better. And so he caught a beautiful white bird whose singing he liked. He locked him up in a cage in which there was also a little pierrot who had been up to mischief once again.

So the bird became sad and did not want to sing anymore. The little pierrot was sorry for the bird; he broke open the bars of the cage and let him out. When ‘Arlecchino’ came and wanted to get the bird out for his big entrance, it was gone.

Horrified, ‘Arlecchino’ put his hands on his face. What should he do now? He was angry with the little pierrot who said with certainty:

“Arlecchino, for a rogue like me it is not wrong to be bridled now and then, but a bird wants to live in freedom.

Only then can it sing. And look! It is sitting up there and sings only for you – voluntarily and unforced!” So Arlecchino was happy and juggled as never before.

Arlecchino





Gerda

“Once upon a time . . .”

. . . there was a girl who went in search of the one who was dearest to her. Neither snow nor bitter cold, neither robbers nor friendly people who wanted her to stay with them could keep her from continuing on her way until the end. ‘Foreena’, the white deer, accompanied her everywhere; with big gentle brown eyes it looked up at ‘Gerda’. Together they overcame all difficulties because the cold pomp and icy perfection of the Snow Queen and other evil powers can achieve nothing against purity and innocence combined with love and faith. Together they solved the task the Snow Queen set Kai: to form the word which would free him from her bondage of ice crystals; a word the Snow Queen did not know herself, because ‘eternity’ is only given to him who has a pure and loving heart.



“Once upon a time . . .”

. . . there was a young girl who dreamed of being queen, but in fact she was a shepherdess who played at being a queen who played at being a shepherdess . . . “Baa!” ‘Ismelda’, the sheep, bleated confusedly. “So you have to explain this once again. What was it like? You are a queen and you are not a queen because actually you are a shepherdess who – wait a minute – plays a queen??? Or was it the other way round? This is above my head. I prefer to go to the green meadow with the delicate grass until you have made up your mind about who you really want to be. But in fact it is all very simple. You are my Antoinette and we all love you because you lead us to the most succulent pastureland. So why do you want to be a queen? You have been our queen for a long time already! Baa!” And he hops away with a shake of the head.

Antoinette



“Once upon a time . . .”

. . . there was a little girl who dreamed of being on the stage one day. A good fairy gave her a little theatre with two dolls, a Columbine and a pierrot. Looked at it from the corners of her eyes the little dolls seemed to move but when ‘Robynne’ turned her head they stood still and quiet as before. This was repeated for a while when Robynne came to a decision: When she would get the feeling that the dolls would move again she would reach backwards as fast as lightning without looking at them, perhaps then she could get hold of them. And so it happened. She grabbed the dolls while they moved. A big noise followed. The little theatre turned into a big one and Columbine and the pierrot had also become big and invited ‘Robynne’ to play with them.

Robynne



“Once upon a time...”

... there was a little princess called Xenia Georgijewna Romanowa. One day her father gave her a special teddy's he called Alfonso... Her father, grand duke George Michailovich, was a cousin of the last Russian Czar Alexander III.

The story of princess Xenia and her Steiff teddy is famous. When Jan Sout auctioned Alfonso in 1989, he reached a very high price. Due to the strong demand, the Steiff company and the new owner produced a replica showing exactly the same signs of wear and tear as the original.

In 2008, Hildegard Günzel's authorised dealer in Moscow approached her with a request. He asked her to design a princess Xenia; the teddy should be produced by Steiff,

but this time in an 'unused' condition. This job was very attractive. The result is a beautiful and extraordinary doll in which surely many collectors of Günzel dolls from outside Russia are interested.

You can contact the 'Puppenmanufaktur' which will be pleased to arrange the purchase.

Xenia



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Collection 2009



Museumscene
MAGIE & ALLURE
Limited Edition 10

MAGIE
100 cm / 39" standing

Ginger-red human hair with curls. Hand-blown glass eyes, grey-blue / brown. Top made from finest polka dotted tulle. White corsage made from leather and tight leather drainpipe trousers. Skirt made from white tulle, piped with finest Duchesse silk. Silk tulle ruffles on the back of the skirt. Felt topper with duchesse silk ruffle decorated with a white feather. Laced boots, two-coloured, with plaited leather



ALLURE
98 cm / 38.5" standing

Blonde human hair with curls. Hand-blown glass eyes, light-brown. Top made from duchesse silk with silk tulle sleeves. Big ruffle-collar made from silk tulle. Ruffled finest silk tulle skirt. Wide duchesse silk trousers in "Marlene-Look" with cordings. Duchesse silk topper with black/white elements, decorated with silk bow and little feathers. Black patent-leather boots



KLARA
Limited Edition 20
85 cm / 33.5" standing

Ginger-red human hair with swept-back hair and chignon with pearl-net. Hand-blown glass eyes, green-blue. Romantic tutu made from organza, lace and silk tulle ruffles. Corsage top made from habotai silk with cordings and silk tulle balloon sleeves. White ballet shoes with velvet tapes



Accessory: Teddy Bear "Nutcracker" made from alpaca & silk mohair (Design: Vera Racke)



ARLECCHINO
Limited Edition 20
78 cm / 30.5" sitting (head to feet)

Blonde human hair. Hand-blown glass eyes, grey-blue/brown. Top made from rhomb-dupion-silk, with cordingband pipings in pastel-colours handmade. Corseted with light purple band. Ruffled habotai silk application and sleeve ruffles made from silk tulle. The top finishes with a pleated skirt made from dupion silk. Large silk tulle collar and toby collar made from light purple silk bands. Gordet Trousers made from duchesse silk, cording in light purple. Felt hat with light purple silk pompoms. Harlequin leather boots, two-coloured

Accessory: Pierrot (Design: Christine Green). Small white birdcage and pastel coloured silk balls



GERDA
Limited Edition 20
95 cm / 37.5" standing

Blonde human hair with curls, bandeau decorated with roses made from loden fabrics. Hand-blown glass eyes, light brown. Knitted dress made from finest wool mohair with pearls, collar decorated with pearls and sleeve cuffs made from loden, decorated with pompoms and pearls. Underskirt made from habotai silk. Belt made from loden fabrics, decorated with pompoms and pearls. Silk velvet band with pompoms made from wool and cashmere mix. Low leather boots with velvet tapes.

Accessory: white fawn made from alpaca „Soreena“ (Design: Annette Rauch)



ANTOINETTE
Limited Edition 20
98 cm / 38.5" standing

Blonde human hair with swept-back hair and little bow. Hand-blown glass eyes, blue with hazelnut. Detailed dress in rococo-style. Corsage made from french plaid silk taffeta with cross lacing and roses. Sleeve ruches made from habotai silk, silk quilling and tulle embroidery. Lined skirt made of dupion silk with pastel-coloured silk pinafore, decorated with light coloured floral band. Cotton underskirt with finest tulle embroidery. Low leather boots with decoration.



Accessories: shepherd's crook (Design: Christine Green). Alpaca/Mohair sheep „Ismelda“ (Design: Annette Rauch). Also available: Sheep made from Tibetan lambskin with head and limbs made from porcelain (Design: Hildegard Günzel)



ROBYNNE
Limited Edition 20
86 cm / 34" standing

blonde human hair with pigtails and black velvet ribbons. Black silk hair-band with bow. Hand-blown glass eyes, blue-grey. Pinafore dress two-ply in off-white, wool georgette fabric and silk tulle with silk flower appliqué and pearls. Silk shirt in off-white. White underpants with embroidery. Black silk socks. Leather buskin two colour in beige and white with black buttons

Accessories: black dressed Pierrot (Design: Christine Wilmhurst). Small white wooden white Theatre. Columbine (Design: Ute Mareczek)



Xenia
Limited Edition 10
78 cm / 30.5" sitting

Strawberry blond genuine hair wig with curls. Hand-blown glass eyes, light brown. Blouse made of batiste with lace and cording. Skirt made of wool / cashmere with a silk sash and initials in gold embroidery. White under wear with Swiss lace. Creme coloured leather shoes and silk stockings.

Accessory: Steiff Teddy Alfonso

IMPORTANT NOTE:

This catalogue is intended to provide a general guide to the concept of this year's collection and we ask you to note that our ability to provide the fabrics shown in the photographs can be affected by the availability of material from our suppliers. While our policy is to make every effort to keep changes to a minimum, we reserve the right to vary, at our own discretion, colours, fabrics, trimmings and the design of accessories without prior notice.

HILDEGARD GÜNZEL



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