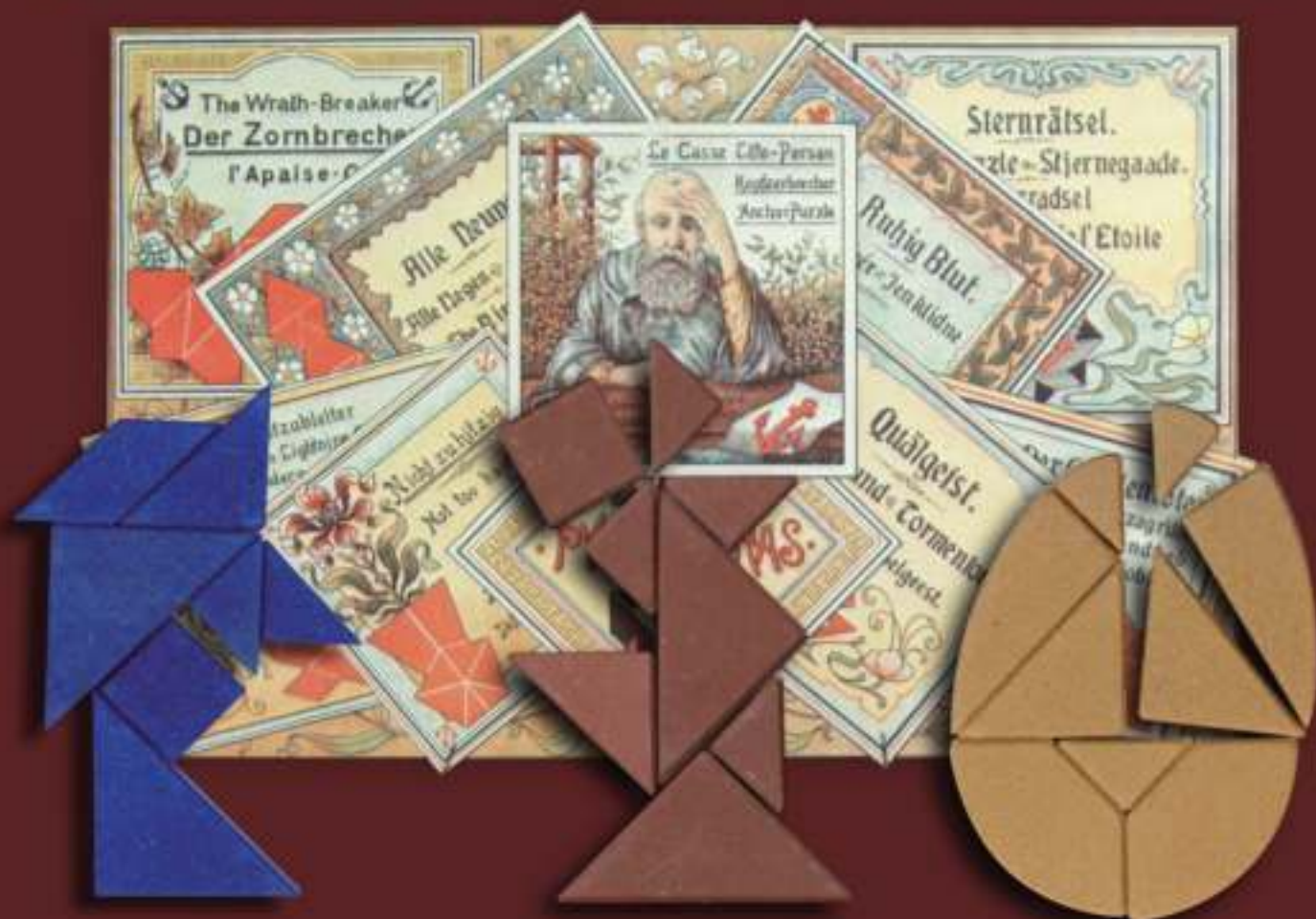


JERRY SLOCUM & DIETER GEBHARDT

# THE ANCHOR PUZZLE BOOK



THE AMAZING STORIES OF MORE THAN 50 NEW PUZZLES MADE OF STONE



THE ANCHOR

PUZZLE BOOK

JERRY SLOCUM  
DIETER GEBHARDT

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THE AMAZING STORIES OF MORE THAN 50 NEW PUZZLES  
MADE OF STONE

with Jack Botermans, Harold Raizer and Dic Sonneveld



THE SLOCUM PUZZLE FOUNDATION



*This book is dedicated to Nob Yoshigahara  
and his Family, Takako, Takayuki, Chisato and Noriyuki  
Yoshigahara*



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## INTRODUCTION



*Figure I-1. Dr. Max Kurtze in 1978.*

Anchor Stone Puzzles have been admired ever since Friedrich Adolf Richter produced the first one in his state-of-the-art facilities in Rudolstadt, Germany in 1890. Richter built this extraordinary chemical-pharmaceutical factory in 1878, when he was 32 years old, after he used his training in a drug store and skills in business and advertising to establish the premier patent medicine business in Germany. His publication of educational books led him to begin manufacturing stone block sets for children in this facility in 1880. By 1890, his Anchor Stone building set business was very successful and he decided to add a line of puzzles, also made of stones. As with his other products he emphasized top quality, artistic packages, and extensive advertising.

The beautiful paintings reproduced on the covers of the puzzle boxes and problem books, the challenging problems, and the look and feel of the stone pieces have made them a sought-after puzzle and a favorite collectors' item for more than one hundred and twenty years. Anchor Puzzles were one of the first types of puzzles eagerly sought after by Jerry Slocum for his puzzle collection in the 1970s. He found that it was very difficult to find the Anchor puzzles in antique markets and shops and his collection of Anchor Puzzles was growing very slowly. It was even more difficult to determine how many different puzzles and versions of puzzles had been produced by Richter. Almost no information was available in the game and puzzle literature about the origin and history of these puzzles. Some of the reasons that so little was known was that beginning in 1914 there were two world wars that resulted in a lot of information being destroyed, including Richter's puzzles and documentation of the design and development process as well as production quantities of the puzzles. In addition, the puzzles were designed and made in Rudolstadt, East Germany, a part of Germany controlled by the Soviet Union after 1945 and later behind the Iron Curtain and the Berlin Wall.

In 1976, Jerry Slocum decided that the Nuremberg Toy Museum (Spielzeugmuseum Nürnberg) would be the most likely place to find out more about the history of the Anchor Puzzles, and he traveled to Nuremberg and met with the Founder and Director of the Museum, Dr. Lydia Bayer. When Jerry visited her she told him about other collectors of Anchor Puzzles as well as experts on the history of the Richter factory who lived in Rudolstadt. She also provided the names of Anchor collectors and experts in other parts of Germany and The Netherlands.

One of these experts was Erich Schneider, Head Archivist of Rudolstadt from 1954 to 1972. He was the founder of the periodical "Rudolstädter Heimathefte" and had published numerous articles on regional historical topics, including the history of Richter's factory and products. He provided special information on Richter puzzles to Jerry. After Erich Schneider's death in 1979, his wife Helene Schneider continued the correspondence with Jerry for another 17 years. She placed ads in Rudolstadt news-



papers to acquire puzzles for the Slocum Collection. She even traveled to Berlin in 1980 so she could send the Anchor Puzzles to Jerry, because she lived in East Germany, under the Soviet restrictions, and it was very difficult for her to mail anything to the USA.

Lydia Bayer also told Jerry about Dr. Max Kurtze of Hamburg (Figure I-1), another Anchor stone and puzzle expert that had corresponded with her about Anchor Puzzles in 1967 and 1968. Jerry exchanged letters with Max Kurtze for 13 years and visited him at his home in Hamburg several times before Max died in 1990. In 1930, Max had been invited to the Richter factory in Rudolstadt as the guest of his friend Richard Möller, Grandmaster, and Master Designer of the Richter puzzles. Max was a serious solver of these puzzles and had even designed numerous new problems for Richter's Cross Puzzle. His first-hand information was very valuable for this book and his stories about the history of Richter's Anchor stone puzzles have been very helpful. Max also donated all his puzzles to the Slocum Collection.

Dr. Oskar Richter and his sister Grötl Schütter-Richter (Figure I-2), grandchildren of Friedrich Adolf Richter, were very helpful when Jerry Slocum met them in Switzerland in 1978. Soon after this meeting, Oskar Richter made inquiries with other members of the Richter family about the Anchor Puzzles. He also provided several photographs of the Richter family.

Max Kurtze had told Jerry about Richter collector and expert Peter A. Zwijnenberg of The Netherlands. Peter published two books about the history of Richter's Anchor Stone Building Block sets and puzzles in 1982 and 2007 (See References). Peter also supplied a large number of Anchor Stone puzzles, catalogs, fliers, price lists, and ephemera to the Slocum Collection.

Dr. Eduard Bakalar, of Prague, Czechoslovakia, responded to one of Jerry's ads in Games and Puzzles Magazine in 1977. He provided Jerry with many Anchor Puzzles from his own collection and in addition, he purchased numerous additional Anchor puzzles for Jerry by placing ads in the Prague newspapers.

Jerry Slocum and Dieter Gebhardt are sincerely grateful to the aforementioned people. Without their support, it would not have been possible to assemble the Slocum Anchor Puzzle Collection and the basic facts to start the second step of the Anchor Puzzle research. This consisted not only of searching for further information but also of analyzing, evaluating and organizing the data.



Figure I-2. F. Ad. Richter's grandchildren, Grötl Schütter-Richter and Dr. Oskar Richter, 1978.





## RICHTER CREATES BUSINESSES AND WEALTH, 1846 – 1889



Figure 1-1. Friedrich Adolf Richter

Friedrich Adolf Richter, the son of a master baker, was born in Herford (North Rhine-Westphalia), Germany on May 12, 1846 (Figure 1-1). From these modest beginnings, he built a very successful multi-product, multi-national corporation and when he died at age 64 on December 25, 1910, he was one of the ten wealthiest men in Germany.

A short summary of Richter's success in building successful interrelated businesses, before he began making and selling Anchor Stone Puzzles in 1890, follows. A more comprehensive article about how he created numerous profitable businesses and became wealthy, is available in the optional Anchor Puzzle DVD.

### **Richter Begins his Patent Medicine Business in 1869**

After a short time in high school, Richter served as an apprentice druggist to learn the trade. In 1868, at age 22, he moved to Duisburg to become a merchant and by March 20, 1869, an advertisement in a Duisburg newspaper announced the opening of Richter's retail store. The store offered food, cigars, yarn, and household items, but on June 10, using his expertise from his former work in the drugstore, Richter began to advertise medicines from England and America. He became the general distributor in Germany for those medical products and his ads appeared regularly, especially during weekends, in the local newspaper. The Patent Medicine business was extremely profitable and his various medical products claimed to prevent and cure gout, rheumatism, cholera, dysentery, diarrhea, exhaustion, and many other ailments.

### **Richter Enters the Printing and Publishing Business in 1869**

In June of 1869 Richter applied for the right to sell schoolbooks in his store and by the end of the month he had obtained the entire non-exclusive schoolbook marketing concession. Before the end of September, he opened a new business; "The Rheinisch Publishing Establishment of Duisburg" with printing press, retail shops, and he even hired street vendors to sell the books.

Richter had in mind, however, other important uses for his publishing business. He printed advertising brochures, booklets, and books for his patent medicine business, as well as supplements inserted into newspapers throughout Germany. Then in 1870 he began publishing *The World of Change*, an 8-page newspaper that advised the reported 500,000 subscribers about medical diseases, illnesses, and the cures for them. In 1873, he published a 160-page book titled, *Dr. Airy's Natural Healing Method*. The book promoted four patent medicines, which claimed to cure 166 illnesses. By 1875 Richter's

book, which advertised his complete line of medications, was in its 32nd Edition and consisted of 440 pages. It was translated into many European languages and hundreds of thousands of copies were sold.

### Richter Becomes a Patent Medicine Manufacturer in 1871

Patent medicines were drugs whose ingredients and production methods were secret. Usually they claimed to be a universal cure for almost all incurable diseases. Of course, there was no proof of any of the claims, and the patent medicines relied on master salespersons and powerful advertising to convince customers that they would work for them. Richter was a master salesman and publicity expert, and his advertising and promotional publications contained many claims and testimonials of the effectiveness of his products to convince customers to buy them (Figure 1-2).

By 1871, nearly 1,000 different proprietary medicines were being sold in Germany, but only a dozen were consistently in high demand. Richter, who was already making his own patent medicines, took another big step that year by adding to his facilities a chemical and pharmaceutical factory, where he produced his patent medicines.

As the result of the massive advertising, Richter became the premier patent medicine maker in Germany. For customers it was very convenient to buy from Richter by mail order. They were enticed by the promise that his medications would cure serious diseases that the doctors said they could not cure. Buying medications from him bypassed the doctor and pharmacy and that saved time and money.

Richter was proud to use only natural ingredients in his medications and one of the attractive features of a later product, the Anchor blocks, is that they are made of natural ingredients and they include no paint, which could be harmful to children.

The reason that Pain Expeller was such a successful product is that it really had a certain helpful medical result. Its main component was an extract from Spanish pepper. The medical working substance in it is known as Capsicum and a recent scientific report states that indeed capsicum has a positive medical effect. Even today, you can still buy a product in a pharmacy that is the same mixture as Richter's Anchor Pain Expeller.

The cornerstone of his whole operation was a consistent and generous advertising program. However, he chose to advertise only his products that were already successful. The Anchor Pain Expeller did not become popular because of his advertising; he advertised it because it had already shown that it was a successful product.



Figure 1-2. Richter trade cards advertising his Anchor Pain Expeller patent medicine.

### Publishing Establishment in Leipzig, 1874

Richter sold his Duisburg publishing establishment when he had left the city in 1873. In place of that, in 1874 he founded the "Central Publishing House of Educational and Occupational Material, Dr. Richter" in Leipzig. Leipzig was at that time the center of the German publishing trade. Richter primarily published schoolbooks and educational publications.

In 1877, Richter bought Dr. Oskar Schneider's "Leipzig Educational Materials Establishment".

A mosaic design game for girls, with colored ceramic tiles and a booklet of attractive patterns, was one of the first educational products of the company (Figure 1-3). Richter quickly refined and improved the manufacturing methods and processes and started production of his Anchor stones in his new factory in Rudolstadt in 1880.

### Richter Builds his Chemical - Pharmaceutical Factory in Rudolstadt, 1877-78

Starting in 1877, a huge complex was built on the outskirts of Rudolstadt that would house Richter's family, administrative and design staff, chemical, and pharmaceutical manufacturing, and shipping activities (Figure 1-4). The facility had its own railroad station with a railroad siding into the plant, electrical generating station, water and sewer system, telegraph station, central heating and its own telephone system. In addition, a prominent part of the complex easily identified in the foreground in Figure 1-4, was Richter's Villa, finished in 1888.

An 1888 English-language brochure titled *A Walk through the Factories of F. Ad. Richter & Co.*, presents a comprehensive report about the facilities. It provides an impressive picture of the variety

of technical and commercial activities taking place in several different buildings. The production of patent medicines was now large-scale, with appropriate distillery and storage rooms for ingredients and finished products. A laboratory managed the quality control, while joiners made suitable packing boxes and chests. Richter, who was already renown for producing several types of candy expanded his business on a much larger scale and greater variety, with related articles like cocoa and liqueur added to his list of products (Figures 1-5).

The printing hall was busy making German and international books, brochures,



Figure 1-3. Anchor Tablet Laying mosaic design children's toy, with a 1902 problem book. The box is dated 1919.

Richter also had printing establishments at his offices in Rotterdam, London, and New York. They all published ads and catalogs in their local language.





Figure 1-4. Richter's Rudolstadt facilities, c. 1890.

varied advertising material, labels and instructions for the products. A copper and an iron smithy manufactured accessories and spare parts for the machines and engines, for the transmissions, boilers, and pumps.

The booklet describes the following sections of Richter's Building Stone factory in 1888:

- *Art Department*: A large room with 8 or 9 architects,
- *Stone Production*: A very large room where numerous girls and workmen are shaping and casting stones from colored materials,
- *Quality Control and Interim Storage*: Long rows of boxes with pretty building stones galore, plain stones, gothic arches, elegant columns, tower stones and a host of others, not in thousands, but in millions,
- *Putting the Sets Together*: A number of female workers pack the stones after certain patterns and include instructions; others paste on the boxes handsome labels in nearly all languages in the civilized world.

The brochure also mentions affiliates in Nuremberg, at that time primarily a gingerbread factory, and in Konstein, where bottles and other glassware came from. A listing of Richter's national and international affiliates is presented in Chapter 9.

In 1880, Richter employed 200 people at the new facility for all his design and manufacturing activities. By 1898, Richter had 450 employees and his businesses were one of the six largest companies in the German chemical industry.



Figure 1-5. Richter trade card ad for Anchor chocolate candy



Figure 1-6. Georgens' stone block designs from his *Mother and Kindergarten Book*, 1880.



**E**ducate your Children while you amuse them with **RICHTER'S ANCHOR BOXES!**

These Boxes contain **REAL BUILDING STONES** in their natural colors, accompanied by **Plans of towers, castles, bridges, etc.** (inserted in the boxes).

A **complete set of new designs and instructions** from the **Anchor Boxes** is **sent to-day** to the **nearest Catalogue** in **London, U.S., and the District, NEW YORK.**

**F. AD. RICHTER & Co., 65 Fenchurch St., LONDON E.C.3, and 100 Broadway, NEW YORK.**

Figure 1-8. Richter's 1888 London Graphic ad designed to get the attention of parents

#### Richter's Stone Building Sets introduced in 1880

One of the artists and designers working for Jan Georgens, the well-known social scientist, educator, and author of books on educating children, was Gustav Lilienthal, brother of the famous aviator Otto Lilienthal. Among Georgens' educational material were also building sets made of wood. Around 1878, the Lilienthal Brothers had the idea of manufacturing building sets using blocks made of stone. After many experiments, they succeeded in producing blocks of the required quality. Because of their heavy weight and rougher surfaces, the blocks of stone were better suited for erecting large tall buildings than those of wood. However, the Lilienthals, with no business experience, failed in marketing their new product. To pay off the debts from their stone project they sold their invention in 1880 to Richter and assigned their patent to him. In December 1880, Richter started selling stone building sets "designed by the famous educator Jan Daniel Georgens" (Figure 1-6).



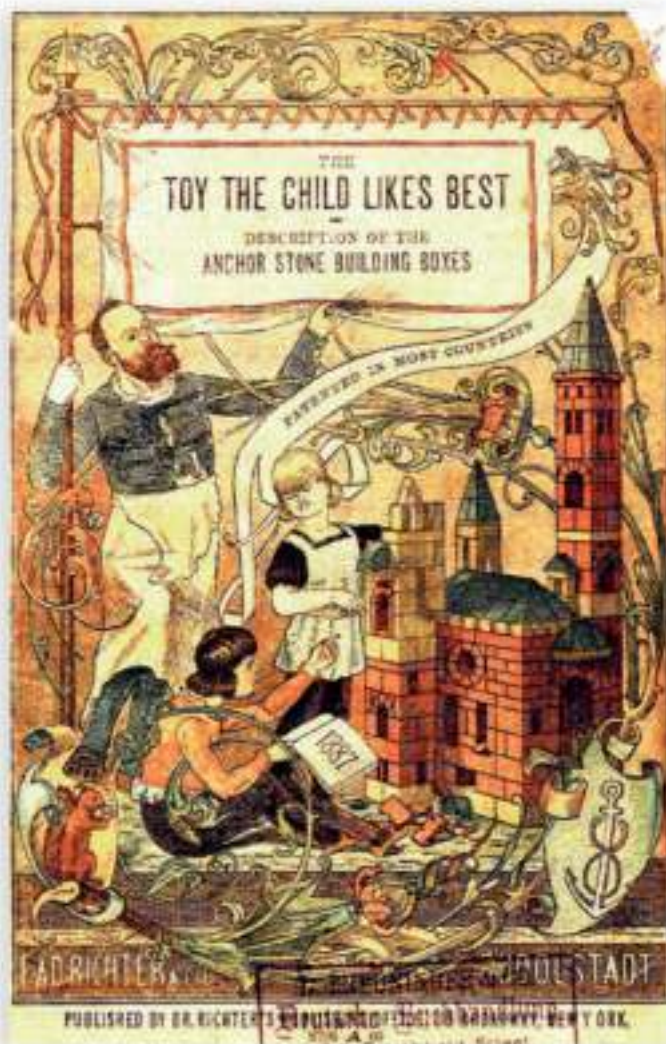


Figure 1-9. Richter's 1887 *New York Catalog of Building Sets* and *London Graphic Christmas* ad showing the type of structures that could be built with the Anchor Stone Building Boxes.

The ad for Royal Playthings mentions that Anchor Stone Blocks are supplied to the "little Princes and Princesses of Royal Nurseries of Europe".



The Blocks CASTLES, CHURCHES, BRIDGES, TOWERS, and Buildings  
will make PALACES, FORTRESSES, STREETS, LIGHTHOUSES, of all kinds.

**WILLIAM H. HARRIS** is professor of psychology at the University of Illinois at Chicago. He is also a senior research advisor at the Center for the Study of the Child, University of Illinois at Chicago. He has published numerous articles on the development of language and thought in children. He is currently working on a book on the development of language and thought in children.

[illegible]

Richter quickly applied all the lessons he had perfected in the Patent Medicine business and began an intensive advertising campaign to publicize and sell his new toys (Figures 1-7 to 1-9). By 1884, Richter had his own staff of designers, including architects, and began manufacturing his own new line of modular stone building sets.

Within a few years, Richter's stone building sets became one of the most popular toys of its time and one of Germany's largest export products. By the turn of the century, his Anchor Stone Building Sets were the best-known toy and were exported all over the world.



## FROM FROEBEL'S GIFTS TO RICHTER'S TANGRAM

### The Froebel Gifts

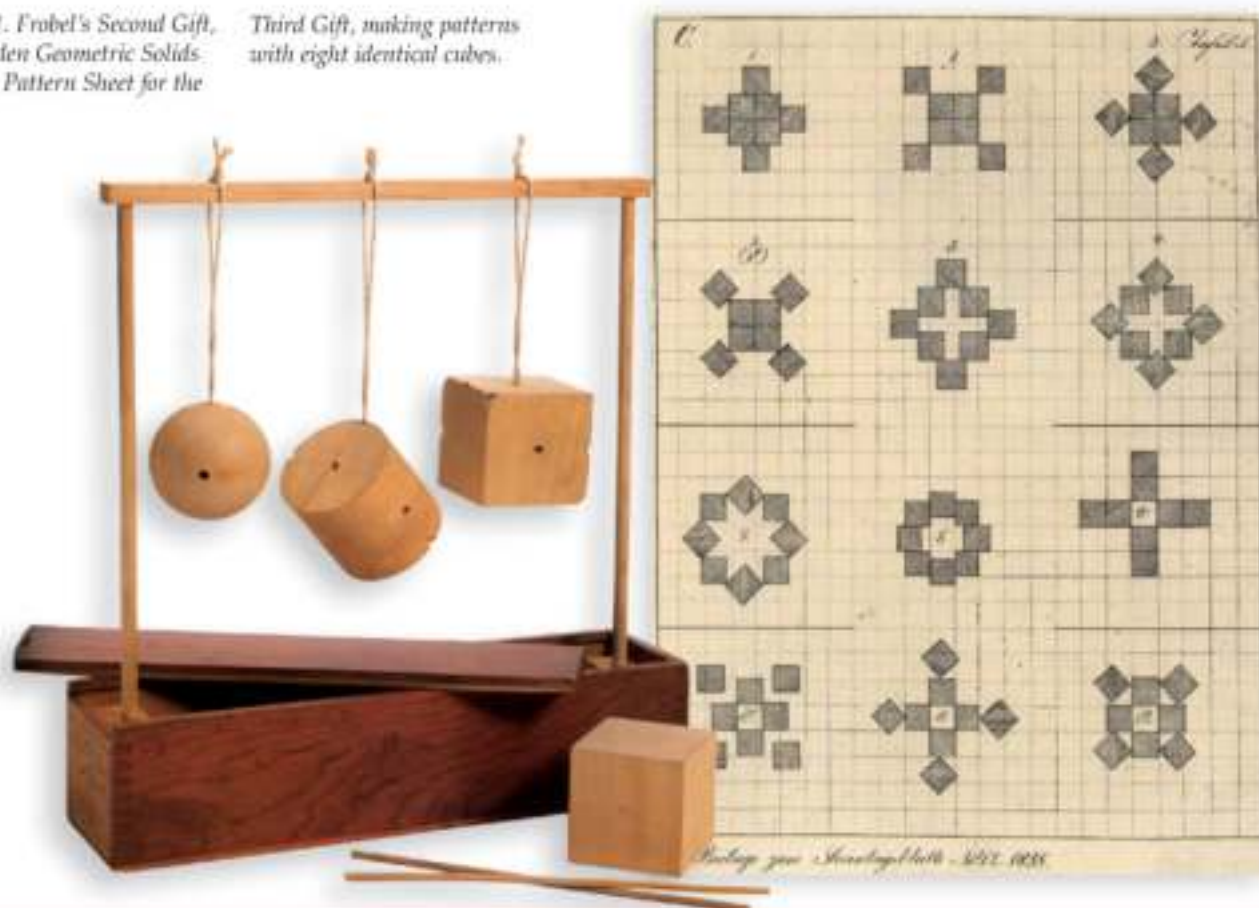
*Friedrich Fröbel* was born in 1782 at Oberweißbach, in the district of Saalfeld-Rudolstadt, Germany. He achieved a worldwide reputation for his fundamental contributions to pre-school education, in particular for the foundation of the kindergarten. Froebel's concept and program (and the German word "Kindergarten") have been adopted by many other countries.

Froebel established the first kindergarten in 1840. Its fundamentals were not only based on Froebel's educational and practical experiences but also influenced by his mathematical background that he had acquired as a student of natural sciences. Accordingly, Froebel's educational program made the children not only familiar with practical activities but also, by means of their play, taught them about geometric shapes, art, and nature.

In his educational program, Froebel classified the important activities for learning and provided carefully selected physical objects, called 'Froebel Gifts' that would encourage these activities. The "first gift" was a colored ball on a string intended for

Figure 2-1. Froebel's Second Gift, three wooden Geometric Solids (left), and Pattern Sheet for the

Third Gift, making patterns with eight identical cubes.



infants and mothers. The more advanced “second gift” was a trilogy of objects, consisting of basic geometric solids: the cube, the cylinder, and the sphere (Figure 2-1). They were made from wood; rolling and /or tilting them provided different sound and movement experiences. They also had holes for strings or rods so they could be rotated. By playing with the objects, the children could discover the various appearances and changing shapes of rotating objects. A large stone monument honoring Froebel, near Bad Blankenburg, is composed of these three objects.

Gifts #3 to #6 may be characterized as “kindergarten puzzles”. They consisted of simple dissections of the cube into smaller cubes or prisms with a square, rectangular or triangular base. Putting the objects away in their box at the end of the play period provided the children a simple packing problem. The dissected parts of Froebel’s third gift were to be used as pieces for three-dimensional building and two-dimensional mosaic patterns. Froebel provided simple problem figures as shown in Figure 2-1. He wanted the children to acquire an intuitive understanding of geometric and mathematical relationships.

The two-dimensional patterns shown in Figure 2-1 led later to beautiful mosaic patterns (Figure 2-2). Other activities with Froebel’s Gifts were matchstick puzzles, paper cutting and folding exercises, and piercing and sewing cardboard.

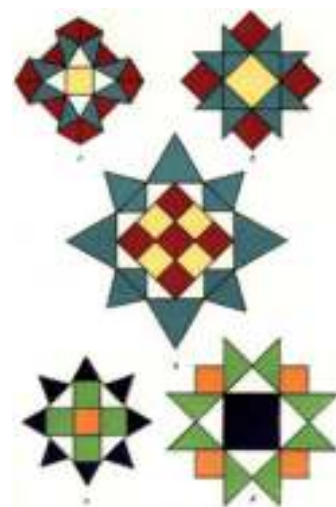


Figure 2-2. Georgens and Richter Illustration of mosaic design patterns (*Täfelchenlegen*) from *Mutter und Kindergarten Buch*, 1880.

### Kunze's Tangram

Bad Blankenburg, where Froebel’s kindergarten was established, lies about 20 miles south of the city of Weimar. It just so happens that Weimar is where the first edition of a remarkable Tangram book, *The Geometrical Figure Game* (*Das geometrische Figurenspiel*) by C. L. A. Kunze was published in 1842; two years after Froebel’s kindergarten had started. It seems likely that the news about Froebel’s new educational institution had rapidly spread and inspired Kunze to write his Tangram book. The Tangram is a put-together puzzle that originated in China about 1800 and has been popular ever since.

The earliest German Tangram books were published during the European Tangram “craze” of 1818. In contrast with other European countries, many different Tangram books came out in Germany throughout the nineteenth century. Kunze’s Tangram stood out because he visibly incorporated Froebel’s basic ideas. It presented many geometrical problems that emphasized the educational aspects, with fewer entertaining problems such as running men or dancing women. Kunze’s book appealed not only to children but also to adolescents and adults. It continued to be published for more than fifty years in ten successive editions. For more information about the history of the puzzle, see *The Tangram Book*, by Jerry Slocum, et. al.

### The Marketing of Froebel’s Approach by Seidel and Schmidt

In 1859 at Weimar, Friedrich Seidel, and Friedrich Schmidt published the first edi-



tion of their *Working School* (Arbeitsschule), which was based on Froebel's program and kindergarten activities. Further editions followed showing that Froebel's concept was not only widely accepted but also was commercially successful, though he did not profit from it himself.

The book includes an ad not only for Seidel & Schmidt's *Working School* but also for materials provided by the publisher for the various activities. In addition, related publications were advertised, among them Kunze's Tangram book! The accompanying text reads as follows: "this useful game not only grants continuous and instructive amusement but also challenges the creative activity of children. Besides it rouses and exercises the pure and applied intuition in a way which appears to be an outstanding preparatory school of geometry."

Figure 2-3. Georgens Tangram problem cards below published in 1878 by Richter, Leipzig. See also next two pages.

### The Marketing of Froebel's Approach by Georgens and Richter

Jan Daniel Georgens was among those who had acquired a reputation as a pupil of Froebel. For several years, he headed an institution for children with restricted learn-



Harvard Working copy: Heinrichsdorf Buchhändlergesellschaft, Heinrichsdorf, Leipzig



Harvard Working copy: Heinrichsdorf Buchhändlergesellschaft, Heinrichsdorf, Leipzig



ning abilities near Vienna, Austria.

Georgens recognized the marketing potential for educational publications and he published a number of books of this type. One of the first was the *Educational Workshop* (Bildewerkstatt) that began in 1857. Many related books followed, most of which, like Seidel and Schmidt's 'Working School', were strongly linked to Froebel's program. In 1868, Georgens moved to Berlin and with his wife became involved in educational business activities, products, and publications. Georgens made the acquaintance of Richter during the publication of his books because he used Richter's Leipzig publishing house. In 1878, Georgens and Richter formed a 'joint venture' and published a series of pamphlets and educational material called *New Kindergarten* (Neuer Kindergarten). Most of the topics were adopted from Froebel's program. One of the first items was called 'The Activity of Building' and consisted of a box with 80 manufactured stone blocks and a number of building plans. It was based on Froebel's gifts #3 to #6, supplemented by cylinders and arches (Figure 1-6). This building set was the starting-point for Richter's amazing success in producing and selling his famous Stone Block Sets all over





the world for many years. Another item from the *New Kindergarten* were mosaic design patterns for colored stones, which were successors of Froebel's patterns (Figure 2-2).

### The Tangram of Georgens and Richter, 1878

In 1890, Richter produced his first puzzle using manufactured stones. It was a reproduction of the Chinese Tangram, which he named, the Anchor Puzzle for the English speaking market (Kopfzerbrecher in German). During our research, we found an article in the *Deutsche Spielwaren-Zeitung* of June 1932, which reports on an exhibition on the anniversary of Froebel's 150th birthday at the Bad Blankenburg town hall. The article describes Froebel's program and materials presented at the exhibition. Richter's merits in extending parts of Froebel's program are praised and the importance of the use of blocks of stone instead of wood for building activities is emphasized. Richter's mosaic games and puzzles, and their origin in Froebel's mosaics are also mentioned. Then there it was as part of the *New Kindergarten* with the date 1878: the Tangram. It is described as follows: "Richter's oldest puzzle 'The Anchor Puzzle' (Der Kopfzerbre-

Figure 2-3:



cher) was called at that time, 1878, 'New Figure Conversion Game' (Neues Figuren-Verwandlungsspiel). It consisted of six large problem cards, solution cards, and seven wooden pieces."

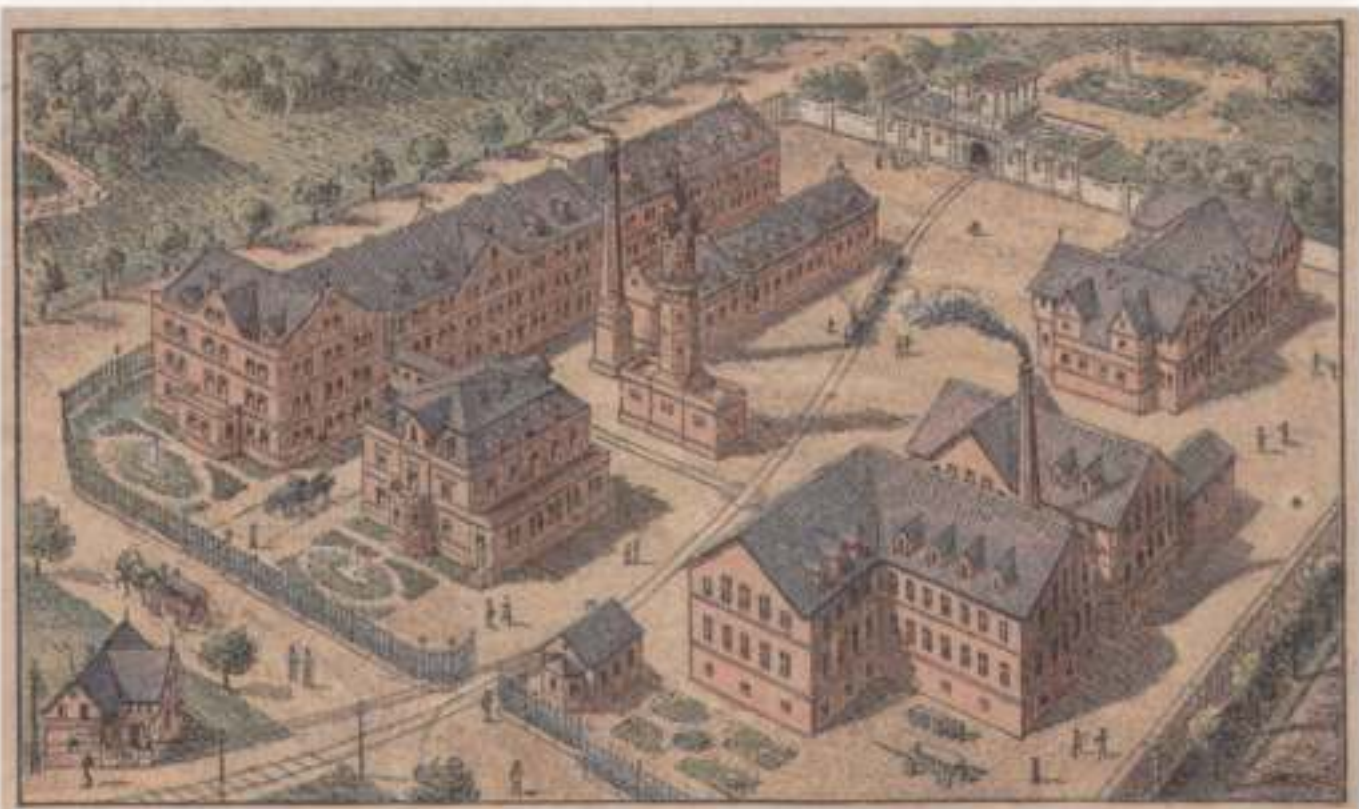
One can be sure that Georgens and Richter knew the 'Working School' by Seidel and Schmidt, since it had used the same approach as their 'New Kindergarten'. It seems obvious that Kunze's Tangram had turned out to be a successful component of Seidel and Schmidt's project. That may have inspired Georgens and Richter to integrate the Tangram into their *New Kindergarten* as well.

The Tangram problem figures of the 'New Figure Conversion Game' are in the *Friedrich-Fröbel-Museum*, in Bad Blankenburg. Six of the problem cards show colorful artistic Tangram problems (Figure 2-3) and six matching ones provide the solutions. They were published by Richter at his Central Publishing House of Educational and Occupational Materials (Central-Verlag von Unterrichts- & Beschäftigungsmaterial) in Leipzig in 1878.

Two years later Richter began to manufacture sets of building blocks made of stone that were designed by Georgens. They were so successful that in 1890 Richter began producing Tangram puzzles made from stone, primarily using Georgens problems shown in Figure 2-3.



Richter's facilities c. 1883.





## E. AD. RICHTER'S PUZZLES, 1890 – 1910

\*The numbers assigned to the first 17 Richter's Anchor Stone puzzles are now based alphabetical on their German name. They were assigned in 1917 (see Figure 5-23).

Translation of the Announcement:

"An assembly game by the name of 'Anchor Puzzle' (Kopferbrecher) has been released for sale that is entertaining in a different way. The problem figures enclosed present many puzzles which look simple, but cause much racking of the solver's brain. The game consists of seven pieces of stone that can be used to assemble a large number of different figures. It challenges the interest not only of the youth but even more of adults. The price (50 Pfg., approx. 25 cents) is so inexpensive that surely everyone can purchase the 'Anchor Puzzle.' This entertaining game has the trademark 'Anchor' as a symbol of its authenticity."

Das neue Richters unterhaltend ist ein Legespiel, welches unter der Bezeichnung **Kopferbrecher** in den Verkehr gebracht worden ist. Die beigegebenen Vorlagen geben die Bild auf, dem man, so einfach es auch aussieht, viel Kopferbrecher verursacht. Das Spiel besteht aus 7 Steinchen, aus denen eine große Anzahl verschiedener Figuren gelegt werden kann. Es ruft nicht nur das Interesse der Jugend, sondern mehr noch das der Erwachsenen in Anspruch. Der Preis (50 Pfg.) ist so billig, daß sich wohl jeder das „Kopferbrecher“ anschaffen kann. Auch dieses unterhaltende Spiel ist mit der Fabrikmarke „Anchor“ als Kennzeichen der Echtheit versehen.

### The Anchor Puzzle (Kopferbrecher), #8\*, 1890

Richter decided to add a famous put-together puzzle, the Tangram, to his already well-established and quite popular product line of stone building sets in 1890. By this time, Richter had implemented and improved the Lilienthal Brothers patented process of making stones and had redesigned the original Georgens building set designs. He

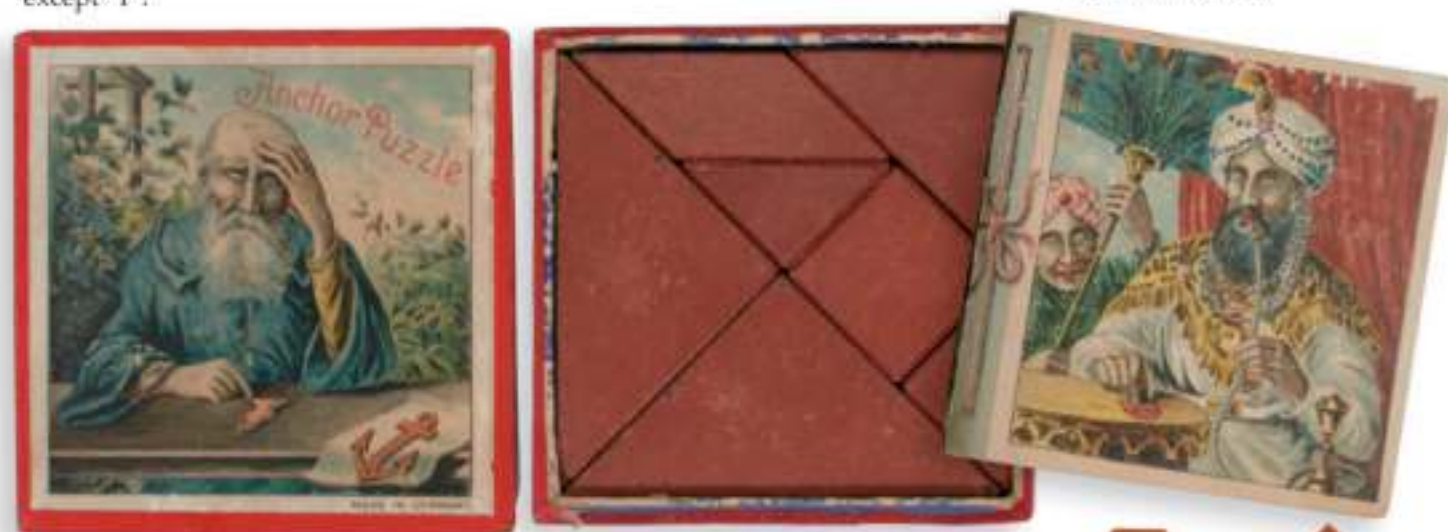


Figure 3-1. Richter's 1890 catalog contained Richter's announcement that a puzzle was being added to Richter's product line.

had also created an Art Department of at least 8 artists, designers and architects. The new puzzle was first announced in his August 1890 German catalog of building block sets titled, *The Toy the Child Likes Best* (Des Kindes liebste Spiel) (Figure 3-1), and in his German price list issued at the same time. Richter printed and distributed 80,000 copies of this catalog and 100,000 copies of the price list.

The seven pieces of The Anchor Puzzle were made of manufactured stone using the same Lilienthal Brothers' process that Richter implemented for his building block sets. The box is distinctive with the top and bottom cardboard pieces extending 3mm (1/8 inch) beyond the sides of the box containing the seven stones of the puzzle and the problem book with from 176 to 179 problems to solve. The only problem figures in the book with printed names are ten numbered shapes representing the numerals 0 through nine and twenty-five problems representing all the letters of the alphabet except "I".

*Figure 3-2. The first edition of the Anchor Puzzle, 1890. It can be seen in the middle photo that the bottom cover extends about 0.10 inch on all sides of the box (top cover does also).*



The first edition of the Anchor Puzzle was in English and was registered with the Library of Congress on October 20, 1890. In Germany the puzzle was registered as a trademark in the Nuremberg Royal District Court on April 11, 1891. It is remarkable that nowhere in the German application or registration, was the German name, "Kopfzerbrecher", used. The puzzle was presented by its English name, "Anchor Puzzle" and the trademark illustration was the Anchor Puzzle picture with the English title as shown in Figure 3-2.

Although Richter had been in the publishing business for many years and had an Art Department that created the building plans, catalogs, and price lists for the building block sets, they had no experience designing puzzles or puzzle problems. However, in selecting the Tangram as the first puzzle, he knew that the puzzle design was already proven, since it had been popular ever since the Tangram craze of 1817-1818. In addition, during his close working relationship with Dr. Georgens, Richter's printing





company in Leipzig had published a set of six cards in color in 1878 as part of Georgens' "Neuer Kindergarten", with 167 beautiful pictorial Tangram problems (Figures 2-3, 3-3). Most of the problem designs originated in Chinese books published beginning in 1815.

Richter's designers initially used 160 of Georgens 167 problem figures for the Anchor Puzzle problem book. Later they added 18 problems from other publications, mostly Chinese and German Tangram books (Figure 3-4).

After the first edition was completed, several revisions and new editions of the problem book were published (Figure 3-5 to 8). Although the reasons for all the changes are not documented, it seems likely that customer complaints, and the experience rapidly gained by Richter's designers influenced many of the changes in the problem figures.

For the 1891 Anchor Puzzle problem book an additional 11 problems from Dr. Georgens were replaced with new problems. Two of the new problems, the "walking man", and the "double ended arrow", are shown in Figure 3-6. In addition, in 1892, sixteen problems using the combined stones of two puzzles were added: four problems each for the Anchor Puzzle combined with the Circular Puzzle, the Tormentor, the Cross Puzzle, and Pythagoras. Adding these additional problems was an attempt by Richter to sell these four new puzzles.

Richter's Art Department created another problem book for the Anchor Puzzle in 1892. Initially various ads were found that used Anchor Puzzle pictorial problems with figures of people and household items. Later several copies of the Anchor Puzzle pictorial problem books were found. The title page shows it to be the fourth edition, printed in December 1892, but the book cover on the other side of the same page call it a third edition (Figure 3-8). The 179 problems for the Anchor Puzzle are the same as the later 1898 edition, except the problems in the later edition are solid brown, and two earlier errors, problems 108 and 112, were corrected (Figure 3-7).



Figure 3-4. Six of the seven problem figures used in the First Edition of *The Anchor Puzzle* problem page above (top) were copied from Dr. Georgens 1878 publication.





Figure 3-5. The Anchor Puzzle problem book: First Edition, 1890, top; and the Third Edition, 1st version, 1891. Notice how the quality of the problem figures "5" and "6" was greatly improved. In the third edition, the designers deleted 22 of the problems from Dr. Georgens' book and substituted new problem figures.



Figure 3-6. The 1891 Anchor Problem Book (top) was revised again by December 1892 with pictorial figures.

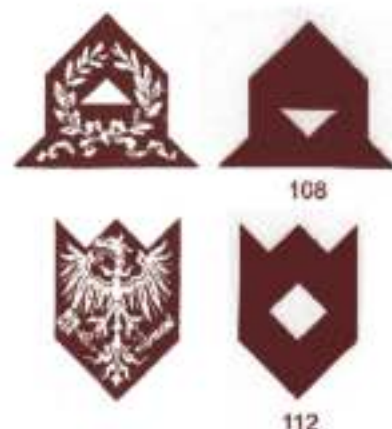


Figure 3-7. Errors in problems #108 and #112 in the Anchor Puzzle pictorial problem book (left) were corrected in the 1898 edition.



Figure 3-8. Anchor Puzzle book with 179 pictorial problems, December 1892.



1815: The problem originally appeared in a Chinese Tangram book by Sang-hsia k'o.



1878: The problem was copied and illustrated in Georgens' publication, *Neuer Kindergarten*.



1890: Richter used a solid tan-colored version in his problem book.



1892: Richter created another version with a new pictorial design.



Dr. Max Kurtze comments on the design of the first Anchor Puzzle, 1890 - 1892

During 1978 Dr. Max Kurtze, a retired German Judge and Anchor Puzzle expert, wrote Jerry Slocum and described what he had discovered about the design of the Richter puzzles. During his visit to Richter's factory, Kurtze met with Grandmaster Richard Möller and later Möller visited him at his home. Möller's comments provide some insight into the reason that there were so many changes in the Tangram problems.

The designers worked very hard to be sure each problem was a challenge. "The problems for 'The Anchor Puzzle' (*Der Kopfzerbrecher*), Richter's first puzzle and the ancestor of all the Richter puzzles, were thoroughly tested. The designers would often wager a round of beer, and the designer whose problem was solved first had to pay for the drinks. The design that took the longest time to solve was the winner. The designers tried to produce problems that were the most difficult to solve. Little value was given to eye appeal or beauty."

Möller wrote in *Anker Zeitung* Number 2, in 1919 that the plain seven stones used in the Anchor Puzzle were called, "the nasty seven" by many solvers and because of its success, the Tangram was immediately followed by new puzzles.

Figure 3-9. The history of Anchor Puzzle problem #71.



### Markets and Production Quantities

Richter sold his products including the Anchor Puzzle, not only in America, England, and Germany but also to many other countries in Europe. Altogether, Richter included fourteen languages for his customers: German, English, French, Danish, Dutch, Hungarian, Croatian, Slovenian, Romanian, Polish, Czech, Spanish, Italian, and Russian. The title of the puzzle on the box cover and the text in the problem book were written in five languages.

The Printer's marks on the cover of the Anchor Puzzle in Figure 3-11 include the date of printing in the lower left corner; 998 translates to August (8th month) of 1899. On the lower right corner, CE translates to the Austrian (Vienna) Group of five languages (German, Czech, Hungarian, Polish, and Italian). The international group of (Rudolstadt) customers was identified by the abbreviation "Int." and included: German, English, French, Dutch, and Danish languages. To the right, the number "12" represents the number of labels printed in thousands; 12,000 in this print run. More details of Richter's printing marks are provided in Chapter 9.

No records of the number of Anchor Puzzles produced in 1890 have been found and we have no basis to estimate their production until mid-1891. Beginning in May 1891, Richter began adding the printer's marks described above (letters & numbers) to the box cover, book cover, and book title page. These printer's marks continued to be added for the first 17 Richter puzzles and the Star and Mosaic puzzles until 1924. To provide a rough estimate of the production quantities of puzzles during this period we have recorded the Printer's Mark from more than thirty collections of Richter puzzles and analyzed the number of printed problem books of Anchor puzzles. An analysis of this data for the first 17 puzzles plus the Star Puzzle, is shown in Chapter 9. The compilation of this data showed that Richter manufactured at least 85,000 books for Anchor Puzzles during the last 7 months of 1891 and more than 180,000 Anchor Puzzle books in 1892. He must have built up a large inventory since he apparently did not print any more books for the next five years. The Anchor Puzzle was by far the most popular Richter puzzle and we found clear evidence that at least 500,000 Anchor Puzzle problem books were printed from 1891 through 1924.

It is obvious that Richter's Anchor Puzzle was a huge instant success and it quickly led to the design and production of several more puzzles.



Figure 3-11. Printers marks on the lower left of the box cover show the publication date, "998" (1899/August). Customer group, "CE" (Austria) and quantity printed, "12" (12,000) are shown on the lower right of the box.



Figure 3-12. American advertising for the Anchor Puzzle began in the spring of 1891 in newspapers (left) and the American game company Selchow & Righter's wholesale catalog.

# PUZZLES.

We beg to call your attention to the

## "ANCHOR PUZZLE."

The Anchor Puzzle is a **SENSIBLE** and the **MOST INGENUOUS** Puzzle ever put on the market, and affords much pleasure and amusement to both Young and Old, exciting a great deal of interest.

Made of Stone similar to the celebrated Stone Building Blocks.

Each Box is accompanied by a Book of Designs.

Hundreds of Combinations possible.

Price 1.10 per dozen.

Manufactured and, postpaid on receipt of the right price by Selchow & Righter, New York.

### Publicity for The Anchor Puzzle

On March 7, 1891 Richter began a broad and deep advertising campaign to introduce and sell the Anchor Puzzle in central Europe. He stated in several newspapers that his goal was to create another puzzle craze like the one ten years earlier in America and Europe for the 15 Puzzle and the one in 1889 for the Pigs-in-Clover puzzle. We found almost 600 ads for Richter's new stone puzzles were placed during 1891 in at least 58 selected newspapers in Austria/Hungary, Czech Republic, USA, Germany, Switzerland, Italy, Slovenia and Poland. Eighty-eight percent of the ads were placed during November and December, the holiday buying period. In almost all cases these same newspapers also published ads for the Anchor Puzzles during 1892 through 1895 and 1899 through 1901.

Richter was prepared for the success of the Anchor puzzle in his August 1891 Catalog, which included an illustrated ad for the Anchor puzzle (Figure 3-15), and also announced three new stone puzzles, The Circular Puzzle, Pythagoras and The Tormen-

In 1895 the wholesale catalog of Selchow and Righter, an American game company, featured the Anchor Puzzle in an illustrated ad (Figure 3-13). The company continued to sell the Anchor Puzzle to retail stores in their catalog until 1924.

During World War I, due to anti-German sentiment in the US, an American version of the Anchor Puzzle was manufactured in New York and advertised in a flyer (Figure 3-17) as well as the New York Times.



SELCHOW &amp; RIGHTER, 390 BROADWAY, NEW YORK.

# The Ingenious "ANCHOR PUZZLE"

HAVE YOU  
SEEN  
THE LATEST  
NOVELTY  
THE CELE-  
BRATED



HAVE YOU  
SEEN  
THE LATEST  
NOVELTY  
THE CELE-  
BRATED

"ANCHOR & PUZZLE"?

WITH ITS 176 DIFFERENT, HIGHLY INTERESTING DESIGNS.

PRICE FOR THE COMPLETE "ANCHOR & PUZZLE", WITH THE STONES  
AND ALL THE DESIGNS BELONGING TO THE SAME \$1.25 PER DOZEN.

THIS PUZZLE IS A SOURCE OF DELIGHT  
ALSO FOR ADULTS.

BY MEANS OF ITS 7 "ANCHOR BLOCKS" THE  
FIGURES, AS WELL AS THE LETTERS OF  
THE ALPHABET, AND MANY OTHER  
MOST INTERESTING DESIGNS, CAN BE  
FORMED.

HARDLY BELIEVABLE AND YET  
TRUE: BY MEANS OF 7 STONES.

THE "ANCHOR & PUZZLE" IS  
EVERY BODY'S FAVORITE.

Richter's Printing Works, Rudolstadt (Germany).




Figure 3-14. Richter also used advertising Trade Cards to promote the Anchor Puzzle. It was the most common form of advertising for many products from 1880 to 1910.

Figure 3-13. The 1895 Selchow & Righter catalog devoted a full page to a color ad for the Anchor Puzzle and included an endorsement for Richter blocks by Grover Cleveland while he was President-elect, waiting to be the 24th President of the United States.



Figure 3-15. The first illustrated Richter catalog ad for the Anchor Puzzle, in 1891, also mentioned three new Richter puzzles.



We also beg to call attention to the "Puzzles" brought out by us and of which a number of Anchor Stones of particular shape form part. They are called respectively: "ANCHOR PUZZLE", "CIRCULAR PUZZLE", "THE TORMENTOR" and "PYTHAGORAS". These Puzzles afford hundreds of amusing and highly interesting combinations. Each Puzzle is accompanied by a small book with a great number of designs. Price 20 Cents.

918 A 72 2

Figure 3-16. An Anchor Puzzle ad in Richter's 1912 English Catalog of games and puzzles. Note the error caused by a missing line in the illustration. The displayed Anchor Puzzle only has six pieces.



### The Anchor Puzzle.

7 stones, 179 designs, including combinations with Circular, Cross, Pythagoras and Trouble Killer.  
Some Anchor designs are shown above.

Figure 3-17. A flier for the American Anchor Puzzle in 1918, shows the new box and problem book cover.



## The Anchor Puzzle

**T**HE opposite picture is a full-size reproduction of the label.

Each box contains seven reddish-brown flat stones of the same composition as the Building Stones, and a book showing 179 problems. Each of them is to be formed with the seven stones and all stones are to be used in each problem.

Dump the seven stones on the counter in front of the customer and let him try to put them back in the box. You will seldom fail to sell him the puzzle.

The problems in the book include all letters of the alphabet and the numerals. The very thing for puzzle parties, for travelers, for soldiers in camp, convalescents, etc.

Be sure to include the Anchor Puzzle in your order for Anchor Building Stones. Packed 12 in a display box.



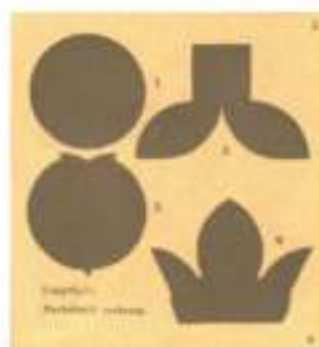
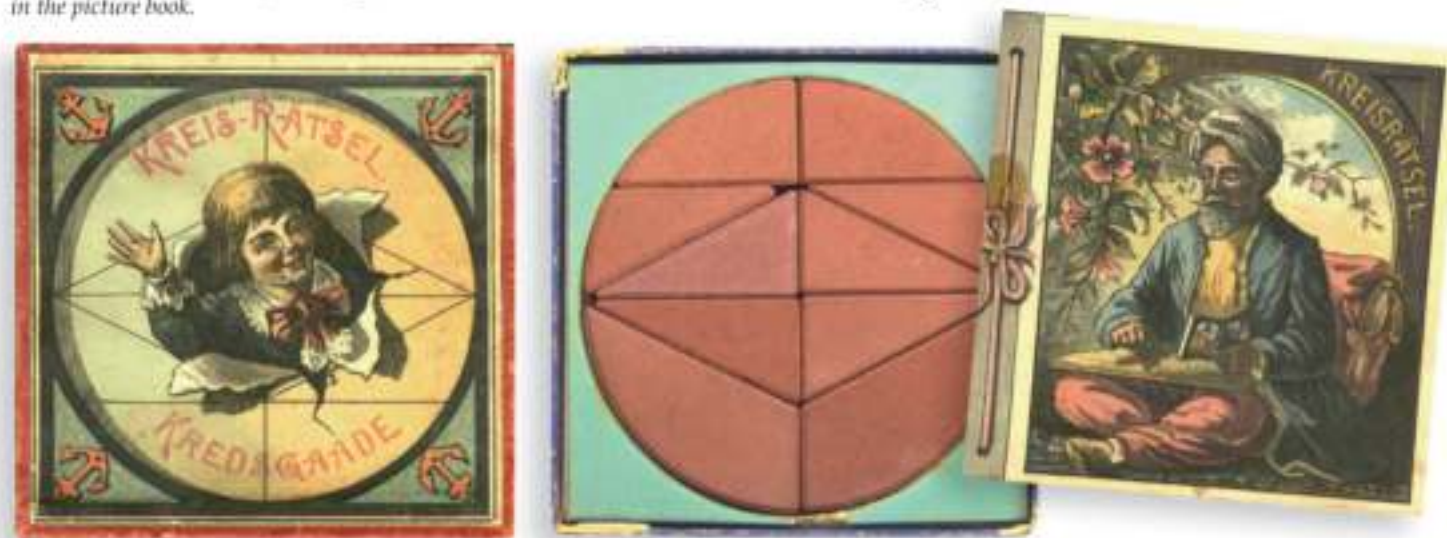


For all the problems, use all of the pieces of the puzzle to form the image shown in the problem figure. The pieces are shown in the DVD and may be copied, cut out and used to solve the problems.



### The Circular Puzzle (Kreisträtsel), #9, 1891

Figure 3-18. The Circular Puzzle with solid and picture problem books dated September 1891. Note that problem #2 in the tan color has been changed in the picture book.



Two problem books were published when the puzzle was introduced, one with the standard block problems with a solid tan color and another book with small pictures showing the shape of each problem as shown in Figure 3-18. These problem figures, where the entire problem is a picture, are much more difficult to create than the white pictures in a black silhouette used for the pictorial problems for The Anchor Puzzle. As you can see, one of the problem figures on the first page is different in the two books. Altogether, 21 out of 105 problems in the picture book were changed in the tan book indicating that different designers probably designed the books. The first printing of the solid tan problems was 25,000 and the same month 5,000 copies of the picture puzzle book were published. It appears that the puzzles that included the picture problem book must have sold better since all 43,000 problem books printed within the following six months used the picture problems. In fact, the original solid tan problem book was dropped and never reprinted.

#### Gratis (free) Books

During the last three months of 1891, when the puzzle was introduced, more than 100,000 copies of the problem books were printed and in 1892, more than 66,000 additional copies were produced. The Circular Puzzle was off to a great start. However, Richter put most of these books in storage for a long time since only 2,000 more problem books were printed during the next 13 years. It was the second most popular Richter



puzzle from 1891 through 1924 with more than a quarter of a million problem books printed.

Late in 1891 and early in 1893 Richter included free "Gratis" books in the boxes for the Circular, Anchor, Tormentor, and Pythagoras Puzzles that provided 16 additional problems that used the pieces from two different puzzles (Figure 3-19). Instructions in seven languages (German, French, English, Czech, Polish, Italian and Hungarian) were provided.

Beginning in 1892, the 16 problems that had been temporarily in the separate "Gratis Books" were added to the problem book. Of course, this feature requiring two puzzles was Richter's attempt to sell the puzzles that were needed for these new problems.

The problem booklet was also used to advertise the three other puzzles that were available at that time. The quality of the problems in the pictorial problem book must have been quite high since only one problem was changed (#66) by 1908, and no further changes in the problems were made after that.

It was not until 1912, that a new solid tan problem book was distributed and it included all the same problems as the picture book. In 1908 the problem pictures were redrawn with a much higher image quality.

### Second Books

The "Second Book" was Richter's attempt to respond to the customer's complaints about spoiling their problem books when they marked the solutions in them (Figure 3-20). Beginning in late 1891 and continuing until Richter began selling Solution Books in 1898, Richter offered Second Books for each puzzle that were duplicates of the problem books and were used "for drawing in the lines of solved problems". Each puzzle, except the Circular Puzzle, contained instructions in twelve languages (German, French, English, Dutch, Danish, Czech, Polish, Italian, Spanish, Portuguese, Russian and Hungarian). The Circular Puzzle only included six languages.

### New cover design for the Circular Puzzle in 1901

The cover for the problem booklet as well as the box were redesigned using the same new picture and distributed in 1901 (Figure 3-21).



Figure 3-19. Gratis books provided 16 additional problems using the pieces from two puzzles.



Figure 3-20. The Second book allowed the customer to draw their solutions without marking up the problem book.



Figure 3-21. A new cover for The Circular Puzzle box and booklet was introduced in 1901.

### Advertising the Circular Puzzle Puzzle

During November 1891 at least 36 newspapers in Austria/Hungary, Czech Republic, Germany, USA, Switzerland, Poland, and Slovakia published at least 231 ads for the Circular Puzzle (Figure 3-22). The ad reads, “An interesting game, indispensable for the long winter evenings. The Circular Puzzle is authentic only with the ‘Anchor’.” Price 50 Pfg (about 40 cents).”

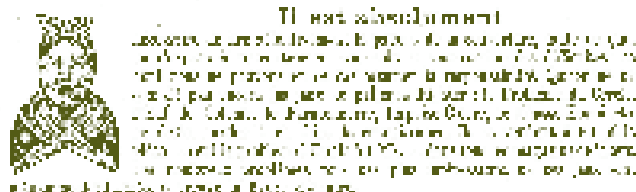
Figure 3-22. This ad, and other similar ones featuring The Circular Puzzle appeared about a month before Christmas in 36 European newspapers in 1891.



**Anker-Schieberräthel**

Ein interessantes Spiel, das sich in jeder Familie finden sollte. Es ist ein Räthel, das aus 16 Steinen besteht, die in einem Kreis angeordnet sind. Die Steine sind in 4 Farben unterteilt: 4 rote, 4 grüne, 4 blaue und 4 weiße. Die Aufgabe ist es, die Steine so zu verschieben, dass sie in einer bestimmten Reihenfolge angeordnet sind. Das Spiel ist sehr einfach zu spielen, aber sehr schwierig zu lösen. Es ist ein Spiel, das die Aufmerksamkeit aller Spieler auf sich zieht. Es ist ein Spiel, das die Geduld aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Intelligenz aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Fantasie aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Kreativität aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Ausdauer aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Geduld aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Intelligenz aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Fantasie aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Kreativität aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Ausdauer aller Spieler auf die Probe stellt.

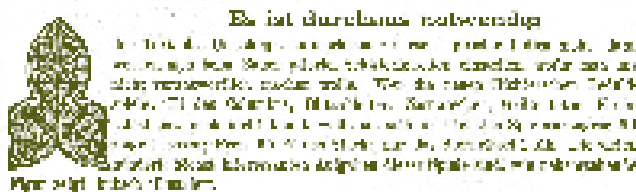
Preis 50 Pfg.



**Die neue Spielerei**

Das ist ein Spiel, das in jeder Familie finden sollte. Es ist ein Räthel, das aus 16 Steinen besteht, die in einem Kreis angeordnet sind. Die Steine sind in 4 Farben unterteilt: 4 rote, 4 grüne, 4 blaue und 4 weiße. Die Aufgabe ist es, die Steine so zu verschieben, dass sie in einer bestimmten Reihenfolge angeordnet sind. Das Spiel ist sehr einfach zu spielen, aber sehr schwierig zu lösen. Es ist ein Spiel, das die Aufmerksamkeit aller Spieler auf sich zieht. Es ist ein Spiel, das die Geduld aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Intelligenz aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Fantasie aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Kreativität aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Ausdauer aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Geduld aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Intelligenz aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Fantasie aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Kreativität aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Ausdauer aller Spieler auf die Probe stellt.

Preis 50 Pfg.



**Es ist durchaus notwendig**

Das ist ein Spiel, das in jeder Familie finden sollte. Es ist ein Räthel, das aus 16 Steinen besteht, die in einem Kreis angeordnet sind. Die Steine sind in 4 Farben unterteilt: 4 rote, 4 grüne, 4 blaue und 4 weiße. Die Aufgabe ist es, die Steine so zu verschieben, dass sie in einer bestimmten Reihenfolge angeordnet sind. Das Spiel ist sehr einfach zu spielen, aber sehr schwierig zu lösen. Es ist ein Spiel, das die Aufmerksamkeit aller Spieler auf sich zieht. Es ist ein Spiel, das die Geduld aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Intelligenz aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Fantasie aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Kreativität aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Ausdauer aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Geduld aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Intelligenz aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Fantasie aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Kreativität aller Spieler auf die Probe stellt. Es ist ein Spiel, das die Ausdauer aller Spieler auf die Probe stellt.

Preis 50 Pfg.

Above to the right: Figure 3-23. French and German ads for several puzzles in Dr. Oskar Schneider's 1893 Catalog featured illustrations of Circular Puzzle problems.

Fesselnde Legeraufgaben für jung und alt bieten die berühmten

## Richterschen Stein-Geduldspiele.



**Kreis-Rätsel.**

Größe: 9,5 x 9,5 cm.

Inhalt: 10 Steine, 1 Vorlagenheft mit 108 einfachen und 16 doppelten Aufgaben.



**Herzrätsel.**



50 Pfg. El des Columbus 50 Pfg. Blitzableiter 50 Pfg. Grillentöter 50 Pfg. Kreiserätsel

50 Pfg. Quallgeist 50 Pfg. Herzrätsel 50 Pfg. Nicht zu hitzig 50 Pfg. Sphinx

Figure 3-24. The Circular Puzzle was advertised as part of a color sales flier printed by Richter in 1912.





## Pythagoras, #12, 1891

The Pythagoras Puzzle (Figure 3-25), a dissected square with seven pieces, was designed at the same time that the designers were improving the Anchor Puzzle problems and designing two other new Richter puzzles and their problems. A silhouette problem book was published in September 1891, and then another problem booklet with picture problems containing white pictures on the black problem silhouette was printed six months later. Since the problems in the two books were identical and they did not change later, Richter had, by the end of 1891, established a reliable process for designing and testing problems before printing the problem books.

Based on printer's marks from problem books compiled from more than thirty collectors, 108,000 Pythagoras problem books were produced within the 18 months after the release of the puzzle in September 1891. Pythagoras was tied with Tormentor as the fourth most popular Richter puzzle from 1891 through 1924, with almost 200,000 problem books printed during that period.

Figure 3-25. The Pythagoras puzzle and problem booklets with 181 problems were published with silhouette problems in 1891, and pictorial problems in 1892. Sixteen problems were also added for two puzzles: Pythagoras plus the Anchor Puzzle, Circular Puzzle, Cross Puzzle and Tormentor.

### Publicity for the Pythagoras Puzzle

No special advertising just for Pythagoras was found. However, many ads for puzzles and block sets mentioned Pythagoras along with other puzzles.







### *The Tormentor (Quälgeist), #13, 1891*

The Tormentor Puzzle (Figure 3-26) was designed at the same time that three other puzzles and their problems were being created. It is another dissection of the square, but it contains eight pieces. A silhouette problem book was published in 1891 and a picture problem book in 1892. The style of the pictures is the same as for those designed for the Pythagoras puzzle. Based on the printer's marks, Richter produced over 100,000 copies of the Tormentor Puzzle problem book within eighteen months of its release in September 1891. It was tied with Pythagoras as the fourth most popular Richter puzzle through 1924 with almost 200,000 problem books printed during this period.

The 1892 problem book includes 158 problems and 16 problems were added for 2 puzzles; Tormentor plus the Anchor Puzzle, Circular Puzzle, Cross Puzzle, and Pythagoras.

In 1901, Richter began using a new design for the cover of the box and the problem book but there were no changes to the problems (Figure 3-27).

*Figure 3-26. The Tormentor Puzzle and problem books with silhouettes in 1891, and pictorial problems in 1892.*



*Figure 3-27. The Tormentor box and problem book were given the same new cover design in 1901.*





### Cross Puzzle (Kreuzspiel), #10, 1892



Figure 3-28. The Cross Puzzle, with gnomes breaking the Cross, and black and white problem figures, was first published in June 1892. More than 104,000 copies of the problem booklet were printed during the first eighteen months of production.

The Cross Puzzle, with a rectangle dissected into seven pieces and the problem book cover showing two gnomes breaking a cross, was first introduced in 1892 with the German name "Kreuzzerbrecher" (Cross Breaker) (Figure 3-28).

However, according to Dr. Max Kurtze, Richter Puzzle expert and friend of puzzle designer Grandmaster Richard Möller, the German

Church expressed their objections to the cover illustration, stating that showing the breaking of the Cross was a sacrilege. Within four months Richter renamed the puzzle "Kreuzspiel" in an ad for puzzles (Figure 3-29). One month later Richter changed the German name on the cover of the box from Cross Breaker to Cross Game and added the word "Kreuzspiel" to the inside cover of the problem book. He printed 4,000 of these new problem booklets for the European market (Figure 3-30).

When the problem book was reprinted in 1898, a new picture was used that showed the gnomes putting the Cross back together, and the problems were shown in a solid brown color. The problem book included 133 problem figures and 16 problems were added for two puzzles; the Cross Puzzle plus the Circular Puzzle, Wrath-Breaker, Lightning Conductor, and Trouble Killer (Figure 3-31).

Richter used a completely new illustration for the next printing of the box and book covers in 1901 (Figure 3-32). His Cross Puzzle was the third most popular Richter puzzle from 1892 through 1924, with over 207,000 problem books printed during that period.





Figure 3-29. This ad published in the *Illustrierte Zeitung* on October 8, 1892 used the new German name for the Cross Puzzle, "Kreuzspiel" (Cross Game).



Figure 3-32. A new design for the covers of the Cross Puzzle box and problem book was introduced in 1901.



Figure 3-30. Due to criticism from the Church, the German name of the puzzle was quickly changed from Cross Breaker to Cross Game (Kreuzspiel) and the cover of the box and name in the problem book were revised.

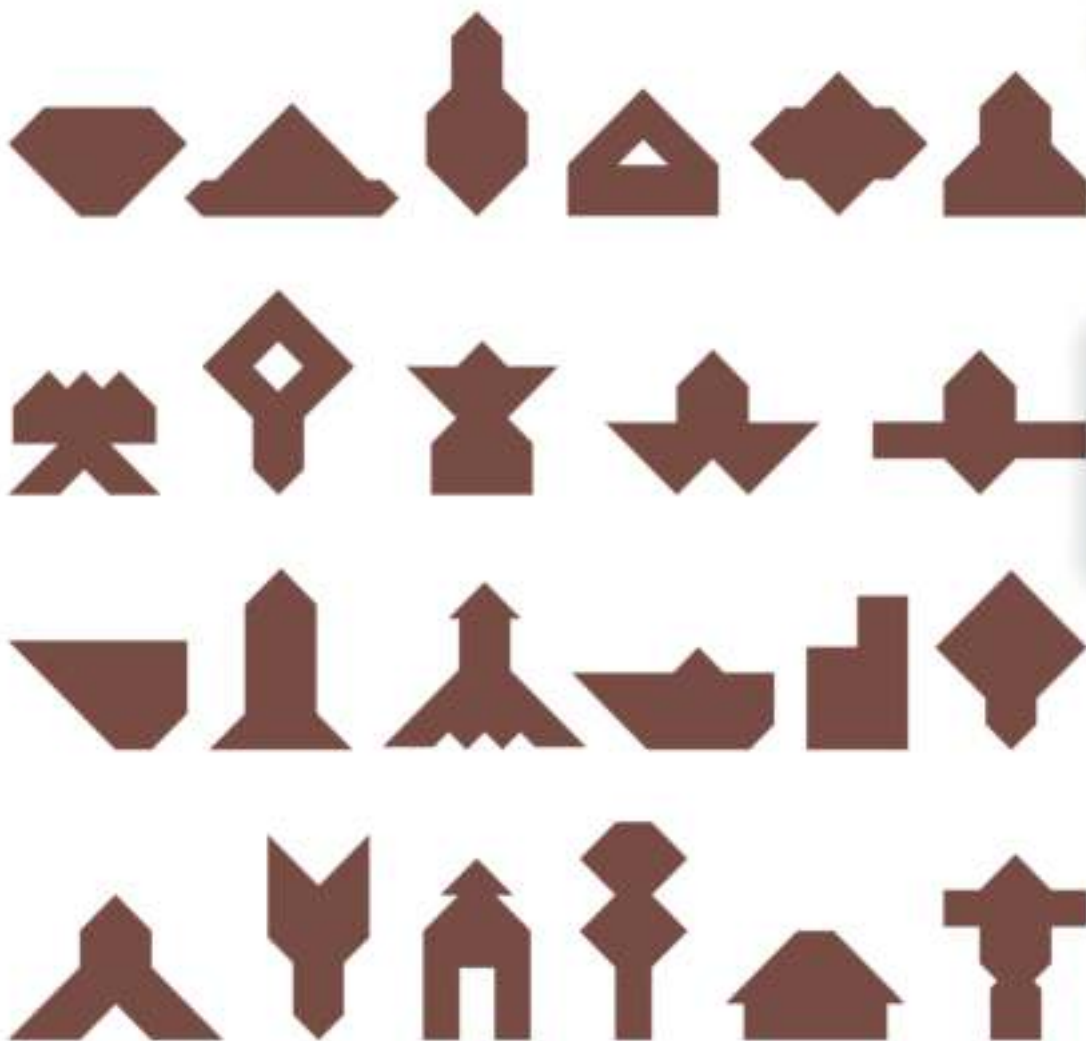


Figure 3-31. By 1898 a new cover was being used for the Kreuzspiel problem book that had the gnomes solving the puzzle, and the problems were changed to solid brown.

### Star Puzzle (Stern-Rätsel), 1892



Figure 3-33. The Star Puzzle tests published in 1892 and was never assigned a puzzle number by Richter.

The Star Puzzle was first produced in 1892 and included 48 stones of two colors, black and grey (Figure 3-33). The first problem books provide 103 problem figures. Unlike the previous puzzles, some of the problems required the use of only the grey or only the black stones and others omitted some of the stones.

One unusual problem consists of three letters, R, K, A which stands for "Richtersche Kunst-Anstalt" (Richter's Art Department). The problem is to use all 48 grey and black stones to make all three letters, one all black, one all grey and one with some of each (Figure 3-34).

The initial production of the Star puzzle was much smaller than for the previous puzzles and we found evidence in Printer's Marks of only 10,000 being produced in the first five years, and just 66,000 printed from 1892 through 1924. It was much less popular than the first seventeen of Richter's puzzles and on average only 2,000 problem books were printed per year during this period. Perhaps the much higher price as well as the large number of small stones was less appealing and less satisfying than using just 7 to 10 stones to solve problem figures. The Star Puzzle was not included in the newspaper advertising for Richter's other stone puzzles and building sets.

The Star Puzzle shown in Figure 3-35 used a new design for the box and problem book cover that was first introduced in Richter markets in 1904. The new Problem book includes 153 problem figures. Richter began operations in Russia in 1900 with medicines (Pain Expeller), tin products, and record players. A two-story factory was built in Sablino, a summer resort not far from St. Petersburg and in 1913 it began manufacturing Richter stone building blocks, medicines and "eighteen types of flat puzzles", which would include the Star Puzzle. The production was stopped in 1914 because of the beginning of the First World War. At that time, a twelve-bed hospital was opened in the building with Richter equipping six of the beds. So, the Russian Star Puzzle must have been made in 1913 or 1914, since the production of stone products and medicines never resumed in Russia (See the Richter's factory in Russia section, Chapter 8, for more details). The example shown above right is the only Richter puzzle that we found that was made in Russia.



Figure 3-35. This Star Puzzle was made in a Russian factory near St. Petersburg in 1913-1914.

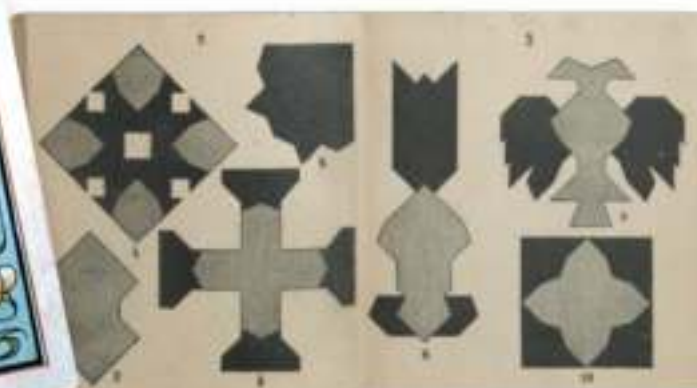


Figure 3-34. These letters in the Star problem book stand for the Richter Art Department, designers of Richter's Puzzles, and all three are to be made with the 48 stones.



### Wrath Breaker (Zornbrecher), #17, 1893



Figure 3-36. The Wrath-Breaker Puzzle, an octagon dissected into seven pieces, was presented in 1893.

The seven-piece Wrath-Breaker Puzzle included a problem booklet with ninety-seven problems (Figure 3-36). Late in 1893 sixteen new problems for two puzzles were included in the book using the stones from the Wrath-Breaker plus the Circular Puzzle, Tormentor, Trouble Killer and Lightning Conductor. We found that over 73,000 copies of the problem book were printed in 1893, the first year of production.

A new design was introduced in 1899 for the covers of the puzzle box and problem booklet. From that point forward, the covers of the box and the problem book used the same images, but two versions were printed with the illustration rotated 90 degrees (Figure 3-37).

Figure 3-37. A new cover design started being used for the Wrath-Breaker Puzzle box and problem books in 1899. Two versions of the box cover and book cover were produced with the cover image rotated 90 degrees, one from Rudolstadt (INT, right) and one from Vienna (CE).







### *Lightning Conductor (Blitzableiter), #2, 1893*



The first edition of the Lightning Conductor, published in August 1893, included a problem book with picture problems, similar to those in Richter's Pythagoras, Anchor and Tormentor Puzzles (Figure 3-38). It was the last puzzle to have a pictorial problem book. The book contained 124 problems for the Lightning Conductor stones and 16 additional problems for two puzzles; the Lightning Conductor plus the Anchor Puzzle, Pythagoras, Wrath-Breaker and The Trouble Killer. At least 77,000 problem books were printed in 1893.

A new design for the covers of the box and problem book was introduced in 1899 (Figure 3-40).



Figure 3-39. The picture problem book was printed one month before the solid color problem book in 1893. The picture problems primarily featured animals and people.



Figure 3-38. The Lightning Conductor Puzzle, with seven pieces, was first published in 1893.



Figure 3-40. The new design of the Lightning Conductor box and problem book.





### *Columbian Puzzle (Ei des Columbus), #3, 1893*

The Columbian Puzzle is in the shape of an egg, and the illustration on the cover of the problem book shows the scene where the Italian explorer, Christopher Columbus, challenges his critics to stand an egg on its end (Figure 3-41). The puzzle was published the same year, 1893, that the World's Columbian Exposition was held in Chicago, to celebrate the 400th anniversary of Columbus' discovery of the New World.

The problem book included 95 problems for the nine stones plus sixteen additional problems for two puzzles, using the combination of the stones from the Columbian Puzzle with those from the Circular Puzzle, Trouble-Killer, Wrath-Breaker, and Not Too-Hasty. Additional copies of the book could be purchased so solvers could make their own solution book. A "Key" book with the solutions was also offered for sale.

Printer's marks indicated that at least 78,000 copies of the problem book were printed in 1893. In 1899 a new design of the problem book was introduced with solid brown problem figures (Figure 3-43).

Figure 3-41. The Columbian Puzzle was published in 1893 in the shape of a dissected egg with nine pieces, and a patterned problem book. It commemorated the 400th anniversary of Columbus' discovery of the New World.



Figure 3-42. Detail of Richter's Anchor pattern for Columbian Puzzle problem #3. Richter used patterns on problem figures of several puzzles to make it more difficult to make illegal copies.





Figure 3-43. In 1899, a new design for the covers of the Columbian Puzzle box and problem book was published.



### *Trouble Killer (Grillentöter), #5, 1893*

The Trouble Killer Puzzle, consisting of a seven piece dissection of a rectangle, was published in 1893 (Figure 3-44). Ninety-two problems were provided in the problem book along with 16 additional problems for two puzzles: the Trouble Killer plus the Circular Puzzle, Columbian Puzzle, Lightning Conductor and Wrath Breaker. Printer's marks indicate that more than 47,000 copies of the problem book were printed in 1893.

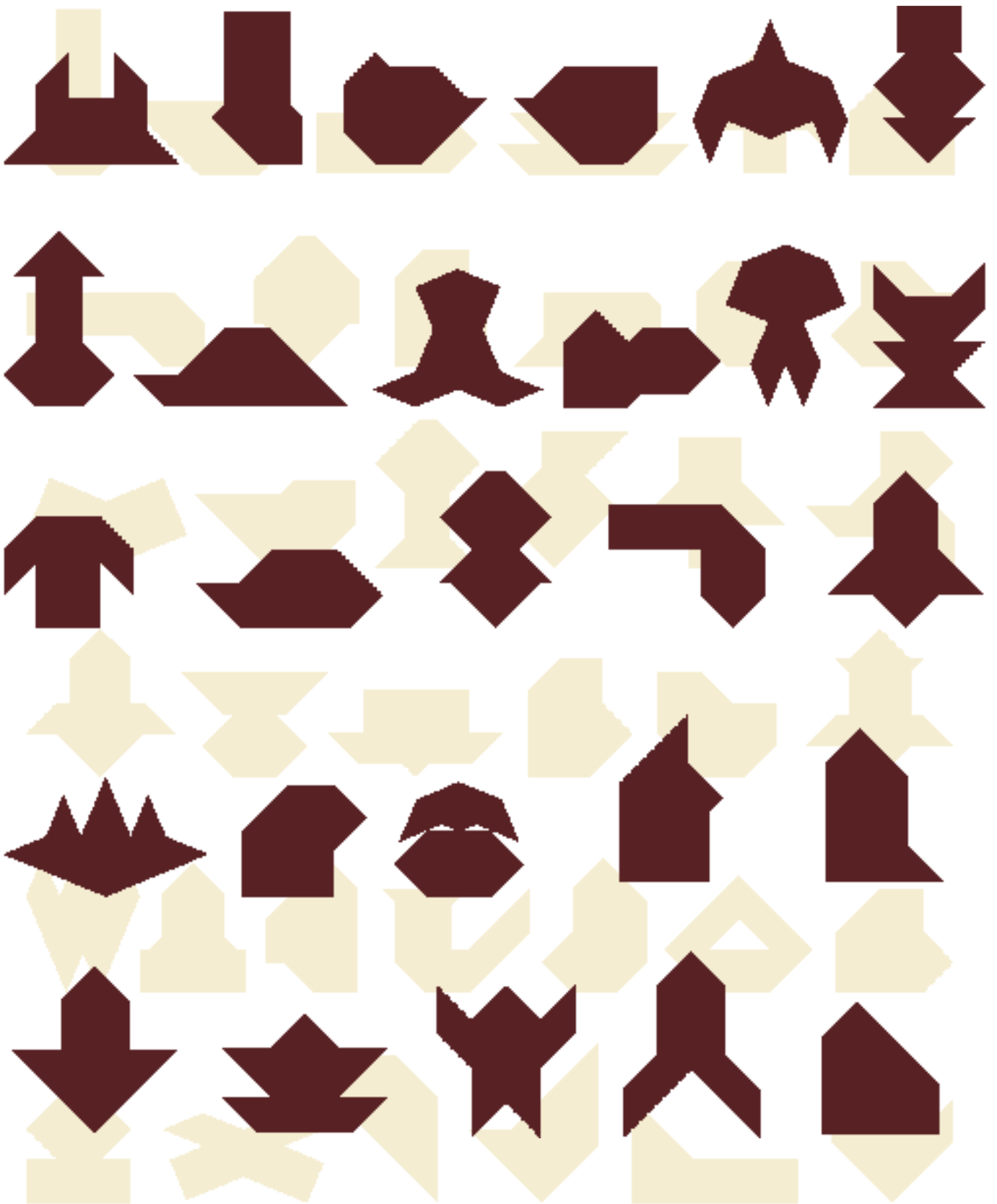
In 1899, a new cover was designed and applied to both the cover of the box and the book cover with solid brown problem figures (Figure 3-45).

Figure 3-44. The Trouble Killer Puzzle was published in 1893.



Figure 3-45. The new design for the covers of the Trouble Killer Puzzle box and problem book.





*Not too Hasty (Nicht zu Hitzig), #11, 1894*

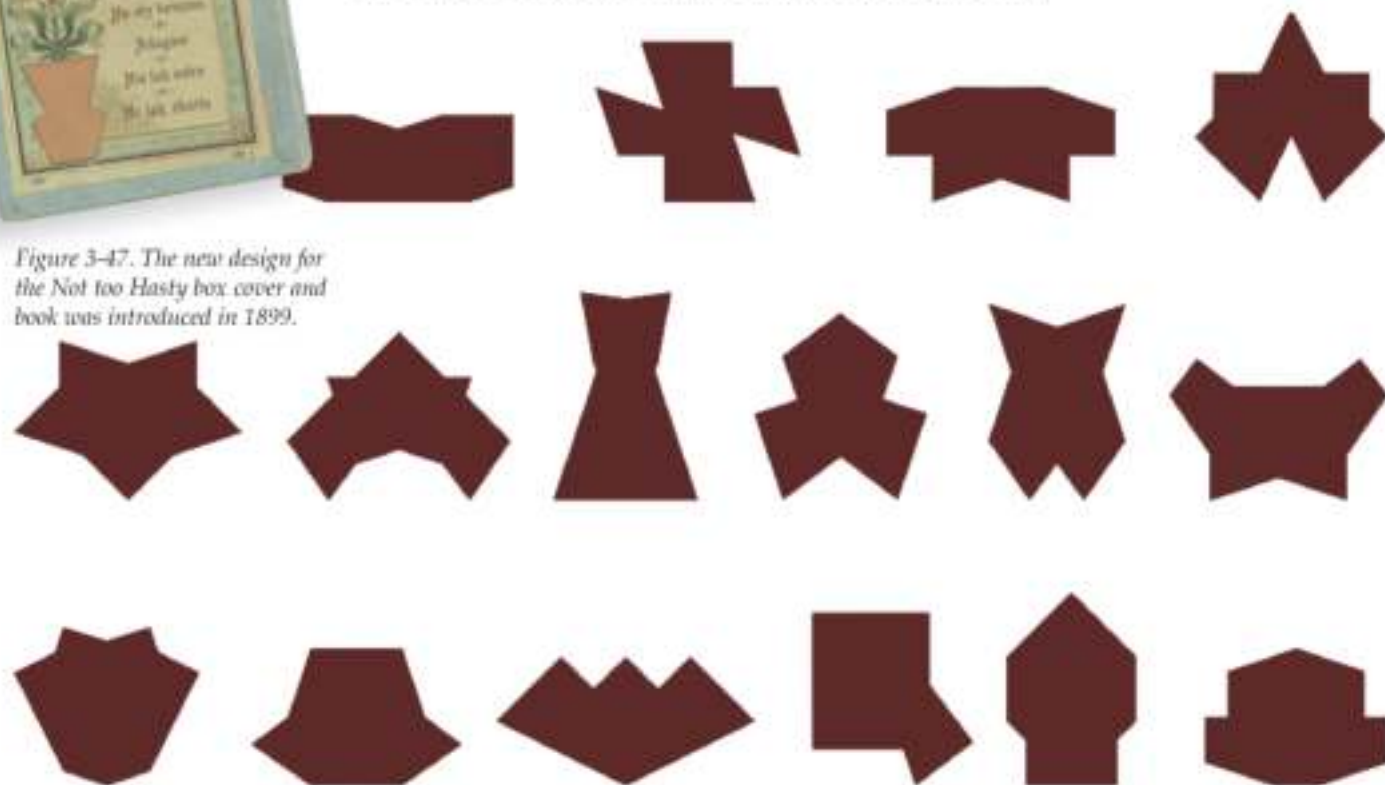
Figure 3-46. The Not-too-Hasty Puzzle with eight pieces was published in 1894 and the problem book contained 89 problems (Figure 3-46). No combined problems with other puzzles are included in the problem book. Printer's marks indicate that more than 32,000 copies of the problem book were printed in 1894.

The Not-too-Hasty Puzzle with eight pieces was published in 1894 and the problem book contained 89 problems (Figure 3-46). No combined problems with other puzzles are included in the problem book. Printer's marks indicate that more than 32,000 copies of the problem book were printed in 1894.

In 1899, a new cover was designed and applied to both the box and problem booklet and the problem figures became solid brown (Figure 3-47).



Figure 3-47. The new design for the Not too Hasty box cover and book was introduced in 1899.







*Patience Prover (Geduldprüfer), #4, 1896*

The Patience Prover puzzle was first produced in 1896 (Figure 3-48). The problem book contains 114 problems plus sixteen additional problems for two puzzles when combined with other Richter puzzles: The Columbian Puzzle, Cross Puzzle, Pythagoras, and Wrath Breaker. Printer's marks show only 9,000 problem books were printed in 1896.

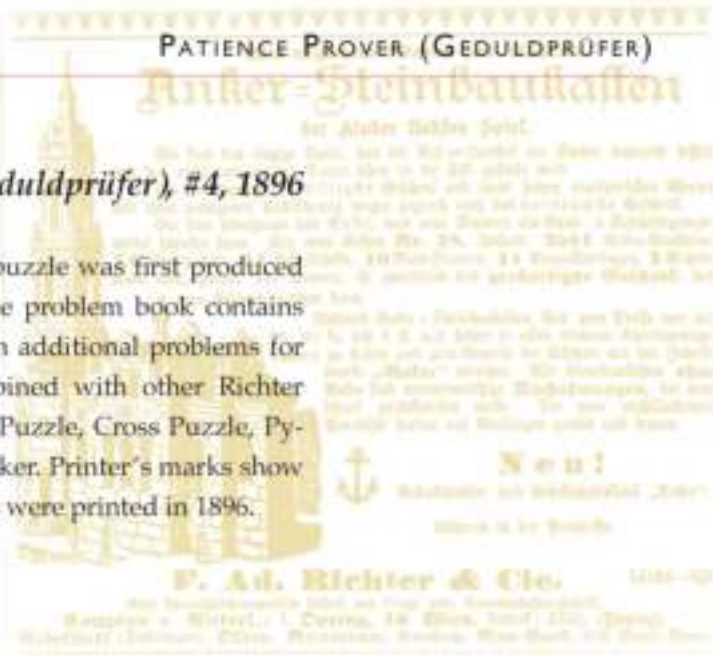


Figure 3-49. An advertisement announcing the Patience Prover puzzle and Richter's Social Game "Anchor" was published in *Innsbrucker Nachrichten*, December 17, 1898.

Figure 3-50. This new design was introduced to the cover of the Patience Prover box and problem book in 1904.

Figure 3-48. The Patience Prover Puzzle with eight pieces was first produced in 1896.

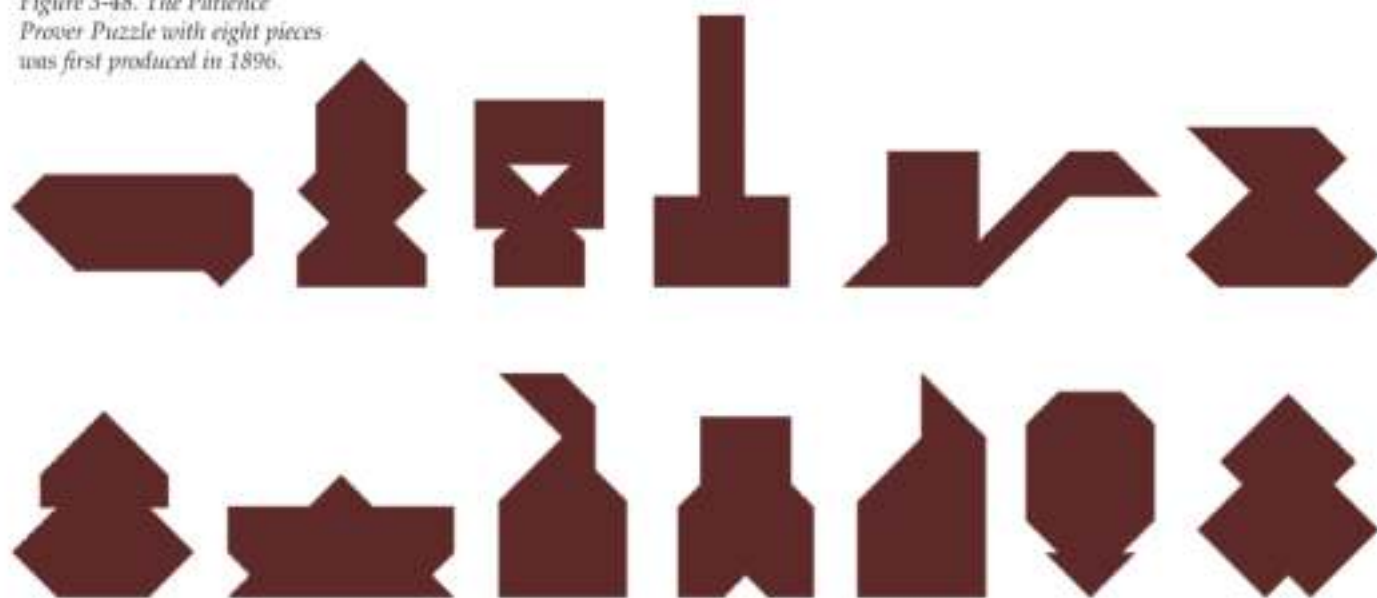




Figure 3-51. Richter's Social Game No. 1 was produced in 1896 and included four identical stone puzzles with 25 problems on cards, and included a game similar to Lotto using the puzzles, cards and numbered wooden counters.



# Richter's Social Game "Anchor" (Richters Gesellschafts-Spiel "Anker") No. 1, 1896

Richter's Social Game No. 1, first produced in 1896, included four identical 15-stone puzzles and 4 sets of 5 cards showing the same 25 problems per set (Figure 3-51). The stones used for each set are those from the Cross Puzzle plus the Tormentor. The puzzles and problem cards were employed for a "Geometrical Contest" in which up to four people could compete with each other to see who could be the first to solve each randomly chosen problem (Figure 3-52).

The simpler version of the game is an "easy Lotto Game". It uses, besides the sets of 15 stones, the back (opposite) side of the same 20 cards which present the solutions to the problems with numbers assigned to the stones, 90 numbered counters, 240 small cardboard disks, 1 die, and a number table.

A supplement to Social Game No. 1, Social Game No. 2, is also described in the instruction book. Game No. 2 adds further copies of Richter's Cross Puzzle plus Tormentor as well as triple folding problem cards. These include problems for the two puzzles and additional problems with four sets of stones.

The Printer's marks indicate that only 5,000 copies of the instruction book were printed and copies of Social Game No. 1 are quite rare. Richter's Dutch Catalog of 1896, Dr. Oskar Schneider's price list of 1900 and Vienna's 1908 Catalog all included both versions of the Social Game. However, no copies of Social Game No. 2 have been found and Richter may not have put the supplement into production if Social Game No. 1 did not sell well.

Figure 3-52. Problem Card No. 1 includes as problems, the letters, R, K, A the initials of "Richtersche Kunst-Anstalt" (Richter's Art Department). All 15 stones are used for each letter.



### *The Nine (Alle Neune), #1, 1899*

*Figure 3-53. The Nine Puzzle consists of nine stones and was first published in 1899.*

The Nine Puzzle was introduced in 1899 (Figure 3-53). The problem book includes 125 problems for the nine stones and 16 additional problems for two puzzles; The Nine plus The Sphinx, Be Quiet, Goblin, or Patience Prover. Printer's marks indicate that at least 19,000 of the problem books were printed in 1899.





*The Goblin (Kobold), #7, 1899*

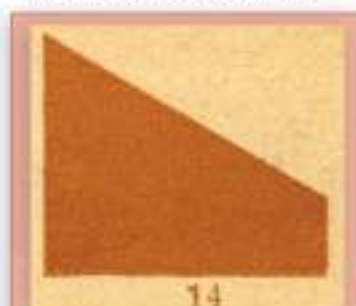
The Goblin Puzzle was first produced in 1899 (Figure 3-54). The problem book included 127 problems for the Goblin and 16 problems for two puzzles including: the Goblin plus either The Nine, Sphinx, Patience Prover, or Be Quiet. Printer's marks indicate at least 12,000 problem books were printed in 1899.

*Figure 3-54. The Goblin puzzle consists of seven pieces and it was introduced in 1899.*



# Sphinx, #15, 1899

Figure 3-55. *Sphinx problem #14, which has 255 solutions.*



Dr. Max Kurtze, a judge in the German court, was an avid fan and collector of Anchor puzzles. He was a friend of Grandmaster Richard Möller, the chief designer of Richter's puzzles, and of Jerry Slocum. Dr. Kurtze became interested in how many solutions were possible for the problems provided with Richter's stone puzzles. He worked for nine months and by hand, he found 255 solutions to problem #14 of the Sphinx Puzzle (Figure 3-56). This was the largest number of solution he found for any of Richter's puzzles. He visited Möller at Richter's factory in Rudolstadt and was treated as a celebrity. After Dr. Kurtze showed Möller his 255 solutions to Sphinx problem #14, Möller said, "You spoiled our puzzle!" Dr. Kurtze was sure and finally convinced Möller that the opposite was true, and it became clear that the designers never considered or cared that the puzzles may have had many solutions. A computer program verified that Dr. Kurtze found all of the 255 solutions to problem #14 of the Sphinx Puzzle.

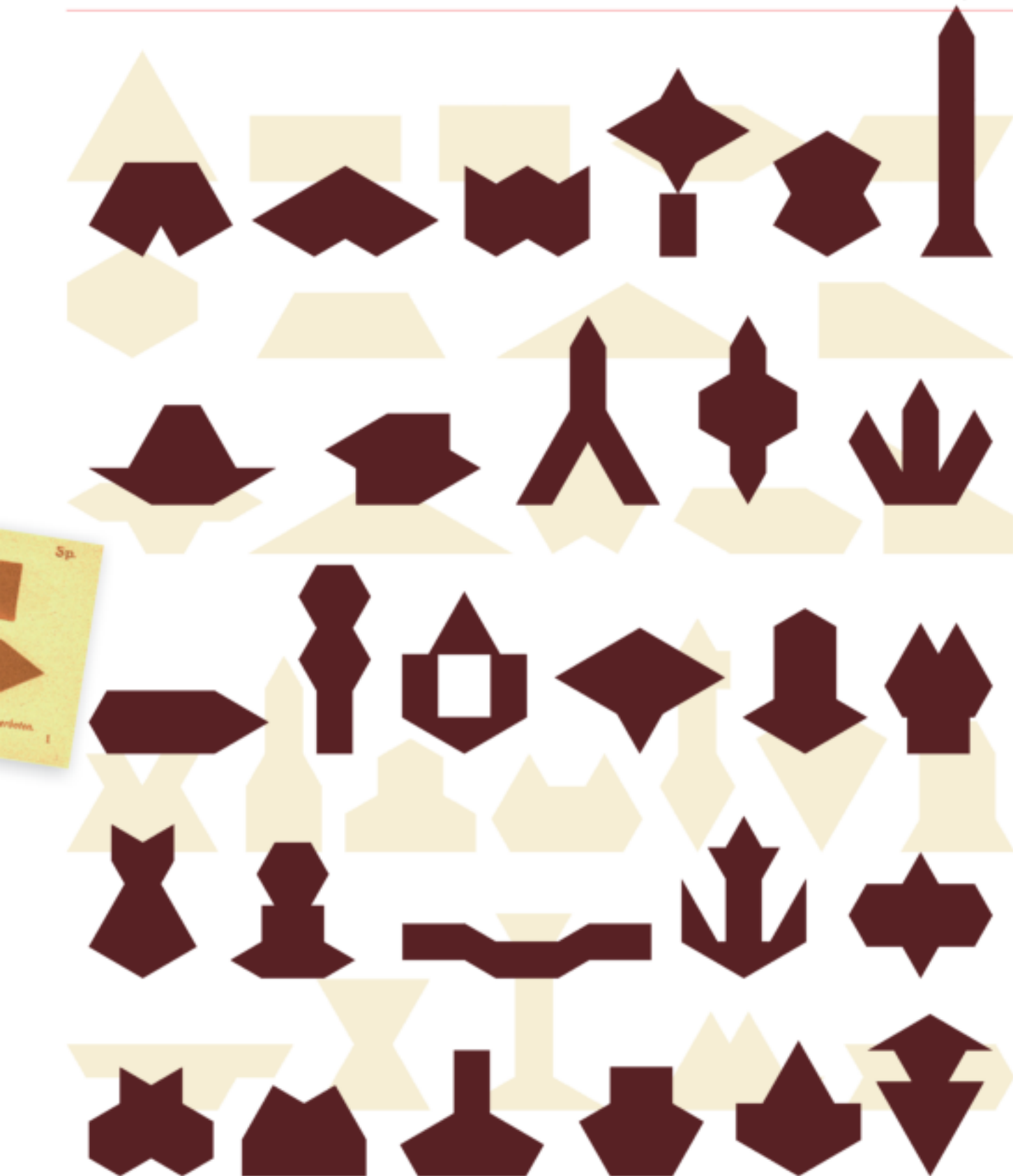
The Sphinx puzzle was first produced in 1899 (Figure 3-56). The problem book contained 119 problems plus sixteen more for two puzzles; the Sphinx plus The Nine, Goblin, Be Quiet and Patience Prover. Printer's marks indicate that at least 17,000 problem books were printed in 1899.



Figure 3-56. *The Sphinx Puzzle, with seven pieces, was first produced in 1899 and advertised in a Richter flier (below) in 1912.*







### *Sphinx for the Blind, 1929 - 1980*

On October 7, 1929, the British Technical and Research Committee of the National Institute for the Blind approved as "suitable for use by blind people" the Sphinx Anchor Stone Puzzle and ordered 50 copies. The advertisement for the puzzle in the NIB Catalogue is shown in Figure 3-57. The puzzle was included in the NIB Catalog for over 60 years although it did not appear for several years in the 1970s. A Bakelite plastic version was substituted when the Richter stone puzzles were no longer available (Figure 3-58) and wooden pieces reduced the cost in the 1980s.

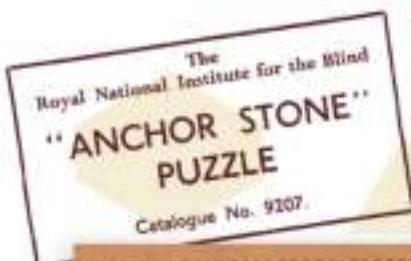


Figure 3-58: Sphinx puzzle made from Bakelite plastic with Solution sheet (top) for the blind.

Figure 3-57: Ad in the 1929 Catalogue of the "National Institute for the Blind" for the Sphinx Anchor Stone puzzle for use by the Blind. The raised problems and solutions sheets used by the blind are shown.

NATIONAL INSTITUTE FOR THE BLIND  
224 GREAT PORTLAND STREET, LONDON, ENG.

#### Games, etc. (continued)



#### THE "SPHINX" ANCHOR STONE PUZZLES

Catalogue No. 9207

A fascinating game specially adapted for blind persons. A small box containing seven pieces of stone which can be arranged to form over 100 different designs. A book containing embossed diagrams for every design is supplied with each set. A Book of Solutions to the "Sphinx" Anchor Stone Puzzles (Catalogue No. 9208) can also be obtained.

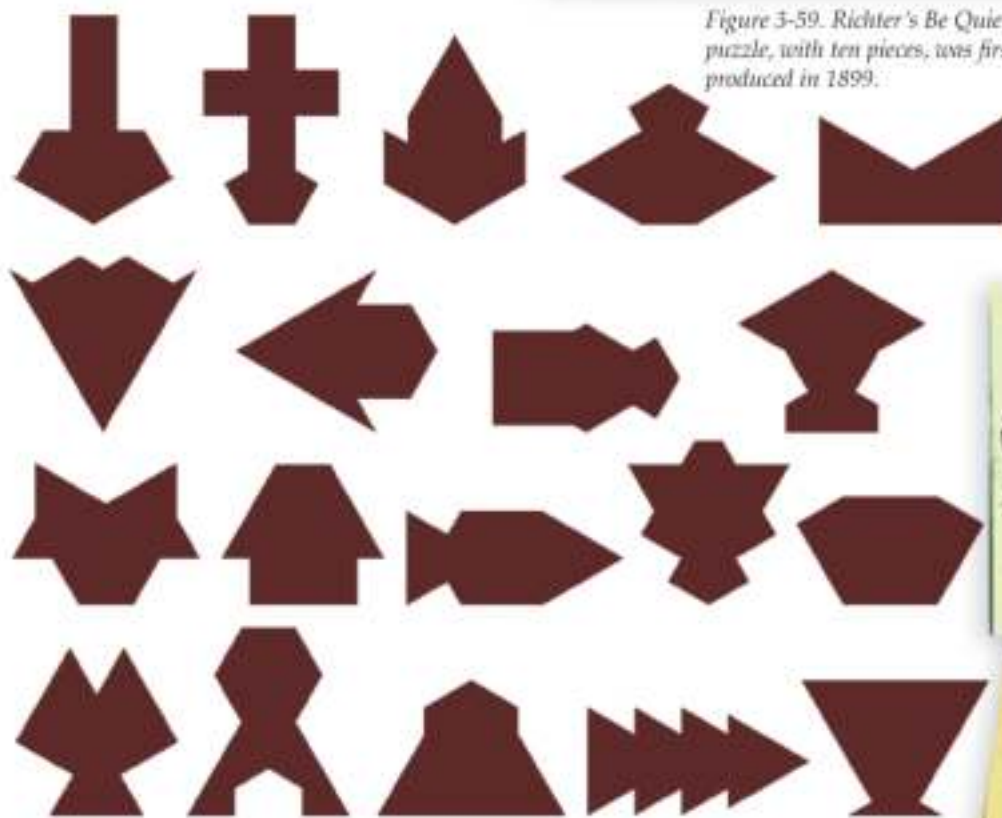


*Be Quiet (Ruhig Blut), #14, 1899*

Richter's Be Quiet puzzle was first produced in 1899 (Figure 3-59). The problem book contained 120 problems for the ten stones and 16 additional problems for two puzzles including: Be Quiet plus the Sphinx, Goblin, The Nine and Patience Prover. Printer's marks indicate that at least 26,000 problem books were printed in 1899.



Figure 3-59. Richter's Be Quiet puzzle, with ten pieces, was first produced in 1899.



**Dr. Max Kurtze comments on the design of the first sixteen Richter Puzzles. – 1890-1900**

"The creators of the first 15 basic puzzles plus the Star Puzzle, which appeared before 1900, were 4 or 5 gentlemen in the Richter's Art Department. One of them was Richard Möller, who was 19 years old in 1890 when the first Anchor Puzzle was released. The puzzles were first made of cardboard and thoroughly tested before the steel molds for the stones were ordered. The molds cost about 300 Marks (approx. \$240 US) each, which was a lot of money around 1900.

F. Ad. Richter granted the designers artistic privileges. He never criticized or put pressure on them, even when they made slow progress. Three of the designers in Richter's Art Department took about 10 years to develop 16 different puzzles,



## Solution Books

Apparently, Richter did not want to provide solutions to the Anchor Puzzles. In late 1891, it was mentioned in the first publication of the Second Book, "We have had so many inquiries for a key that we have decided to have one published in a limited number of copies. We reluctantly part with these keys, and forward them *only direct* to the sender of the annexed coupon for 15 cents." No copies of these 1891 solution books have been found.

However, in November 1898, Richter began offering Solution books for sale in the problem books (Figure 3-60). In 1899, Solution Books were being printed with eleven languages on the covers (Portuguese was dropped from the 12 languages in the Second Books).

In 1925, the Russian language was also dropped from the solution book covers. Several of the solution books were printed after 1921 with only German, Dutch, English, and French languages on the cover.

In addition, a new undated series of solution books with blue covers was published for the Viennese Anchor Puzzles, #18 to #36. The covers of these books include thirteen languages (German, English, Dutch, French, Italian, Danish, Polish, Hungarian, Swedish, Romanian, Slovakian, Croatian and Slovenian). Between 1500 (for Be Quiet) and 4,000 (for Pythagoras) solution books were printed for each of the first seventeen puzzles from 1899 until 1926.

Figure 3-60. Solution book for "The Nine" Puzzle, 1916.





## Art Styles, Motifs and Designers, 1890-1904

### Introduction

The beautiful pictures on the boxes and booklets of Richter's early Anchor Puzzles have delighted almost all who have played with the puzzles. In particular, the pictures created from 1890 to around 1900 provide an attractive product and without doubt, this furthered the worldwide success of the Anchor Puzzles, which are now coveted collectors' items.

### Pictures from the Historicism Era, 1890 to 1899

Today we call the style for commercial art in the period from the middle to the end of the 19th century "Historicism". Many people of that period longed nostalgically for the past, and so they imitated everything from former times. During that time, the previous styles of art were blended. Reminiscences of the classical antiquity, the Gothic style, or the Renaissance, mixed with elements of the Rococo, were not unusual. Even today, this can be discerned in buildings, furniture, boxes, and other commodities of that time. The Anchor puzzles of the first decade from 1890 to 1899 fit into this period, with style as well as with motifs.

### Historical Topics

Some of the puzzle names are based on important historical topics like the Egyptian Sphinx or they relate to famous historical personalities like Pythagoras or Columbus. The cover pictures of the 'Pythagoras' puzzle show corresponding stylistic elements: the ancient Greek lines, the spirals and meanders remind of the ornamental variety of former times. The cover of the box of the 'Columbian Puzzle' also shows typical Renaissance ornaments of Historicism (Figure 3-61).



Figure 3-61. Pythagoras and Columbian box and book covers show Historicism art style.

### The Orientals

Some other motifs would also indicate that the puzzles were embedded in the past. The chronologically first puzzles, (Anchor Puzzle, Circular Puzzle and Tormentor); show learned old men with Asian features that belong in this category (Figure 3-62). The picture of the Anchor Puzzle has been obviously influenced by the Chinese origin of its predecessor, the Tangram. The other two pictures likewise hint at Asian wisdom and suggest a link from there to the solving of Anchor puzzles.

Figure 3-62. Learned old men are solving Anchor Puzzles.



### The Children

The pictures of a wise-looking Chinese man certainly should recommend the puzzles as serious intellectual games for adults. However, children were also intrigued and attracted by Richter's puzzles. The pictures from the Circular Puzzle, the Tormentor, and the Lightning Conductor (Figure 3-63) clearly target the younger customers and show that the puzzles are also suitable for children. The beautiful and elegant outfits the children have on were characteristic for that time.

Figure 3-63. Children can also enjoy solving Anchor Puzzles.





### The Gnomes

Several puzzles portrayed gnomes on the box covers (Figure 3-64). These were illustrated during the Historicism era. The pictures were not only interesting both for adults and children but the subject, rooted in Germanic mythology, was firmly established in German history and tradition. The gnomes became a widespread topic in Germany during the great time of book illustrations from around 1850 to 1930. They appeared not only in legends and fairy tales but also in caricatures and ads by Richter and others.

The careful observer may have discovered the abbreviation "R. K. A." on two of the pictures of gnomes in Figure 3-64. This is another reference to "Richtersche Kunst-Anstalt" (Richter's Art Department) where all of Richter's pictures originated. The designer of the pictures will be identified later.

Figure 3-64. The popular and notorious German garden gnomes were produced in large scale from around 1870 on.



### The Art Nouveau Pictures – 1899 to 1904

Near the end of the 19th century, Historicism was increasingly repressed by a new style called Art Nouveau. This is characterized by decorative elements like organic foliate forms, sinuous lines, and geometric shapes.

In 1899, four new puzzles appeared: The Nine, Goblin, Sphinx, and Be Quiet. These are still connected to Historicism but they appear more 'modern', in particular the Goblin (Kobold) with its Rococo ornaments (Figure 3-65). Beginning in 1899, the problem books no longer had pictures of their own but used the same pictures as the box covers.

Figure 3-65. Historicism becomes more modern on these problem book covers.



Figure 3-66. New designs are more abstract with problem figures featured.

From 1899 to 1904, new cover designs were created for most of the puzzles. The two exceptions that were not changed were the Anchor Puzzle with its tradition-connected cover pictures and the Pythagoras puzzle with its graphic-formal designs. The new designs appear more abstract and rational than the former personalized pictures and are gradually more oriented to the now evolving Art Nouveau style. All new pictures present one of the problem figures. Typical examples are jointly reproduced in Figures 3-65 and 3-66.



#### Identifying the Designer of Richter's Puzzle Pictures for the First Two Decades

Friedrich Adolf Richter, who had early recognized the importance of publicity for his products, was a pioneer of exacting and extensive advertising. His full-page color

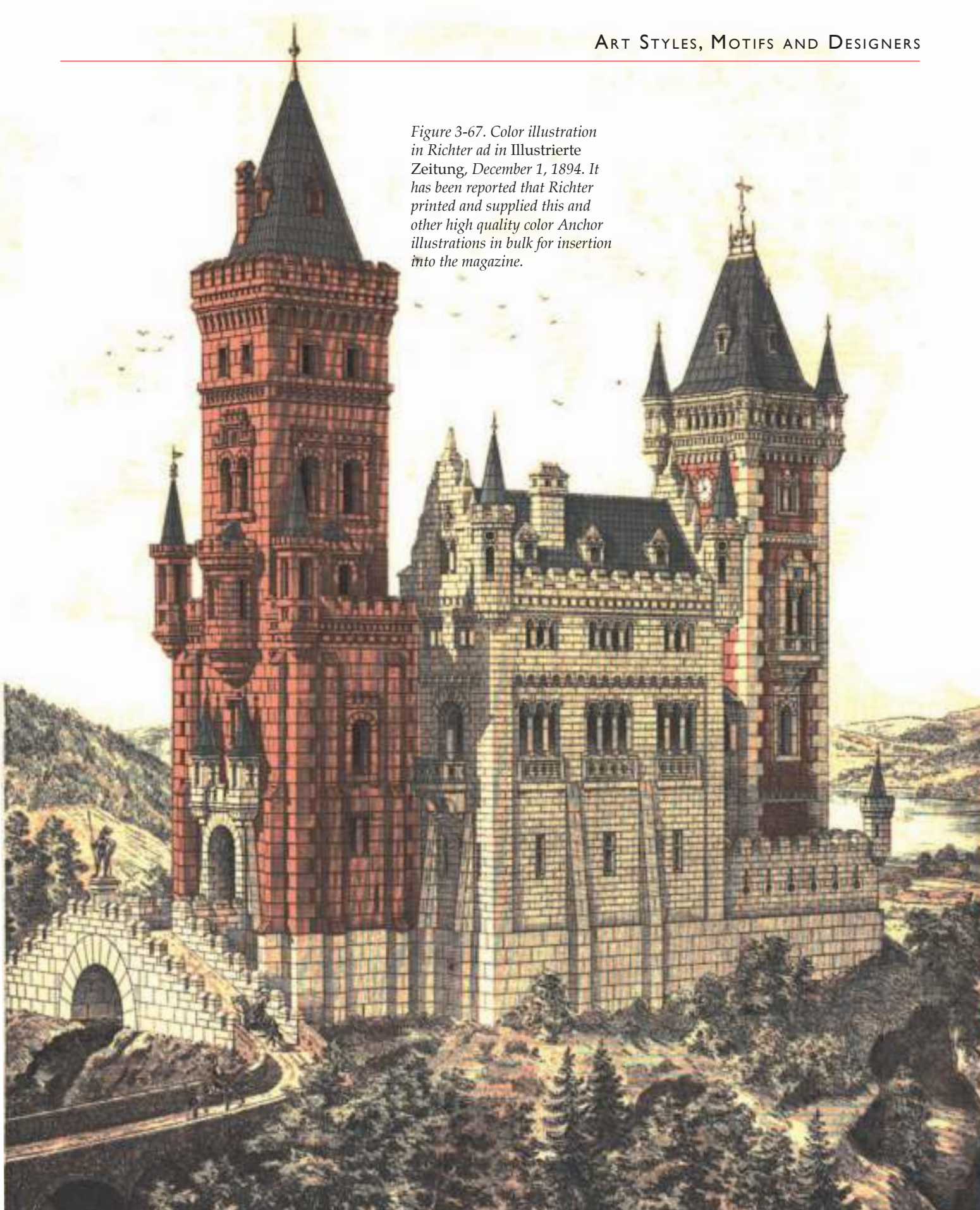
ads appeared in the weekly magazine *Illustrierte Zeitung* (Figure 3-67) for a decade beginning in the mid-1880s.

These ads showed impressive Anchor stone buildings, and Richter set historical standards with them, not only in printing technique but also in artistic design. Among Richter's artists were outstanding designers and book illustrators of that time, including Marie von Olfers, Ludwig Burger, Paul Meyerheim and others.





*Figure 3-67. Color illustration in Richter ad in Illustrierte Zeitung, December 1, 1894. It has been reported that Richter printed and supplied this and other high quality color Anchor illustrations in bulk for insertion into the magazine.*





By 1880, a book for children by Paul Meyerheim had been published. Its title "ABC" refers to the contents. Each page presents a specific letter of the alphabet decorated with objects that start with that letter: the Turk (Türke) or the Tiger (Tiger) under T. The Figure below shows the pages for the letters T and Z.

Figure 3-68. Portrait and examples of Paul Meyerheim's art style from his ABC book.





The collage in Figure 3-69 shows apparent conformities between the persons on the T and Z page of Meyerheim's "ABC" book and those from cover pictures of Richter's first puzzles. Matching details are easily recognized, like the manner in which the hands hold objects or the shape of the garments. Even the shading of faces is similar. Compare the Magician (Zauberer) and the Puzzle Solver in the cover of the Anchor Puzzle. These similarities convincingly identify Paul Meyerheim as the designer for the pictures on Richter's first puzzles. The stylistic and thematic analyses of an expert on designs of old German games led to the conclusion that Meyerheim created all of the pictures for Richter's puzzles from 1890 to 1905. The charming picture problems designed for five of Richter's first problem books were also very likely drawn by Paul Meyerheim.



Figure 3-69. A collage comparing Meyerheim's art from his ABC book with Anchor problem box and book covers.

## FROM RICHTER'S DEATH TO WORLD WAR I, 1911 – 1913

### *The First Years after Richter's Death in 1910*

Friedrich Adolf Richter died on December 25, 1910, at the age of 64. He left a prospering company, with the business center at Rudolstadt and with a number of affiliates in Germany, in East and West Europe and in the United States.

The management of the company was transferred to Richter's four sons Adolf, Kurt, Oskar, and Walter. Within one and a half years, a strategy was developed of putting more emphasis on the puzzles and pastimes that had turned out to be successful products. At the same time, the cost of making the puzzles was to be reduced by cutting the printing and manufacturing expenses. Another facet of the new concept was the more intensive development of the puzzle business not only for the German but also for the English-speaking market.

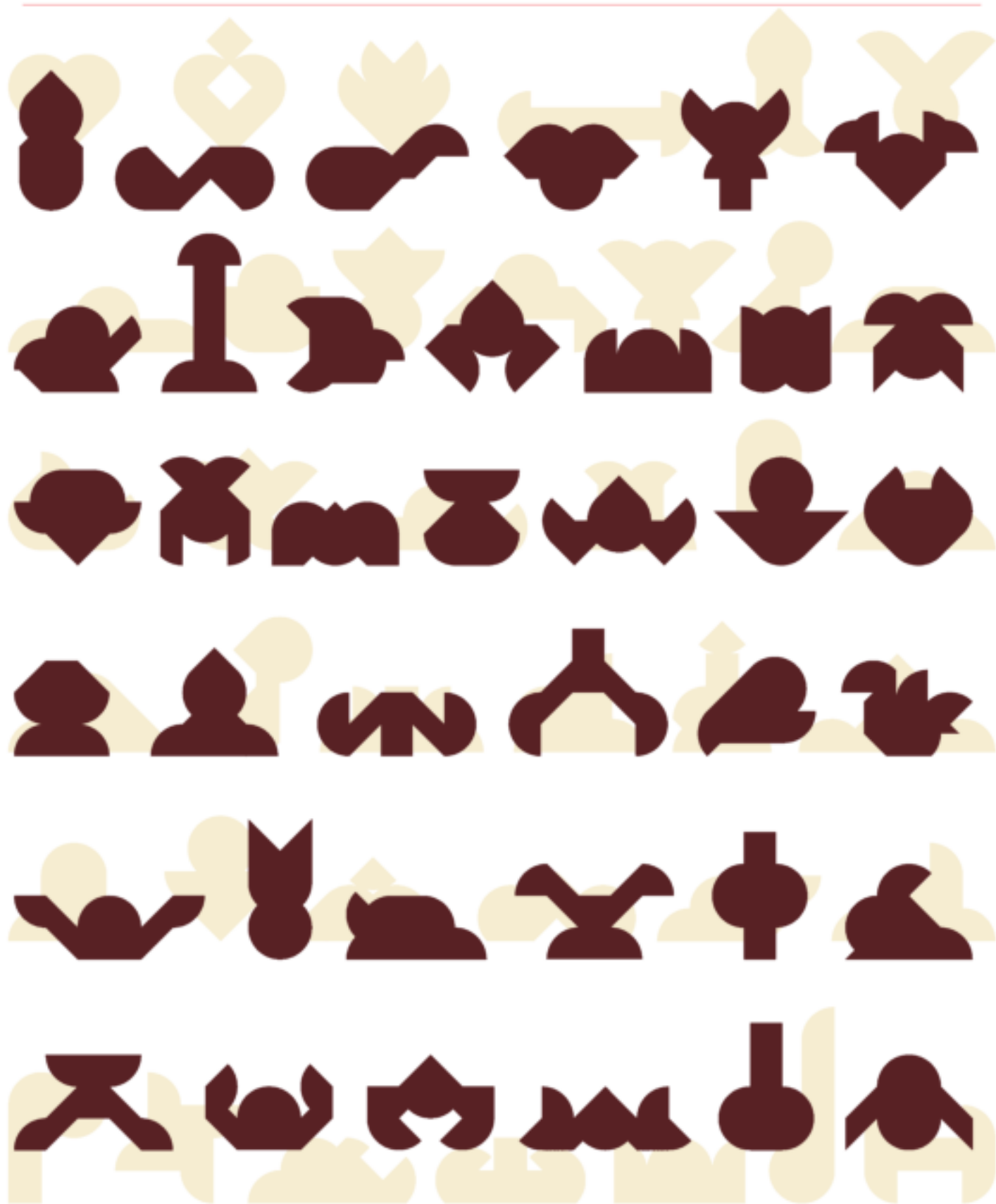
### *The Heart Puzzle (Herzrätsel), #6, 1911*

The Heart Puzzle (Figure 4-1) was first produced in 1911, and the problem book includes 98 problems for the Heart Puzzle only. Printer's Marks indicate that at least 5,000 problem books were printed in 1911, and all together 40,000 books were published during the first four years.

Figure 4-1. The Heart Puzzle was introduced in 1911 and consists of nine pieces including two new curved stone shapes.







### *Magic Egg (Wunder-Ei), #16, 1912*

In June 1912, a new puzzle was introduced by the name of Magic Egg (Figure 4-2). This was the last of the initial series of 17 basic puzzles designed in Rudolstadt.

The problem figures of the Magic Egg consisted of a set of 106 designs, mostly birds, with no combined problems. For the first time, all the problems were given names. For example problem number 1, below, is named "The Egg", number 2 "Chickling," and number 3 "Young Cock". The 9 puzzle pieces are the same as for the earlier Columbian Puzzle, so the new puzzle was a very low cost project with no new molds needed for the stones. The puzzle apparently was successful and at least 13,000 problem books were produced during 1912 and 31,000 were printed during the first three years of production.

Figure 4-2. The Magic Egg puzzle, with nine pieces, was first produced in 1912.







### *Art Styles of Puzzle Pictures after 1910*

The last two of the seventeen basic puzzles appeared one and two years after Friedrich Adolf Richter's death: The Heart Puzzle came out in 1911, and the Magic Egg in 1912. Their cover pictures cannot be assigned to a specific style of art and their artistic composition is simpler than that of the beautiful designs of the first years. This retrogression continued for most of the later puzzles. Most of the later pictures show nice colorful designs, but lack the artistic finesse and the charm of the early creations, and by 1915, during World War I, some pictures with political motifs appeared.

### *How Difficult Are the First 17 Anchor Puzzles?*

In general, the Anchor puzzle problems for the first 17 puzzles are somewhat more difficult than the Tangram problems. The easiest Anchor puzzles are: The Circular Puzzle, Columbian Puzzle, Heart Puzzle, and Magic Egg; all the puzzles with curved edge pieces. The curved edges make it easy to determine which pieces are on the outside.

The most difficult Anchor puzzles are: Lightning Conductor, Patience Prover, Kobold, and Not Too Hasty, which include irregular pieces. The odd angles of one or more pieces in these puzzles makes them much more difficult than the average Anchor puzzle.

### *An English-only Catalog of Puzzles and Pastimes, 1912*

In June 1912, Richter published the first two catalogs devoted to “Puzzles and Pastimes” (Figure 4-3, 4-5). Both were in color and only in English. They contained illustrations of the cover, stone arrangement, and several problem figures for each of the 17 puzzles and the Star. The catalogs also included illustrations of all of Richter’s pattern games and pastimes including:

- The Meteor Game in at least 8 sizes with colored marbles and designs to copy;
- The Saturn Game with little round colored “hats” made of stone and a board used for making designs;
- The Anchor Mosaic Game in 2 sizes with mostly square flat colored stones and a book of patterns (The stones can also be used to make the floors for Anchor block buildings);
- The mosaic design children’s toy (Tablet Laying) in 5 sizes with mostly triangular colored flat stones and a book of kaleidoscopic patterns (Figure 1-3);
- Karola with colored blocks for devising new embroidery patterns.

Twenty thousand copies of the catalog were printed for the American market and 6,000 for the British market.

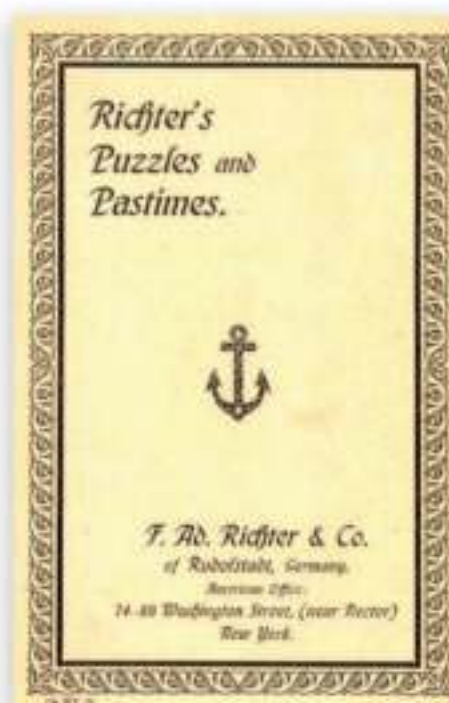


Figure 4-3 Richter American Anchor Puzzle and Pastime Catalog, June 1912. An almost identical British version of the catalog was also published at the same time.

June 1912 Catalog  
The Anchor Puzzle  
Be Quiet  
The Circular Puzzle  
The Columbian Puzzle  
The Cross Puzzle  
Goblin  
Lightning Conductor  
The Nine  
Not Too Hasty  
Patience Prover  
Pythagoras  
The Sphinx  
Tormentor  
Trouble-Killer  
The Wrath Breaker  
The Star Puzzle  
Heart Puzzle  
Magic-Egg

Figure 4-4 Anchor Puzzles in Richter's 1912 catalog are listed alphabetically based on the English name for all but the last three Puzzles.



Figure 4-5. A page from Richter Puzzle Catalog, June 1912.



Rudolstadt was quite cautious about producing new versions of the existing puzzles. It appears that, they initiated a "sales test" program for English language versions of their 17 puzzles simultaneously with the distribution of the catalogs (Figure 4-6).



Figure 4-6. Anchor Puzzles produced in June 1912 with English-Only Box Covers. Right column puzzles are dated October 1912 and were assigned numbers for the first time. These numbers differ from numbers assigned later and now used (Figure 5-23).

Richter manufactured only 1,000 of each English language puzzle, dated June 1912, for the American and British markets. Presumably, this was a test to determine if there was an increased sale potential in English puzzles. These puzzles, as with the previous box cover designs, did not have numbers assigned.

However four months later Richter produced just 3,000 copies of most of the 17 puzzles and surprisingly, for the first time, the puzzles were numbered (Figure 4-6). The rationale for the assignment of numbers to the puzzles is not clear. It did not follow the order in the 1912 English Catalog, nor the later numbering of the first seventeen puzzles which used the alphabetical order of the puzzle names based on the German spelling. These October 1912 numbers were short lived and not used in any catalogs or on any later puzzles.

Figure 4-7. German catalog of puzzles and games with the Wizard and an African boy, 1913.



### A German Catalog of Puzzles and Games, 1913

In July 1913, Richter printed 10,000 copies of an all-color catalog of puzzles and games for the German-speaking market (Figure 4-7). This was an extended version of the English-language catalog of June 1912. The puzzles, as in the English catalog, were not numbered. Their order is the same as in the English catalog: alphabetical based on the English name for the puzzles produced before 1911. The front cover of the catalog shows an interesting illustration of a magician or "Wizard" with an African boy at his side holding a fan or a sunshade. The artistic style of the picture, Viennese Secession, makes it likely that it originated in Vienna.



### A New German Puzzle Package, 1913

In February 1913, Richter in Rudolstadt designed and produced a new simplified German-only package for three of the 17 puzzles, including the Anchor Puzzle and Tormentor (Figure 4-8). These two no longer were packaged in square boxes, but in rectangular ones, twice as long as wide, with the same German generic name "Anker-Geduldspiel" and numbered, 1, and 3 respectively. No copies of number 2 have been found, so we do not know which puzzle it was. Only 1,000 of these puzzles were made and today they are quite rare. They also used a simple and cheap folded sheet of 25 to 29 problems, rather than the 64-page booklet of 179 to 195 problems, which had been used since the first Anchor Puzzle was produced in 1890. These puzzles are not shown in any of Richter's catalogs or price lists.

Figure 4-8. Repackaged Anchor Puzzles No.1 and No. 3. Both puzzles are dated February 1913.



### *The Piccolo and Picco Vest Pocket Puzzles, 1913*

The attempts to increase puzzle sales during 1912 and 1913 were unsuccessful, and not any were put into full production. In May 1913, it became clear that the company management was not satisfied with their previous attempts to gain more sales of the existing 18 puzzles. That is when an ad for the new style of puzzle appeared (Figures 4-9 and 4-10). It advertised a smaller (50 mm rather than 71 mm square and 6.25 mm rather than 8 mm thick) and cheaper set of three “vest pocket-sized” puzzles that could lure customers into buying the other regular size puzzles. These puzzles were often sold in hotels to provide “pleasant entertainment” and help keep the guests from leaving the hotel. The Rudolstadt facility called the three new puzzles “Piccolo”.

Richter’s facility in Vienna which began to design, manufacture and sell its own versions of Richter Puzzles in 1913, registered the name “Richter’s Anker-Picco” in May 1913 and began producing at least the Picco Puzzle based on Pythagoras (Figure 4-11).

These Piccolo and Picco puzzles were the same except for the name, and both used simplified graphics on the covers with only the name and a new number for each puzzle. A cheap folded sheet of paper with 26 problems for T1, 28 problems for T2 and 39 problems for T3 was enclosed in each package.

Figure 4-9 Ad for Piccolo Puzzles dated May 1913.





The designs and problem figures were based on three existing puzzles: The Tormen-tor (Quälgeist), Pythagoras, and Anchor Puzzle (Kopfzerbrecher), which had been in production since 1891. However, the Anchor puzzle design for the Piccolo was modified by dissecting the parallelogram piece into two isosceles triangles, thereby forming 8 pieces, instead of the seven pieces of the Anchor puzzle. This change was clearly made to avoid creating a new mold for just one piece. Seven different shapes of stones were needed for the three puzzles. Four of the molds were already available and had been used for many years for the mosaic floors of Richter building sets, and the other three pieces used existing puzzle molds. A smaller quantity of material was used to fill the mold, which made the stones thinner (6.25 rather than 8 mm). Since the puzzle designers used the problem figures from the Anchor Puzzle booklet, solvers could always place the 2 pieces together. The problems were easier with two small triangles rather than the original parallelogram. Based on the languages used in the problem sheet, the Piccolo Puzzle was aimed at the markets in Germany, France, The Netherlands and Denmark as well as England and America (Figure 4-12).

The small series of three Piccolo and Picco puzzles were quite successful. A "Miniature Edition" advertising version of Piccolo T1 was produced and labeled, "A Present from Hamleys" toy store in London. For some unknown reason, several years after the Piccolo appeared, Rudolstadt also made versions of all three puzzles using the name, "Picco". The Piccolo and Picco box covers are plain and abandon the beautiful illustrations used on the first 17 puzzle boxes, however, the advertisement announcing the Piccolo puzzles (Figure 4-9) contains a striking illustration of an old man with a crown and a long red beard.

Figure 4-10 Ad for Piccolo Puzzles dated May 1913.



Rudolstadt, Postdatum.

P. P. *Post Brief 26 3/4*

**Die bei dem Erscheinen der kleinen Groschen-Geduldspiele „Piccolo“ beobachtete beifällige Aufnahme in Händler-Kreisen gibt uns Veranlassung, auch Sie auf diese hübsche Neuheit als angenehme**

**Unterhaltung für Bäder- und Reisegäste,**

**besonders an Regentagen,**

aufmerksam zu machen, da durch den Verkauf dieser **Taschen-Ausgabe** unsrer bekannten **Anker-Geduldspiele** nach diesen selbst **erneute Nachfrage** entsteht und somit ein **dauerndes Geschäft** für die Saison zu erwarten ist. Wir liefern

zwei Dutzend Anker-Geduldspiele in 12 bis 17 Sorten,  
zum 50 Pf.-Verkauf

sowie zwei Dutzend Piccolo I—III in hübschem Karton,  
zum 10 Pf.-Verkauf

von unserm nächsten Fabrik-Lager franko per Post und bitten bei Bestellung sich anliegender Karte bedienen zu wollen.

Hochachtungsvoll

*Friedrich Richter & Co.*

III — 3



Figure 4-11. *Piccolo & Picco  
Puzzles by Richter, Rudolstadt  
and Vienna, 1913.*



T1-Tormentor Problem  
sheet (Typical)



### T2-Pythagoras Puzzle



*T3-Modified Anchor  
Puzzle (8-piece)*



Figure 4-12. Piccolo Instructions in German, French, Dutch, English and Danish.





### *The Political Background of the Red-Beard Picture, 1913*

The German King and Holy Roman Emperor Friedrich I (1125 – 1190) challenged papal authority and sought to establish German predominance in Western Europe. Because of his red beard, Friedrich I was called Barbarossa (which means red beard in Italian). After his death, the empire lost its greatness and Barbarossa became a symbolic figure for the German dream of the rebirth of a big united empire. An old popular legend that originated from that period reads as follows:

"After his death Emperor Friedrich I Barbarossa was put under a mysterious spell which transported him to a subterranean castle in the Kyffhäuser Mountains. There he is sitting asleep on a chair made of ivory at a large round marble table, with his head supported by his hands. His red beard shines like blazing heat and has grown through the table down to his feet, and partially around the table. Once in a hundred years the Emperor awakes from his deep sleep, moves his head and blinks his eyes. By this, he alerts his faithful friend, the gnome, and asks him to go up and see if the ravens still croak and fly around the mountain. If so then the Emperor gets sad and murmurs into his beard that he has to wait another hundred years before he can return to the world to make peace and unity. Moaning he closes his eyes and sleeps another hundred years. Not until the beard has grown completely around the round table of marble will the waiting come to an end. A stately eagle will then ascend into the air and drive the ravens off. Then the Emperor, together with his likewise bewitched faithful ones, will awake and restore a German Empire" (Figure 4-13).

In the late nineteenth century, the legend of Barbarossa gained new interest because of

Figure 4-13. *The Sleep of Emperor Friedrich I Barbarossa.* Julius V.H.S. von Carolsfeld, c. 1835.



Figure 4-14. *Richter's Red Beard picture, 1913.*

politics. After a period of territorial conflicts, Germany had become a united empire in 1871 under Emperor Wilhelm I. After he died in 1888, a majestic monument was erected for him and inaugurated in 1896. It depicted direct links to Barbarossa and his former Empire. The monument is situated not far from Rudolstadt in the Kyffhäuser Mountains in Northern Thuringia and it shows not only Wilhelm I but also Barbarossa, finally awaking and ascending from the depth.

Richter's Red-Beard picture of 1913 (Figure 4-14) shows Barbarossa with his Imperial Insignia (Medieval Crown, Scepter, Orb, Sword and Coat) in his subterranean domicile with the ravens outside. Contrary to the legend, Barbarossa is not sleeping but whiling his time away by solving Richter's Anchor puzzles. The artistic style of the picture, Viennese Secession, makes it likely that it originated in Vienna. The picture was used frequently by Richter, not only for announcing puzzles in ads and catalogs, but also as the picture on the cover of puzzles and problem books designed in Vienna.

### ***Richter's Art Department moves to Vienna, 1913***

The development and success of Richter's building sets was strongly connected with the establishment and the work of his art department (Richtersche Kunst-Anstalt, R.K.A.). Capable architects were hired to design plans for all the buildings, from very small to impressive large ones, and to match them with the contents of the various building sets. Outstanding artists were employed for designing pictures and instructive plans for the building sets, and for creating attractive problem figures for the puzzles.

In July 1913, the 25<sup>th</sup> anniversary of the start of production of Anchor stones in Richter's affiliate in Vienna was celebrated. At this occasion, the art department was moved from Rudolstadt to Vienna. Oskar Richter, director of Richter's Vienna facility, describes later in the Anchor Magazine (Anker Zeitung #2, July 1919) the reason for the move: "Vienna, with its wonderful architecture, its old culture and its varied and dynamic life style provides the proper stimulus for the architects (and designers)".

### ***Richter's Puzzle Pictures in Viennese Secession Style, 1913***

The main artistic style of the first years of the 20<sup>th</sup> century was Art Nouveau. Vienna had developed an individual variant of this style called Viennese Secession. The pictures of the Red Beard and of the Wizard from Figure 4-14 and 4-7, which were described above, are typical representatives of that style. Both pictures appeared in 1913 and may have been designed one or two years before. They are visually striking, and were another attempt of the new management to stir up the attention of potential customers. It could not be determined who designed the pictures. Ludwig Heinrich Jungnickel, a famous artist who worked in Vienna until 1912 and was a commercial designer, may have created one or both pictures. However, the leading expert on Jungnickel could not confirm that it was his work.





Figure 4-15. Richter's luxury hotel and spa (above), catalog assembly, c.1900 (right), and Richter history booklet, 1993 (below).



## THE PUZZLE BOOM DURING WORLD WAR I, 1914 – 1918

### *Trying the Swedish Market, 1914*

World War I began in 1914 and made Germany an enemy of England, some other European countries, and with some delay, America. It was clear that the War would adversely affect the sales of German products into all these countries.

The loss or reduction of these markets may have been the primary reason for Richter to try to expand puzzle sales to neutral countries, such as Sweden. In 1914, Richter redesigned the box and problem book covers with the Swedish title "Thinking Puzzle" (Tanke-Puzzle). At least four puzzles, the Anchor Puzzle, Pythagoras, The Nine and Circular Puzzle were used to test the Swedish market (Figure 5-1, 5-2).

Several Swedish problem books have also been found in standard German boxes dated October 1914, as shown in Figure 5-1, 5-2. Some of the puzzles also contained a one-page Swedish insert from the Stockholm seller, Benno Beckeman. The inner pages of the problem booklets and the stone pieces of the puzzles appear identical to the puzzles made by Richter, and undoubtedly were supplied by Richter. This project was apparently not successful, since the Swedish puzzles are rare in Richter collections.

Figure 5-1. Swedish Anchor  
Puzzles, 1914.

> Swedish Anchor Puzzle.



Swedish The Nine Puzzle.

Richter The Nine Puzzle, October 1914.

Swedish Pythagoras.



Figure 5-2. Swedish Anchor Puzzles, 1914.



Swedish Circular Puzzle.



### The Mosaic Puzzles (*Vexier Mosaik*), 1914 and 1915

Richter's first stone product, manufactured by 1878, was a design game or toy for children named "Mosaic Pattern/Tablet Laying" (*Täfelchenlegen*) which contained small colored ceramic tiles (see Figure 1-3). Based on principles of Froebel's kindergarten program, the toy included geometric mosaic designs to be used as a guide for creating decorative patterns with the tiles. According to Richter "many designs were drawn from ancient Roman, Greek and Moorish models." By 1885, Richter's Mosaic Pattern toy was followed by his similar "Mosaic Game" that could also be used to produce attractive mosaic floor designs for the buildings made with Anchor blocks. Neither of these Mosaic toys were actually puzzles, but just a series of patterns.

On the other hand, each stone in every Richter's Mosaic Puzzle which he introduced in 1914, contained two colors (one on each side). Each design picture only showed the entire area with a given color, not the shape or placement of the pieces, nor the combination of colors on the stones that are needed to form the picture. Therefore, to figure out the arrangement of the tiles was a puzzle and did take some contemplation.

Richter introduced two different Mosaic Puzzles in March 1914 (Figure 5-3). They



Richter Circular Puzzle, October 1914.

Figure 5-3. Mosaic Puzzles No. 1, (No. 2 next page) March 1914. The illustrations on the box covers are problem figures from the books. (5,75x5,75", 150x150mm).





had many more stones than previous puzzles. Mosaic Puzzle Number 1 included 18 stones, and Mosaic Puzzle number 2 contained 28 stones colored red, blue, green and yellow. The two sides of each stone were different colors and different combinations of colors. The puzzles were more colorful but not as difficult to solve as the 17 earlier puzzles. Problem books including 48 and 45 problems and solution books were also provided. In addition, a problem sheet was enclosed in each puzzle with 15 problems to be solved using the pieces from both puzzles.

In 1915, two more Mosaic Puzzles were introduced; Mosaic Puzzle Number 3 included 52 two-color stones and 36 problems (Figure 5-5), and Mosaic Puzzle Number 4 contained 44 stones of the four colors mentioned above plus black and white stones and a problem book with 58 problems (Figures 5-7 and 5-8). Ads for the Mosaic Puzzles in Richter catalogs from 1915 and 1916 are shown in Figures 5-6 and 5-19.

Figure 5-5. Mosaic Puzzle No. 3, 1915, (9x9", 226x226 mm).





*Mosaic Puzzle No. 4: Richter's First War-Related Puzzle, 1915*

The problem figures of the first three Mosaic Puzzles showed mostly people, animals, and geometric designs. Mosaic Puzzle No. 4, however, was strongly linked to World War I. The cover picture (Figure 5-8) showed the flags of four allied nations: Germany, Turkey, Hungary, and Austria. An eagle hovers over the scene in the rising sun as a unifying symbol of power and freedom. The eagle has had a long symbolic history in Germany and Austria, rooted in Roman tradition. During World War I, Germany employed the 'Reich's Eagle' (Reichsadler) and Austria the 'Double Eagle' (Doppeladler) as a heraldic symbol.

Most of the 58 problem figures were also associated with the war. There were soldiers in uniforms, badges, flags, coats of arms and other related symbols, as well as a Red-Cross nurse about to care for a wounded soldier. The first seven problem figures (Figure 5-7) are the same four flags shown on the cover and show crowns with the three monograms of the corresponding sovereigns: Wilhelm II, Emperor of Germany (W), Franz Josef, Emperor of Austria and King of Hungary (FJ) and Muhammed V, Grand Sultan of Turkey (M).

Germany, although defeated, was not occupied after World War I and the remaining stock of Mosaic Puzzle No. 4 was still offered for purchase in catalogs after 1918. In 1922, a new version was produced that used the same



Figure 5-8. Mosaic Puzzle No. 4, 1915. (11x11", 280x280 mm)

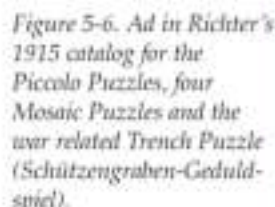


Figure 5-7. World War I related problems for Mosaic Puzzle #4.



Figure 5-9, Trench Puzzle and problem sheet, 1915.

stones as the former version but instead of war-related problems, it provides 60 civilian problem figures of people and geometric designs. (see Figures 6-13 and 6-14. The stone arrangement is shown in Figure 5-20.)

### *The Trench Puzzle (Schützengraben-Geduldspiel), 1915*

In 1915, Richter released another War-related puzzle in Rudolstadt under the name "Trench Puzzle 1914/1915" (Schützengraben-Geduldspiel 1914/1915). Richter's publicity describes the purpose of the puzzle "to keep the soldiers busy and to chase away their boredom during their stay in the trenches". Richter also recommended the puzzle for the wounded soldiers in the hospitals.

The Trench Puzzle (Figure 5-9) provides many relationships to World War I. The illustration on the cover shows the head of Emperor Wilhelm II in a decorative frame with the Imperial Crown on top and a laurel twig on the bottom. On the side of the frame is the patriotic motto: "I don't know parties any longer, I only know Germans" ("Ich kenne keine Parteien mehr, kenne nur noch Deutsche"). The edge of the cover shows a continuous band repeating the German national colors of that time that were black-white-red.

Some of the 22 problem figures on the problem sheet were reportedly submitted by soldiers and are likewise associated with the War (Figure 5-9). They show not only weapons and equipment but also symbolic representations of the countries involved: the Prussian Eagle and the Bavarian Lion on one side, the English John Bull, the Gallic Rooster and the Russian Bear on the other side. The Trench Puzzle includes fifteen of the small and thin (6.25 mm) stones that were also used for the Piccolo Puzzles.



## The Swiss War Puzzle (Kriegs-Geduldspiel), 1915

In 1915, Richter's affiliate in Olten, Switzerland produced a version of the Trench Puzzle with the name War Puzzle 1914/1915. The German Emperor Wilhelm II was omitted from the cover of the puzzle and a slightly different version of the Trench Puzzle problem sheet was included, with changes to four of the problems (Figure 5-10).

A 1916 Swiss catalog offered a German language version with a new cover and a French version of the puzzle by the names, "The War Puzzle" (Kriegs-Geduldspiel) and "The Patience Game of the War" (La Jeu de Patience de la Guerre) (Figure 5-11).

Figure 5-10. Swiss War Puzzles and problem sheet, 1915 (below), 1916.

## The Zoo Puzzle, 1916

The Zoo Puzzle was first introduced in 1916 by Richter's affiliate in Olten, Switzerland. That country managed to stay neutral and unoccupied during and after the two World Wars. Olten supplemented the war related puzzles with the 'neutral' Zoo Puzzle (Zoologischer-Garten) with the theme of animals of the zoo.

**— Nouveauté. —**

Les jeux de patience suivants viennent de paraître:

**Le jeu de patience de la guerre:** Les modèles traitent surtout des motifs de la guerre, tels que birds, canons, navires de guerre, le coq gaulois, l'ours russe, etc.

**Jardin zoologique.** Les modèles de ce jeu traitent en joyeux assemblage de bêtes de toutes sortes, telles que grenouille, éléphant, cerf, chamois, oursin, aigle, crocodile etc.

Prix de chacun de ces jeux de patience en emballage simple: **50 cts.**

---

**— Neuheit: —**

Folgende Geduldspiele sind soeben erschienen:

**Das Kriegsgeduldspiel.** Die Vorderlagen zeigen hauptsächlich Motive aus dem Krieg, wie Plünder, Kanonen, Kriegsschiffe, Zepeline, den grossrussischen Adler, den bayrischen Löwen, den gallischen Hahn, den russischen Bär etc.

**Zoologischer Garten.** Die Vorderlagen dieses Geduldspieles zeigen eine heitere Versammlung von allerlei Tieren, wie Frosch, Fledermaus, Hirsch, Gams, Maus, Adler, Krokodill usw.

Prix jedes dieser Geduldspiele in einfacher Ausstattung: **50 Rappen.**



Figure 5-11. Swiss catalog ads for French and German War and Zoo Puzzles, 1916.

Thirty animal problems were included on the problem sheet from a mouse to an elephant (Figure 5-12). The stones used for the Zoo puzzle and the Trench Puzzles are identical. Ads for both the War and Zoo Puzzles appeared in a 1916 Swiss Richter catalog (Figure 5-11).



Figure 5-12: Zoo Puzzle and problem sheet, 1916.



*The Mosaic Black-Yellow Cross Puzzle from Vienna, Austria, 1916*

The 1916 catalog of the Richter facility in Vienna announced a new mosaic puzzle called "Black-Yellow Cross Puzzle" (Schwarz-Gelbes Kreuzspiel) (Figure 5-13). The name referred to the Black-Yellow-Cross Committee that was a charitable Austrian organization established on September 1, 1914, one month after the beginning of World War I, with the mission to care for the poor during the war.

The picture that decorates the cover of the Black-Yellow Cross Puzzle was probably designed for the Committee (Figure 5-15). It shows the Double Eagle, a heraldic symbol of the Austrian empire, in an octagonal frame. A black Maltese cross overlies the Double Eagle. The Black-Yellow Cross Puzzle name was used in catalogs and price lists; however the name on the puzzle box is "Richter's Anchor Puzzle" (Richter's Anker-Geduldspiel) in German, Hungarian, Czech and Polish. These languages were spoken in the Austrian-Hungarian domain at that time. Black and yellow were the national colors of Austria then and are the dominant colors on the cover of the box. In addition, the 18 puzzle pieces are black on one side and yellow on the other.

The 65 problem figures show mostly decorative geometric shapes and, in contrast with the other political puzzles of Richter's, are not linked to World War I. Among the problem figures, a crown and a sword may be recognized and there is the "FJ" monogram (Figure 5-14) that refers to the Austrian Emperor Franz Josef who died in 1916.

The puzzle had a largely civil, not military character and continued to be sold after World War I under the name 'Octagon' (Achteck).

### Das „Schwarze-Gelbe-Kriminal“

Die „Schwanz-Gelbe Raupen“ ist eine der Tüpfel-Raupenfalter. Die Entlarfung ist auf der unteren Seite gelb, auf der oberen braun.

Figure 5-13. Black-Yellow Cross  
Puzzle ad. Vienna Catalog, 1916



Figure 5-14. Franz Josef problem for Black-Yellow Cross Puzzle

Figure 5-15. Black-Yellow Cross Puzzle and Problem Booklet.



### *Merry Animals and Fairy Tale Pictures Mosaic Puzzles, 1916*

In Richter's Vienna 1916 catalog a new Mosaic Puzzle specifically for children, named "Merry Animals" (*Lustige Tiere*), was announced. The puzzle contains 76 stones of white, black, red, blue and brown, with the reverse side of each stone made with a different color. The Merry Animals problem book included 23 pages of problem figures of animals and people. In addition, another book of problems called "Fairy Tale Pictures" (*Märchenbilder*) was included in the box with the Merry Animals puzzle (Figure 5-16). The 128 colored stones needed to form the problem figures for the Fairy Tale Pictures puzzle are a combination of the stones from Mosaic Puzzle No. 3 and Merry Animals. The twelve-page problem book includes 36 problem figures representing famous children's fairy tales like "Little Red Riding Hood", "Cinderella", and "The Pied Piper". A complete Fairy Tale Pictures puzzle including all the stones required, as

Figure 5-16. *Merry Animals (Lustige Tiere)*, with the *Fairy Tale Pictures (Märchenbilder)* problem book, 1916



Figure 5-17. *Fairy Tale Pictures (Märchenbilder)*, 1925





well as the book of Fairy Tale Picture problems was later produced and sold by Richter in 1925 (Figure 5-17). Full color advertising flyers were distributed for the puzzle in 1917 and 1918 (Figure 5-18). Ads for the puzzles in the 1922 British Toy and Fancy Goods Trader and a Richter flyer (c. 1925) are shown in Figures 6-6-and 5-19.

Figure 5-18. Ad for Merry Animals, a children's puzzle, 1917



Figure 5-19. Ads for Mosaic Puzzles from a 1922 Richter ad (right), and a c.1925 advertising flyer (above).

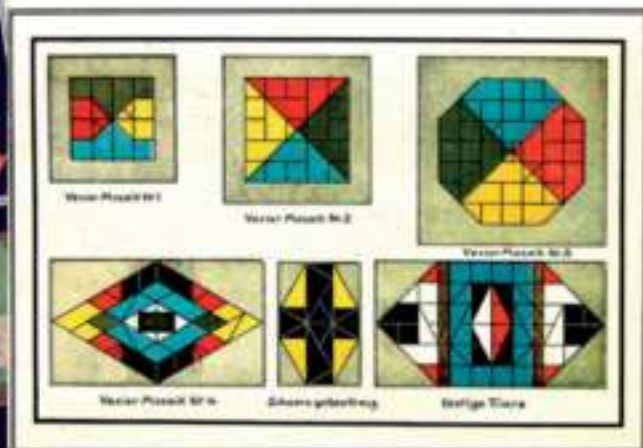


Figure 5-20. Illustration from the 1916 Viennese catalog showing four Mosaic Puzzles, Merry Animals (Lustige Tiere) and the Black-Yellow Cross Puzzle (Schwarz-gelbes Kreuzspiel).

## The Viennese Red-Beard Puzzles No. 18 to 36, 1917 - 1918



Figure 5-21. Illustration from the puzzle sections of Richter's Vienna Catalog of 1913 and 1916 showing a Red Beard (Barbarossa) picture.

The puzzle section of Richter's 1916 Vienna catalog still offered the 'basic' puzzles No. 1 to 17 from Rudolstadt along with a large section containing numerous illustrations including a colorful Red Beard picture at the beginning of the Puzzle section (Figure 5-21). This picture had been used in Viennese catalogs and fliers and in Rudolstadt ads since 1913 (see Figure 4-9). Now it was used for the cover of nineteen new Viennese stone puzzles.

The September 1917 price list from Vienna included a subtle change: the list no longer said: "17 assorted puzzles" as previously, but just "puzzles". That seems to indicate that some new puzzles similar to the earlier No. 1 to 17 were available, but the exact number had not yet been determined. The subsequent Vienna price list of October 1918 offered "puzzles 1 - 36", so it appears that Richter had assigned numbers #1 to #17 to the first 17 puzzles and had designed and began selling 19 additional new puzzles (Figure 5-22 and 5-23). It is surprising that these new "Viennese" puzzles did not appear in Rudolstadt catalogs or price lists for 14 years, until January 1932 (after the Viennese affiliate had been closed down)

To reduce costs, the covers of these new puzzles #18 to #36 and of their problem books were greatly simplified in comparison to puzzles #1 to 17. The "Red Beard" character was employed as common cover picture for all of the 19 new puzzles. The pictures on the boxes are in color but covers of the books are only in black and white (see Figure 5-24). No individual names were used but a number from 18 to 36, combined with the common text "Richters Anker-Geduldspiel" (Richter's Anchor Puzzle), indicated which puzzle was in the box. The instructions in the problem books were standardized to use identical text for all 19 new puzzles. The great times of individual boxes with individual illustrations of high artistic quality were over.

The Viennese Red Beard puzzles 18-36 included nine languages on the cover of the box and in the problem booklet. They all contained 32 pages with at least 96 problems. The languages and customers included: German, Hungarian, Czech, Slovenian, Polish, Russian, Italian, Croatian, and Romanian, but not English. These languages show the strong link of the Viennese affiliate to the Austrian and Eastern markets, compared to Rudolstadt that supplied the German and Western markets.



Figure 5-22. Page 95 - 99, The nineteen Viennese Anchor Puzzles.





#18. Archimedes. 8 pieces, 127 problems.



#19. All's Well That Ends Well (Ende Gut, Alles Gut). 8 pieces, 107 problems.



#20. Watch Out! (Pass Auf!). 10 pieces, 102 problems.





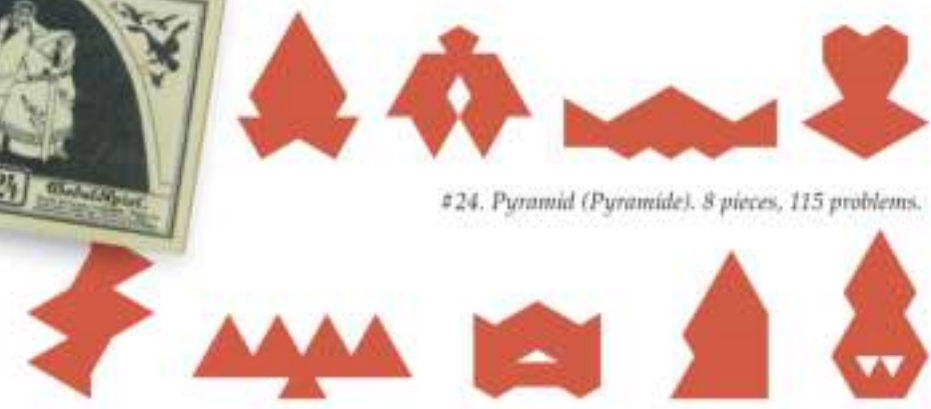
#21. *Haste Makes Waste (Eile Mit Weile)*. 10 pieces, 96 problems.



#22. *Worry Stopper (Sorgenbrecher)*. 8 pieces, 101 problems.



#23. *Copernicus (Kopernikus)*. 9 pieces, 97 problems.



#24. *Pyramid (Pyramide)*. 8 pieces, 115 problems.

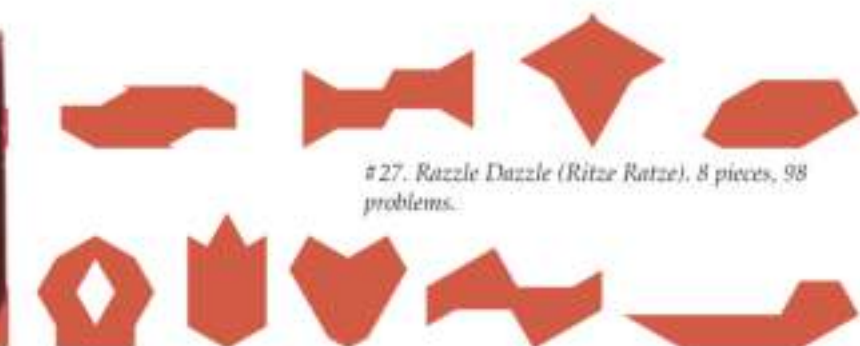




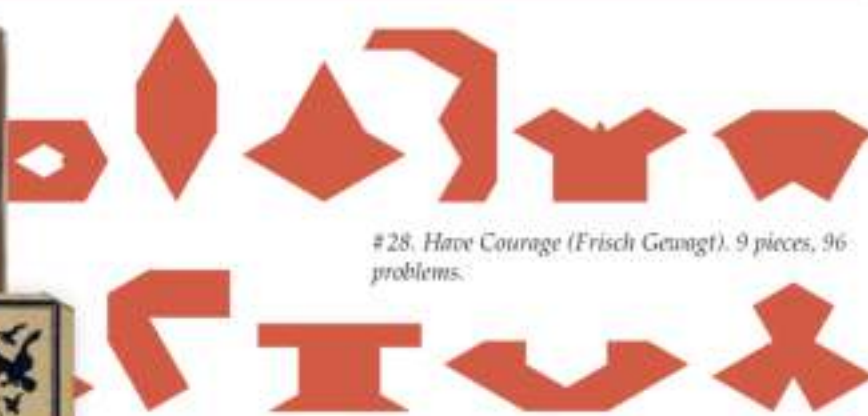
#25. *Just Courage! (Nur Mut!)*. 12 pieces, 97 problems.



#26. *Nasty Seven (Böse Sieben)*. 7 pieces, 99 problems.



#27. *Razzle Dazzle (Ritze Ratze)*. 8 pieces, 98 problems.

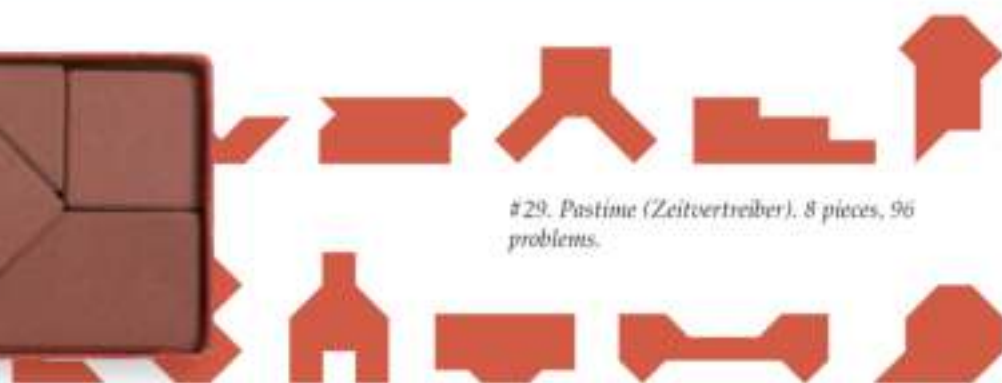


#28. *Have Courage (Frisch Gewagt)*. 9 pieces, 96 problems.

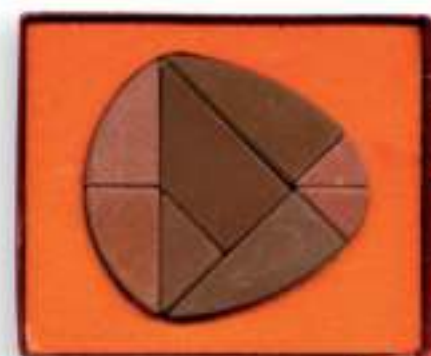
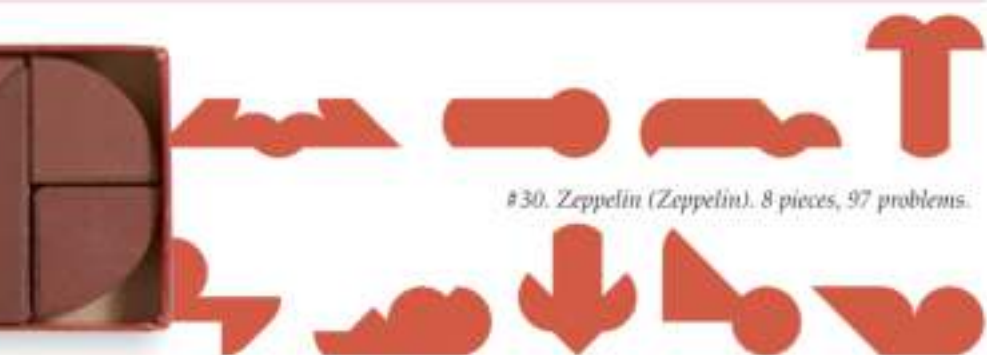




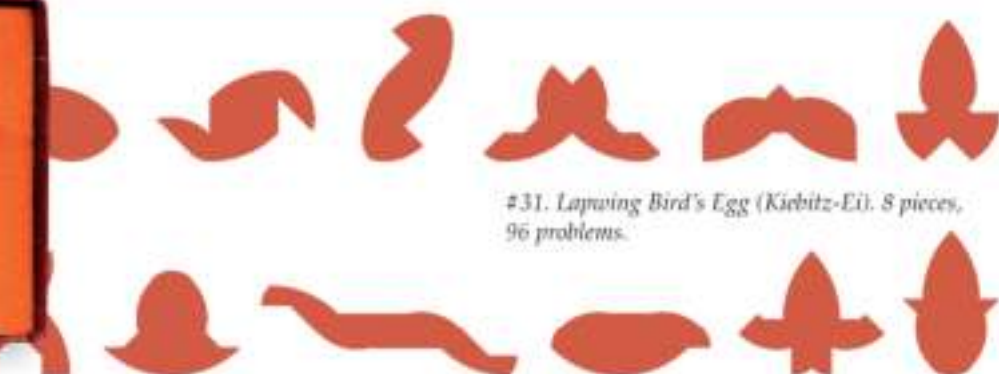
#29. *Pastime (Zeitvertreiber)*. 8 pieces, 96 problems.



#30. *Zeppelin (Zeppelin)*. 8 pieces, 97 problems.



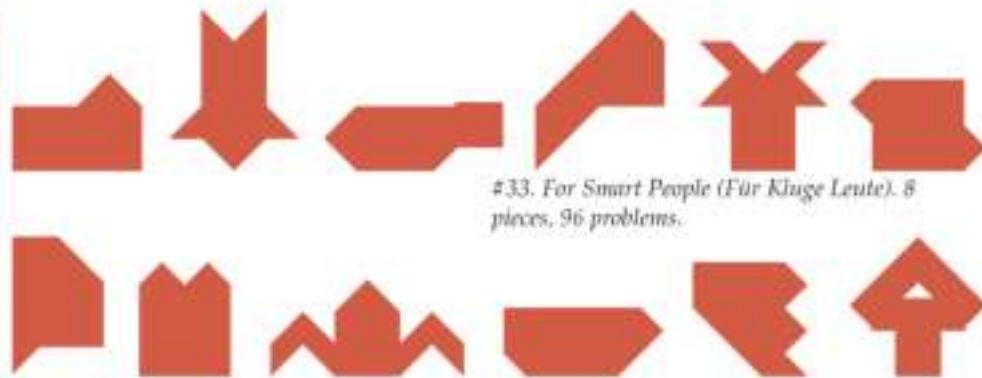
#31. *Lapwing Bird's Egg (Kiebitz-Ei)*. 8 pieces, 96 problems.



#32. *He, Who Takes Chances, Wins (Wer Wagt, Gewinnt)*. 8 pieces, 97 problems.







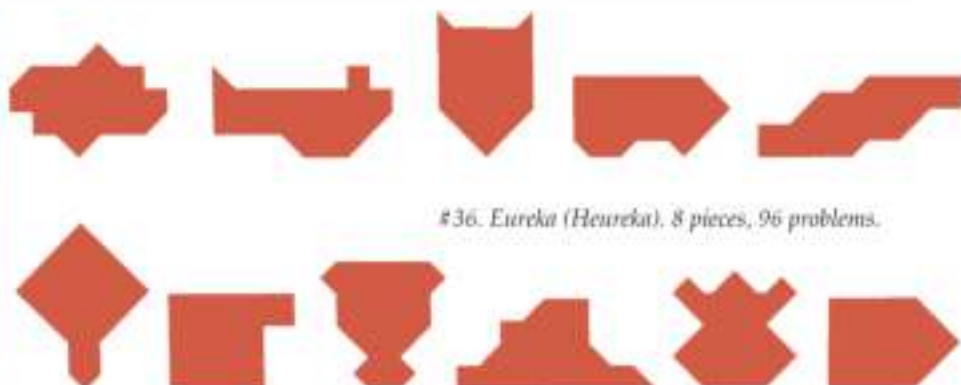
#33. *For Smart People (Für Kluge Leute)*. 8 pieces, 96 problems.



#34. *Magician (Hexenmeister)*. 8 pieces, 96 problems.



#35. *Little Devil (Teufelchen)*. 9 pieces, 96 problems.



#36. *Eureka (Heureka)*. 8 pieces, 96 problems.

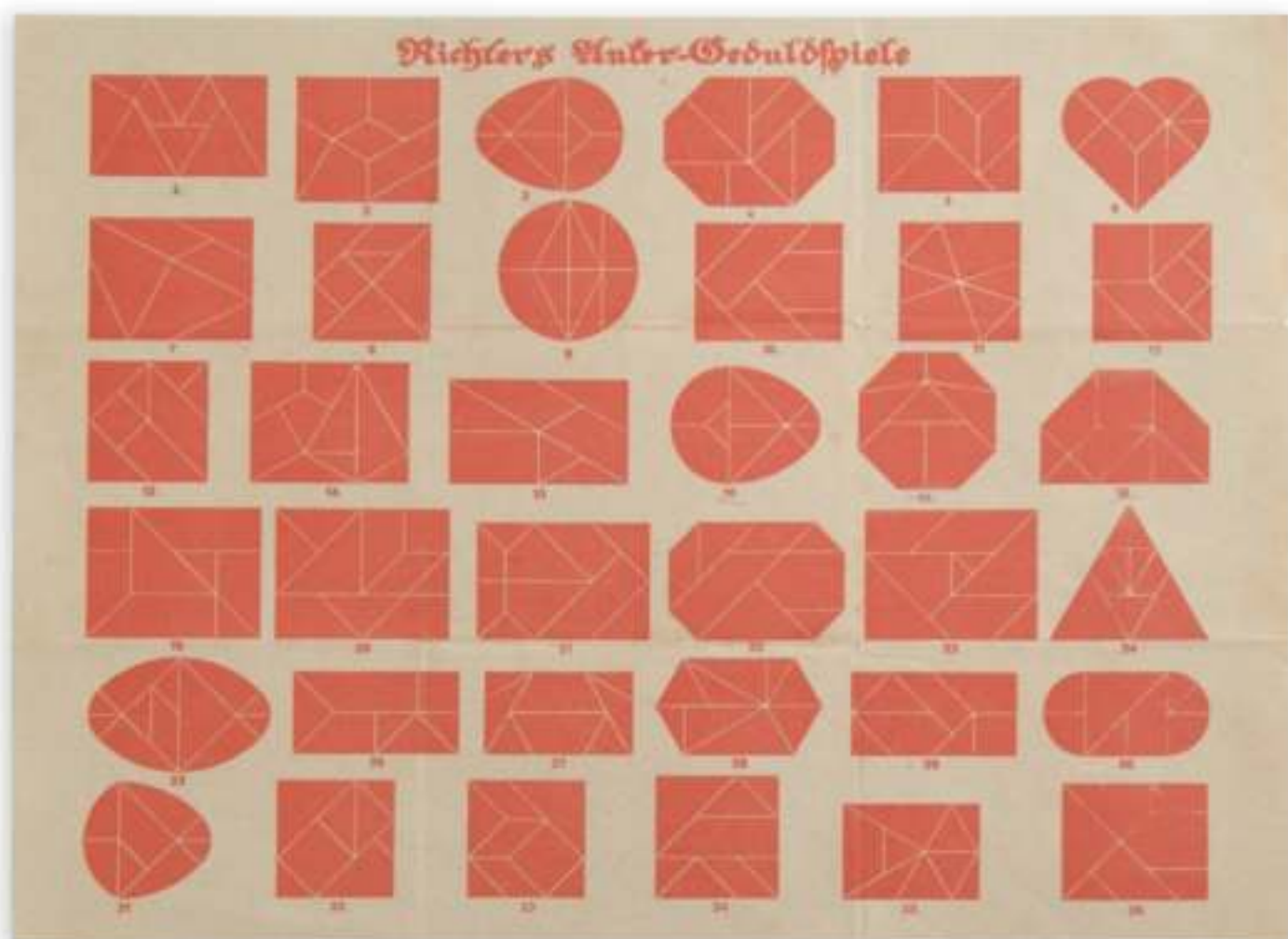


Figure 5-23. Composite diagram of 36 numbered Anchor Puzzles, 1918.

### The Naming and Numbering of Anchor Puzzles

The first 15 puzzles were listed alphabetically by their English name in a 1912 catalog (Figure 4-4). At least fourteen puzzles, dated October 1912, were assigned arbitrary numbers from 1 to 17 but their production was immediately stopped (Figure 4-6). None of the numbers agree with the current numbering system. The numbers 1 through 36 were assigned to the 17 early puzzles and the 19 new Viennese puzzles as they were designed in 1917-1918 (Figure 5-23). The English names and numbers used for the first 17 puzzles appeared on the back of problem books in 1922 (Figure 6-11) in German alphabetical order. This is the numbering system used ever since. The German names and numbers of puzzles 18 to 36 were printed on the back of the Series 2 problem books in 1932 (see page 118) but they were not printed on the individual boxes or problem books. During the VEB era in 1954 a composite illustration of the names and numbers of all 36 puzzles plus the Series I and Series II gift sets was published (Figure 7-3).



On November 21, 1917, a remarkable color picture was published by Richter as a full-page ad in an Austrian weekend magazine (*Österreichs Illustrierte Zeitung*) Figure 5-25. The picture depicts a number of building sets, puzzles, and mosaic pattern games, and the cover of one of the boxes shows the Red-Beard picture. Based on the apparent size and design of the box, it was one of the wholesale boxes used for the Picco and Piccolo puzzles supplied to retailers. The color picture is a spectacular example of Richter's incessant advertising activities and it gives a great impression of the wealth of Richter's puzzles and building-stone sets offered during World War I.



Teile und ganze Streichholzspiel-Tafeln der Welt  
**F. Richter & Co.**  
 Nummerierten Steine, Tafeln und Plättchen aus  
 Porzellan, Stein, Holz, Metall, Glas, etc.  
 Gebraucht für die Herstellung von  
 Wand- und Tischbildern, etc.  
 Wien, 1. Dorotheergasse 11 und 13. Telefon 1111



Figure 5-24. The Red Beard picture was used for new Viennese puzzles #18-#36 box and problem book covers. Note the nine languages shown on both covers.

#### How Difficult Are The Nineteen New Puzzles?

Most of these puzzles are somewhat easier than the first 17 Anchor puzzles, because many of them include more pieces. However, problems number 96 of Puzzle #21, Haste Makes Waste and problems number 30, 71 and 83 of Puzzle #32, He Who Takes Chances, Wins, were so difficult that we believed there was an error in Richter's problem drawing, later to find that all four were indeed correct and solvable.

Figure 5-25. Richter ad in *Österreichs Illustrierte Zeitung*, November 21, 1917 including the Red Beard (Barbarossa) picture of a puzzle box in the lower right corner.



Figure 5-26. Anchor Puzzles made from wood: The Nine and Lightning Conductor, dated October 1916.



Figure 5-27. Production quality problems during World War I

### Wooden Anchor Puzzles, 1916 – 1917, 1930s – 1940s

As the War progressed it was increasingly difficult for Richter to obtain the chemical ingredients needed to manufacture the stones for the building blocks and puzzles. There were also problems in properly preparing and mixing the ingredients for the stones. As a result, the quality of the blocks was not always satisfactory and sometimes deteriorated to unacceptable levels (Figure 5-27). So Richter began, for a limited time, to make the pieces for the puzzles out of beech wood (Figure 5-26, 5-28, 5-29).

The wooden versions of the puzzles did not appear in any Richter catalog or price list and they are rare; only seventeen wooden examples of Anchor puzzles have been found and all were made from the same type of wood for the pieces of the puzzles. Thirteen of these puzzles are from the first set of 17 puzzles discussed in Chapter 3, and eleven of the boxes are dated either October 1916 or May 1917. Apparently the shortage of chemicals used to make the stones caused by World War I combined with a very high demand for the puzzles during this period, forced Richter to resort to temporarily making the puzzles out of local wood in order to fill his orders during the late years of World War I.

However, four of the puzzles with wooden pieces were definitely from a later time period (Figure 5-29). All of them used box covers with the Red Beard character but with the text in German only. This proves that these puzzles were produced after 1931 (see Figure 6-19) and they were distributed by Rudolstadt during the later 1930s and early 1940s when World War II had begun.





Figure 5-28. Anchor puzzles made from wood: The Goblin and The Anchor Puzzle, dated May 1917.



Figure 5-29. Red Beard Anchor Puzzles, #20, and #33 made from wood, produced after 1931.



Figure 5-30. The Anchor Puzzle, #8, was made in New York in 1917.



Figure 5-31. New York Times ad for the Anchor Puzzle, April 14, 1918



### A New Cover Picture for the Anchor Puzzle in the US, 1917

A Richter sales office was set up in New York in 1887 and it imported Richter's products, including medicines, building block sets and, beginning in 1891, puzzles. The office advertised and sold Richter's products in the large and growing US market. The New York City Directory of 1907 shows German-born Albert Paul Fricke, who became a naturalized US citizen in 1912, as the manager of the Richter office. By 1916, Richter had moved to larger facilities and decided to begin manufacturing medicines as well as stone blocks for puzzles and building sets. Richter's puzzle #8, the Tangram, was manufactured in New York and sold in a new package by the old name "The Anchor Puzzle" (see Figure

5-30). The puzzle is dated 1917; Figure 5-31 shows an ad for the puzzle in the New York Times of April 14, 1918.

### Consequences of World War I for Richter in the US

During World War I, there was an enormous customers' demand for puzzles in Germany and Austria. However, after the war the future looked less prosperous, in particular because of the imminent loss of export markets and foreign facilities. By 1917, it was clear that the Russian affiliate in St. Petersburg would be permanently closed down after the seizure of power by the Bolsheviks.

The fate of Richter's New York affiliate was different. The building sets and games from stone were well established in the US and promised a successful future business. However, this was taken out of Richter's hands.

Since the US Declaration of War against Germany on April 6, 1917, German-owned property was subject to being confiscated by the US Government. On April 18, 1918, it was determined by the US Government that the Richter Company had German owners and on February 10, 1919, an announcement was published in the New York Times that F. Ad. Richter & Company of New York City, including the entire capital stock, trademarks, patents, etc. would be sold to the highest bidder on February 25, 1919 by the Alien Property Custodian. Because of the sale, the puzzle and building block part of Richter's Company was purchased by the A. C. Gilbert toy company (Figure 5-32).

Another part of this story is that in June 1918, Albert Paul Fricke, manager of Richter's New York office and business unit in the United States was charged with treason in a "Vast Espionage Plot". He went to trial and was completely cleared of the charges on April 25, 1919.

Figure 5-32. The Anchor Puzzle relabeled by A.C. Gilbert, c. 1919



### A Report on the Red-Bearded Puzzles from an earlier Anchor Puzzle Expert

Max Kurtze was a friend of Grandmaster Richard Möller whom he met in the Rudolstadt factory in 1930 and who later visited him at his home. During these visits, Dr. Max Kurtze was given a comprehensive report on the history of Richter's puzzles, and especially Anchor puzzles #18 to 36 which were designed and produced in Vienna. The following summarizes excerpts from his extensive correspondence with Jerry Slocum from 1976 to 1989, as well as personal discussions about the puzzles during Jerry's visits to Max' home.

"During World War I there was a great demand for Richter puzzles, like never before or after. Many of them were destined for entertaining the German soldiers. If requested, Richter sent the puzzles directly to the shelters, trenches and hospitals. Once the older Puzzles #1 through #17 were solved, new puzzles were requested. Because of this new interest in the puzzles, the main office in Rudolstadt directed the sister Company in Vienna to create new puzzles as fast as possible. This task was assigned to Grandmaster Möller who was working at the Viennese plant at that time. He was expected to produce results within a few weeks.

Möller developed the series of 19 Viennese Puzzles, #18-#36. The Viennese Puzzles were not as well researched and tested as the originals for various reasons and restrictions such as: time pressure, lack of new molds, a single designer, lack of materials, etc. The new Viennese designs used the same molds that were being used for the stones of the original puzzles #1-#17 plus the Star Puzzle. The reasons that the same stones were used were:

1. Time pressure - the demand for the new puzzles needed to be satisfied quickly while the favorable market could be exploited.
2. Cost - if new sizes and shapes of stones were used, new metal molds would have to be acquired which would have been costly and either impossible to purchase or take a long time and delayed the new puzzles. It is evident that the new Viennese puzzles were created in a hurry because of the larger number of stones. Some of them have more than 10 stones, and each additional stone tends to make the puzzles easier since the number of solutions increases with the number of pieces."

The process of designing these new puzzles significantly reduced the design time and production cost, but lost much of the charm and uniqueness that characterized the earlier 18 puzzles (1 to 17 + Star). Although we have not been able to determine the production quantities of the new puzzles, it is doubtful that any of the new Viennese puzzles were as popular with the customers as the earlier puzzles. One indication of the decline in sales is that today these 19 new puzzles, in spite of their uniform cover illustrations, are much harder to find for sale on the Internet or antique markets than the 17 earlier and much more attractive puzzles.



FABRIK MARKE  
**RICHTERS GEDULDSPIELE**

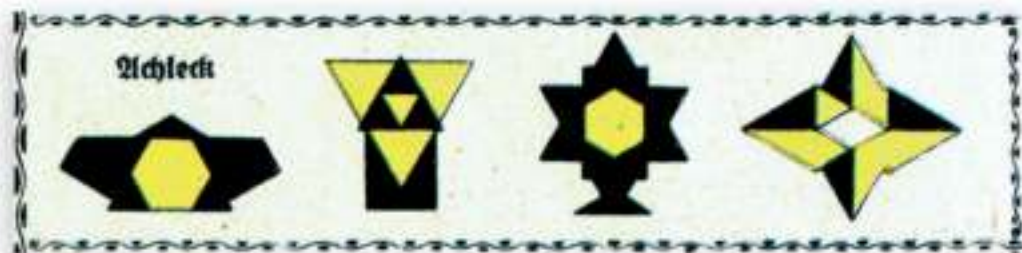
## BETWEEN THE TWO WORLD WARS, 1919 - 1938

### *The First Years after the End of World War I*

World War I, which ended with an armistice in the second half of 1918, caused major changes in Europe. The German and the Austrian Empires, that had capitulated, became republics. Austria lost parts of its former territory, in particular Bohemia with its capital Prague. Hungary, formerly part of the Austrian-Hungarian Monarchy, became an independent state.

Even though the smaller and less expensive puzzles and mosaic pattern games and toys still sold well in the wake of the enormous boom during World War I, it was a difficult time for Richter's company. The popularity of the building sets had been declining, and the restrictive consequences of the war, the imposed reparations, and the following inflation made the economic situation very difficult in Germany and Austria. Moreover, several foreign Richter affiliates were expropriated and the export market was considerably reduced.

Figure 6-1: Octagon as shown in the 1925 Richter Vienna Catalog.



### *The Octagon Puzzle from Vienna, c. 1920*

In a 1921 price list from Vienna, a new puzzle was mentioned by the name "Octagon" (Achteck). We have not found anyone who had seen a puzzle with this name. A colorful sales flyer from around 1925 shows four problem figures for the Octagon in black and yellow (Figure 6-1). These are the same problem figures that are used in the Black-Yellow Cross Puzzle (Figure 5-15).

There apparently was no need to change the problem figures of the Black-Yellow Cross Puzzle, since they are mostly geometric patterns not linked to World War I. The initials FJ of the late Emperor Franz Josef are among the problem figures, but he was still popular. The name on the puzzle itself is "Richter's Anchor Puzzle" (in German, Hungarian, Czech and Polish) and there was no need to change that either. Thus, it seems clear that the Octagon is the same puzzle as the Black-Yellow Cross Puzzle, with just a new name in catalogs and price lists. The Black-Yellow Cross Puzzle / Octagon is quite rare with only three copies known. One of these has a label attached to its side from the Black-Yellow-Cross Committee.



### *The Reorganization of the Anchor Plant, 1921*

By 1920, the financial situation of the company was in poor condition due primarily to damage from a fire and post-war inflation and the Richter heirs had lost almost all of their money. In 1921, the company was reorganized into two Joint Stock Companies (Aktiengesellschaft, A.-G.), one for chemical-pharmaceutical products and the other for the building stone products. The major creditor, Alfred Eversbusch, received 80% of the company (Figure 6-2). He took over management responsibility and stimulated a number of new activities in the puzzle sector. These included the design and marketing of several new puzzles at home and abroad.

### *New Puzzles Announced by the new Management of Richter's Stone Company, 1922.*

In 1922 two new puzzles were announced, as well as a new version of Mosaic Puzzle #4, and a new English cover for puzzles #1 to 17. These were all advertised in Germany and England in 1922. Apparently the new management considered the Anchor puzzles promising sales products at home and abroad. That is corroborated by the large number of problem booklets which were reprinted in 1922.

### *Max and Moritz, 1922*

A new children's puzzle based on the German cartoon characters 'Max und Moritz' by Wilhelm Busch (1832 - 1908), was introduced by the Richter company in 1922. The puzzle consisted of 60 pieces, initially made of wood, but later produced of stone in three sizes (large square blocks had side length 20 mm) with colored patterns on each face. Eighteen problem figures on cards were enclosed (see Figures 6-3 to 6-5). A complete copy of this very rare puzzle was found at the Zurich Toy Museum (*Zürcher Spielzeugmuseum*).

When Richter ran into copyright problems, Rudolstadt changed the name of the puzzle to Peter and Paul and the Austrian facility used the name Fritz and Paul. Ac-



Figure 6-2. Stock certificate of the Anchor Stone branch of the new Richter Company, issued in 1922. The red stamp tells that the original value of the document, 1,000 Marks, has been changed to 50 Reichmarks because of the currency conversion of 1924.



Figure 6-3. An announcement of the Max & Moritz puzzle was published in Richter's magazine, *Anker-Zeitung*, in October 1922.



Figure 6-4. Max & Moritz children's puzzle box cover (left) and puzzle pieces.

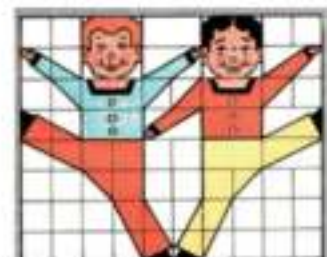


Figure 6-5. Peter and Paul were substituted for Max and Moritz in 1925.

Figure 6-6. Ads for a new Puzzle Mosaic Game and the new Flower Puzzle were included in the British Toy & Fancy Goods Trader magazine, 1922.

According to a picture from a 1925 catalog, the heads of Max and Moritz were replaced by ordinary children's heads (Figure 6-5). However, in price lists of 1925 from Rotterdam, the Netherlands, and of 1926 from Olten, Switzerland, the puzzle still had the original name.

Apparently the puzzle did not sell well and it was withdrawn by Rudolstadt from the market soon after 1926.

### The Supply of Richter Puzzles in England of 1922

Richter's new management continued the company's interest in foreign markets. A 1922 illustrated price list of the London "Toy & Fancy Goods Trader" offered a wide variety of Anchor stones puzzles, among them a new one, The Flower Puzzle, and a revised version of the Mosaic Puzzle #4 (see Figure 6-6), to avoid resistance to products from Germany caused by WW I.

**PUZZLE MOSAIC GAMES** (des. 1017 and 1019). An interesting puzzle-game with reversible, double coloured stones.

No. 1 18 double coloured stones 1/6 No. 2 24 double coloured stones 2/3 No. 3 12 double coloured stones 3/- No. 4 48 double coloured stones 4/6

**MERRY ANIMALS** (des. 1022). All the Youngster's favourite animals, figures, i.e. various domestic animals, "Lady Cicero Rider", "Docile Elephant" etc., can be laid with these reversible stones. Each set consists of 76 stones. 5/-

**FAIRY TALES**. In every box of above MERRY ANIMAL GAME is a second book of designs enclosed which shows scenes of well-known "Fairy Tales". These designs can only be laid in connection with a "PUZZLE MOSAIC GAME No. 3". 1/-

**ANCHOR STONE PUZZLES** (des. 1018). Most amusing, tricky and entertaining, handy in size. Seventeen different kinds, the problems of every box of puzzle are quite different from the other. Price 7/6 each

**STAR PUZZLE**. Consisting of 48 stones of 3 colours and a book of designs with 153 problems. 1/- each

**FLOWER PUZZLE**. Richter's latest amusing and entertaining puzzle. With 36 reversible stones in black and white colour in differently carved shapes which give artistic and brilliant effects. 1/- each





Figure 6-7. The Flower Puzzle (Blumenspiel) and problem book.

### Flower Puzzle (Blumenspiel), 1922

In 1922, Richter announced a new puzzle with the name Flower Puzzle (Blumenspiel) in a British toy magazine. It was also included in the 1925 Richter Catalog and sales flyer published by Richter's Austria facility (Figure 6-8). It consisted of 36 black and white stones and included a problem booklet with 52 problems (Figure 6-7). One remarkable aspect of the Flower Puzzle is that it required seven different new molds with complex shapes. The puzzle is scarce in Anchor puzzle collections so it apparently did not sell well and was withdrawn from the market soon after 1925. It was the last time Richter designed and made new molds for any puzzle. The last copy of the Flower Puzzle was given to Dr. Max Kurtze during his visit to the Richter factory about 1930.

### The 'Puzzle Drive' Anchor Puzzles for England and the US, 1922

One of the consequences of World War I was the great reluctance for people in countries that had been enemies of Germany to buy products made in Germany. In order to sell their puzzles after the war in the large markets of England and America, Rudolstadt redesigned the covers of the puzzle boxes of the first 17 puzzles with a common



Figure 6-8. Ad for the Flower Puzzle, 1925.



Figure 6-9. (Left to right) British Puzzle Drive box, American Puzzle Drive Box, and Union Stone problem booklet, 1922 until World War II.



Figure 6-10. Ad for Puzzle Drive puzzle, 1922.

picture that made the box look more like a modern British or American product and gave it the name "A Puzzle Drive" (Figure 6-9). According to a Richter Price List the "Puzzle Drive" package was being sold in 1922 and sales continued until the mid 1930s when German pre-World War II policies interfered with sales (Figure 6-10).

In England Richter used the name "A Puzzle Drive with Anchor Stone Puzzles" on the puzzle and problem booklet, but no manufacturer was identified and all references to the puzzles being made in Germany were omitted from the box, English instruction sheet or problem booklet. In our sample about one-third of the British puzzles had the new covers on the box glued over an older cover picture.

In America, the name "Anchor" had been confiscated by the U.S. Government during the war (1919) and Richter first changed the name on the cover of the box and the name on the problem booklet to "A Puzzle Drive with Stone Puzzles" with no identification that the puzzles were made in Germany. The instruction sheet, in English, included the name of the "Sole Agent for the U.S.A. - A. Paul Fricke, 50 Union Square, New York". In 1921, Richter was forced to rubber stamp the "Made in Germany" country of origin on the cover of the box or booklet when the "Country of Origin" marking became mandatory by the US Government. The next printing of the problem booklet

No. 1	All Niaz.	141	problems
2	Lightning Conductor.	140	.
3	Colombian Egg.	111	.
4	Patience Prover.	114	.
5	Trochile Killer.	108	.
6	Heart Puzzle.	98	.
7	Kobold.	143	.
8	Puzzle Union.	196	.
9	Circular Puzzle.	121	.
10	Cross Puzzle.	149	.
11	Not too hasty.	89	.
12	Pythagoras.	197	.
13	The Tomerom.	174	.
14	Be Quiet.	130	.
15	The Sphinx Puzzle.	135	.
16	Magic Egg.	106	.
17	Wrath Breaker.	112	.
To be had from:			

Figure 6-11. List of 17 Puzzles on the back of Puzzle Drive problem book.

Right: Figure 6-12. Swedish and White Beard labels under the Puzzle Drive label.





changed the title to "A Puzzle Drive with Union Stone Puzzles" and identified the printer as Aug. Heinecke of Rudolstadt, and included "Made in Germany", in very small type.

Although the first 17 puzzles were numbered in Vienna when Puzzles #18 to #36 were introduced, the American problem booklet had, for the first time, a published list of 17 Richter puzzles with the English names printed on the back cover of the booklet (Figure 6-11). The sequence is alphabetical in the German Language and in our sample of "Puzzle Drive" Puzzles, about three-quarters of the puzzles for the American market had the new labels glued over older cover pictures. One remarkable Puzzle Drive Puzzle with three labels had a White Beard label (c. 1925) under the Puzzle Drive label and a Swedish label (c. 1914) under the White Beard label (Figure 6-12).

### *Mosaic Puzzles Makeover, 1922 to 1924*

The original Mosaic Puzzle No. 4 used the theme of German-Austrian alliances during World War I on the cover of the box and in the problem booklet. That puzzle was still sold in Germany and Austria after World War I until the early 1920's,

Figure 6-13. New Art Deco version of Richter's Mosaic Puzzle No. 4, 1922





Figure 6-15. New Art Deco versions of Richter's Mosaic Puzzles Nos. 1-3, 1924.

Figure 6-14. Hippocratic Four Temperaments of Man: Sanguine, Melancholic, Choleric, and Phlegmatic. Note the corresponding expressions on the faces of the men.



but it was unlikely to sell in countries that had been enemies of Germany during the war. For this reason Mosaic Puzzle No. 4 was redesigned in 1922. All soldiers, flags and other reminders of the war were removed; the cover was changed to Art Deco style and 60 mostly new problem figures were designed which show caricatured people and geometric patterns (Figure 6-13).

It proved to be a mystery to determine the significance of new problem figures showing four heads and the letters S, M, C, and P (Figure 6-14). Finally, we were able to link it to the social and cultural concept of fundamental quartets, like the four seasons and the four elements. The scientific research of Hippocrates, the ancient Greek physician and medical analyst, led to another tetrad of this type, namely the four temperaments of man: Sanguine, Melancholic, Choleric and Phlegmatic. The four letters from Figure 6-14 are related to these four temperaments and the companion facial expressions of the four heads above the letters verify this interpretation.

The reason why the artist chose these problem figures may be related to German political events around 1922. The Nazis brought their ideas and concepts aggressively



into the German public at that time, with Hitler being the leading activist. Many people, especially from countries around Germany, watched with suspicion and apprehension. The four problem figures of the new Mosaic Puzzle No. 4, with consideration of the export to foreign markets, may be related to that situation.

By 1924, Mosaic Puzzles No. 1, 2, and 3 were modernized with new Art Deco cover designs, based on the former cover pictures (Figure 6-15). The earlier problem booklets were also used in the new versions of all three puzzles.

### ***"White-Beard" Anchor Puzzle Boxes - ca. 1925***

In October 1925, a new puzzle cover picture from Rudolstadt was published in the German trademark gazette (Figure 6-16). It shows an old man with a white beard who is trying to solve an Anchor puzzle. The design is a simplified version of the original box cover picture of the Anchor Puzzle.

In 1922, the English language export versions of puzzles #1 to 17 for England and the US all had been changed from custom cover illustrations to the same "Puzzle Drive" box picture. From 1925 on, this cost-reducing measure was also used for the box covers of the puzzles #1 to 17 sold in European markets. The puzzles were no longer provided with individual box pictures. They all used the "White Beard" box cover (Figure 6-18) with only the puzzle number to identify which puzzle was in the box.

A Dutch illustrated price lists from 1926 and Swiss and Rudolstadt price lists of 1928 (Figure 6-17) show the White Beard cover picture. That indicates that the new uniform picture was used by the foreign affiliates too. That seems logical and explains the following peculiarity. The original trademark of Figure 6-16 includes the name of the company with the A.-G. supplement, as it was used in Rudolstadt after the reorganization of the company in 1921. But none of the numerous puzzles with the White Beard cover picture that we found included this A.-G. supplement on the label (Figure 6-18). However, the old factory name without A.-G. was still used by the non-German affiliates in Rotterdam, Olten and Vienna. Apparently, Rudolstadt decided to use the 'international' version of the factory name (without A.-G.) because of the non-German affiliates. The Rudolstadt price lists showed illustrations of the White Beard picture from 1928 through the 1930's.

### ***The Viennese Puzzles #18 to #36 go to Rudolstadt, 1932***

In 1931, Richter closed the Viennese facility and transferred the unsold stock of building sets and puzzles to Rudolstadt. The Viennese puzzles #18 to 36 had never appeared in catalogs or price lists from Rudolstadt before but they were produced and offered for the first time in a price list of 1932. As before, they were sold in the numbered boxes as "Rich-



Figure 6-16. "White Beard" Copyright, 1925.



Figure 6-17. White Beard box in 1928 Rudolstadt Price List.



Figure 6-18. White Beard Box Cover



Left: Figure 6-19. Red Beard box produced by Rudolstadt, 1932.



Right: Figure 6-20. Red Beard box for England & USA, 1932-1940.

ter's Anchor Puzzle" with the Red-Beard picture, but a change took place. The newly printed boxes and the books were now only in German, without the former additional eight languages (Figure 6-19). At the same time, the price was specified in German currency ('Pfg' as short for 'Pfennig'), which definitively identifies them as new boxes from Rudolstadt.

Besides the new German-only box and book, there was another new version that used only English (Figure 6-20). The New York sales office sold that version from 1932 until around 1940 when World War II started.

There seems to have been an abundant supply of puzzle material from Vienna. For example, the old multi-lingual Viennese books appeared repeatedly until the early 1960's as enclosures to puzzles, apparently whenever there was a shortage of the new books.

### ***"Anchor Puzzle Series 1" and "Series 2" Gift Sets, 1932***

When Rudolstadt had taken over the business of the former Viennese affiliate in 1931, it started a special promotional project for some of the Viennese puzzles. Puzzles #24, 28, 31, and 32 were selected and presented as a gift set of four in a large box. A new picture was created for the label which shows a family, consisting of father, mother and little son, that are trying to solve an Anchor puzzle. The set was titled "Anchor Puzzle Series 1" (Anker-Geduldspiele Serie 1; Figure 6-21).

Formerly, all of Richter's basic puzzles, #1 to #36, had used tan pieces. Now each of the four puzzles got its own bright color. The colors used were white, green, blue, red. The boxes had decorative cardboard insets with cutouts for the four puzzles. Enclosed were the new Rudolstadt versions of the corresponding booklets #24, 28, 31, and 32 showing the image of the Red Beard character in black and white.

The new Rudolstadt puzzles are mentioned for the first time in a January, 1932 price list, which also mentions that the "Anker-Geduldspiele Serie 2" had been added. This Series 2 puzzle used the same family picture cover and contained a Mosaic Puzzle forming the head of a pipe smoker (Figure 6-22). The pipe smoker image is a modified version of problem #42 of Mosaic Puzzle #4.





The new puzzle included 36 single-color stones of five shapes and three colors, red, black, and blue. The problem book included 32 problems to form complete people or just their heads. The Series 2 pipe smoker puzzle was the last new member of Richter's big family of 53 stone puzzles.

Figure 6-21. The Series 1 set of four puzzles, #24, 28, 31 and 32. The stones are 6.25 mm thick.



Figure 6-22. Series 2. Pipe Smoker and on the right Mosaic Puzzle #4, problem 42. The stones are 6.25 mm thick.



*Keram factory in Rakovník, Czech Republic. The stones produced by the Keram factory for Series 1 and Series 2 puzzles are 6.25 mm thick.*

### *The "Original Richter Series 1" c. 1932*

A second version of the "Series 1" set of four puzzles has also been found, with an identical picture on the box cover, but the new name "Original Richter Series 1" (Figure 6-23). The four puzzles also use color stones and the interiors of the boxes are the same for both versions of the set. However the booklet covers were redesigned to show the family picture in black and white and the title "Richter Keram". These new booklets were probably used for early production sets but most of the Original Richter sets that we found have a mixture of the new family cover on some problem books and the German-only cover on other books.

The back of the new family booklet cover has an inscription such as "Richter's Anchor Puzzle No. 24", in Czech and German. These two languages indicate that they were made for the Austrian and Czech markets. Earlier these markets were supplied by Vienna but when the Viennese factory was closed, their puzzles, and the Austrian and Czech markets became the responsibility of Rudolstadt.

A Dutch master of Internet research discovered that there was a Czech factory with the name "Keram" in Rakovník which cooperated with Richter for the manufacturing and distribution of the "Original Richter Series 1" for the Czech and Austrian markets. The name "Richter Keram" on the booklets may be interpreted as "Richter Rudolstadt in cooperation with the Keram factory in Rakovník". It appears that the date for the beginning of all the Rudolstadt export activities was 1932, when the "Anchor Puzzle Series 1" was first sold.

*Figure 6-23. The "Original Richter" version of the Series 1 puzzle set.*





### *"Original Richter" Single Puzzles, c.1932*

New small boxes (13.5 cm square), with the same "family" cover picture, problem booklet and title as the large "Original Richter" set were also produced. They contained only a single puzzle and at least three and probably all four of the bright colored individual puzzles in Series 1 (see Figure 6-24) were sold. The number of the puzzle in each box was stamped on the cover of the box with rubber stamp, probably to reduce cost. Since the problem booklets used the same languages as the "Original Richter" sets, these puzzles were also produced for the same Czech and Austrian markets beginning about 1932.

### *The Keram Richter Puzzles, c.1936*

Another single puzzle package was produced by Keram which is somewhat similar to the "Original Richter Series 1" puzzles but is a much lower quality. It includes the same problem booklet, however, the inferior box is titled "Keram Richter" and it shows the family picture in black and white, not color (Figure 6-25). The large and small Original Richter boxes used a rich gold cardboard platform for holding the pieces. However the Keram Richter puzzles have a plain orange cardboard insert. The title "Keram Richter" on the box may be interpreted as "released by Keram with reference to the Richter puzzles". The poor quality indicates that it was made in the mid-1930's which were economically hard years for Germany and neighbouring countries. Only a few examples of Keram Richter puzzles have been found, and only for puzzles #24 and #28.



Figure 6-24. Original Richter Series 1 box containing Puzzle #24.

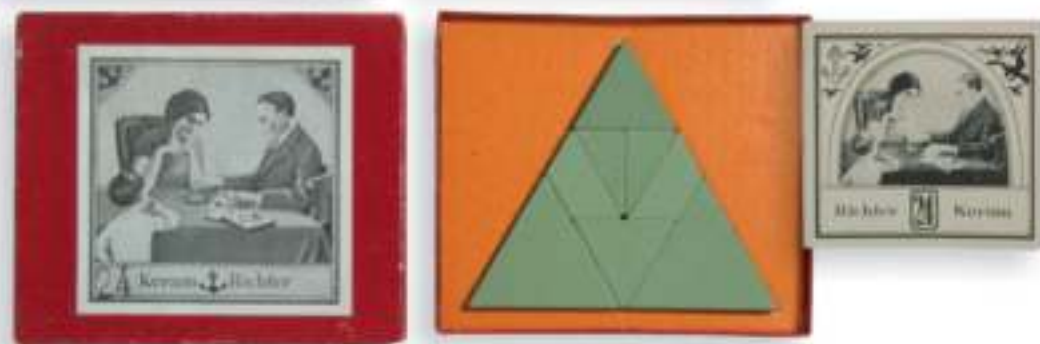


Figure 6-25. Keram Richter box containing puzzle #24.

- #18 Archimedes (Archimedes)
- #19 All's Well That Ends Well (Ende gut, alles gut)
- #20 Watch Out! (Paß auf!)
- #21 Haste Makes Waste (Eile mit Weile)
- #22 Worry Stopper (Sorgenbrecher)
- #23 Copernicus (Kopernikus)
- #24 Pyramid (Pyramide)
- #25 Just Courage! (Nur Mut!)
- #26 Nasty Seven (Böse Sieben)
- #27 Razzle Dazzle (Ritze Ratze)
- #28 Have Courage (Frisch gewagt)
- #29 Pastime (Zeitvertreiber)
- #30 Zeppelin (Zeppelin)
- #31 Lapwing Bird's Egg (Kiebitz-Ei)
- #32 He Who Takes Chances Wins (Wer wagt, gewinnt)
- #33 For Smart People (Für kluge Leute)
- #34 Magician (Hexenmeister)
- #35 Little Devil (Teufelchen)
- #36 Eureka (Heureka)

### Naming of the Former Viennese Puzzles #18 to #36, 1932

Throughout their Viennese time, puzzles #18 to #36 were only numbered and no names were assigned to them. After Rudolstadt took over the puzzles in 1931, the puzzles were given names. The German names are listed on the back of the problem booklet for Series 2, but were not printed on the individual boxes or problem books:

### Anchor Puzzle Used for Patent Medicine Advertising, c. 1934

As sales were lagging in the mid-1930s, one of the puzzles from Richter's Series 1 set was reproduced from cardboard and used to advertise nine of Richter's medications. The envelope containing the Have Courage Puzzle (#28) claimed that Richter's medications had been "proven

and recognized" for 65 years. In addition to the puzzle, the envelope contained a folded paper with 48 problems to be solved using the nine pieces of the puzzle (Figure 6-26 and 6-27).

Figure 6-26. Envelope containing Have Courage (Frisch Gewagt) Puzzle used to advertise Richter's medicines.



Figure 6-27. The Have Courage Puzzle advertising the Anchor Pain Expeller and eight other Richter medications.





### *Wizard and Black Cat Puzzle Boxes and Books, Early 1930's*

The 1913 Richter catalog of games and puzzles used the illustration of the Wizard and the African Boy shown in Figure 4-7 on the cover. Many years later the same Wizard image with a black cat in place of the boy was used for the box covers of puzzles #1 to 17, as well as #28 and #31 (Figure 6-28). The cover of the problem books for #1-#17 also used versions of the same image.

Since the company name on the pictures has the A.-G. supplement, it is clear that these pictures were printed in Rudolstadt after 1920. The Wizard illustration has not been found in any catalogs or price lists of the 1920's or 1930's, but they did show the Puzzle Drive and the White Beard box covers. This makes it difficult to determine when the new Wizard illustration first appeared.

A logical time for Rudolstadt to start using the new Wizard picture would be after 1931 when the puzzles from Vienna were brought there and the old Wizard design received new attention. Probably the design was first used as a serial picture on books when the old versions with different pictures for puzzles #1 to 17 ran out. That could be the reason that the illustration did not appear in catalogs and price lists. Another clue to the 1930's is the substitution of the black cat, which replaced the African boy. The political changes that were occurring in Germany in the early 1930's, culminating in the seizure of power by the Nazis in 1933, make it very likely that the change happened around that time.

In the mid and late 1930's, the Wizard and Black Cat illustration was used on box covers, replacing the comparatively plain White Beard picture. It was still employed for some time on the book covers when the production of puzzles was restarted after World War II.

### *The Decline During the 1930's*

In Germany, the middle and late 1930's were characterized by increasing rearmament activities that was not beneficial for civil firms like Richter's Anchor Stone factory. Richter was afflicted not only by the bad economic conditions but also by the obsolete equipment that made a cost-effective production nearly impossible. In addition, the Anchor stone building sets were no longer the popular toy and moneymaker that they had been in the first decades of their existence. This led to shrinking sales and a subsequent reduction of the number of employees throughout the 1930's. Finally, the quotas for specific materials needed for the production like linseed oil were cut down to a minimum in 1938 one year before World War II began. Anchor history experts have concluded that the production of Anchor stones was stopped by 1940. The last price list was published in 1941. However, the sales of building sets and puzzles from the existing supply continued at a reduced level.



Figure 6-28. Wizard and Black Cat box cover used for puzzles #1-#17, #28 and #31.



## WORLD WAR II UNTIL TODAY, 1939 - 2011

### *World War II and the Years from 1945 to 1953*

In contrast with World War I, severe devastation occurred in Germany during World War II, mainly caused by the bombing of industrial centers. Remote areas were less affected, with Rudolstadt and Richter's factory outwardly intact. After the end of World War II in May 1945, the defeated Germany was divided up into four sectors controlled by the allied forces of England, France, the United States of America (USA), and the Union of Socialistic Soviet Republics (USSR). Rudolstadt in Thuringia came under Soviet rule.

Information about the activities of Richter's Anchor Stone factory during the years after 1945 is scarce. There is evidence of new business activities in 1947 but because the economic situation in post-war East Germany was very difficult, it is hard to believe that Anchor stones were again produced at that time. However, a September 1950 Richter flier claims that the production of Anchor stones in Rudolstadt was never stopped; not even during World War II.

There is wide consensus among Anchor experts, and considerable indirect evidence, that a sufficient stock of Anchor stones and a huge store of printed material from before World War II was left unsold. Starting by 1947 some of this supply was sold but no catalogs or price lists from that time have been found and it seems likely that the sales were limited to the stock remaining from pre-war times.

In 1949, because of the Cold War, Germany was separated into two states: the western-oriented Federal Republic of Germany (FRG) and the socialistic German Democratic Republic (GDR). On March 1, 1953, as a part of the socialistic economy planning in the GDR, the Rudolstadt Anchor factory became a 'VEB' (Volkseigener Betrieb), which is supposed to mean that the factory is the people's property. The stone producing facility was renamed 'VEB Anchor Works Rudolstadt, Building Set Factory' (VEB Ankerwerk Rudolstadt, Baukastenfabrik).

Figure 7-1. Wizard box covers with printed & stamped "VEB Ankerwerk", 1953.





### *The Resumption of the Production of Anchor Stones, 1953*

Files from 1953 verify the production of Anchor stones in the second half of that year. These files mention not only typical initial problems with the production but also the re-activation of Anchor-stone Grandmaster Richard Möller. Möller was more than 80 years old and lived in Rudolstadt-Schaala. He was asked to help check old building instructions and plans. This provides evidence that the current workforce had no recent experience with the production of building stone sets.

A new beginning of the production might also have been favored by the political events of 1953. On June 17, 1953, a rebellion against the leadership of the German Democratic Republic (GDR) had taken place, which was struck down with military force. The primary reason for the revolt were the wretched living conditions. Consequently, the authorities tried to improve the situation by economic allowances that facilitated the production of goods beyond food and necessities.

### *The New Wizard Box, 1953*

The first price list found after World War II is dated 1953. It includes the complete set of puzzles #1 to #36. The Government-required conversion of the Richter company to a VEB factory in 1953 necessitated the rubber stamping of existing covers or the printing of new covers for the puzzle boxes and problem books for all 36 puzzles with the new name, 'VEB Anchor Works' (see Figure 7-1). Existing Red Beard box or book covers were also required to be rubber-stamped with the new VEB name at this time.

### *The New 'Series 1' Puzzle, 1953*

The 1953 price list also includes the 'Series 1' puzzle set. The latter had the same name as before World War II (Anker-Geduldspiel Serie 1) but the picture on the box

Figure 7-2. Anchor Puzzle Series 1 with puzzles #24, #28, #32 and #35.



Figure 7-3.  
VEB Ad for  
36 Anchor  
Puzzles, the  
Series 1 set  
#24, #28, #31  
and #32 and  
Series 2, 1954.

## 36 Anker-Geduldspiele

Oh Kopfrechner — Blitzableiter,  
ob Grillentöter — Zeitvertreiber,  
der kleine Kobold der dich neckt,  
ist hinter Steinen gut versteckt.

VEB ANKERWERK RUDOLSTADT, Baukastenfabrik





































**Geduldspiele**  
1 — 36


*in roten Ankersteinen*

**Geduldspiele**  
Serie I und II

*in Schichten,  
bunter Farben  
als Geduldspiele*

Geduldspiel Serie I

 1	 2	 3	 4	 5	 6
 7	 8	 9	 10	 11	 12
 13	 14	 15	 16	 17	 18
 19	 20	 21	 22	 23	 24
 25	 26	 27	 28	 29	 30
 31	 32	 33	 34	 35	 36



„Der Pfeifenraucher“ Geduldspiel Serie II



was new (Figure 7-2). It shows a part of the former family picture, namely the puzzle pieces and the solver's hand in the Bauhaus style that was still popular in the 1950's. Note the simple background, of diagonal plain areas, and the partially cut-off objects. The picture is enhanced by a Genie, analogous to Aladdin's Spirit from the Bottle, which is shaped like a question mark. There is also an imprint of the factory name with the VEB addition.

A Series 1 ad from 1954 shows that the set continued to include puzzles #24, 28, 31 and 32, (see Figure 7-3) and mentions that the puzzles are in four different colors like the original version from 1932 (see Figure 6-21). By 1956, the original set was replaced by #24, 28, 32, and 35 in uniform tan (Figure 7-2 and 7-4). The reason for this modification was to reduce cost. The uniform color and non-curvilinear pieces (#35 in place of #31) made the production simpler and cheaper. The problem books were the same as before World War II, with the Red Beard or Family picture. They still used Richter's name although in the socialist dictum of this period he was considered a "capitalist exploiter". Nonetheless, the huge supply of unused old books (pre-1932) from the Viennese facility books were used. Economic reality prevailed over ideology.

### The New 'Series 2' Puzzle, 1954

A new 'Series 2' puzzle was included in the price list of 1954. It uses a new box cover picture of the pipe smoker problem figure (Figure 7-5).



Figure 7-4. 1958 Ad for Series 1 set of puzzles, #24, #28, #32, and #35.

Figure 7-5. Series 2. Pipe Smoker - box cover, 1954 to 1963. In 1957 the old name, VEB Ankerwerk Rudolstadt, Baukastenfabrik, was blackened out and replaced with the new factory name. The stones are 6.25 mm thick.



### *The New Picco Puzzle, 1954*

In an ad from 1954, a new version of the Picco mini-puzzles was shown (Figure 7-6). The puzzle is the 8-piece modified Anchor Puzzle ('Kopfzerbrecher'). The problem sheet contains 29 problems, with a few that differ from the earlier 32-problem version of Picco/Piccolo.

### *The Tan, Green and Blue Puzzle Boxes with Question Mark, 1955*

Beginning in 1954, three new puzzle boxes of different sizes were designed for puzzles #1 to #36 (Figures 7-8 and 7-9). The background colors of the covers are tan, green, and blue. The illustration on the cover of all the puzzles is a problem figure of red pieces with a superimposed question mark. Existing problem books were used, frequently with a rubber stamp VEB factory name.

The boxes are not dated, however, a proof-print of the illustration used on the cover of the Tan box, dated January 1955, was found in the company's files, so the puzzle must have come out in 1955 (Figure 7-7). The other two boxes undoubtedly came out in the same time period and the designer's mark on all three covers is the same as on the 1954 Series 2 box cover (Figure 7-5). Without opening the box, the only clue to what puzzle is in the box is a faded black rubber stamp number on the dark red side of the box that is difficult to see. Inside the box, the Red Beard, Wizard, or Family problem book shows the puzzle number, but not its name.

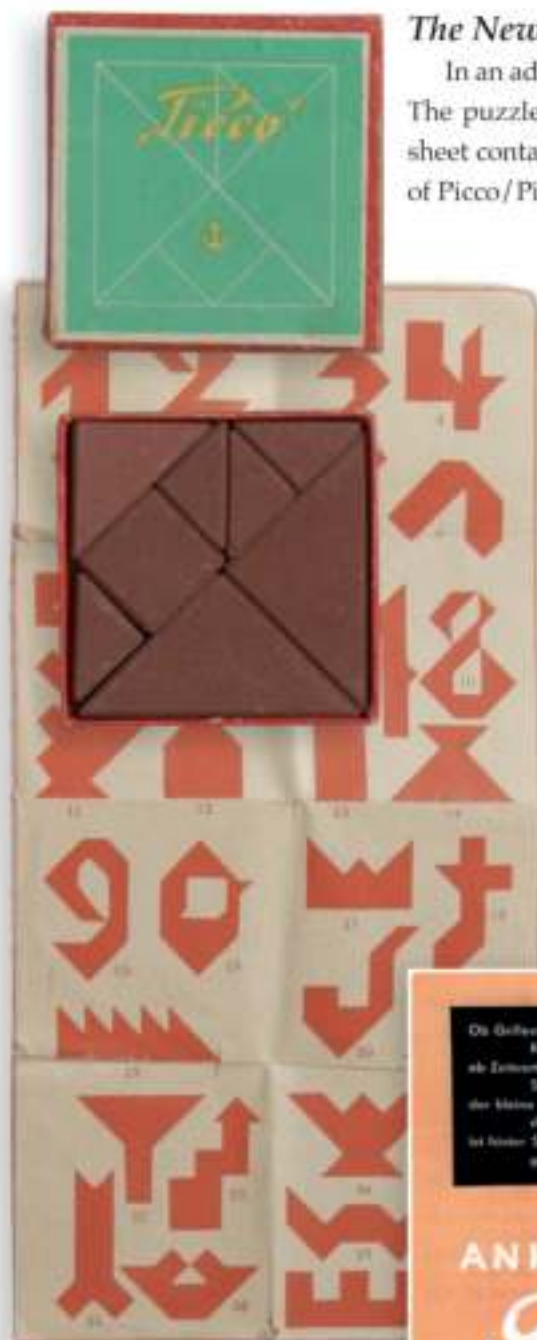


Figure 7-6. Picco Vest Pocket Puzzle, 1954

Figure 7-7. Artwork for the Tan Question Mark Puzzle, dated 1955.

Figure 7-8. Tan box cover for some of Richter puzzles 1 – 36, 1955.







### *Some Remarks about the new box pictures*

The style and the pastel colors used in the new box cover illustrations are typical for the 1950's and were considered fashionable at that time. Residents of East Germany from that period told us that there is also a link between the rather plain style of the new pictures and the socialistic philosophy at that time in Germany. The government's intention was not to push sales of recreational products such as games. This is shown by the use of a rubber stamp to identify the puzzle in the box, rather than a printed name or even a printed puzzle number. This saved on cost but makes it very difficult for the customer to know what puzzle was inside. The primary interest of the planners of the economy was in necessities such as food, clothing and housing. As far as games and playthings were concerned, the building blocks were considered more important than the puzzles. The construction of toy buildings from stones was regarded as a useful tool of (socialistic) education and would provide practical training.

Figure 7-9. Green and blue boxes for some of Richter Puzzles 1 - 36, 1955.

### *The Anchor Stone Factory Gets a New Status and Location, 1957*

At the beginning of 1957, the Anchor stone factory was moved out of the Anchor Works facility to a new location in Rudolstadt (Pörsitz 5). At the same time, it was transferred to the local economy and was given a new name, 'VEB(K) Anchor Stone Building Set' (VEB(K) Anker-Steinbaukasten). That makes it possible to determine, by the different names of the factory, whether a puzzle from the GDR is from 1953 to 1956

Figure 7-10. Green and blue VEB (K) box covers for some of Richter Puzzles #1-36 with new factory location, 1957.



or 1957 to 1963. Figure 7-10 shows the new printed version of the blue box cover and the modified green box cover with the factory name after 1956. The new factory name was applied by blackening the old name and overprinting the new name to the covers of the green and tan puzzles.

### ***The End of the VEB Anchor Stone Factory, 1963***

From the beginning of the VEB time in 1953, sales of Anchor stones were poor. To support the factory, other products were added, such as scientific experiment sets and toys made of wood, though, any benefit was small and temporary. The sales organization and approach was ineffective. Some new building stone sets were developed but the building plans were defective and contained many errors. Orders were delivered too late and the products did not satisfy the customers.

The finishing blow came from the increasing use of automated production for lightweight plastic toys. Customers and retail stores preferred the lightweight new construction kits, and other toys from plastic, to the heavy building stone sets. At the end of the year 1963, the Rudolstadt Anchor factory was closed down.



Figure 7-11: Anchor Puzzles #8, 32, 33 & 34 were sold in plastic boxes, c. 1963.

### ***The Anchor Puzzle in the Plastic Box, c. 1963***

The threat during the rising era of plastic had been seen in the Anchor factory in the years before 1963. Several attempts to use plastic in the production were made but were obstructed by the authorities. One of the promising ideas was, according to the files of the factory, the use of plastic "for our puzzles or at least their boxes". In 1962 there were negotiations with another company that led to "possibilities for" the supply of boxes for the puzzles during that year. At least puzzles #8, #32, #33, and #34 were produced in square plastic boxes with a green base and transparent lid (Figure 7-11). Beneath the lid there was a small reproduction of the cover picture from 'Series 1' in lighter colors with the inscription 'Anchor Puzzle' (Anker-Geduldspiel) and the number of the puzzle. The problem books appear to be the inner problem section

of the Richter books, without a cover. No company name is provided anywhere on or in the puzzles. Considering all the evidence, the date of the Anchor puzzles in the plastic box appears to be 1963.

### ***The SIO Anchor Puzzles from the Netherlands, c. 1963***

The Dutch have been among the most enthusiastic and active Anchor collectors and friends since Richter's stones first appeared. But it was a surprise that an Anchor puzzle from the Dutch SIO Playthings Industry (Speelgoed Industrie, Overijssel) turned up which had a new box and problem book cover (Figure 7-12). The inscriptions on the covers read Anchor puzzle in German (Anker-Geduldspiel) and show the SIO logo,



but there is no mention of the Richter company or of the VEB factory.

No firm date for these puzzles could be discovered. They may have been packaged by SIO from sets of stones assembled by Rudolstadt that remained during the closing down of the VEB factory in 1963. The two SIO puzzles which were found, #32 and #34, were also among those sold in the plastic box (see the preceding section) what may be seen as a dating link. The factory files show there were business contacts between SIO and the VEB facility in 1954, but it seems unlikely that SIO would use their own box and book covers at that time, and one puzzle collector believes that he obtained one SIO puzzle in 1957.

### ***The Reunification of Germany and the Renaissance of the Anchor Stones in the Early 1990's***

In November 1989, the Wall between the German Democratic Republic and the Federal Republic of Germany fell and on October 3, 1990, Germany was reunited. The socialist planned economy of the former GDR was abolished.

The political and economic changes also brought new business opportunities and the revival of the production of Anchor stones, discussed among Western Anchor friends since the closure of the Anchor stone factory at the end of 1963, became a reality. In December 1991, a company with the aim of producing Anchor stones again was established in Rudolstadt. However, the necessary detailed technical expertise had been lost over the years and had to be laboriously researched and relearned. In 1993, the first new original Anchor building stones were reproduced at Eislefeld-Sachsenbrunn, where a firm with the necessary production capabilities was found. Sales of the first complete Anchor building sets started in 1994 from Rudolstadt by the 'Rudolstadt Anchor Stone Building Set Factory' (Rudolstädter Anker-Steinbaukasten-Fabrik).

### ***The Playhouse Club Richter's Villa (Spielhaus-Verein Richtersche Villa), 1992***

After the reunification of Germany there were also negotiations how to maintain and make reasonable use of Richter's factory buildings and in particular the historic Villa (Figure 7-13). As a result, the newly founded association 'Playhouse Richter's Villa' (Spielhaus Richtersche Villa Rudolstadt e. V.) moved into the Villa in 1992. This organization has been devoted not only to playing as means of entertainment but in addition social programs were established.



Figure 7-12 SIO Anchor Puzzle #32, distributed in The Netherlands, c.1963

Figure 7-13. Richter's Villa, 2008.





Figure 7-14. New Anchor logo, used by the Playhouse Richter's Villa and the Anchor stone facility since 1994

Anchor Puzzle (Kopfzerbrecher; 1996)  
 Columbian Puzzle (Ei des Columbus; 1997)  
 Circular Puzzle (Kreisrätsel; 1998)  
 The Wrath Breaker (Der Zornbrecher; 2000)  
 The Nine (Alle Neune; 2001)  
 Heart Puzzle (Herzrätsel; 2001).

That included fun events for children, like birthday parties or playing with Anchor stones, and craft occupation for adolescents.

In May of 2011 the Richter Villa was purchased from the City of Rudolstadt by Ursula Kapler, an heir of Alfred Everbusch, the former owner and occupant of the Villa. Everbusch purchased the Villa from Richters heirs in 1921. Ursula plans to live in the Villa with her life companion. She realizes that a lot of work and investment in the Villa will be required to make it a family estate. In addition to their residence, they are thinking of various additional uses such as a restaurant, apartments or offices.

### *The Anchor Sign for Playthings Reappears in Rudolstadt – 1994*

After 30 years of absence, the Anchor as a trademark for sets of building stones has reappeared in Rudolstadt on the traditional covers of two building sets, #6, and #8. These were the first to be reproduced in 1994. The same year, a new kind of Anchor picture was designed which became the logos of the Playhouse Richter's Villa and the Anchor Stone facility. The design shows a new Anchor emblem, built from stones and featuring a stylized child on a swing (Figure 7-14).

### *The Puzzles from the New Anchor Stone Factory of Rudolstadt*

Added state and private financing brought the complete production of Anchor stones back to Rudolstadt in 1995. The new factory was named 'Model Building Stone Games Company' (Modellbausteinspiele GmbH). The acquisition and use of modern production equipment has helped the company to become successful but not yet profitable.

In September 1995, the factory started the production of the new Anchor stone building sets at Rudolstadt. Then in 1996, Richter's 'Anchor Puzzle' (Kopfzerbrecher) came out as the first replicated puzzle, 106 years after Richter introduced it (Figure 7-15).



Figure 7-15. Reproduced Anchor Puzzle, 1996.



Meanwhile additional building stone sets and puzzles have been produced. Left is a list of the reproduced puzzles with dates of their first re-appearance:

The box cover illustrations are replicas of the original pictures. The problem booklets were initially redesigned as separate folding sheets for the problems and for the solutions. These two parts were merged into one booklet in 2000. In addition to the traditional tan color, other stone colors, and stones made with mica that glitter, are also available.

In 2001, the name of the factory became 'Anchor Stone Building Set Company' (Anker Steinbaukasten GmbH). Two of the "Viennese puzzles" were added to the production in 2003.

#20. Watch Out (Paß auf; 2003)

#25. Just Courage (Nur Mut; 2003).



Figure 7-16. Anchor Puzzles #20 and #25, 2003.

The cover of these puzzles above, shows the traditional Red-Beard picture from Vienna, the number of the puzzle, and for the first time, the name of the puzzle is shown on the box and book cover (Figure 7-16). These two puzzles were discontinued two years later.

In celebration of the 125th anniversary of Richter's Company and the tenth anniversary of the new factory, in 2005, a special edition of 'The Nine' was produced (Figure

Figure 7-17. Special version of The Nine Puzzle to celebrate the 125th Anniversary of the start of Richter's stone production.



7-17). It shows a picture from the cover of a 1912 Richter catalog.

In 2009, the factory got a new owner but kept its name. In the same year, a slightly modified version of the Magic Egg puzzle was produced for the Rudolstadt Tourist Office. The puzzle has the name Schiller's Head (see Figure 7-18) which refers to Rudolstadt's history. The two famous German poets Friedrich von Schiller and Johann Wolfgang von Goethe met for the first time in 1788, in Rudolstadt. The new version of the Magic Egg shows Schiller's head as box picture, the book cover refers with 'Schiller's Bell' to a famous poem by Schiller, titled The Bell (Die Glocke). The silhouette of the poet's head was composed by a Dutch Anchor puzzle expert with strong links to Rudolstadt and the Anchor stone factory. It is the first official new problem figure since the Pipe Smoker from 1932.



Figure 7-18. Modified version of the Magic Egg puzzle (#16), named Schiller's Head, 2009.

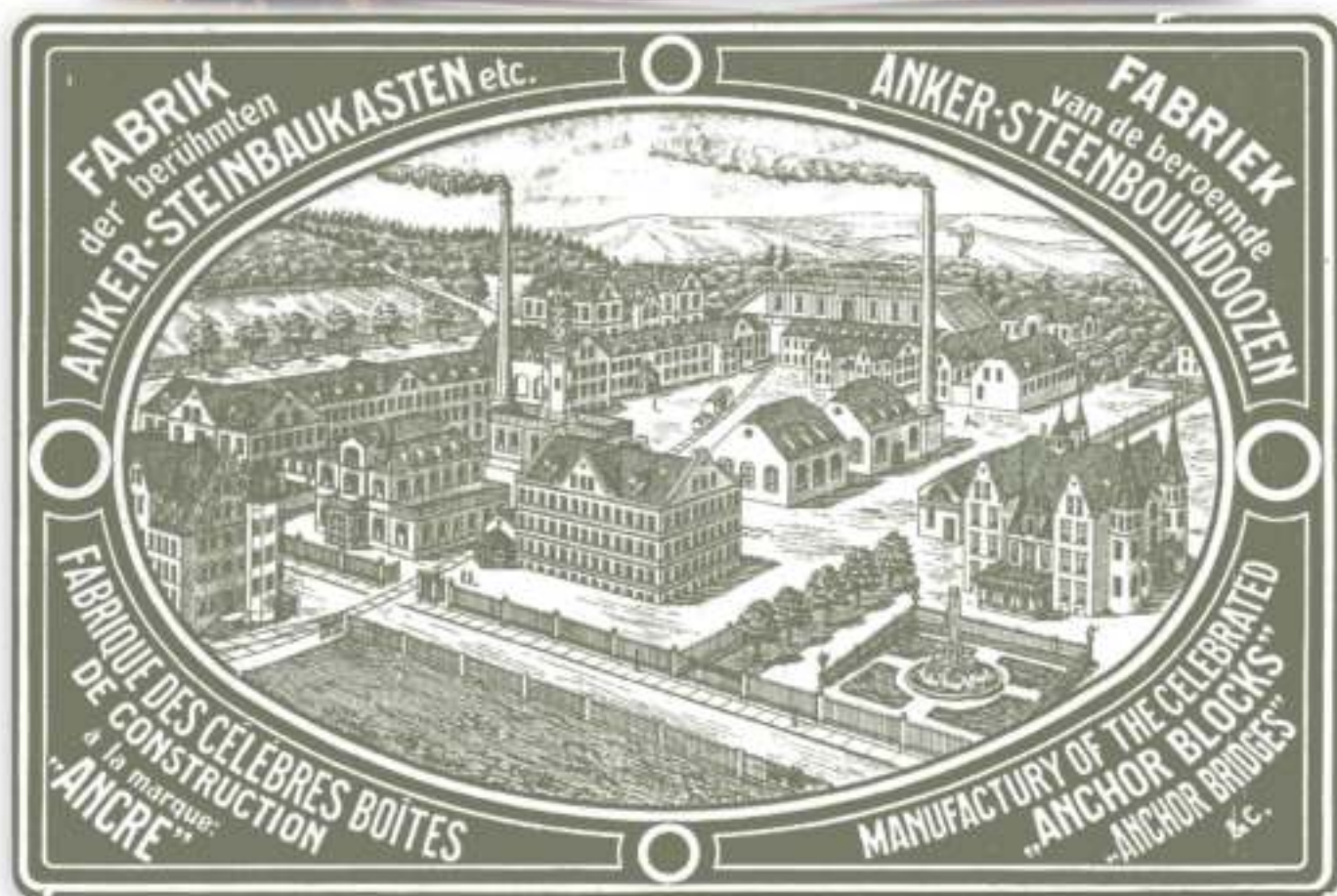
The following data may help with roughly fixing the dates of puzzles by means of the factory name and address presented in the booklets:

1996 – 2000	Factory name "Modellbausteinspiele GmbH"
2001 – present	Factory name "Anker Steinbaukasten GmbH"
2001 – 2002	Addition of "& Co. KG" to the factory name. There are also booklets from that time with the imprint "Rudolstädter Anker-Steinbaukasten-Fabrik GmbH & Co. KG"
2001	Street number of the factory changed from Breitscheidstraße 103 to 148 (this was an organizational change brought about by the city administration; the location of the factory remained the same)
2010	New factory location at Breitscheidstraße 95c





Figure 7-19. Richter's Villa, 1979 (top) and Richter's facilities in Rudolstadt, 1906.



## MAKING THE PUZZLES

### *Manufacturing The Anchor Stones*

The composition of the stones made by Richter, and the process of making them, was invented by the Lilienthal brothers: Otto, a famous pioneer aviator; and Gustav, an artist of Berlin, Germany. American patent number 233,780 was issued to them on October 26, 1880; however, the patent was assigned to Friedrich Adolf Richter of Rudolstadt, Germany (Figure 8-1). Richter was also granted a German patent on the stones May 25, 1881 (Figure 8-2).

Figure 8-1. An American patent for the Anchor Stones was issued to the Lilienthal Brothers in 1880 and assigned to Richter.



Figure 8-2. A German patent for the Anchor Stones was then issued to Richter in 1881.



The German patent describes the details of the method of making precise stones developed by the Lilienthal Brothers, which was sold to Richter. The stones are made from a mix of equal parts of fine sand and finely ground chalk, pigment (iron oxide for English red), and a quarter by weight of good linseed oil varnish. The exact speci-



fied amount of a mixture of linseed oil varnish and the powder are placed in the mold. The operator uses a hand crank to compress the mixture in the mold and squeeze out all the air. The patents say that, under the high pressure in the mold, the varnish, sand, and chalk mixture is "hardened into a solid body." The stones are then ejected with a foot lever by the operator and then fired. Any air left in the mixture would make the stone explode when heated in the oven.

During Richter's time, Rudolstadt, Thuringia, Germany, where his factories and Villa are located, was a very poor province (the Appalachia of Germany), and wages were not very high. Many workers in the area were gatherers of plants and herbs and producers of home medicine. Richter's workers were not paid very well. Before 1914, the pay was 2 Pfennig (about 2 US cents) for making 100 stones, about an hour's work. For the difficult roof stones with acute angles, the accuracy of the stones had to be checked frequently with gauges, and the workers were paid 3 Pfennig (about 2 US cents) for 100 stones. Nevertheless, Richter benefited the community by hiring ex-convicts from the local Thuringian Ichterhausen prison who could not get other jobs, and he hired women that had a difficult time finding work.

Around 1925 the Anchor Stone factory tried to reduce the labor costs by converting to steam powered presses. The machines worked so badly that the Richter Company refused to pay for them and the company was sued for 12,000 Marks (about \$9,600).

Over the years, improvements were made in the ingredients and process for making the stones but hand presses were still being used during the 1960s. Hermann Schaarwächter was the manager of the factory during the years before it closed in 1963. He described the last formula and process for making the stones, "The stones are baked in a gas oven at 90 degrees Celsius for one hour; then the heat is turned off and the stones are put back in the oven and baked at 110 or 120 degrees Celsius for five more hours". The American and German patents say that the stones should be heated in an oven at 100 to 150 degrees Celsius for eight days.

In 1995, the new Anchor Stone facility (Anker Steinbaukasten GmbH) restarted a more modern production of Anchor stones in Rudolstadt for building sets and puzzles (Figure 8-4). Hydraulic presses took the place of the old manual presses to reduce the strenuous physical work of pressing stones by hand. The new Anchor Stone puzzles currently being produced are shown in Chapter 7.



Figure 8-3. This postcard from about 1960 shows women pressing Anchor stones by hand and the Rudolstadt "Heidecksburg" castle above and the Anchor stone at Pörztal 5 below.



Figure 8-4. The modern Anchor Stone production facility in Rudolstadt uses hydraulic presses to reduce the physical work of pressing stones.



## Puzzle Production Facilities

### *Germany, Rudolstadt (1890-1963, 1996-today)*

Richter's main office and factory complex in Rudolstadt, Germany, where most of the Anchor Puzzles were designed and manufactured from 1890 to 1956, is shown in Figure 8-5. In 1957, the stone production was moved to Pörrtal 5, Rudolstadt (Figure 8-3). The production of stones was stopped in 1963 but resumed in Rudolstadt in 1995 (Figure 8-4).

### *Austria, Vienna (1913-1931)*

Richter's Art Department moved to Vienna in 1913 and after 25 years of supporting Rudolstadt, the Viennese facility began producing their own designs (Figure 8-6). The first puzzle designed and produced in Vienna in 1913 was the small Pico puzzle. From 1916 on additional puzzles, including the 19 Viennese puzzles #16 to #36, were designed and manufactured in the Viennese facility until it was closed and all its activities were moved to Rudolstadt in 1931.

Figure 8-5. Richter's Villa, office, design, and manufacturing facility in Rudolstadt, 1913.





### ***United States, New York (1916 - 1918)***

A manufacturing facility had barely begun making stones for the Anchor Puzzle and building sets in 1917 in New York when, because of World War I, Richter's facilities were confiscated by the US Government. All of Richter's trademarks, products, and property were sold at auction. The puzzles, building sets, and the factory where they were manufactured were bought by the A.C. Gilbert Co., New Haven, Connecticut.



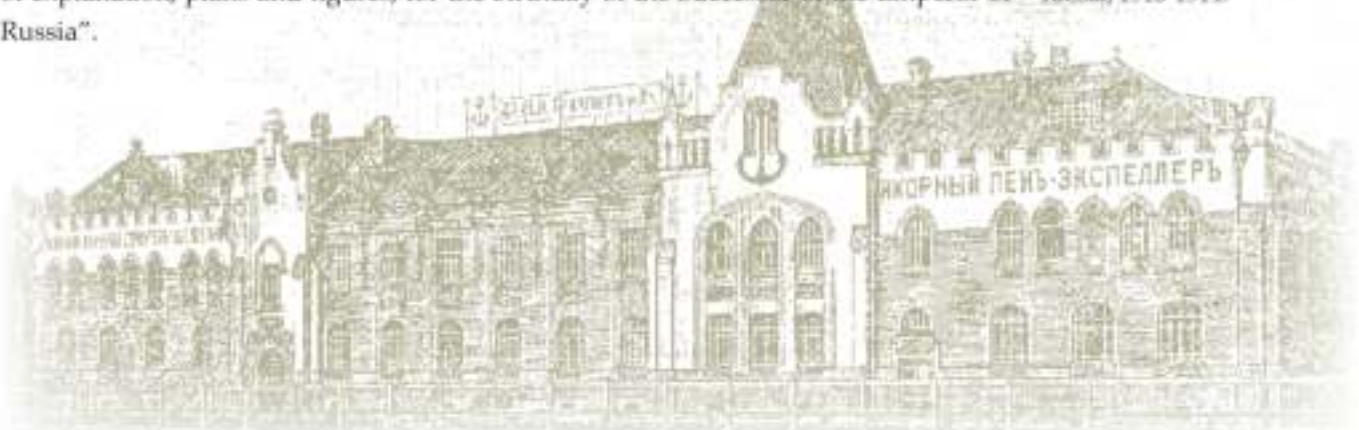
*Figure 8-6. Richter's Design and Manufacturing facility in Vienna, 1913 - 1931.*

### ***Russia, Sablino (1913-1914)***

Richter constructed a manufacturing factory for medicines and for stones used for puzzles and building sets in Sablino, 24 miles from St. Petersburg. The two-story facility was opened on April 16, 1913 (Figure 8-7). The factory manufactured Anchor Stone building sets and 18 types of puzzles for about a year before it was shut down in August 1914, due to World War I and never reopened.

A letter from Richter's Company to the Crown Prince of Russia, dated August 9, 1913, states that they "are sending the First production set of Anchor Stone building blocks from Richter's First factory to the FIRST child of Russia, for his birthday." A second letter from the company to the Empress of Russia, with the same date, states that they are sending "a gift of a full set of Anchor Stone Building Blocks with a manual of explanation, plans and figures, for the birthday of the Successor of the Emperor of Russia".

*Figure 8-7. Richter's manufacturing facilities in Sablino, Russia, 1913-1914.*



## PUZZLE PRODUCTION AND SALES

### Printer's Marks

Figure 9-1. Printers marks on the lower left of the box cover show the publication date, "998" (1899/August), Customer group, "CE" (Austria) and quantity printed, "12" (12,000) are shown on the lower right.



Printer's Marks first appeared on Richter's puzzle books in 1891 and by 1898, they were included on the lower margin of the covers of the puzzle boxes and the cover and title page of the puzzle books. These marks are coded numbers and letters that tell the date of printing, the quantity printed and the customer area or group of languages included. In the Anchor Puzzle below (Figure 9-1), 998 on the lower left is the date of printing the box cover, 1899, August. The language group is "CE" (Austria, Italy and Eastern Europe), and the quantity printed is 12,000.

The year 1900 is the only ambiguous exception to Richter's practice of using the first two digits to indicate the last two digits of the year the books were printed (Figure 9-2). Instead of using 00, Richter used "19" for the puzzles printed in 1900. However, at least for the Magic Egg and some Trouble Killer puzzles, "19" means the year 1919. One method of determining which is the correct date is to examine the Richter office locations on the backside of the book cover. If the Richter offices listed include London, or the address of the New York office is 215 Pearl St., the



Figure 9-2. This March 1900 printer's test strip shows an Anchor Puzzle box cover with the title of the puzzle in five languages. The printer's marks show the date "193" (1900/March), the customer group "CE" (Austria), and the print run "20" (20,000 copies).

book was printed in 1900. If the address of the New York office is 74-80 West Fourth St., the year of publication is 1919.

These marks have been very useful in our historical research on Anchor Puzzles. Unfortunately, the Printer's Marks were only used on the first 17 Anchor Puzzles, the "Star" and the Mosaic Puzzles. However they were discontinued after 1924.

The printer's marks on the title pages of puzzle problem books were collected from 32 Anchor Puzzle collectors worldwide and compiled. This data was used to make estimates of the production quantities of the first 17 puzzles and the Star Puzzle, from 1891 until 1925.

Each problem book was printed in three printing runs, with the cover page, the title page and the inside problem sections each printed separately and stored until the

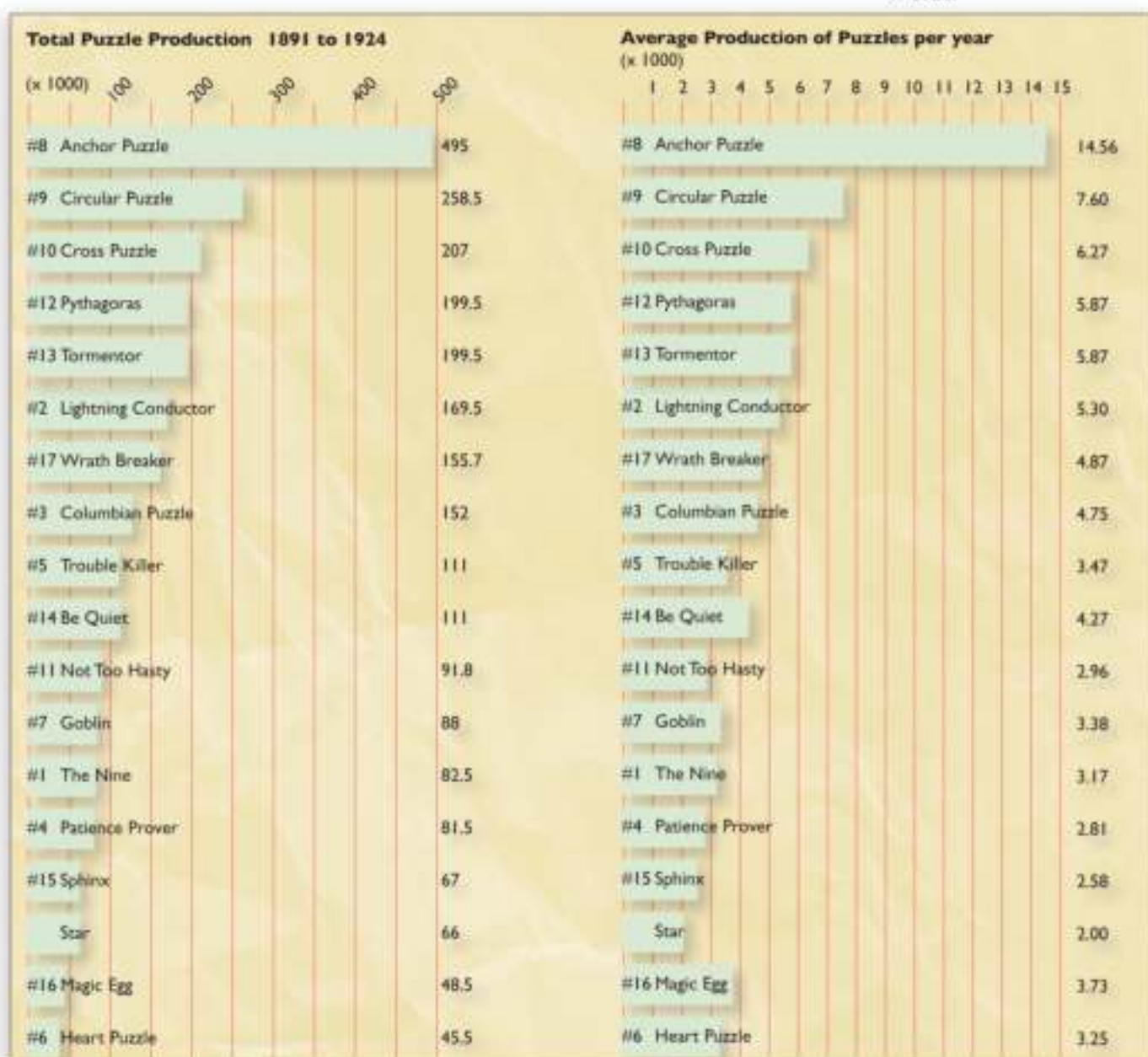


complete books were assembled and included in the box with the stone pieces of the puzzle. The boxes were then sent in lots to wholesale distributors in various countries. Sometimes the printing dates on the cover page and title page differed by as much as 20 years before the books were assembled and placed in puzzle boxes to be sold.

### Anchor Puzzle Production

The unique printer's marks that were found represented about 2.6 million problem books for Anchor Puzzles. During the process of collecting the data we kept track of

Figure 9-3. Anchor puzzle production estimates for 1891 to 1924.



how many of the new inputs were previously unrecorded and how many were duplicates of previous inputs. We realized that we could never find data for all the printings of all the puzzles. Near the end of the process about 1/4 of the input production data was new, so we believe that we have collected roughly 3/4 of the production quantities from the printer's marks. Therefore, our rough guess is that Richter produced about 3.5 to 4 million problem books, and Anchor Puzzles, from 1891 until 1924.

The estimates of total production and average production per year for each puzzle book are summarized in Figures 9-2 and 9-3. The following figures assume that all the printed problem books were packaged with a puzzle and sold by 1925.

As seen in Figures 9-2 and 9-3, the Anchor Puzzle (Tangram) was by far the best seller with 495,000, or an average of 14,600 produced per year. The Circular Puzzle was second with evidence of 259,000 puzzles total or an average of 7,600 produced per year. The total production and average annual production of the Cross Puzzle, the Pythagoras, and the Tormentor followed in descending order. The lowest total production were the Magic Egg and Heart puzzles, due to their late arrival. The puzzles with the lowest annual sales, averaging below 3,000 per year were: Not Too Hasty, The Patience Prover, the Sphinx, and the Star.

We also tabulated the printer's marks for each customer language from 1891 through 1898. About half of 1,165,000 books printed did not code the language during this period including books printed for the German-speaking customers. The books had the following language codes: (left)

*The books had the following language codes.*

1. German (and unspecified)	572,000
2. English	169,000
3. French	136,000
4. Czech	128,000
5. Dutch	70,000
6. Italian	51,000
7. Danish	23,000
8. Polish	16,000

Austria, Vienna (1878-1935)  
 Belgium, Brussels (1891-1905)  
 Czechoslovakia, Prague (1880-1918)  
 Denmark, Copenhagen (1887-1898, 1916, 1923)  
 England, London (1886-1898, 1923)  
 France, Paris (1906-1907)  
 France, Reims (1893-1895)  
 Germany, Duisburg (1869-1873)  
 Germany, Nuremberg (1874-1921)  
 Germany, Leipzig (1874-1919)  
 Germany, Konstanz (near Eichstätt; 1884-1921)  
 Germany, Berlin (1907-1926)  
 Germany, Thalitz (near Cassel; 1920's)  
 Luxembourg, Luxembourg (1873-1874)  
 The Netherlands, Nijmegen (1872(?), 1877-1942)  
 The Netherlands, Rotterdam (1876-1964)  
 The Netherlands, Bilthoven (1926-1937)  
 Russia, St. Petersburg (1900-1913)  
 Russia, Sablino (1898-1914)  
 Switzerland, Olten (1887-1964)  
 United States, New York (1877-1919, 1921-1941)

From 1899 through 1924, the customer countries were divided into just two groups: Eastern Europe (CE with Austria, Czechoslovakia, Hungary, Poland and Italy) and International ("Int." countries include Germany, France, Holland, Denmark, England and the United States). The Printer's Marks indicated that about 9/10 of the problem books were printed for International (Int.) customers and about 1/10 of the books were made for Eastern Europe (CE) customers during this 25 year period.

### *Richter's Branch Offices*

The following dates (left) are based on Anchor stone publications, ads, puzzles, clues found in catalogs, and other research. Around 1915 sales offices were being built at Wroclaw, Poland, and Cologne and Hamburg, Germany, but they were never completed because of World War I.



## RICHTER'S ANCHOR PUZZLE COMPETITORS AND COPIES

Richter's Anchor Stone Building Sets and puzzles were very successful, and imitators appeared soon after new products were introduced. Only a few of the hundreds of copies of Richter puzzles that have been produced around the World are shown. They began in 1891 and continue to appear today.

### *"Knacker", Brüder Herrmann, Austria, 1891*

Richter's first puzzle, the famous "Anchor Puzzle", the Tangram with a German name "Kopfzerbrecher", came out in 1890. On October 25, 1891 an imitation of the Anchor Puzzle, the "Knacker", was being advertised in the Austrian newspaper Innsbrucker Nachrichten (Figure 10-1). Produced by the Herrmann Brothers (Brüder Herrmann) of Schönfeld, Bohemia, Austria, who also made "patented stone building sets". A corresponding ad for December 1892 called the copied puzzle "Knacker (Kopfzerbrecher)" with Richter's German puzzle name in parentheses, perhaps to confuse customers. It is surprising that Herrmann copied his ten problems not from the Anchor Puzzle, but from *The New and Fashionable Chinese Puzzle* by J. and E. Wallis, published in London in 1817. This quick imitation of the Anchor puzzle indicates just how successful it was.

### *"Keller's Diamant (Schlauberger)" Gebr. Keller, Rudolstadt, c. 1907*

It may seem surprising that the first imitated stone puzzle, "Knacker", was produced in Austria. The reason is due to the close business relationship between the Herrmann Brothers and the Keller Brothers. By 1890, the latter had opened a small factory near the Richter factory in Rudolstadt making building stones that were imitations of Richter's Anchor stones. Paul and Georg Keller had been employees of Richter and knew how the stones were made. They incorporated some new ideas of their own, like iron beams for stone buildings and novel games of stone and became noteworthy rivals of Richter. However, in the end they could not stand up to the competition, and in 1910, Richter bought their business. One of the Keller brothers retired; the other brother was rehired to work for Richter again.

The Keller Brothers also produced a puzzle called Keller's Diamant (Schlauberger / Smart Bob) (Figure 10-2).

Figure 10-1. The "Knacker" is an imitation of Richter's Anchor Puzzle produced in 1891 by the Herrmann Brothers.



Figure 10-2. Paul and Georg Keller's "Diamant" Puzzle, c. 1907.



Figure 10-3. Just Patience Puzzle by Domusto-Werke, c. 1912.



It contains a dissected circle with 15 stone pieces and it is not a copy of a Richter puzzle, but a new design. The problem book includes 36 problems of people, animals, and abstract forms.

### *Just Patience (Nur Geduld), Domusto-Werke, Oppurg, c. 1912*

A mosaic-type stone puzzle named 'Nur Geduld' No. 1 was produced not far from Rudolstadt by Domusto-Werke in Oppurg, Germany, around 1912 (Figure 10-3). It consisted of 18 small stones, 16 large stones, and 25 problems on cards. The instructions warn the solver that 3 of the problems are especially difficult to solve. The company also made a small version of the puzzle, called, "Domusto" with only 6 stones, the same size, except half the thickness as the stones in the larger puzzle (Figure 10-4). The problem sheet includes 18 problems.

### *Columbus Egg (Kolumbuksen Muna), A.B. Granitoid, Finland, 1917-1918*

Granitoid's Columbus Egg Puzzle was a copy of Richter's Columbian Puzzle, including the problem book (Figure 10-5). The A.B. Granitoid O.Y. Company was registered by John Lundin in 1915. Because Lundin worked for the State Railway of Finland, the law prevented him from registering a company in his own name. Granitoid, the name chosen, was the maiden name of his wife. The company began operations in 1917, the year he retired from the railroad and moved to Grankulla, Finland. Lundin lived there and produced stone puzzles and blocks for less than two years. In 1920, he moved to Helsingforsvägen where he continued to manufacture some toys in his basement until about 1928. The company's production was very modest and the workers were primarily family members. His products were sold in Vinters Playthings Shop in Helsinki.

Figure 10-4. Domusto, a 6-stone puzzle with 18 problems, c.1912.



Figure 10-5. Columbus Egg Puzzle by A.B. Granitoid, Finland, 1917.





### *The Seven Stones Puzzle (Syv Klods Spillet), Denmark, 1918, 1959*

The Seven Stones Puzzle is a copy of Richter's Cross Puzzle, but almost all of the 148 problems are original and were designed by Danish Architect Hans Koch in 1918. The first of three published versions of the puzzle is shown in Figure 10-6.

A revival of the puzzle occurred in 1959 when two successors appeared. The small green "Pocket" package (2 1/2 by 2 1/8 inches) (Figure 10-7) includes 104 problems. It was sent out to architects, real estate developers, and contractors. The large version in red (11 by 6 inches) (Figure 10-8) contains 84 problems and was produced about the same time for commercial sale. All but two of the problems in the red book are also in the green problem book.

Another version of Koch's puzzle was also produced in Denmark called "Sport - Spil - Legetøj", by Cornelius Steffensen, Copenhagen, Denmark, with 111 problem figures.

### *"Lott's Stone Puzzle", Lott's Bricks Ltd., England, c. 1930*

In 1978, Jerry Slocum met A.D. Lott who described the history of Lott's Butterfly Puzzle and provided several samples of his puzzles (Figure 10-9) as well as several ads for Lott's Puzzles (Figures 10-10 and 10-11).

Mr. Lott's Father, Ernest A. Lott, founder of Lott's Bricks Ltd., of Watford, Herts, England had developed his own formula for making stones using Italian Marble and chalk. He began making stone Butterfly puzzles about 1930 and produced them until 1940 when they stopped because of World War II. Lott's Butterfly puzzle is a copy of Richter's Sphinx Puzzle and most of the problems in the Problem Book are copied from Richter.



Figure 10-7. Pocket version of the Seven Stones Puzzle was sent to architects and contractors in 1959.

Figure 10-6. The Seven Stones Puzzle by Danish Architect Hans Koch used Richter's Cross Puzzle design but invented 104 new problems, 1918.





Figure 10-9. Lott's Stone Puzzle is a copy of Richter's Sphinx Puzzle. Lott also sold a red stone version.

Figure 10-10. A World War II Lott's Stone Puzzle ad.



Ernest A. Lott was entertained in Richter's "Castle Villa" in Rudolstadt. Richter tried to persuade Lott to produce stones in England, but they were too complicated for Lott to manufacture. Richter's Factory in England had been sold to Bing, who had produced stone building sets in Germany. It was liquidated at the beginning of World War I. Ernest A. Lott acquired Bing's assets, including 20 to 30 of Richter's presses. Richter had made each stone individually but Lott made 3 or 4 stones together on each press at the same time. He began making boxed sets of stones in 1918. Queen Mary bought the first box of Lott's bricks at a British Trade Fair in 1918. An architect was consulted on the size and shape of the stones so they were suitable to build models of cathedrals and colleges.

The girls making the stones in the factory could produce 100 stones per hour and after World War I, they were paid 4 pence (about 8 US cents) per hour. Lott believed that the stones could only be made by hand. In the late 1960s, the company was liquidated and all of the tooling was smashed after the founder died at age 94. All of Lott's Brick's records were donated to the County Library at Highcliffe, Donset, England.

### *Tormentor (Quälgeist), Harlekin Geschenke, Wiesbaden, late 1980's*

The "Harlekinäum" is a fun museum at Wiesbaden, Germany. In the second half of the 1980's, they produced a novelty or "joke article" for their gift shop, which is related to Richter's Tormentor (Quälgeist) (Figure 10-12). The covers of the box and problem book are copied from Richter's Tormentor. The puzzle pieces are not made of stone but of colored gypsum and, as closer inspection shows, they are not the pieces of the Tormentor, they are the seven Tangram pieces from the Anchor puzzle (Figure 10-12). Using the Tangram pieces, part of the problem figures from the book can be solved and others are impossible.

The 'puzzle' was made to fool the puzzlers. The text at the bottom of the book's title page confirms this: "HA HA" is a phonetic imitation of laughter, the "HARLEKIN" (Harlequin) makes fun and plays tricks on people and "VERLACH", instead of Verlag (publishing house), is an artificial word alluding to the German verb "verlachen" which means "laugh at".



Figure 10-12. Tormentor (Quälgeist) is a joke, not a puzzle.



# ***Lucky Puzzle, Special AstaStyle, Japan, 1935***

The Cross Puzzle has been very popular in Japan. The Lucky Puzzle is the earliest Japanese copy of Richter's Cross Puzzle that we found (Figure 10-13). Hanayama trademarked the puzzle in 1935. The cartoon figure on the box cover resembles Betty Boop, who was at the time a popular figure in movies and newspaper comic strips. It appears that the problems are copied from the Hi-Ho Puzzle, copyrighted in 1932 by W & M, produced by the American Record Corporation in Scranton, Pennsylvania, and distributed by Newspaper Specialties, Inc. in New York City. Since this wooden puzzle appeared, Hanayama has produced many versions of the "Lucky Puzzle" including a plastic version in 1980 with twelve different problem books containing more than 1100 problems.



Figure 10-13. The famous cartoon character Betty Boop adorned the cover of the wooden Lucky Puzzle, a Japanese copy of Richter's Cross Puzzle, 1935.



# ***Cross Puzzle (Jogo da Cruz), Casa Granado, Rio de Janeiro, Brazil, 1940's***

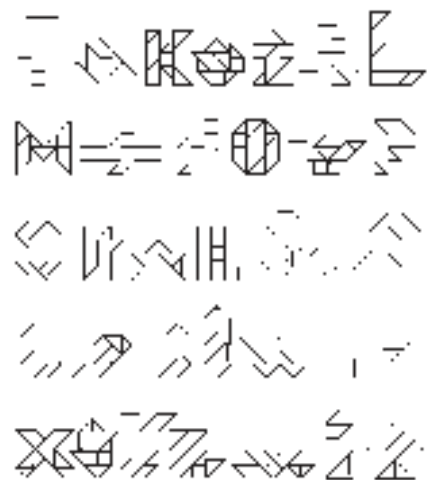
A version of Richter's Cross Puzzle was used to advertise the pharmaceuticals made by Casa Granado Laboratories in Brazil (Figure 10-14). It was made of plastic, probably in the 1940s. The problem book that accompanies the puzzle includes all 133 problems from Richter's Cross Puzzle.

Figure 10-14. An early plastic version of Richter's Cross Puzzle made in Brazil, with advertising added to Richter's problem book, 1940's.

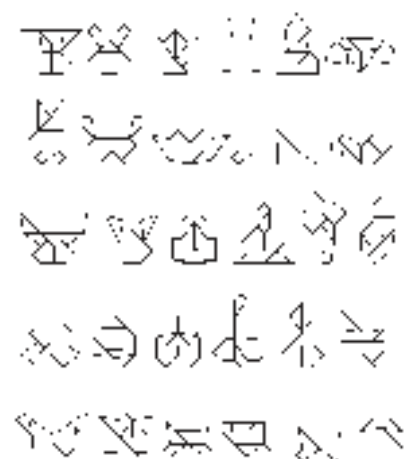




Page 39, Tormentor



Page 45, Wrath-Breaker



Page 35, Kreisrätsel



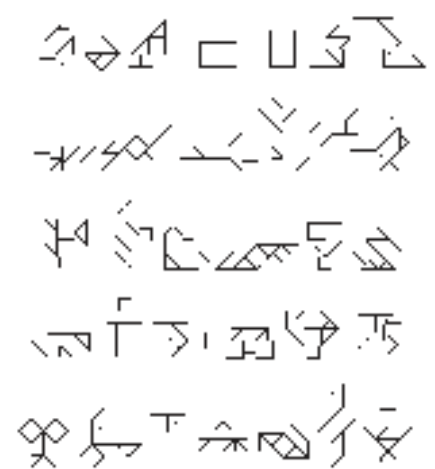
Page 41, Cross Puzzle



Page 47, Lightning Conductor



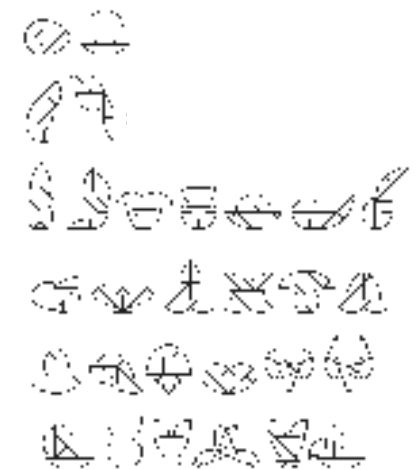
Page 37, Pythagoras



Page 43, Star Puzzle

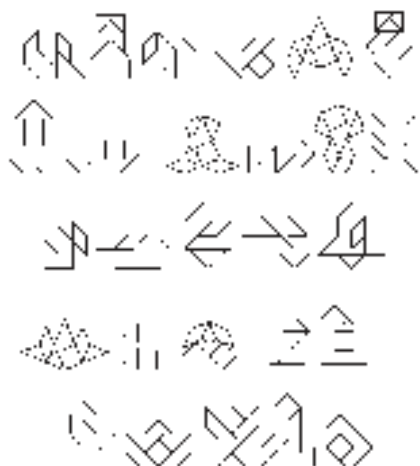


Page 49, Columbian Puzzle





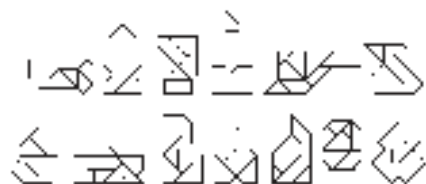
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Page 52, Not-too-Hasty



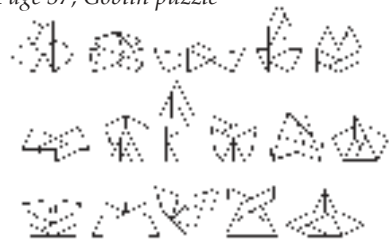
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Page 56, Nine Puzzle



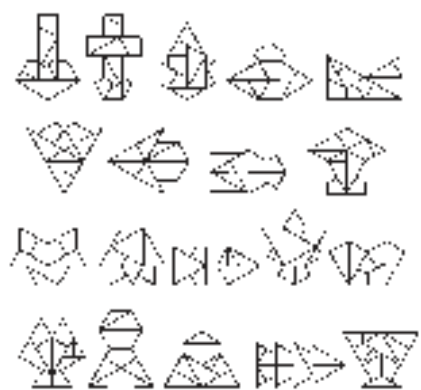
Page 57, Goblin puzzle



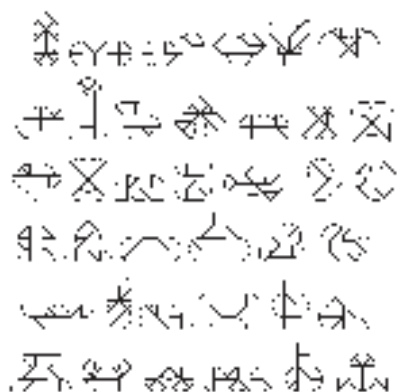
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Page 61, Be Quiet



Page 71, Heart Puzzle



Page 72, Magic Egg



Page 95, Archimedes



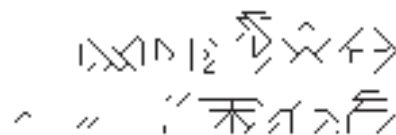
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Page 96, Haste Makes Waste



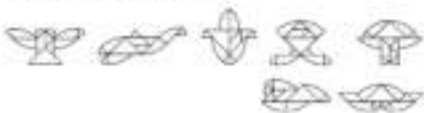
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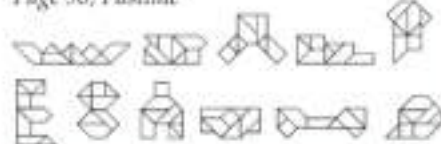
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## Page 98, Pastime



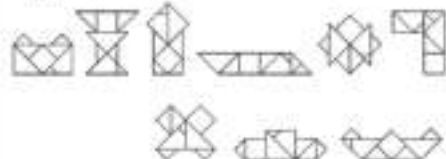
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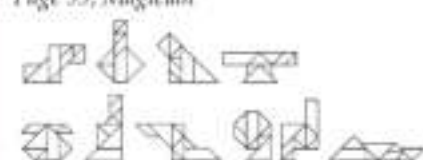
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## Page 99, For Smart People



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- 1891 Circular Puzzle – Book 1891/9, Catalog 1891
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- 1891 Tormentor – Book 1891/9, Catalog 1891
- 1892 Cross Puzzle – Book 1892/6, Catalog 1892
- 1892 Star Puzzle – Book 1892/12, Catalog 1892
- 1893 Wrath-Breaker – Book 1893/7, Catalog 1893
- 1893 Lightning Conductor – Book 1893/8, Catalog 1893
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- 1893 Trouble Killer – Book 1893/8, Catalog 1893
- 1894 Not Too Hasty – Book 1894/4, Ads 1894, Catalog 1893
- 1896 Patience Prover – Book 1896/11, Ads 1896
- 1896 Social Game Anchor #1 – Book 1896/10, Ads 1896
- 1899 Goblin – Book 1899/8, Catalog 1899
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- 1899 The Nine – Book 1899/12, Catalog 1899
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- 1912 Magic Egg – Book 1912/6, Catalog 1912
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- 1916 Merry Animals mosaic puzzle – Vienna catalog, 1916
- 1916 Fairy Tale Pictures problems – Vienna catalog, 1916
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- 1917 Wooden Anchor puzzles – Problem books dated 1916 and 1917
- 1921 Octagon – Vienna price list, 1921
- 1922 Max & Moritz – Anker-Zeitung Nr. 5, October 1922
- 1922 Flower Puzzle – Illustrated price list from Toy and Fancy Goods Trader, London, 1922
- 1922 A Puzzle Drive box/book cover (#1-17) – Illustrated price list T&FGT, London, 1922
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- 1924 Mosaic Puzzle No.1 to No.3 makeover – Date on boxes
- 1925 Fairy Tale Pictures as independent puzzle – Rudolstadt catalog, October 1925
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- 1932 Anchor Puzzle Series 1 (Family) – Price list of January 1932
- 1932 Anchor Puzzle Series 2 (Family) – Price list of January 1932
- 1932 Puzzles #18-36 are named – Booklet of Anchor Puzzle Series 2
- 1932 Original Richter Series 1 – Inference
- 1934 Wizard and Black Cat Box/Book (#1-17, 28, 31) – Inference
- 1936 Keram Richter puzzles (#24 and 28) – Inference
- 1953 Anchor Puzzle Series 1 (Genie) – VEB price list of 1953
- 1954 Anchor Puzzle Series 2 (Pipe Smoker) – VEB price list of 1954
- 1954 Picco – VEB flier Anker-Geduldspiele of 1954
- 1955 Question Tan – Proof print dated January 1955
- 1955 Question Blue / Question Green – Inference from proof print for Question Tan
- 1963 Anchor Puzzle (SIO-Dutch) – Inference from VEB factory files
- 1963 Anchor puzzles in plastic box – Inference from VEB factory files
- 1996 Anchor Puzzle (Modern) – Date from factory
- 1997 Columbian Puzzle (Modern) – Date from factory
- 1998 Circular Puzzle (Modern) – Date from factory
- 2000 Wrath Breaker (Modern) – Date from factory
- 2001 The Nine (Modern) – Date from factory
- 2001 Heart Puzzle (Modern) – Date from factory
- 2003 Watch Out (Modern) – Date from factory
- 2003 Just Courage (Modern) – Date from factory
- 2005 The Nine (125<sup>th</sup> Anniversary) – Date September 2005 on box
- 2009 Schiller's Head – Date from factory

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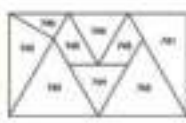
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Alle Neune

First sold 1899  
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## 2 Lightning Conductor



Der Blitzableiter

First sold 1893  
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## 3 The Columbian Puzzle



Ei des Columbus

First sold 1893  
See page 48

## 4 The Patience Prover



Der Geduldprüfer

First sold 1896  
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## 5 The Trouble Killer



Der Grillentöter

First sold 1893  
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## 6 The Heart Puzzle



Das Herzsätz

First sold 1911  
See page 70

## 7 The Goblin



Der Kobold

First sold 1899  
See page 57

## 8 The Anchor Puzzle



Der Kopfzerbrecher

First sold 1890  
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## 9 The Circular Puzzle



Das Kreisrätsel

First sold 1891  
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## 10 The Cross Puzzle



Der Kreuzerbrecher

First sold 1892  
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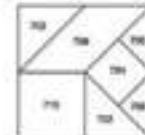
## 11 Not Too Hasty!



Nicht Zu Hitzig!

First sold 1894  
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## 12 Pythagoras



Pythagoras

First sold 1891  
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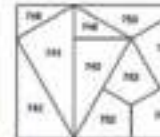
## 13 The Tormentor



Der Quälgeist

First sold 1891  
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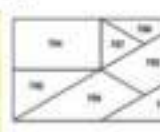
## 14 Be Quiet



Ruhig Blut

First sold 1899  
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## 15 The Sphinx



Die Sphinx

First sold 1899  
See page 58

## 16 The Magic Egg



Das Wunderei

First sold 1912  
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## 17 The Wrath Breaker



Der Zornbrecher

First sold 1893  
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## 1-17 Puzzle Drive



English, UK & USA

First sold 1922  
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# Anchor Puzzles 1-17 to 32

## 1-17 White Beard Box Cover

First sold ca.1925  
See page 113



## 18 Archimedes

Archimedes  
First sold 1917 - 18  
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## 19 All's Well That Ends Well

Ende Gut, Alles Gut  
First sold 1917 - 18  
See page 95



## 20 Watch Out!

Pass Auf!  
First sold 1917 - 18  
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## 21 Haste Makes Waste

Eile Mit Weile  
First sold 1917 - 18  
See page 96



## 22 Worry Stopper

Sorgenbrecher  
First sold 1917 - 18  
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## 23 Copernicus

Kopernikus  
First sold 1917 - 18  
See page 96



## 24 Pyramid

Pyramide  
First sold 1917 - 18  
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## 25 Just Courage!

Nur Mut!  
First sold 1917 - 18  
See page 97



## 26 Nasty Seven

Böse Sieben  
First sold 1917 - 18  
See page 97



## 27 Razzle Dazzle

Ritze Ratze  
First sold 1917 - 18  
See page 97



## 28 Have Courage

Frisch Gewagt  
First sold 1917 - 18  
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## 29 Pastime

Zeitvertreiber  
First sold 1917 - 18  
See page 98



## 30 Zeppelin

Zeppelin  
First sold 1917 - 18  
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## 31 Lapwing Bird's Egg

Kiebitz-Ei  
First sold 1917 - 18  
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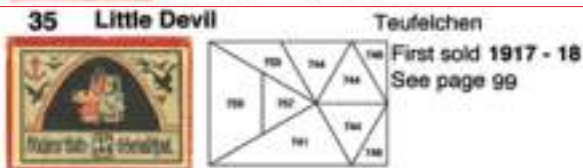
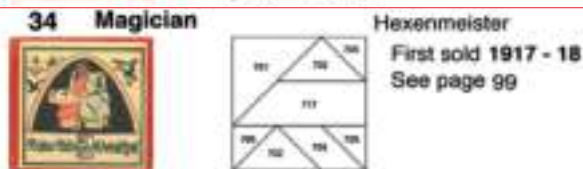
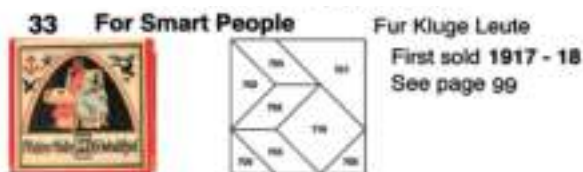
## 32 He Who Takes Chances Wins

Wer Wagt, Gewinnt  
First sold 1917 - 18  
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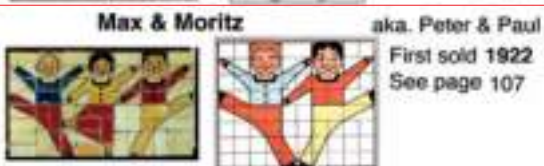
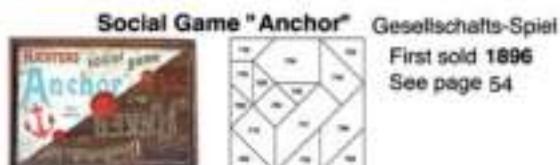
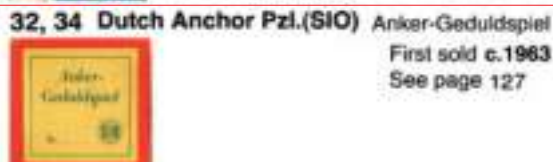
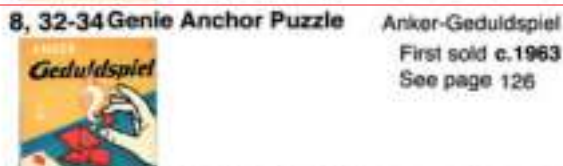
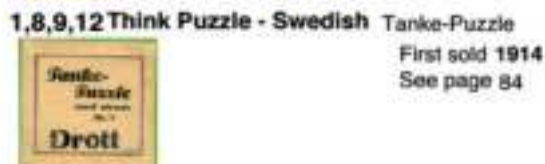
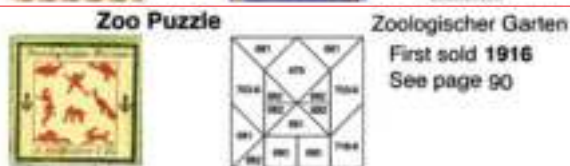




## Anchor Puzzles 33 to 36



## Rare Anchor Puzzles



## Mosaic Puzzles

