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cONTENTS

editorial . page 1

insights / prospects . page 2

From candles to art

100 years of STOCKMAR – Back to the future

art & more . page 4

Beginie's horse – Backing the right horse

Dear reader,

This year we are celebrating STOCKMAR's 100-year anniversary and we'd like to invite you to join us on a journey through time. We won't just be looking to the past, however. We will also look to the future. Because some things haven't changed, even in one hundred years: Everything STOCKMAR is and does still revolves around people. And people are naturally inclined to evolve and look to the future.

In this first publication of our anniversary year, we will be taking you to the other side of the world, where it all began, and later to the small town of Kaltenkirchen, Germany, where the company found its home. And our logo is not the only thing about us that embodies motion and motivation: Our products motivate children and everyone who is young at heart, as well as artists throughout the world. And everyone knows this about us – you might say it stands out like a colourful horse, just like the one on the tin that holds our crayons. But do you know how the horse came to be? And how it has been transformed?

Last but not least, I'd like to invite you to take a look at our special anniversary homepage. I look forward to hearing your suggestions, questions, and requests. Enjoy this issue!

Best regards,

Inke Kruse



From candles to art 100 years of STOCKMAR – Back to the future

The ancient Greek deity Mnemosyne, the goddess of memory, is the guardian of remembrance and thereby the past, but she is also responsible for the events of the future.

We believe Hans Stockmar can be described as a global citizen in the best sense of the phrase. His early years were shaped by many moves – born in 1890 in Sydney, he spent his first school years in Cairo, San Francisco, London and Montreux. He quit his business apprenticeship in Bremen to attend a drama school in Berlin. Although he never caught a big break as an actor, you could say that for the first time he found a permanent home for his soul in this field, even if he still hadn't found the place where he wanted to physically settle.

INSiGHTS

After briefly attending a farming college, he and his future wife Vilma immigrated to New Zealand. Here he laid the foundation for the STOCKMAR company that he would later establish by setting up a large-scale beekeeping business. The bees became his purpose in life. His work with these wonderful creatures impacted his future work and his legacy. Liveliness, community, and change are still central values at STOCKMAR to this day.

*“Just the process of how beeswax is created – a product made of light, warmth and love. This is fascinating to me.”
(Inke Kruse)*

In 1921, the Stockmar family returned to Germany so the children could attend a German school. This is where the family finally settled. A year later, Hans Stockmar founded a company of the same name and the wax produced by beekeeping led to candle making. Even today, candles remain a part of the company's range of products. The company logo also features the honeycomb, making it not only part of the company's mission, but also a symbol of Hans Stockmar's connection to this natural treasure – outlasting his own life. The logo is also an expression of inner motivation and is based on the principle of inversion, discovered by Paul Schatz, whose scientific and artistic research focused on this theory.

Hans Stockmar showed an early inclination towards nature, crafts, and pedagogy. He combined these areas from the beginning with social issues, and his later entrepreneurial decisions were always in keeping with these interests. Profit sharing for employees was introduced in the 1950s; the merger with the Neuguss Group in the 1970s led to the neutralization process of capital funds.

PROSPeCTS

The wax smelter and the neighbouring house became a cultural hotspot in Kaltenkirchen. Employees were regularly involved in putting on plays. But the entrepreneurial side of the business also showed a tendency to creative and artistic processes and products. For example, the inspiration for the crayon colours came primarily from Hans Stockmar's two sons. Anselm had already joined the company at this point, and he was influenced by Heimdal, who worked as a teacher at the second Waldorf school in Wandsbek, a district of Hamburg.

Creative and artistic pursuits were a part of the Stockmar family's way of life. You can see it in the way we focus on processes and products. You can see it in our cooperation with training centres and universities. You can see it inside the company. Em-

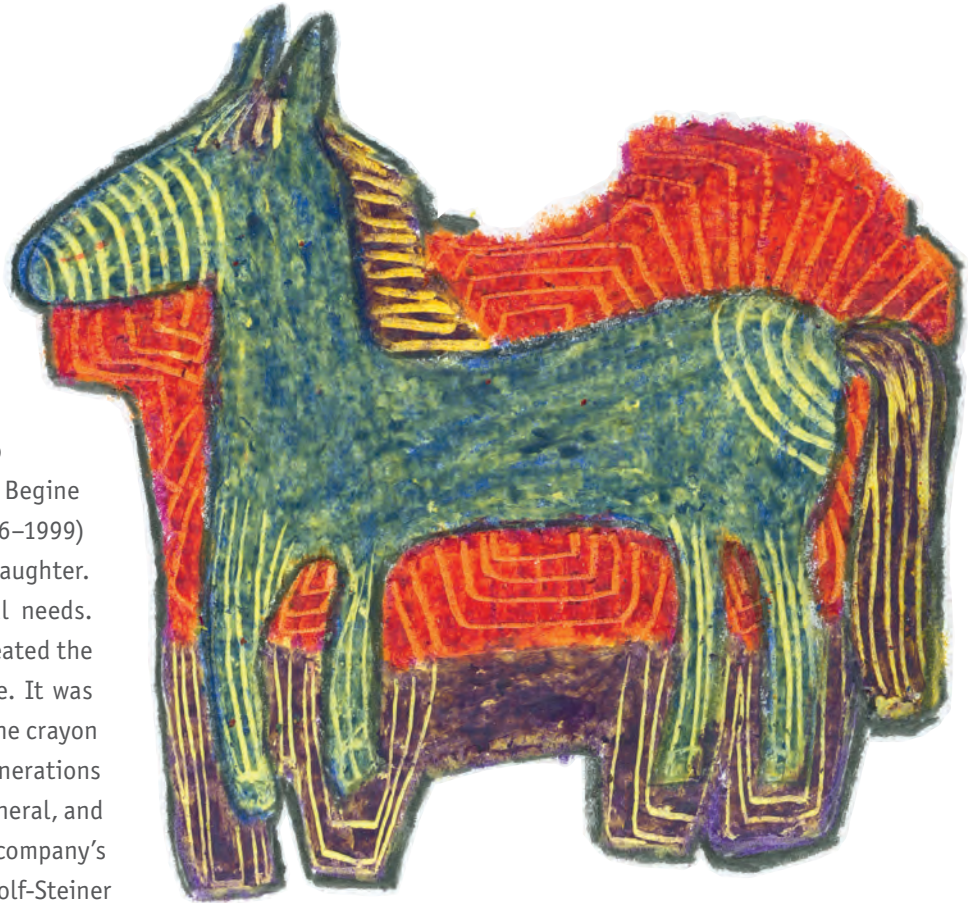


Founder Hans Stockmar making candles.

ployees can exercise their artistic flair in regular workshops, while STOCKMAR's own think tank provides "room for creativity." But art in this sense is not just about creating something visual. Rather, it is about the process of "creating something useful in the world by doing." Art makes sense.

Begine's horse – Backing the right horse.

The horse on the tin has been a companion to generations of STOCKMAR children. But do you know who drew it? It was Begine Schwarzenbach-Stockmar (1956–1999) who was Hans Stockmar's granddaughter. She taught children with special needs. In 1966, at the age of ten, she created the horse pasture bathed in sunshine. It was this illustration that dominated the crayon tin. The horse on the tin links generations of Waldorf pupils and artists in general, and became an integral part of the company's identity. As a student at a Rudolf-Steiner school, artist Rop van Mierlo also came into contact with Begine's horse at an early age. It made a lasting impression on him. STOCKMAR has collaborated with Rop van Mierlo for a number of years on a variety of projects. The artist is renowned for his wet-on-wet watercolours featuring animal motifs. We commissioned Rop van Mierlo to reinterpret our well-known horse for our anniversary year: his homage to "Begine's horse" is featured on our limited edition STOCKMAR rainbow collection with six crayons in the colours of the rainbow and two wax crayon blocks in gold and silver. We also asked the up-and-coming illustrator Louisa Kaftan to reinterpret the horse for the first edition of sinne.formen in our anniversary year. She also contributed all of the other illustrations in this magazine (as in the previous year). We love them, and we hope you like them, too! Why not try your hand at Begine's horse yourself?



ART & MoRE



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