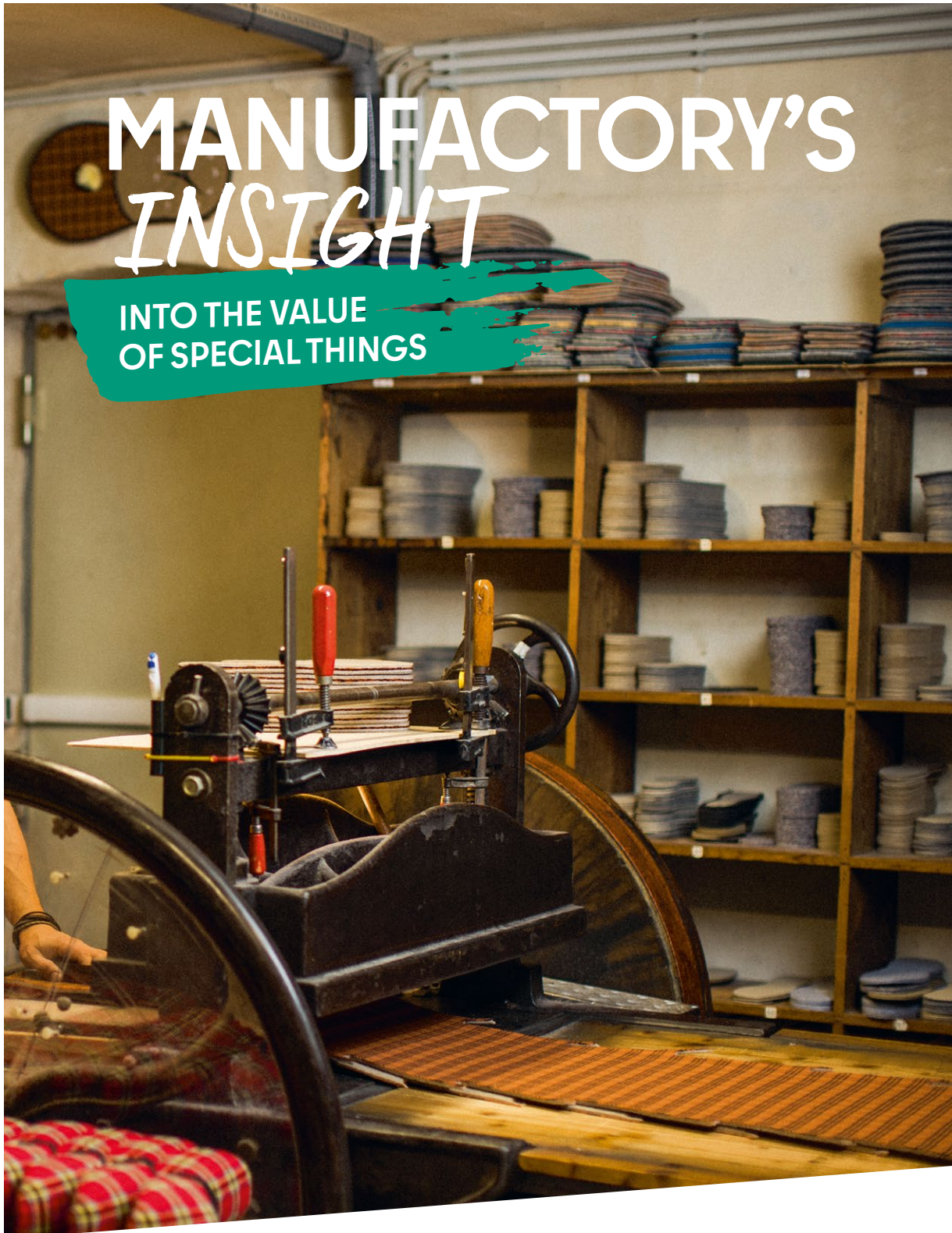


MANUFACTORY'S INSIGHT

INTO THE VALUE
OF SPECIAL THINGS



Bezirksamt
Pankow

Bezirksamt
Mitte

Bezirksamt
Lichtenberg

BERLIN 

IMPRINT

**A project
initiated by the district of Pankow
in cooperation with the
districts of Mitte and Lichtenberg**

Represented by the
Office for Economic Development

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July 2024

We would especially like to express our gratitude to
the manufacturers and all our supporters.



A WORD OF WELCOME CORDELIA KOCH

**A warm welcome to all our visitors and
connoisseurs of handcrafted articles!**

Manufactories – the very word carries echoes of tradition and craftsmanship, a throwback to the ‘good old days’. This brochure showcases the fact that manufactories are neither old nor out of fashion. I am delighted to be able to give you a little insight into manufactories in Pankow, Lichtenberg and Mitte. You will simultaneously glean an impression of the work of the district's economic development agencies. In the landscape of companies, productions and self-employment, manufactories belong to a special species of entrepreneurship. The key players are all fascinated by materials and their transformation processes. All entrepreneurs have passion for their work, but in addition, there is an unceasing enthusiasm and enchantment for the manual craftsmanship involved in manufacturing. The invited guests will tell us about such experiences in their stories. They often speak of the amazement they feel when they rediscover traditional crafts that were almost forgotten, the deep satisfaction they draw from the creative activity itself, and the intoxication they feel at the beauty of what they have created. However, their stories also touch on the difficulties, doubts and recurrent defeats followed by a strong comeback. These are the kinds of issues that need to be tackled in every company.

The Pankow, Mitte and Lichtenberg economic development agencies invited people to three so-called narrator's parlours on the topic of ‘The value of special things’. Formats such as these are highly conducive to sustainable networking. Here, stories and events from the daily routine of manufacturing and business are told, and the participants contribute their personal take on things. The sharing of ideas, products and craftsmanship, and the attentive listening that this format calls for, creates a bond

”



District Mayor
Dr Cordelia Koch

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that unites, fosters a sense of community and intensity, and makes for an unforgettable evening.

It is also important for us to showcase to all interested parties and guests just how appealing the many beautiful, unique and extraordinary products are not only to the producers, but also to the customers. Through these stories of “handi”craftsmen and women – in the truest sense of the word – we want to pique your interest and encourage you to get to know these people and their craftsmanship and perhaps see your own reflection in their work. It is a fascinating adventure to take a journey through the world of craftsmanship and manufacturing with this brochure and to get to know Berlin's northern districts in a different way.

I trust you will enjoy reading this brochure and discovering hidden treasures of the manufacturing industry.

Cordelia Koch
Mayor of Pankow district

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FOREWORD

ECONOMIC DEVELOPMENT

Collaborations work best when conducted regionally

Data, statistics, diagrams, facts, values and figures – these are important indicators for analysing, evaluating and structuring companies. However, companies exist primarily because people who had ideas followed them up with tangible action. People use their creativity and energy to reach their full potential in their companies. These entrepreneurs are the target group of Berlin's economic development support.

One important way in which we support the region is through the networking of entrepreneurs. And the narrator's parlour is a special format for this networking. It is a format in which the focus is on sharing ideas and difficulties, on struggles and victories. A format that reveals the unique stories of entrepreneurs as specific labels for companies.

Storytelling is the oldest form of communication in the world. We wanted to revive this form to show how much determination, courage and audacity lies in companies.

During the past year, we district business developers invited various business leaders to tell us their stories on three occasions – in keeping with the tradition of the Berlin parlours in the late 18th century, when different people got acquainted and inspired each other and sparked new ideas.

We heard incredible stories and got to know entrepreneurs who, with a great deal of commitment and perseverance, could successfully implement their ideas despite all the obstacles they faced. We were also able to establish many lasting contacts during these evenings.



Manager
Pankow Economic
Development
Nadia Holbe



Manager
Mitte Economic
Development
Beate Brüning



Deputy Head of
Lichtenberg Economic
Development
Sabine Holfeld

The aim of this brochure is to keep our work transparent. The stories we have compiled are intended to encourage as many people as possible to become entrepreneurs and shape their own working and living spaces.

Let us take you with us on a journey of adventurous and exciting company histories. Immerse yourself in the world of business, trade, crafts and the figures, data and facts that have been brought to life.

Nadia Holbe | Beate Brüning | Sabine Holfeld

FOREWORD

UTA SADOWSKI-LEHMANN

Nuances and moods foster authenticity

It has been more than fifteen years since I first came into contact with the narrator's parlour. An experienced Salonnière (parlour host) took me to an event where people came together in a convivial parlour atmosphere and told each other stories on a particular topic.

Something I still remember from that evening is the sense of trust these seven or eight storytellers, who had never met before, were able to muster, such that they were able to tell each other their personal tales with great ease, candour and authenticity. The listeners eagerly devoured in the words of the narrators. No sooner had one story ended than the next person began to tell theirs, creating a fascinating dynamic.

I was thrilled. In this day and age, when people often no longer listen to each other properly, when people do not let each other finish what they are saying all the time and when everyone is quick to voice their opinion, in the digital age of posts, tweets and hashtags, this format gave the narrators enough space to engage with each other. And the corresponding appreciation of developing and revealing one's own story without interruption. I wanted to be able to do that too. So I finally learned the 'craft' involved in hosting a narrator's parlour.

This format is special because in a narrator's parlour, six to ten people tell their own stories on a pre-determined topic.

Each and every narrator has about ten minutes to develop and present the story without interruption. The only medium used is language; other than that, the parlour is without props or tools. Such stories, which are often very personal, and characterised by



Salonnière
Uta Sadowski-Lehmann

© JÜRGEN LEHMANN

nuances, emotions and moods cannot be effectively conveyed in other formats.

The key elements of every narrator's parlour include a relaxed atmosphere, listening to each other, and refraining from commenting on what has been heard and from entering into discussions with the narrators. The stories connect seamlessly with each other, weaving a colourful kaleidoscope. Mutual respect between the narrators and listeners creates space for human affinity, authenticity and openness. Only when the last story has been told can sharing and networking begin.

The narrator's parlours on the manufactories have been wonderful events. In each story, the deep connection between the narrators and their products came across clearly, no matter whether the enterprise was a start-up, a third-generation family business, the rediscovery of the artistic works of a grandmother or a new venture in the later stages of life. Here, you could meet owners spanning all age groups, and across all generations, there was a palpable spirit of creating something of their own

with their own hands, something that would last and be one-of-a-kind.

Despite these similarities, each of the stories of the manufactories, with their touching and very personal descriptions of challenges and accomplishments, and also of everyday activities, is unique and remains beautifully etched in the memories of us listeners.

I hope you enjoy getting to know the manufactories and their products in this publication as much as we enjoyed listening to the stories.

Your Salonnière
Uta Sadowski-Lehmann



© JÜRGEN LEHMANN

MITTE

PANTOFFELECK JÜNEMANN

THE HOUSE OF SLIPPERS AT ROSA-LUXEMBURG-PLATZ

RENO JÜNEMANN: THE FOURTH GENERATION TO RUN A
FAMILY BUSINESS

I'm what they call a real hen-pecked husband - Can you blame me, given my family history? My great-grandfather was the pioneer, starting the business in 1908 in Magdeburg. Our slipper shop has been in Berlin since 1927, and even as a little boy I never wanted to do anything else. Even though my parents were

wise enough to recommend that I undergo so-called proper vocational training. When I left school in 1988, unfortunately I had quite good grades, which meant that during the GDR era, the powers in charge always had all kinds of ideas about what you should do with those grades. In any case, I couldn't become a slipper maker because that wasn't a real profession. So I did an apprenticeship as an orthopaedic shoemaker, something that was at least related to slipper-making. If you want to join the family business at some point, training as a bricklayer or doctor is of little use. After the fall of the Berlin Wall, our production co-operative disbanded and Dad hired me straight away.

stripes were in fashion, along with slippers shaped like elephant or giraffe feet. My wife had to carry me along for a few years. There were hardly any customers and we were competing with a global market, that is, with slippers that

”



Reno Jünemann
Owner

Telling the family story always fills me with a sense of pride. And when you see how other people with similar stories are fascinated by yours - that makes you feel even better!



We didn't have it easy as a small craft business even in the GDR era, but the nineties were a disaster. All of a sudden, flip-flops with three

were stitched for a few pennies in Romania or elsewhere. Dad paid dearly because he was tricked into signing advertising contracts for shopping trolleys or signs, and a

lot of money was taken out of his pocket. I did not quite voluntarily choose self-employment in 1997, but Dad had

off buying good quality shoes from us. It took a while before the word got around to customers. The only thing I did dif-



a lot of debts and certainly made quite a few mistakes. As he was about to turn 60, the banks actually wanted to shut us down, but then they saw me and thought: Maybe we can keep leeching off the young lad for a few more years. Anyway, I always believed in our product. We often heard from customers: Your slippers are quite chic, but we can buy them for ten euros in Poland. And my answer to that was: Okay, then you'll just have to go to Poland, and those slippers might last for about three months. So you need two or three pairs a year which means the financial upside is pretty much cancelled out. Maybe you would be better

ferently was using the internet. Otherwise, I probably wouldn't still be in business as a slipper maker. The story dates back to a young man who, with his start-up, got on my nerves for months about twenty years

ago. He really wanted to design a website and a small online shop for me. Lacking the funds for the service, and not wanting to be impolite, I stalled him until he finally said, "I'll set up the online store for free, and in return I can use you as a reference customer." The shop was a real hit, and suddenly we were selling a third of our slippers online. Thanks to this, we have also managed to survive the coronavirus pandemic reasonably well. In short, our family business has faced hard times, but it has always soldiered on, and is now in its fourth generation. And, yes, there is a fifth generation, but I doubt whether they will join the slipper-making dynasty. The older daughter is studying architecture and the younger daughter is studying social sciences. So I don't know what will happen in the next fifteen or twenty years. If someone were to take it over, though, maybe a son-in-law or someone switching careers, I'd be proud as punch!



Reno Jünemann in front of his slipper shop

Pantoffeleck Jünemann (Jünemann slipper corner)

Sector: Slipper making

Products: Slippers and clogs

Location: Torstraße 39, 10119 Berlin

Year of founding: 1908

Owner: Reno Jünemann

Website: www.pantoffeleck.de

Location
QR-Code 



PANKOW

MOSI MOSA

MOSAIC



HAPPINESS IS A SHATTERED GLASS!

NINA BRACHMANN CREATES MOSAICS FROM CERAMIC

I love ceramics so much that I cannot ignore a broken tile or plate on the street, whether it is in the construction waste container or in the give-away box. I can make good use of the collected shards as material, as well as the scrap from the kiln. That's because, on a trip in 2016, I saw that even broken glass has the potential for a second life. I was so enthused that I took a crash course

on the spot. I then taught myself the mosaic technique at home, one piece at a time.

My grandmother already knew in the GDR era, when the term upcycling didn't even exist, that it makes sense to reuse raw materials and avoid waste. I inherited my love of beautiful ceramics from her. My grandmother lost her job after the fall of the Berlin Wall, so she turned her hobby into a career and completed an apprenticeship. During the holidays, I often visited her in her studio. I was particularly taken with the glazes, which are an important design element. I also learned from her that things can go wrong during the burning process, especially when you're trying out new things.

that are too thick and cannot be broken. Not everything matches the requirements of a base material either: Some types of laminated wood bend



”



Nina Brachmann
Owner

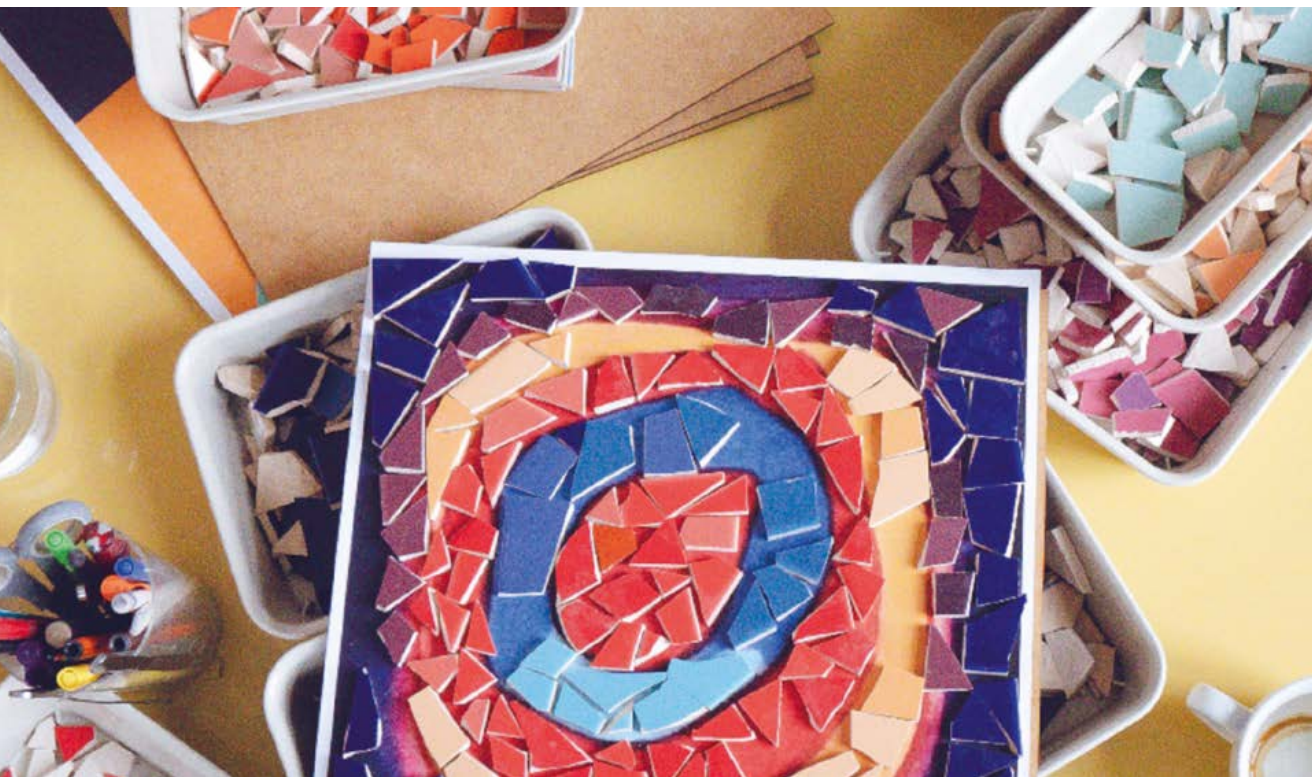
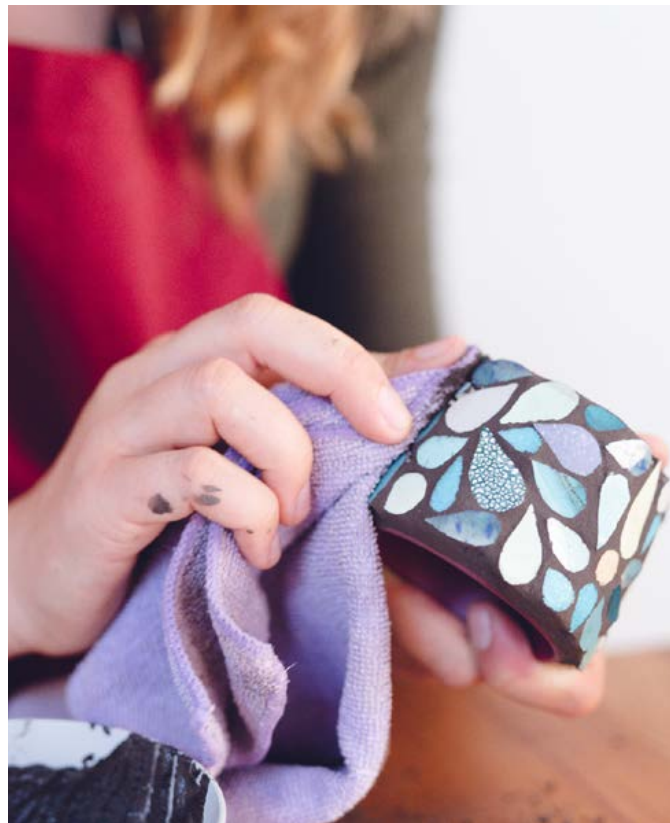
Telling my story made me feel a bit nervous, but listening to the other speakers and exchanging ideas with them was a lot of fun and afforded me interesting insights.

It was only with the mosaic technique that the broken pieces were given a second chance. At the beginning, I wanted to recycle as much as possible, and I really did end up collecting and hoarding everything. However, I have since learned that not everything is suited to the purpose, for example small cups that are too curved or floor tiles

too much when they alternate between moist to dry stages. Through Mosi Mosa, I am trying to find a balance between the love of ceramic glaze and respect for old materials that have already been used. Every tiny particle contributes its own character to the multifaceted work as a whole. I main-

ly make mosaic objects such as mirrors, plant pots, picture frames, coat rails or vases, and also customised wall decorations such as murals, signs or borders.

Since 2019, I have not only been creating my own mosaics, but also passing on my expertise in workshops to anyone interested or bringing groups together by puzzling up mosaics. It could also be a wedding party: In a joint project like that, the shards from the bachelor party are of course incorporated! This is a very special guest book. My grandma still contributes to the material discovery, too. Although she is no longer as active as before in her workshop due to health reasons, she continues to produce beautiful ceramics and a little scrap. She is still happy to get rid of her rubbish with me and I am equally happy to get new material. *ne Teilchen bringt seinen eigenen Charakter in das facettenreiche Gesamtwerk mit ein. Ich fertige hauptsächlich Mosaik-Objekte wie Spiegel, Pflanztöpfe, Bilderrahmen, Garderobenleisten oder Vasen an, aber auch maßgeschneiderte Wanddekore wie Wandbilder, Schilder oder Bordüren.*



Nina Brachmann / Owner at work

Mosi Mosa (Mosaic workshop)

Products: Workshops, mosaic objects, commissioned works

Location: Lindenallee 55, 13088 Berlin

Year of founding: 2022

Owner: Nina Brachmann

Website: www.mosi-mosa.com

Location
QR-Code 



PANKOW

KREBES

ROOM FURNISHINGS & UPHOLSTERY

SOFAS TELLING TALES OF FAMILY HISTORY

DECORATOR ROBERT KREBES WANTS TO INSPIRE EMOTIONAL MOMENTS AMONG CLIENTS

One of the most beautiful moments in my life was to look into the faces of the old people whose rooms I had just redecorated. They were surprised and happy at the same time. I worked as a conscientious objector in a nursing home in Kreuzberg and felt that being a caretaker was too menial a role.

And so I started to spruce up the rooms, as if on a whim. I have painted a wall here, sewn and rehung a curtain there, and even restored an old sewing machine. The orderlies didn't have time for that, but I just did what I'd always enjoyed doing and what I'd learned. Even as a child, I had spent a lot of time in my father's carpentry workshop, where there was also a welding machine. I designed and built my own furniture there. And later I trained as an interior decorator.

During my civilian service, I put all of this into practice immediately, and actually, civilian servants were not allowed to work as painters or interior decorators. Nevertheless, my boss had noticed all the things I had done for no pay at the nursing home just to make people happy. He approached me and said: "Robert, we know you, we know how you work. If you ever want to start your own business, you are welcome to continue working for the Protestant Church." And so I got my first customer, a huge one at that, for whom I still enjoy working

today, sometimes in nursing homes for old people or sometimes in day-care centres. With this great start, I went from being an apprentice to a master craftsman. I do now employ nine professionals and we also train apprentices ourselves.

”



Robert Krebs
Owner

The evening in the narrator's parlour was exciting because a lot of stories were told about personal backgrounds and private experiences. These have never been heard before!



To this day, I still care deeply about evoking emotional moments for my customers. For example, a man once came to me and was desperate to have stately armchairs resto-

red. They were mementos of his grandparents. However, the pieces of furniture had been stored for decades and were in a terrible state. The legs were full of holes from woodworm, but the carpenters were able to rework them. Nonetheless, the moths had eaten away the embossed pattern on the velour of the sofa. We first had to find out what material it was originally and then found a company in France that could reweave and emboss it. We had the frayed fringes re-embroidered and re-darned by a trimmings

manufactory, keeping the furniture pieces true to the original with this special fibre and its slight sheen. In the end, it looked as good as the original – maybe even better. In any case, the man was so overwhelmed by the sight of it that he had tears in his eyes. The furniture helped him rediscover his family history, and a sofa like that is better than a family photo. He felt as if he were a child again, sitting at the coffee table with his grandmother or great-grandmother. And a trip down the memory lane is something special in a big city



like Berlin, where everything is hidden in a fog of oblivion and family stories slowly fade into the mists of time.



Junior with Senior: **Robert Krebs** and his father Harry Krebs

Krebs Raumausstattung & Polsterei

(Krebs Interior Design & Upholstery)

Sector: Upholstery

Products: Manufacturing and restoration of upholstered furniture and design classics, customisation of window decorations and shading systems

Location: Schönhauser Allee 27, 10435 Berlin

Year of founding: 2004

Owner: Robert Krebs

Website: www.krebs.de

Location
QR-Code



LICHTENBERG

THE GLAZIER'S SHOP

GOOD GLASS IS WORTH ITS WEIGHT IN GOLD

Torsten Holze offers quality glazing at the right prices – thanks to Mallorca transforming his craft.

I knew what I wanted to do for a living when I was just twelve years old. The father of a fellow student told me: “Son, you'd be best off becoming a craftsman, because being skilled in crafts and trades is your passport to a golden future!”

That's exactly how it turned out, even though it wasn't easy

at the beginning. That was towards the end of my school days, when it was time to apply for an apprenticeship and I had to decide on a trade. I looked at all kinds of options. For example, I thought about being a painter, but then I thought: Oh, those awful paint smells! Then I visited a roofer, but standing on the roof in all weathers – not for me! As a bricklayer, I would have had to carry stones, which was not my thing either. Then I received an invitation to an interview at a glazier's. When I arrived, they were making lead glazing – you know it from the large church windows. It all became clear to me: I will become a glazier!

terested in flying to Mallorca. There is a new TV show called “Mein neuer Job” (My New Job), and they were looking for someone who works as a glazier and would be willing



”



Torsten Holze
Inhaber

Being a quiet listener in a pleasant atmosphere, listening to other stories from the realm of entrepreneurship, is a priceless experience.

What followed was initially the typical career: Apprenticeship and master school. In 1997, I set up my own business in the premises of my old training company in Lichtenberg. At first, everything went on as normal. I hired my first apprentice and the company grew. And then in 2008, this funny story happened, after which everything took a turn.

I received a call from a casting agency. They asked me if I knew a glazier who was unemployed and would be in-

terested in flying to Mallorca for a week. I told them just for fun: “I don't know anyone, but if you can't find anyone, just take me. I have time.” It took a while before I got another call: “All right, we'll take you!”

I told them right away: Guys, I'm a fake! I had my own glazing company and wasn't looking for a job. It seemed that

that wasn't a problem, neither for the agency nor for the glazing company. This trip was destined to change my entire company history. Until then, I was the classic glazier who got involved in every price war and tried to take everything on. This glazier in Mallorca had a completely different company concept. He

told me: "Listen, Torsten! You have to offer your customers perfect all-round service and special quality. Then you can also charge different prices, work more properly and approach things in a much more relaxed manner."

He told me the story of a celebrity woman, who is known

from the television industry. So the woman came to the glazier in Mallorca and wanted a mirror and a shower. It would be a whole lot of work and he made her an offer of 15,000 euros. The woman replied that it was too expensive for her and that they would have to negotiate again. So the glazier took her outside the shop and said: "Look, on the second street at the back on the left, there is a Spanish glazier who can definitely do it for you cheaper." Then he went back to his shop and considered the matter closed.

In Mallorca, I got to know some of his customers, for example, Michael Dell, the American computer entrepreneur. I had the opportunity to work for him and he told me: "If you provide special quality, you will also get a completely different audience. You just have to dare to do it!" It was precisely this new sense of identity that I took with me to Berlin and completely reorganised my company. Since 2008, I have no longer been involved in this price war in a market where everyone tries to undercut everyone else. I make it clear to the customer that quality and service come at a price and that high-quality craftsmanship is different from cheap mass production. Today I have ten employees in three branches and I am very happy that I flew to Mallorca back then.



Torsten Holze in front of his shop

Die Glaserei (The glazier's shop)

Sector: Glazier's workshop

Products: Flat glass, window construction

Location: Einbecker Straße 47, 10315 Berlin

Year of founding: 1997

Owner: Torsten Holze

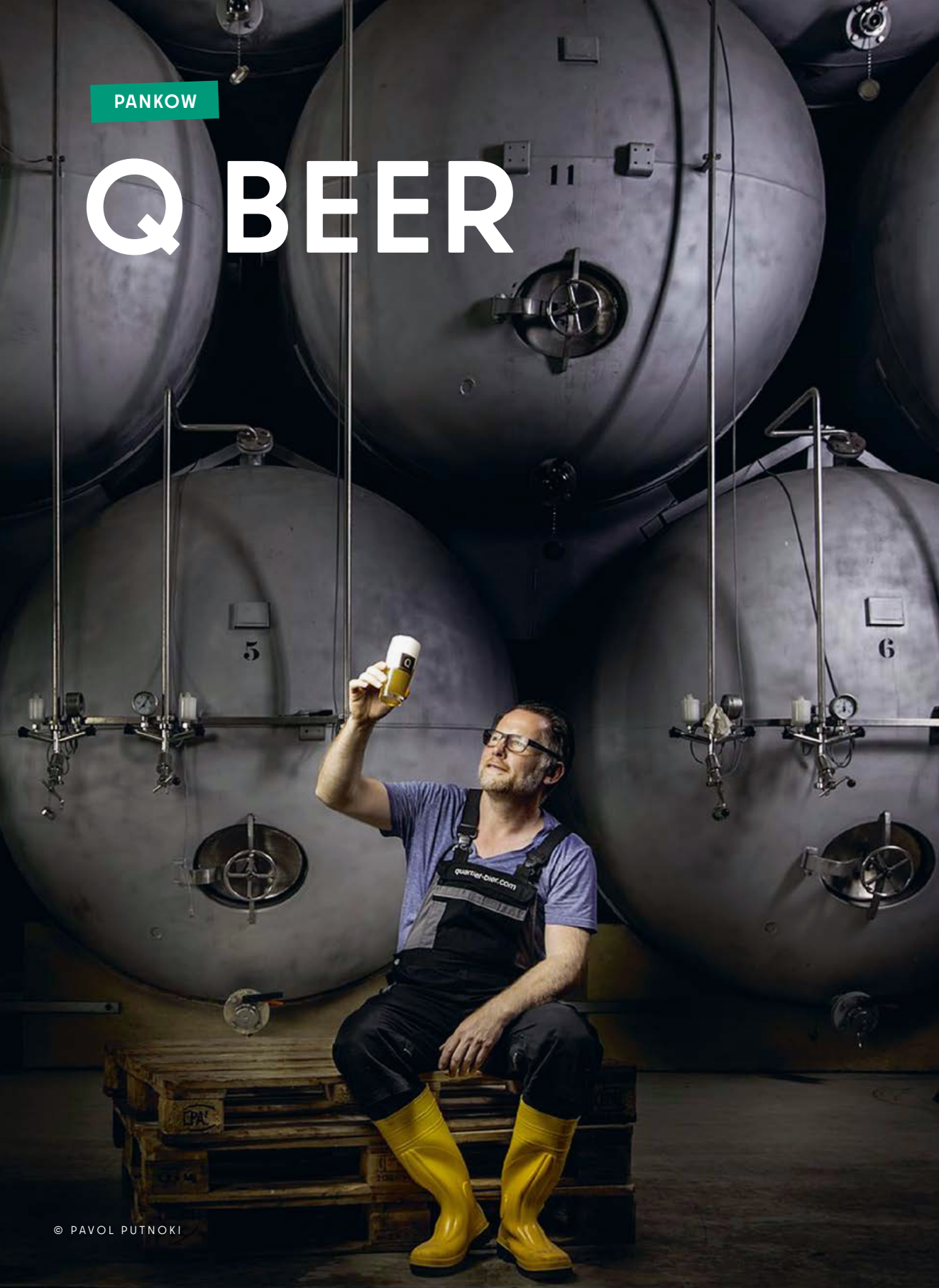
Website: www.die-glaserei.berlin

Location
QR-Code



PANKOW

Q BEER



© PAVOL PUTNOKI

DIT TASTES LIKE REAL BEER!

JÖRG ADLER CREDITS HIS BREWING SKILLS TO HIS DAUGHTER

My new life as a brewer started in a rather strange fashion. That was twelve years ago. I was driving my little daughter to school. We had four minutes to spare before getting off, and I spent three and a half minutes on the phone. The little one gave me a sad look and said: "Dad, I

cry so often because you never have time for me. You're always on the phone." Then she slammed the door and left. That's when I knew: It is time for me to change my life!

I used to have 170 employees and travelled all over the world with my recruitment agency, especially for chefs, but I couldn't go on like that. Shortly afterwards, it was my birthday and a friend gave me a beer brewing set. Well, that's a great gift, but they knew I don't drink beer! So the thing went into the cupboard for a while, but since it was there, I tried it out. I put water and hop extract in the bucket, mixed it all up and after ten days my beer was ready. Then I got myself some bottles to fill, nice plopp bottles, in which the beer was allowed to rest for another two weeks before I finally tasted it. It actually tasted good! Just like real beer! Now, if that worked out so smoothly the first time, it can't be that tricky to brew it yourself!

That was the second turning point, after what happened

with my daughter. The day I decided to buy my own brewing equipment, initially for producing 50 litres. I did some reading to find out how it all works, what raw materials I need, and so on. It is better to crush the malt by hand, as the quality is better than that of the ready-crush-

”



Jörg Adler
Owner

It was very interesting to get to know the different manufactories, as well as the products and owners in person. I was also impressed by the stories and accomplishments of the various founders.



hed malt available in shops. So I milled my malt at home; you need about ten kilos for 50 litres. The kitchen resem-



bled the cloud-covered sky, totally dusty... Oh dear! When I was finally finished at four in the morning, the brew still had to be transferred to the tank and yeast added. My first real

beer! I tried a little bit every day, and it got more and more sour. I still didn't give up and I said to myself: It's not me, it's the recipe! So I found a new one on the internet, but the beer went sour again.

Then I went to a small brewery and signed up for a brewing course. I went there with my big notebook, and the two young students from the brewing academy who were leading the course asked me at some point: "Who are you, and why are you writing all the time?" - "What, you don't know me? I'm Jörg Adler and I'm going to be the best beer brewer in all of Berlin!" We all had to laugh and it was a great day. We brewed together and I was able to learn the whole craft from scratch. We formed a club at home and brewed our beer in the former hospital in Buch. It worked, well, for the most part. If there were any problems, I called the guys from

the course: "Guys, there's a problem, can you help me?" And they always helped me. Today, the two of them have their own brewery, and that is where I brew my beer, or rather my four beers, my range



includes Pale Ale, Red Lager, Pilsener and Summer Pilsener. The Summer Pilsener is the best seller. In 2020, it was named the best beer in all of Berlin. It has just three percent alcohol, and my colleagues told me: "You'll never be able to sell that, nobody drinks anything like that!" My success speaks for itself though.

My daughter is 19 today and is studying in Gießen. No, she is not studying brewing technology, she wants to be a teacher of sports and mathematics, but she is happy to help me brew during the semester break.



Jörg Adler at work behind the bar

Q Bier (Q Beer)

Sector: Brewery

Products: Beer, beer schnapps, beer vinegar, beer mustard and spent grains bread

Location: Grumbkowstraße 54, 13156 Berlin

Year of founding: 2017

Owner: Jörg Adler

Website: www.q-bier.jimdosite.com

Location
QR-Code



PANKOW

DRESSING-QUEEN



© SOFIA GEORGIA BURDIN

THE RECIPE FOR MY SUCCESS LIES IN THE JOY OF EXPERIMENTATION

SOFIA BURDIN CREATES UNUSUAL BLENDS OF INGREDIENTS FOR DRESSINGS

”



Sofia Georgia Burdin
Owner

When I tell the story of how I started the company, I realise how much creativity and inventiveness a person has when they are hooked on an idea. The discussions with other manufacturers have shown me that we all have to overcome similar obstacles and challenges, but that we still find solutions because we all believe in what we do.

‘Dressing Queen’ was born out of a flash of inspiration - I owe the name and the idea to a friend. So it goes something like this: We were still sitting on the couch at the end of 2021 after one of our cooking evenings together. As always, I was responsible for the dressings and sauces, the recipes I had created myself. I found many ingredients in her kitchen that inspired me and tempted me to create unusual combinations - and that everyone liked very much. In any case, my friend Katharina said to me that evening: “Hey, Sofia, you're a total dressing queen! Why don't you make something out of it?”

The question triggered something in me. That same evening, I sat down at home and thought about ideas until late into the night, I actually even looked for a logo. First thing the next morning, I resumed processing everything. In spring 2022, I took to the market as a ‘dressing queen’ for the first time, and so it

gradually progressed with my small-scale manufacturing. I had felt the urge to create something of my own for quite some time. I had previously worked as a data protection



consultant, and before that I worked in IT security for a large company. However, I found it all too bureaucratic and theoretical. My gut fee-

ling told me: This is not the right thing for you yet. I had already taken some time off and travelled to Mexico, but had to return early because

have always liked to try unusual things, which my mother sometimes found strange. Even when I was shopping, I didn't just work through the

list, but sometimes brought home products that I found interesting. It could also be an unusual design, and I was often scolded for my curiosity and extra expenses. Nevertheless, I stuck to my guns. I just couldn't get used to it if it was always the same old dish and nobody tried anything new.

I was never satisfied with the ready-made dressings available in the supermarket. I always looked at the labels carefully and noticed that many manufacturers cut corners on high-quality ingredients and use fillers with those chemical E's, although no one really knows what they

of the coronavirus. Yes, and then I met up with friends to do some cooking...

I've shown a distinct taste and a great willingness to experiment since I was a child. I

actually stand for. I make sure that all my ingredients are pure and vegan and come from local and regional suppliers – and all dressings are handmade. My oil recipes are carefully coordinated. In ad-

dition to the dressings, other creations have been added, such as pastes and a honey-flavoured seasoning.

In the first few months, I stood at markets with my products and received a lot of positive feedback. Soon, I was able to enter into collaborations with larger companies, where I was able to introduce myself with a pop-up store. Now I mainly sell online. I also attach great importance to the design of all products: The bottles and glasses on the table should be real show-stoppers. I always think it's great when people gather to cook and eat together – after all, we are social by nature.



Sofia Georgia Burdin in her kitchen

DressingQueen

Sector: Gourmet food retail (or: Food)

Products: Dressings, pastes, salts, limited editions, accessories for the products (Dressing spoon)

Location: Belforter Straße 18, 10405 Berlin

Year of founding: 2022

Owner: Sofia Georgia Burdin

Website: www.dressingqueen.de

Website
QR-Code



PANKOW

KERAMIK STUDIO MIELDS



BOWLS COULD ALSO BE YOUR HARBOUR

REINHARD MIELDS TOOK OVER HIS WIFE'S POTTERY WHEEL

In fairy tales, pottery is always a poor man's profession. If you ask me though, being a ceramist is the best job in the world. And didn't God create the first human being out of clay?

It wasn't a calling for me at all. I have my wife Liz to thank for this job. She was a trained potter, had studied with the 'Pope of ceramics', Walter Ge-

bauer, in Bürgel in the seventies and had already ordered a kiln and a potter's wheel. In the GDR era, you had to wait as long for it as you did for a Trabant car. At the time, I was working at the Academy of Sciences, but I was not happy there and resigned in 1980.

MyHOD was sorry to see me go and said: If it goes wrong, come back, we'll find something for you! That was the highest praise I received during my entire time at the Academy, and it helped me a lot in the difficult early days. I actually wanted to work in my wife's pottery workshop – she was to do the art and I the technology. In doing so, I wanted to incorporate the knowledge I had gained from my studies. I had studied silicate metallurgy in Freiberg.

At that point, my wife switched direction and became a sculptor! By then, though, we had already received all the equipment – and I had to sit down at the potter's wheel myself and laboriously learn the craft from my wife. That was really hard for me! I did it

though – in the GDR era, you could really make a good living from ceramics. You could

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Felix Reinhard Mields
Owner

I think being a ceramist is the best job in the world. And didn't God create the first human being out of clay?



even sell bits that had fallen off. I had figured out how to imitate the highly sought-after Bürgel

ceramics without having any training in Bürgel, and I was able to invest in the workshop and even take on an apprentice. Thanks to my knowledge of metallurgy, I have continued to experiment in order to revive the techniques and colours of famous manufactories of past centuries.

After the fall of the Wall, however, it all came to an end, and even the potteries in Bürgel closed. Now customers came from the west and bought my stuff. Back then, though, I just saw it as a kind of solidarity

contribution to help the fellow east German friend get back on his feet. It took me quite a while to realise that I actually had a unique selling point with my ceramics. When someone had one of my cups, it stood out from the rest because it was different, and that's how people ended up buying their next cups from me, too. And so things slowly picked up again.

They say you have to cater to the tastes of the masses to be more successful – but I find that difficult.

Many people love ceramics so much that they want to make their own pots, and that's fun too. We experience it every week at the Künstlerhof Blankenfelde, too. Lots of ceramists make a living from teaching courses, and then people take these courses and end up competing with us. Nevertheless, pottery making, which was also formerly called stove-making (Hafner), continues to be a special craft. The old word stove-maker is derived from the word harbour (Hafen): Bowls are a kind of harbour for me.



Felix Reinhard Mields in his workshop

Keramik Studio Mields (Mields Ceramics Studio)

Sector: Arts and crafts

Products: Ceramics, studio ceramics and utility ceramics

Location: Kunsthof Blankenfelde, Hauptstraße 56, 13159 Berlin

Year of founding: 1982

Owner: Liz Mields Kratochwil and
Felix Reinhard Mields

Website: www.keramik-mields.de

Location
QR-Code



PANKOW

GROTE & CO. SPIRITS

A RECIPE IS LIKE A COMPOSITION

GABRIEL GROTE CREATES SPIRITS WITH THEIR OWN SPIRIT

Why is your herbal liqueur actually called 'Pijökel 55', and what does the hand with the spoon on the pharmacist's bottle mean? We are asked these questions time and again, and I like to tell the story because it is very closely connected with my father. Kuno Grote was a pharmacist who, in the 1960s, invented

an herbal elixir to drink after a meal when you feel full. He used a lot of ginger, which makes the liqueur taste a bit spicy, but not as sticky-sweet as Jägermeister or Ramazotti.

It took a while before I decided to continue this particular legacy of my father's. You see, I didn't study pharmacy, but music, and I worked as a sound engineer and composer for film and advertising for several years. Today I know for sure that whether you are creating a liqueur recipe or inventing a piece of music, you need creativity and patience until everything comes together in harmony.

Even during my time as a musician, I never lost my fascination with the Pijökel. My father, who died in 2002, had taught me the recipe. He had developed the elixir especially for his class reunions. In 1955, the school graduates had found an inconspicuous piece of root in the schoolyard, called it Pijökel and made it the lucky charm of their friendship. At their class reunions, which



were held annually until the Corona period, they celebrated the 'Pijökel' in style. When marching in, they dimmed the lights and hummed in unison. There was a Lord Pijökel preserver with a cylinder who un-

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Henning Birkenhake, Gabriel Grote
Owner

Exchanging ideas with the people and colleagues at the manufacturers' narrator's parlour was very special for us; an intimate, family atmosphere came about, which was inspiring and got us all hooked.

packed the liqueur, then he was honoured with toasts.

I have always been fascinated by this tradition. At some point, I passed the bug on to my fellow student, Henning Birkenhake. He tried the Pijökel during a skiing holiday, was thrilled and said to me: If you want to do something with it - I'm in. At first, we ran the project on the side, without a master plan. We learned a lot, and of course we made mistakes. For example, we had initially painted a black cross on the apothecary bottle - and everyone thought it was a Swiss vinegar. That's why we took the special story as an identifying mark: The right hand of the friends and

the spoon. For the Pijökel was drunk from the spoon.

In 2020, we opened our small manufactory in Marienburger Straße in Prenzlauer Berg. We designed other products in addition to Pijökel 55, such as Spree Gin, our hazelnut spirits and, more recently, the first vegan organic egg liqueur! We have presented our creations at many trade fairs and won many prizes, both nationally and internationally.

The key idea in distribution was to go into the organic sector, which, after all, places particular emphasis on local production with regional materials. A company like Alna-

tura didn't even have a spirits range and only built it up with us. We were represented in over 150 stores at one point, but today we are mainly in Berlin. However, there is now a great deal of uncertainty among consumers. Most people aren't so easy-going anymore and won't just buy an herbal liqueur for 25 euros. In 2023, we had to report a 30 per cent drop in sales and now only three of us are still working. Before that, there were ten of us, including freelancers. That said, we are entrepreneurs through and through, always looking for new ways forward, not back.



Henning Birkenhake & Gabriel Grote at leisure

Grote & Co. Spirits

Sector: Food and beverages

Products: Spirits

Location: Marienburger Straße 7, 10405 Berlin

Year of founding: 2010

Owner: Henning Birkenhake, Gabriel Grote

Website: www.grote-spirits.com

Location
QR-Code



LICHTENBERG

LAURA STOLZ

JUST DO IT!

LAURA STOLZ CHANNELLS HER LOVE OF CRAFTING AND LEATHER INTO HANDBAGS

My professional career is more than just a business venture. It is a journey of self-discovery, during which I have met some very special people. These

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Laura Stolz
Owner

I was very enthusiastic about the narrator's parlour because it offered a wonderful atmosphere and a completely new format that I had not encountered before. I particularly liked the intimate atmosphere, and it gave me great pleasure to listen to the fascinating stories of the other manufactures.



encounters were predestined in some way. I'm talking about people who have been with me on my journey, influenced me and left their mark on me, and who I hope will stay in my life for a long time to come.

I see myself as a designer, craftsperson and marketer – all rolled into one person. As someone who lives her passion for craftsmanship and especially for the leather material. I originally trained as a fashion and textile designer. A crucial step in my journey was an internship with a fashion designer who specialised in

sculptural leather garments. We experimented a lot together, which taught me my way around the material. I had the opportunity to accompany this designer during a fashion week when she was still at the beginning of her career. This gave me a first insight into what it means to be self-employed.

The next important step was a semester abroad during my master's degree. I chose a partner school in Israel, where my love of craftsmanship was fuelled even more.



The culture and openness of the people, their joie de vivre and determination made an indelible impact on me. It was a discovery of joie de vivre and inspiration. During this time, I completed a course in handbag making, a step that entailed lasting consequences. The designs I created back then still form the basis of my work today.

So five years ago I founded my handbag label, which bears my name and of which I am very proud. This brings me to my dad, a true hero who always believed in my vision. When my thoughts start spiralling downwards, he is always there for me, to support me and cheer me up. He usually comes up with the perfect saying to make the world look a little less bleak. To this day, my dad assures me in every

conversation that I am doing everything right and can be proud of the way I am going about my life.

There is another driving force in my life. He is my former partner who also started his own business and became a role model for me. He helped me to approach my goals and desires with confidence. His motto is: Einfach machen (Just do it)! I even had this saying embossed on

one of my bags. We were a good team, could talk about anything and gave each other support. We may have parted ways, but the experiences we shared remain a precious chapter in my life.



© LAURA STOLZ

A year ago, a new chapter was embarked upon. I moved into my own studio, away from my parents' house, where I had my workshop before. Taking this step not only took strength, courage and assertiveness, but it paid off. I work with seven creative people who were once colleagues and are now friends, confidants through all ups and downs. I can always turn to them with my concerns, and they celebrate the good times with me. I look back proudly on my journey of growing my business and finding a connection to myself. And it goes on and on - currently involving a well-known Berlin designer, who heard about me in a very unusual way, namely through artificial intelligence. I can't wait to see what happens next!



Laura Stolz in her workshop

Laura Stolz

Sector: Clothing

Products: Leather handbags and leather accessories

Location: Herzbergstraße 127, 10365 Berlin

Year of founding: 2019

Owner: Laura Stolz

Website: www.laurastolz.com

Location
QR-Code 



PANKOW

LITH BAHLMANN KERAMIK

A THOUSAND DELICACIES AND THE WHOLE WIDE WORLD

LITH BAHLMANN MAKES CERAMICS THAT
NEVER FEEL COLD

Shortly before graduating from high school, I fled from an Oldenburg grammar school to a rural commune, where I did an apprenticeship as a potter. That was in the 1980s, and I didn't last too long there. Life in the countryside was hard and full of privations, not exactly what I had

in mind for my future. So I went back to school, after all I had passed my A-levels, travelled a lot and went to university. Architecture, fine arts and art history. After that I worked for decades as a curator, author and project manager in the Berlin art and cultural scene. It was a bit like in the rural commune: full of work and hardships.

I wanted to try my hand at clay again to see if it made sense to pursue this old passion anew. It made complete



Lith Bahlmann
Owner

It was a really great evening in the narrator's parlour: the stories and the exchange of ideas with the other manufactures were incredibly surprising and very exciting!

Ten years ago, after managing so many projects and curating large exhibitions, I was overcome by a strange sense of weariness. I found myself keen to work independently, and to do something other than write e-mails and maintain Excel spreadsheets. Then came the summer of 2016, the dog days of summer. A doze at dawn took me back to a state I had completely forgotten. I dreamt again of the joy of working at a potter's wheel.

Like when I fled to the countryside back then. I was surprised at the restlessness this memory stirred in me.



sense! Since that summer, I have been working again, in different studios, but always with the same enthusiasm. I throw, shape, bisque, glaze and fire. Above all, however, I develop my own productions, time and again accompanied



by a sense of peace and quiet that I have rarely experienced before and the almost forgotten joie de vivre of my youth. In 2019, I invested all my savings in setting up my business because I had found a permanent workshop space in the beautiful ceramics studio in the old butcher's in the Wins-Viertel (Wins-boroughs). The ceramic studio has catered for a changing cast of creative minds for 15 years, and it is a place where we engage in very intensive and collaborative artistic dialogue.

What fuels my work is my fascination with high-fired stoneware, the beauty of the material, the spectrum of its colours, the different feel of the fired surfaces in correspondence with the glaze. I prefer a minimalist design

vocabulary, with muted, earthy tones. I love bowls that lie gently in the hand, that flatter with their surface and that can contain anything: a thousand delicacies and the whole wide world! Unlike industrially produced pieces, my ceramics never feel cold. It provides a contemporary answer to the mass production of globalised markets and the expansive consumption that has got out of hand.

As a self-employed artist, I fight a battle for economic survival daily. Unfortunately, it's not just about art. Digital requirements are becoming more and more complex and time-consuming. I would have

to do a lot more marketing and get to grips with social media, because I'm hardly visible online. I didn't go online with my own website until 2023 because I just couldn't do it earlier, both in terms of time and money. I also don't have the capacity to set up an online shop. So I keep my head above water financially by offering courses. This way I can pass on my knowledge, experience and skills. This is very important, because year after year more and more arts and crafts businesses are being forced to downsize or close altogether. Such a wealth of traditional knowledge and skills is slipping away, and I refuse to accept that.



Lith Bahlmanns studio

Lith Bahlmann Keramik (Lith Bahlmann Ceramics)

Sector: Ceramics

Products: Ceramic vessels, stoneware, small series, restaurant dishes and courses

Location: Ceramics studio in the old butcher's shop
Chodowieckstraße 12, 10405 Berlin

Year of founding: 2017

Owner: Lith Bahlmann

Website: www.lith-bahlmann-keramik.com

Location
QR-Code



LICHTENBERG

BERLINER- BUMERANG

THE BALANCE OF THE BOOMERANG

CHRISTIAN KLIEM HAS MASTERED THE ART OF
THROWING AND CATCHING

Boomerangs have been fascinating me ever since I was a kid: It's this feeling of throw

and catch, this passion that I want to pass on. I work on two tracks and try to find a good balance. I build and sell boomerangs and I teach others how to throw them, so I am both an artisan and a teacher.

In addition to my pedagogical training, I completed a basic training in wood technology and taught myself how to build boomerangs. My

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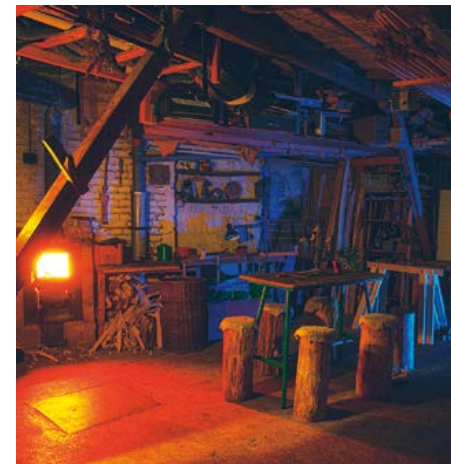


Christian Kliem
Owner

I appreciated the relaxed atmosphere at the narrator's parlour so much that I was even able to talk about setbacks I experienced in running my own business (for example, due to the coronavirus measures and the bureaucratic obstacles of the Berlin Chamber of Handicrafts) in a calm manner as someone who is self-employed.

At first, I worked as a qualified social pedagogue, often with hard-to-help cases, the so-called 'system saboteurs', and my older colleagues looked 60 at the age of 40. However, I didn't want to face burnout; I wanted to look forward to my job every morning when the alarm went off. When I was 25, I taught young people how to throw boomerangs at holiday camps. When I turned 30, I turned it into a career, and since then I have been running courses for youth groups, organising team-building events and workshops. When school classes come, I start by throwing a boomerang around the teacher. I think I'm good at getting the message across, even though it can be quite exhausting having ten teenagers buzzing around you.

aim is now to build the most beautiful boomerangs in the world, which are simply perfect in terms of craftsmanship, not made on a milling machine - but truly crafted by hand. I am the only one who uses different types of wood, and I press every single boomerang myself, using materials that are ecologically sustainable. Instead of varnish, I use vegetable oils. I only use native woods, although they



are much more expensive and more difficult to work with than mahogany from Brazil.

Most of my customers are regulars, a bunch of boomerang fanatics with special requests. They want tuning, lead, weights and so on. I pretty much run a one-man-show most of the time. Only when I have a large order do I get people to help. However I don't want to be in the workshop all the time either – the dust gets to you. Nevertheless, I am currently trying to focus more on production, because it is more flexible in terms of time. I can usually only work

when the children are asleep. When I fire up the bandsaw at the BLO studios on the former Reichsbahn grounds at night, it does not bother anyone. This flexibility in terms of time is one of the advantages of being self-employed. Of course, there are also disadvantages. The cold season means a dry spell for my team events, and in the early years I still worked part-time as an employee in the winter.

Unfortunately, as a self-employed person, you also have to deal with obstacles that cost a lot of energy. The Chamber of Handicrafts, for

example, ordered me to stop building and selling boomerangs – even though I had been doing so for many years and had demonstrated my boomerangs on television umpteen times. However, the bureaucrats declared that the boomerang maker was not on their list, that I did not have a master woodturner's certificate, no knowledge of law and business administration. In any case, I would have to take various special exams – I would have loved to just show them how beautifully my boomerangs fly. I just kept going and was already thinking about emigrating to Bulgaria or Portugal. And then, all of a sudden, it worked.

Incidentally, I don't see boomerangs as exotic objects, but rather as a cultural artefact of our ancestors. Although many associate them with the Aborigines of Australia, the earliest boomerangs found were in Europe. The oldest find dates back some 23,000 years and was made in the Polish Carpathians. It was made from the tusk of a woolly mammoth and was designed for a left-handed thrower.

I would only have to think about a plan B if the rental contracts of the BLO studios were no longer extended. After all, it's very difficult to find a suitable workshop that can also host team events and where people enjoy coming.



Christian Kliem in his workshop

Berliner-Bumerang (Boomerang from Berlin)

Sector: Arts and crafts and experiential education / Events

Products: Bumerangs, Workshops and Events

Location: BLO-Atelier, Kaskelstraße 55, 10317 Berlin

Year of founding: 2019

Owner: Christian Kliem

Website: www.berliner-bumerang.de

Location
QR-Code



REFLECTIVE

SUSTAINABLE
STICKERS FROM THE
BACKYARD

EBERHARD SCHILLING IS THRILLED WHEN EVERYTHING
IN HIS WORKSHOP BLINKS AND REFLECTS

We make reflective accessories for cyclists. It sounds very niche, and honestly, it is. I founded the company with a friend. We both liked cycling, so we opened a workshop together and started putting

decals on bikes. We thought it was cool: visibility and safety all in one. In terms of business though, it didn't really work well in the beginning, unfortunately. We went around the shops with our first prototypes, totally naive, and didn't really believe in them ourselves.

Your inner guidance also serves you well in business.

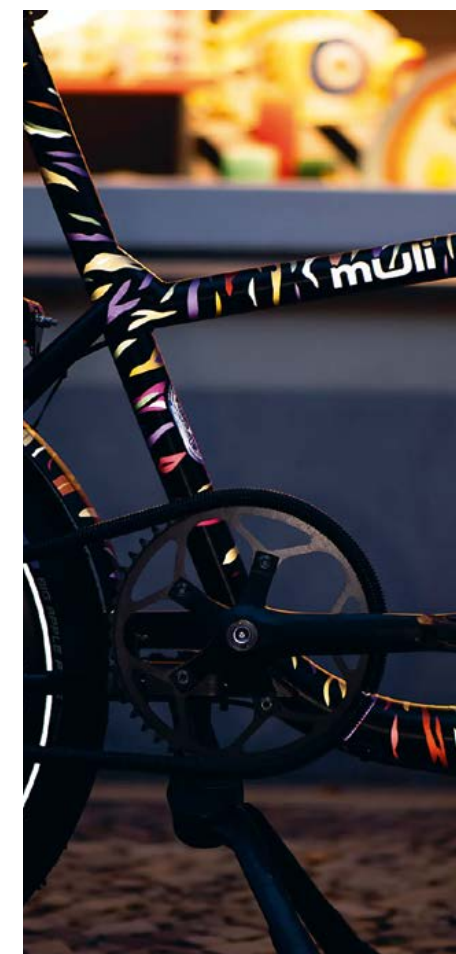
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Eberhard Schilling
Owner

The neighbourhood has many exciting business ideas and the narrator's parlour is a nice, intimate format for getting to know the philosophies and, of course, the people behind them a little better.

Never mind. We just kept going, even though neither of us had any natural talent for business. I studied political science, he was a mechanic and designer. In the beginning, there were a lot of people around us giving us well-meaning advice, but when you looked at it more closely, it wasn't helpful at all. Like: You have to hire lots of interns and let them do the dirty work for you. No, that didn't feel good. The core business idea was what kept us together, so we just kept trying because we enjoyed it. We did it our way, nonetheless, which meant on an equal footing with the people who work for and with us. We treated them as we would like to be treated in our private lives.



We never said to ourselves: This is business; you just have to push your way forward. I find that attitude totally disgusting. We do things differently, even in the manufacturing process. We produce locally, sustainably and without plastic. That wasn't anything special for us, it was a matter of course. At some point, it became a sure-fire success. Since customers approached us on their own initiative, we suddenly no longer needed to promote ourselves. I don't have to wait for some container to arrive from the Far East and then get stuck somewhere. During the months of the economic crisis, that is, during the pandemic, it was a great advantage for us that we

always had a face in front of us in all the negotiations.

Of course, we benefited from the fact that cycling became even more popular during the pandemic. People preferred to get on their bikes rather than take the underground train. Our stickers are a really cool way to make yourself visible in the dark, without having to wear a neon vest, for example. After school, kids often stand in front of our window and use their glow-in-the-dark glasses to see everything flashing and reflecting here. The next day, they come back and bring their parents with them. They say: Our kids get on our nerves, they want all sorts of

things from you. That's how we manage to get the whole family. Once they're here, you can give smooth answers to all their questions because we were there from the very beginning. For days and nights on end, we sat in our backyard, smoking this and that, and developed our stickers until they were finally ready and we could launch them in the shop for selling. I love this holistic approach that you can only develop in a small manufactory. Yes, you also fall flat on your face sometimes, but the defining factor is the many nice people in your immediate environment. I spend my working life in a small microcosm with the right people.



Reflective lights all around

Reflective

Sector: Cycling and outdoor accessories

Products: Reflecting stickers, reflecting accessories

Location: Senefelderstraße 8, 10437 Berlin

Year of founding: 2014

Owner: Eberhard Schilling and Antoine Capeyron

Website: www.reflective.berlin

Location
QR-Code 



PANKOW

BEKAREI

A GREEK-PORTUGUESE SUCCESS STORY TO SAVOUR

PAULA GOUVEIRA'S BAKED GOODS - AN ODE TO THE OLD RECIPES FROM HER HOMELAND

We have been running the Bekarei since 2006, and at the beginning, a lot of people just came in to tell us that we had misspelled the name. Little did they know that it was a little play on words between me and my husband George. He comes from Greece, I was born in Portugal, and we previously had a bar in the

neighbourhood called EKA. It wasn't too far from there to Bekarei. We didn't know anything about baking at the beginning, but we just really liked the location. It's a former GDR bakery with a beautiful old wood-fired oven. We thought to ourselves: We absolutely have to save this place from gentrification! The rest would be the same as in the bar, except that we would no longer be mixing cocktails but selling baked goods.

Once, my husband bought a special rolling pin on eBay for one euro, a real museum piece. The truth is the machine was a bit of a head-scrat-



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Paula Gouveia und George Andreadis
Owner couple

Delving into our history and listening to other participants, I found that we have a common denominator: our successes are born out of surmounting great challenges.

It didn't work at all in the beginning. Beer and cocktails last for a while, but the next day you can only sell bread at half price. Back then, we almost went broke. We then thought to ourselves: Okay, if we want to survive here, we have to make changes and offer something very special. It was my husband who came up with the idea of making Greek and Portuguese pastries. George still had a lot of old recipes handed down from his mum, and he taught himself the rest with YouTube videos and stuff.

It was a wild time, we had neither experience nor money.

cher to us, but it would have cost a fortune to buy new, so we had no choice but give it a try. This purchase was our very special entrepreneurial leap of faith, if you will! The thing was standing on our doorstep one day; in Berlin, they only deliver to the kerbside. So George asked a passer-by if he could give us a hand. This passer-by, his name was Josef, went on to work with us for a few years. Such a lovely story!

We were fortunate that Berlin's gastronomic scene underwent a major development during our early years, encompassing street food and many new restaurants.



Thanks to the Bekarei, we fit seamlessly into this new trend of culinary indulgence. The word got spread in the neighbourhood that there was a somewhat different bakery here, and suddenly we had a lot of customers.

Even the German television channel ZDF took an interest in us. We ranked sixth in

the 'Deutschlands bester Bäcker' (Germany's best baker) programme. It was always important to us not only to market our culture, but also to offer a first-class product. It not only has to taste good, but also be really good.

For a few years now, we have also had a second line of business, namely the burger shops that we deliver to regularly. This came about rather by chance. A shop on Invalidenstraße wanted a very specific roll, but German bakers were not willing to do it. They argued: Who even bakes something like that! We were good to go, and word got around, so we were soon delivering to a lot of burger shops. It has developed to such an extent that we now bake our rolls in a large production room in Johannistal.



Apart from that? Well, times have become more difficult. Not only is it becoming increasingly difficult to find good staff, but rising costs are making it harder and harder for us to offer high-quality food at an affordable price. We're still doing well, though. And people no longer come to the Bekarei and insist that the name is spelt wrong.



Paula Gouveia und George Andreadis in front of their shop

Bekarei (Bakery)

Sector: Bakery

Products: Portuguese pastries, burger buns and breads

Location: Dunckerstraße 23, 10437 Berlin

Year of founding: 2006

Owner: Paula Gouveia and George Andreadis

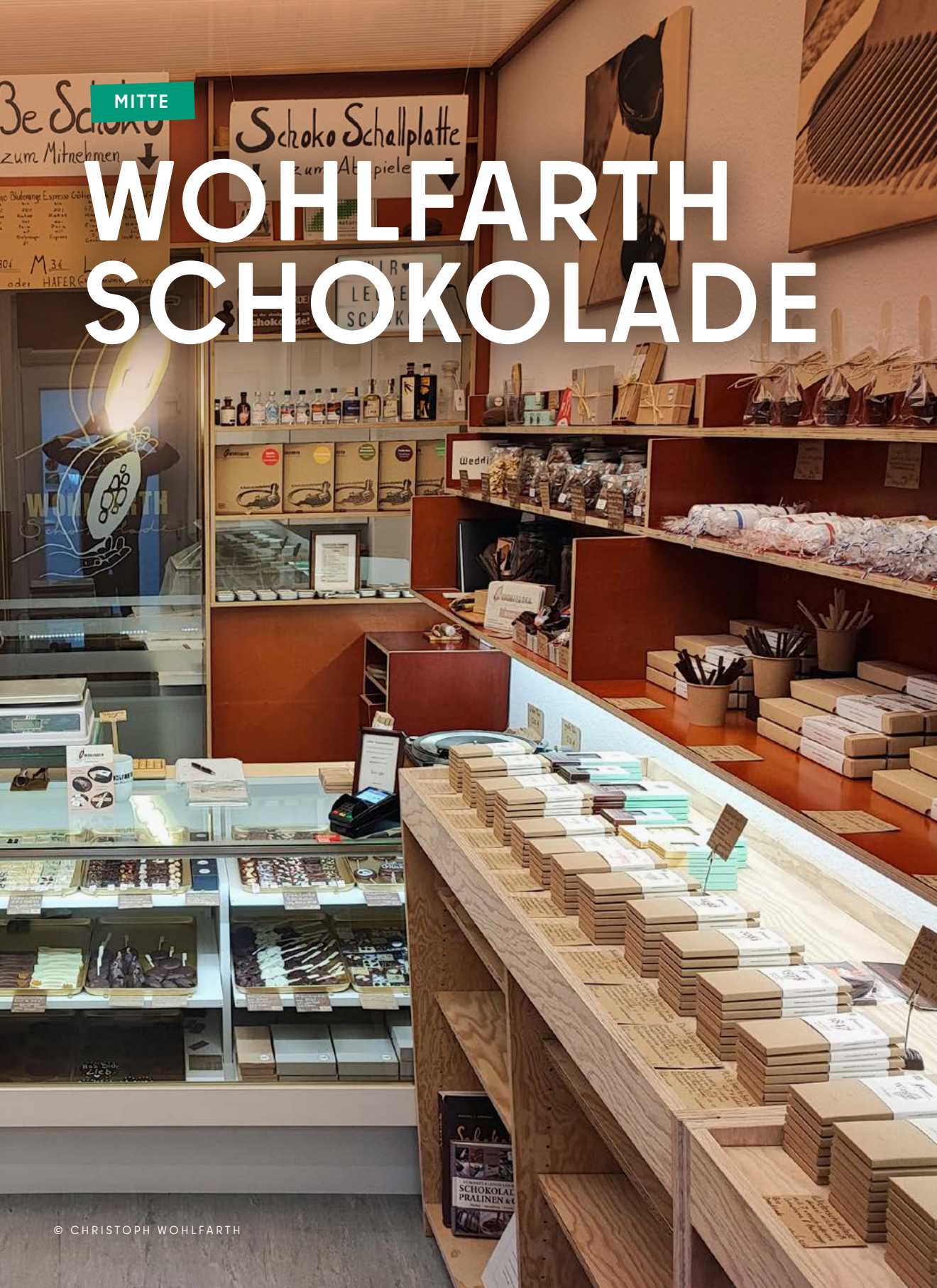
Website: www.bekarei.com

Location
QR-Code



MITTE

WOHLFARTH SCHOKOLADE



© CHRISTOPH WOHLFARTH

A CHOCOLATY MELODY

CHRISTOPH WOHLFARTH'S OFFBEAT INVENTION ENSURES DOUBLED ENJOYMENT

I started my own business in 2010, which was a natural progression for me as I am a trained baker and confectioner. I don't want to talk so much about my chocolate in general, but rather about one of my products in particular. This may not be the most important, but it is certainly the most extraordinary. The chocolate

record. Yes, one that actually works! You can play a record like this at least three times, and it's best to put it in the refrigerator for a few minutes before playing it, because cold chocolate is firmer. And you can eat the disc too, making it twice as enjoyable.

We are the only ones in Berlin who make these in our manufactory. However, it was not invented by me. It was Thomas Alva Edison and Ludwig Stollwerck who came up with it over a hundred years ago. The grooves were not actually in the chocolate itself, but on the aluminium foil packaging. Today's chocolate record was invented in the 1980s by the Berlin inventor Peter Lardong.

I knew nothing about it and found out about it rather by chance when I was still a salaried chocolatier and took part in a competition in Vienna. A colleague presented an exhibit made of chocolate that reminded me of a record. As I told her so, she told me that she had once seen a real chocolate record on the internet.

Hearing her whetted my curiosity. I went straight to my boss and asked him: "Wouldn't that be something that we could do?" - "Why not? Give it a go!" said he. So I got an old record from my parents and made an impression using food-safe silicone. The rest of the process is fairly complicated because chocolate is very sensitive. I experimented for a long time and eventually established the best way of doing it.

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Christoph Wohlfarth
Owner

For me, this evening was a real gift. It was wonderful to be able to listen to the stories of the narrators and to get to know them personally!



The chocolate record went into production, but unfortunately, after several successful years, the company had to file for bankruptcy. I found myself at crossroads. I decided to start my own business, and I was kindly allowed to

my chocolate and what I make from it, but about this fun product.

So, to wrap this up, I should mention that I once met Peter Lardong in person. In other words, it is the man who further developed the invention of Edison and Stollwerck into what I offer today in my manufactory. The occasion was a newspaper article according to which I had supposedly invented the chocolate record. I never said that, but you know how these things go. So one day an older man stood somewhat indecisively in my shop. I thought to myself: Is he here to buy something or did he just come in for the heck of it? Then he intro-

duced himself, mentioned the article, and we cleared things up in the course of a very nice conversation. He came to the manufactory again later with lots of homemade models and a few tips for my work with the chocolate record.



take the new product with me. That's something I'm still very grateful for in retrospect, and I sometimes find myself thinking about my boss, who was always miffed when the press arrived and never asked about his great chocolate, but only about this weird invention. That's how I feel today too. I'm a chocolatier and proud of my products, for example the salty sticks. We sell pure chocolate with a pinch of salt as far afield as Japan. However, when I am mentioned in the news, it is often not about



Christoph Wohlfarth with his employees in front of the shop

Wohlfarth Schokolade (Wohlfarth chocolates)

Sector: Food products

Products: Organic chocolate/cocoa beans (e.g. chocolate bars, chocolate records, -salami, -salt sticks, drinking chocolate)

Location: Soldiner Straße 39, 13359 Berlin

Year of founding: 2010

Owner: Christoph Wohlfarth

Website: www.wohlfarthschokolade.de

Location
QR-Code



PANKOW

KOSMETIKPRODUKTE FINE UND LACUEOR



© JULEFINI GMBH

GET OUT OF THE CORNER OF SHAME!

I stand out like a sore thumb. I'm actually a lawyer, but after graduating, I first worked in culture and media management. Then I had an exhibition space in Berlin for ten years and later did a yoga teacher training course - A typical career trajectory for a Berliner. Beyond that, I have always been involved with

health and wellness. In cosmetics, I had been looking for a decent natural deodorant for a long time, one that would work above all, and nothing like that was available ten years ago. Then a friend told me about a great product from the USA. It actually worked, but it smelled funny, looked bad and was not sustainably packaged. And then she said to me: Why don't you make it yourself!

being, namely with the Berlin authorities. As a lawyer, I wanted to do everything correctly and called the veterinary office, which, for whatever reason, was responsible for me. The woman there said: Hmm, I am more into animals. I was pointed in another direction

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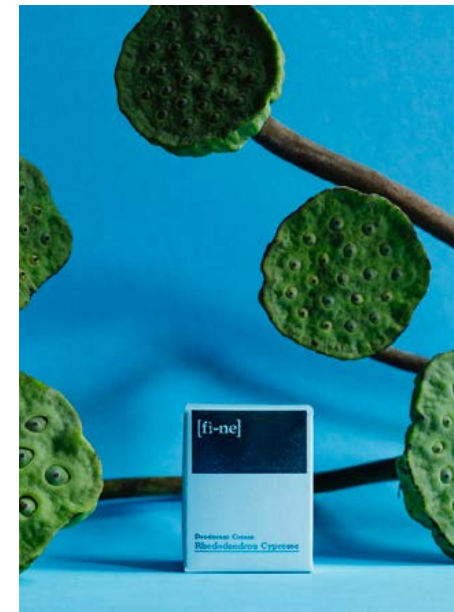
Dr. Bettina Judith Springer
Owner

It was very exciting to hear how many creative minds are based in Pankow, to hear about their very unique approaches to entrepreneurship, and to hear their stories, full of ups and downs.

So I started, just like that in my kitchen, and showed the finished product to my yoga class. They were friends and acquaintances, I just gave it to them to try out, and they all thought it was great. One student was a graphic designer by profession and said: I'll design a corporate design for you, just for your brand. For me, it was just for fun, but it suddenly started looking so professional! At that time, I received a small inheritance that gave me financial freedom. Okay, I figured, I got that money for free. If I mess it up, it's not that bad. Why not try it now!

The story continues in an unpleasant way for the time

and then asked: What kind of training do you have? Are you a chemist? No, I'm not. I was then advised to pursue further training. That was too stupid if you ask me! So I looked for a contract manufacturer, because I didn't





want people who only had a superficial knowledge of the subject telling me what to do. Contract manufacturers are laboratories that do not manufacture their own products and only produce for others. Mine was based in Munich, and they also did all the paperwork for me.

I started out with 500 units and sold out within a month. My product sold like hot cakes, and I can truly say that I have revolutionised the deodorant market. Thanks to me, deodorants have become a gift item. Before, something like that wasn't possible. If you gave someone a deodorant, it was a euphemistic reference to... well, you know what I mean. I wanted to take the deodorant out of the corner of shame, and I succeeded.

One day I was talking to a customer and her husband happened to walk in, but we all know that there are no coincidences. The man was responsible for curating airlines, and that's how I got into a great many onboard catalogues, so that to this day I supply retailers in Austria, America, India and so on worldwide.

However I don't want to talk only about good things now.

First came the slump due to the coronavirus, then the big drugstores copied my product. Now you can buy something like my deodorant for € 2.50, it is obviously going to hurt my business. In the meantime, I have added many other products to my range and launched a new line last summer. A high-end facial care product. Meanwhile, I have my own laboratory and I manufacture a large part of my products myself.



Dr. Bettina Judith Springers Products

Kosmetikprodukte Fine und Lacueur

(Cosmetic products by Fine and Lacueur)

Sector: Cosmetics development and distribution

Products: Face and body care products

Location: Berlin

Year of founding: 2016

Owner: Dr Bettina Judith Springer

Website: www.finecosmetic.de

Website
QR-Code



PANKOW

HEYNHÖFE GBR

NETWORKING? GREAT IDEA!

CHRISTIAN GRÖSCHEL TURNS MANY SMALL COMPANIES INTO A SUCCESSFUL LARGE ONE

I grew up in Köpenick, studied communication design, trained as a carpenter and built up a company, but my real passion is networking! That is, bringing together different institutions that then become one big company. We had already started something like this in Schöne-weide, with a recording studio, rehearsal rooms, an event hall and

a CD distribution service, but in the end a few large companies pushed us off the site. Then I came across the Heynhöfe. They weren't called that back then, it was just a collection of old commercial buildings that I passed on my way home from work by bus. What a great location! So I just went for a walk around the courtyard and wanted to ask if I could rent something, but unfortunately there was no one there that I could have asked.

ken, there was no electricity and no hot water. I gradually rebuilt what I had in Schöne-weide before. In addition, my old university friend Tino Pohlmann joined me, and together we founded the Heynstudios, featuring photo and video

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Christian Gröschel
Owner

We want to bring in manufacturing industry, but always in tandem with the new digital media. The sense of belonging together is paramount.

Well, I didn't want to give up that easily. A quick call to the Liegenschaftsfonds (the state-owned real estate fund of the former GDR) and I was given the telephone number of Steffen Mehner and his Central Theatre Service, a former GDR state-owned company where production companies from all over the world still have their fabrics dyed. Steffen was the main tenant on the farms and we got along well right from the start. Networking? Great idea! Steffen rented me the shed to start with, which was still in a state of total disrepair at the time. The floor and roof were bro-



sections. Today, Amazon, Netflix and Apple are frequent guests on our set, and you wouldn't believe how many people die a gruesome crime scene death in our studio.

We developed the Heynhof farms in a very idealistic way, sometimes even a bit too idealistic, because at the be-

gining there were only monthly contracts, so you had to think twice or three times about every investment. Fortunately, the then district mayor, Matthias Köhne, was a regular

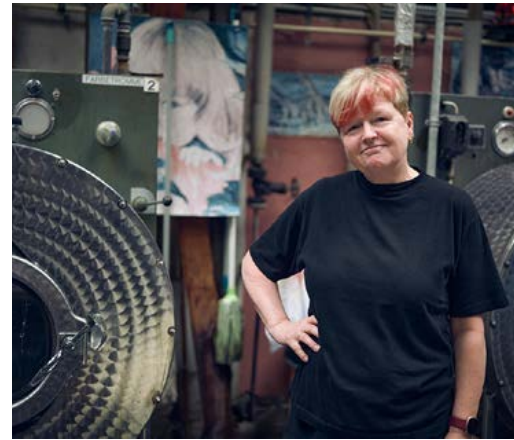


customer at our local pub, the 'Fritz Heyn', named after the factory owner who once owned all this. Mr Köhne worked hard to ensure that we could stay, even though the space was in high demand among property developers. We want to bring in manufacturing industry, but always in tandem with the new digital media. The sense of belonging together is paramount. The content has to be right, which is why we also do a bit of curating among the applicants. Meanwhile, there is also a carpentry and a metal workshop here, because we attach

great importance to the use of materials, and there are plenty of them here.

Heynstudios now has customers all over the world. For example, the McFit group, an account for which we handle a very special segment in the US. 20,000-square-metre buildings in San Francisco, Los Angeles and Dallas, similar to the Soho House in Berlin, expanded to include a fitness facility. In detail: I can drop off my car downstairs, then work, work out, relax in the wellness area and top it all off with a visit to the restaurant. In the US, this trend is skyrocketing.

Steffen Mehner wants to retire after the summer and is currently winding down his production line. The planning for the spaces that will become available is in progress, and of course it's all about networking again. Work, health,



fitness. We have already won a number of awards for our holistic concept, and we are applying the same principles to the small area here with co-working space, ice baths and fitness area. We also organise regular events that benefit the entire district. For example, the Fête de la Musique, a food market or the incredibly popular Christmas market. This is another thing that makes Heynhöfe such a good business location.



Employee working on his machine

Heynhöfe GbR (Heynhöfe GbR Business Park)

Sector: Business park, commercial space rental, network formation

Location: Heynstraße 15, 13187 Berlin

Year of founding: 2000

Owner: Christian Gröschel, Tino Pohlmann,
Steffen Mehner

Website: www.heynhoeffe.de

Location
QR-Code 



PANKOW

BÄRBEL AMBRUS DESIGN

THE MAGIC FROM GRANDMA'S BOX

BÄRBEL AMBRUS WORKS WITH OLD PATTERNS

It still moves me when I think of that special moment: I open the box and the magic speaks to me! My grandmother Alice Klank was a textile designer in Berlin in the 1920s and had left me her designs. I had carried this box from move to move and almost forgotten about it – but when I

finally opened it, I found wonderful expressionist sketches that inspired me. It was pure avant-garde, like Wassily Kandinsky or Sonia Delaunay and others who created new and exciting designs in the Golden Twenties.

I just knew that these magnificent arrangements had to be shown! So I organised an exhibition that garnered a lot of attention. In preparation for it, I had started to delve into the period of its creation in archives and realised: Art historian is indeed an intriguing profession. So I did a lot of background research, on the profession of a pattern designer, on the history of design in the textile industry, and on

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Bärbel Ambrus
Owner

The narrator's parlours and the presentation of the manufactories, as well as the subsequent exchange of ideas, were incredibly interesting and inspiring. Thank you for the wonderful idea and organisation!

I had a close, intimate relationship with my grandmother. I grew up with her for four years, and the creative spirit that prevailed in her home, with culture, music and art, naturally influenced my career choice. I then studied architecture, art history and urban development at the Bauhaus University in Weimar and after that I worked as an architect for ten years, sharing an office with my then partner. I didn't manage any construction sites, but worked primarily in design, from the facades and colours to the interior. I also had a penchant for graphic design. However, when I ended up as a single parent with two small children and wanted to build something of my own, it was at precisely this point that I remembered the box from my grandmother – which paved an entirely new path for me.

the development of the textile industry in general, which flourished in Berlin. I even got in touch with the school where my grandmother had once studied. The 'Higher Techni-



cal School for the Textile and Clothing Industry' has now been incorporated into the University of Applied Sciences in Schöneeweide.

Then I had the idea of designing something myself. I researched where I could have these textile designs printed. It was a real odyssey. Luckily, I found a great print shop in Saxony that prints these designs from the 1920s on fabrics. I am particularly pleased about that because it is regional and sustainable. It is not produced in Asia involving child labour or toxic materials. I also think it's good

when I help to preserve jobs in places where the textile industry was traditionally based. They also work with certified products there today. The topic is gaining traction.

I make the products for my label 'Alice Musterland 1920' entirely by hand. I sew on a sewing machine with a foot pedal, without any electrics. I work at the request of people who are interested. You can order the motif you want and also the fabric you want it on. I also create my own designs, which have to do with urbanity and graphics. I present my exclusive products at art

fairs, for example at the Textiltag at the Dahlem Museum or at the Textile Art Berlin.

I run my manufactory with a lot of passion and freedom from constraints. And I work in cultural education, offering guided tours and lectures on architecture, art and design, as well as on the women of the Bauhaus, expressionist graphics – and, of course, on my grandmother Alice Klank. All of my work allows me to pass on what I have accumulated in my life – that makes me very happy.



Bärbel Ambrus Design

Bärbel Ambrus Design

Sector: Textile, design, fashion

Products: Exclusive 1920s/1920s fabrics for body and space, accessories

Location: Berlin

Year of founding: 2012

Owner: Bärbel Ambrus

Website: www.feinliner.de

Website
QR-Code



PANKOW

ULRICH SCHUMANN

BERLIN WORKSHOP FOR NEW CERAMICS.



© ULRICH SCHUMANN

ON LOSING AND FINDING YOUR WAY

ULRICH SCHUMANN CREATES POWERFUL LARGE-SCALE CERAMICS

I only got to know my great passion, ceramics, when I was 30 years old. Before that, I was a seeker – since then I have been a pursuer! What fascinates me about ceramics is the interplay between

free design and craftsmanship. Until the early 1980s, I had worked as an engineer after graduating. However now I was doing everything I could to turn my new passion into a career. I just started as an autodidact, initially as a sideline. Then I received commissions for architectural ceramic works and also formal recognition as a visual artist, with a tax number.

king an excellent product that was in demand. Although in my heart, I mourned my former life as a ceramist.

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Ulrich Schumann
Owner

While preparing for this, and while telling my own story and listening to the other participants, I realised how important it is to occasionally stop and reflect on what the past has taught me and what the future holds.

The fall of the Berlin Wall was a turning point in my life. I tried to sell at pottery markets, but the existential fear got the best of me. Before, things were different for artists in the East. On the other hand, there was a real goldrush fever. So I founded a company with Tomas Grzimek, a friend and colleague, to produce architectural ceramics for the preservation of historical monuments. The many crumbling churches in the state of Brandenburg and the Gründerzeit buildings in East Berlin promised a secure income. I completed my apprenticeship as a craftsman at a company called 'Golem'. We were ma-

In the spring of 1992, both worlds collided within two days and presented me with Sophie's choice. On the first day, we had to take out a loan at the Kreissparkasse Oder-Spree (Oder-Spree district savings bank). We had a job creation scheme grant



and were then dismissed into self-employment. We absolutely needed money to finance current orders and buy new machines. But of course: after signing the loan agreement, I felt bad, like I had collapsed.



The next day, I received a call from Höhr-Grenzhausen in the Westerwald, from Germany's largest ceramics museum. I had delivered an older piece there while travelling on business – a relic of my life as an artist. In any case, I received the first prize for freely designed ceramics. And there I sat. On the one hand, the company, the debts, the responsibility for 40 people and their families. On the other hand, the award ceremony opened my eyes to the loss of my former life.

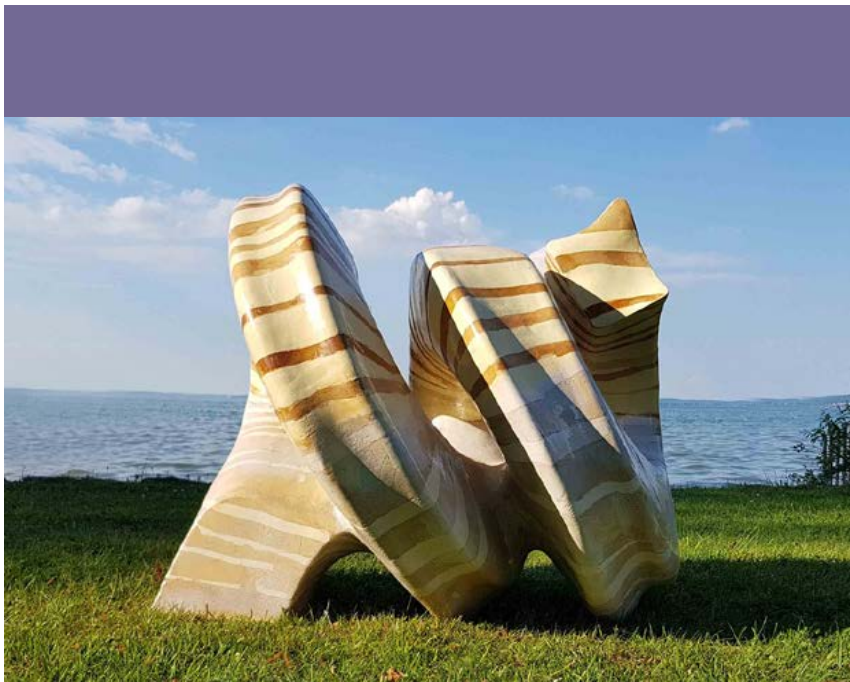
However, the decision was clear: the call of duty had

been heard. The company took its toll, the marriage broke up, there was no longer any private life. The earlier successes of my work as an artist were replaced by the pursuit of perfect reproduction. Time passed by: and a new partnership bloomed, a family grew with the arrival of new children.

Nonetheless, my great passion had never left me completely. I realised this clearly when a serious illness threw me off track in 2000. I had a lot of time in hospital to think about what I would do with my life – if there was to be one. The doctors were of the opinion that cancer can be caused by repressing problems and that changes could prevent relapses. It was time to put my own life before that of the company. With the support of my wife and family, I

managed to survive insolvency proceedings and at the same time build a new life as an artist in Pankow. In 2002, I finally founded my own workshop for new ceramics. My products include large-format ceramics, sculptures and vessels. I am inspired and touched by the beauty of natural forms. My ceramics should be as powerful as a natural phenomenon. I also create site-specific art, such as murals and cladding on buildings. In addition, I work as a teacher and course instructor, for example on the island of Rügen. I also visit school classes in Pankow and decorate the schools with the students.

Mine is a story of losing and finding my own path. I can now decide for myself when to retire from professional life. I would like to work until I'm 80.



Ulrich Schumann with his work

Ulrich Schumann Werkstatt für Neue Keramik Berlin (Ulrich Schumann Workshop for New Ceramics Berlin)

Sector: Freelance ceramic artist

Products: Sculptures, plant pots, architectural ceramics, crockery, courses

Location: Elisabethweg 4A, 13187 Berlin

Year of founding: 2002

Owner: Ulrich Schumann

Website: www.schumann-keramik.de

Location
QR-Code



LICHTENBERG

JAWOLL BABY

A NEW LEASE OF LIFE FOR WOOL

JANINE FRÄNZEL REWORKS COSY SWEATERS FOR BABIES

In my previous life, I studied art history and then I really wanted to get into the Berlin art scene. That didn't quite work out and I ended up working in marketing instead. In 2019, I had a child and on the first day after my parental

leave, I unfortunately received notice of termination in my previous job. After that, I hit a rough patch for a while. When I finally came out of it, I discovered my deep desire to become self-employed. This led to the founding of my label Jawoll Baby. In a nutshell, I rescue damaged wool sweaters and give them a second life as baby clothes thanks to upcycling.

able for all children, whether they are boys or girls.

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Janine Fränzel
Owner

I love the diversity of companies and people. And although all companies are so different, one can still find a connection to each of them. And it's the personal connections that make it special.

I base my work on three pillars. First, the naturalness of the material. Wool is breathable and temperature-regulating, which makes it great for babies. Secondly, there are one billion farmed sheep in the world, and we should not lose sight of the fact that every woollen sweater is made at the cost of certain animal suffering. Particularly in a sector that involves animal products, I see it as a great opportunity not to cause any further suffering, instead to continue to use what we already have. And thirdly, it was important to me from the outset that my label is gender-neutral. All the cuts and colours should be available

I previously worked in a company that operated with a circular economy, and I have internalised this principle. I strive to incorporate this cycle into my label. Look at the sweaters I make my baby clothes out of. This one has a



© KARO VITELLARO



it in his final days in the care home. When we die, we give up our clothes and then a new life cycle begins. Same goes for the garment too. Isn't that a nice thought?

My seams are orange. On the one hand, this has a certain convenience factor, because I use so many colours in upcycling that I can't fit new spools of thread for every seam. Nevertheless, orange has a particularly strong visual impact. Wool is biodegradable, but the threads are made of polyester and do not rot. This ties well with the idea of recycling. If these items are completely worn out, they can be sepa-

rated at the orange seams for separate disposal to enable better recycling.

My label just celebrated its third birthday. I am often asked: Can you make a living from it? I always say that it is the most fulfilling thing I can imagine doing. I have the most appreciative customers. I have a great community on Instagram and regular buyers. People send me their grandpa's sweater so I can make things for their children. That's exactly how I see my life, both personally and professionally. Since I am a mother of a young child, the flexibility and positivity it brings is a real bonus.

label with the name Wolfgang. The sweater comes from a retirement home; it is from a deceased person. And before long, this wool will be keeping a baby warm.

I get most of my sweaters from the Berlin City Mission. I buy them there in bulk at a price per kilo, and sometimes I discover the name of the previous owner on a piece. For example, on this sweater from Wolfgang. I'm absolutely fascinated: Where does the garment come from? What has it lived to see? Who wore it before? Who knows, maybe Wolfgang liked to go for walks in this sweater, maybe he hugged his grandchildren in it, or maybe he just wore



Janine Fränzel in her workshop

Jawoll Baby

Sector: Clothing and textiles

Products: Baby and children's clothing made from upcycled wool

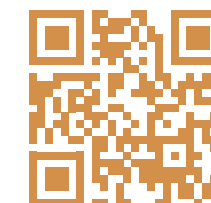
Location: Berlin

Year of founding: 2021

Owner: Janine Fränzel

Website: www.jawollbaby.de

Website
QR-Code



PANKOW

MAINA-MANUFACTORY



THE SPERM WHALE ON THE MUG

MAJA BOBKE-BERG AND ROGER BOBKE DESIGN
ORIGINAL SOUVENIRS

For many years, we enjoyed going on holiday to the Baltic Sea – but time and again, we were left annoyed by the souvenirs. Most of the shops had the same range of products, which often didn't even match the region. For example, an ebb and flow cup was offered everywhere on the Baltic Sea – even though there are no tides there.

So we came up with the idea of designing, producing and selling something with regional motifs ourselves. In 2010, my husband Roger and I founded the Maina Illustration Manufactory. I am an illustrator and graphic designer and had already been selling my pictures on the Berlin art market for several years. An example would be the series Friends in Berlin, in which our Dalmatian Rico and a cat called Ruci show the popular places in Berlin to the viewers. We designed collections and made samples, and in the beginning we went to the shops with banana boxes. And yet we were often told: We don't need anything. We already have everything. That's because the owners of these shops usually buy at trade fairs, where the items are ordered in large quantities and at low prices from China – which is why you can find the same stuff everywhere. We tried a lot, presented our articles at major trade fairs – but we lost money doing it.

We really needed a lot of patience and stamina, and we still continued our work in the art market at the same



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Maja Bobke-Berg und Roger Bobke
Owner

The exchange of ideas with other manufacturers showed us that there were many similar hurdles to overcome. Continuing and fighting our way through was the right way.

time. I continued to draw for school books – and my husband still works as a hardwood flooring contractor – his first profession. Sometimes I would get so frustrated that I would say: We've somehow hit a deadlock. I'm going to make a cut, I don't want this anymore. However, my husband always encouraged me not to give up. 13 years of the manufactory basically meant: Falling over again and again, getting up, carrying on and saying, we're still here – but at some point, our opponents,

those who made life difficult for us, are no longer there. This was the case, for exam-

the buyer of the large souvenir shop, who had repeatedly turned us away before, had only ordered twelve cups. But then in 2022, we received a call from the Ozeaneum. A new young buyer introduced herself and explained that she could no longer justify the products that had been offered so far and that she wanted to change the entire concept. The museum, which has been working with Green Peace for

ple, with the Ozeaneum in Stralsund, the maritime museum in the harbour. I had designed a series with the sperm whale for the tenth anniversary of the museum and printed samples – we always do the work up front. However,

some time demonstrated in a large net how much rubbish is floating in the oceans. It seemed incongruous that the shop mainly sold wholesale goods from China that smelled of pollutants. That's when we knew: Our time has come.

We can have our say and set an example by avoiding packaging that the customer throws away anyway.

Likewise, the coronavirus pandemic, when global supply chains collapsed, provided a rude awakening for many people and opened up new opportunities for regional producers. At our manufactory, you don't have to order thousands of items, but can start with smaller quantities to see where the journey takes you. The pandemic also gave me time to take a deep breath, to get creative and develop new projects. This is how we launched the Kiel Fjord collection in 2022.

If someone had told me beforehand how difficult this path would be, I'm not sure if I would have taken it. Nevertheless, today we are proud of our products – and I couldn't imagine doing anything else.



Owner couple Maja Bobke-Berg und Roger Bobke

Maina-Manufactory

Sector: Craftsmanship

Products: Souvenirs and gifts

Location: Berlin

Year of founding: 2010

Owner: Maja Bobke-Berg and Roger Bobke

Website: www.Maina-Manufaktur.de

Website
QR-Code



PANKOW

SCHOPPE BREWERY BERLIN



© THOMAS KIEROK

ORGANIC BEER FROM THE PFEFFERBERG

**THORSTEN SCHOPPE OWES HIS SUCCESS
TO ONE WORD: CRAFTBEER!**

I came to brewing, and thus to the Brauhaus am Pfefferberg, rather by chance. After graduating from high school, I actually wanted to become a teacher, but they weren't in demand back then. And if I'm completely honest: I was actually mainly interested in the holidays. Brewmasters were well paid and I liked beer. So I did an apprenticeship at a large brewery near my home in Braunschweig and spent

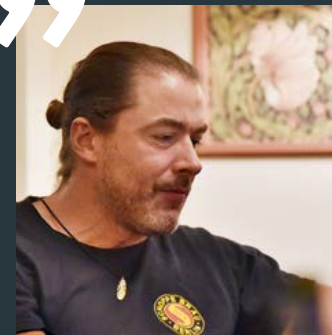
three years learning everything there is to know about beer. Sounds interesting, but in the end the computer was running, closely monitored by the brewers, who pressed flashing keys every few minutes, and after eight hours the beer was ready. As an apprentice, you were not even allowed to press the flashing buttons. So I took the raw materials home with me and brewed my own beer in my parents' laundry room, using a beer barrel, a burner and an improvised sieve. I thought my beer was much better than Feldschlösschen or whatever. At the time, I thought to myself: it would be pretty cool to hold a bottle with your own name on it. It would take a while for that to happen, though.

First of all, I moved to Berlin because it is the only place in



© THORSTEN SCHOPPE

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© JURGEN LEHMANN

Thorsten Schoppe
Owner

I brewed my first beer in my parents' laundry room using a beer keg, a burner and an improvised sieve.

Germany where you can study brewing. Back then, in the mid-nineties, the world of beer was completely different. If a beer

was a bit cloudy, most people thought it might have gone bad. During my studies, I got together with a few people who, in a small shop, threw

So I set up a small restaurant and brewery at Südsterne with a friend who had a lot of his mother's money. Then, about ten years ago, this fabulous



everything into the cauldron that Kräuter Kühne (chain of herb shops) had to offer. Of course, this violated the purity law and provoked a huge uproar. How on earth ... It was at this point that, I was no longer of interest to big industry.

word emerged: Craftbeer! Suddenly, more and more people were interested in very strange beers. I had to give interviews in newspapers and even on television. People like me were now cool crafters, who ideally had a few tattoos as well. A long beard and a

lumberjack shirt also looked quite good. A new movement emerged that quickly gained momentum, with craftbeer festivals and all sorts of music to go with them. This opened the doors of the retail industry to us. We received an invitation from Edeka and listings from Rewe, from the Bio Company and all the trendy supermarkets. On this train, we moved from Südsterne to Pfefferberg. Soon we had to start brewing outside the premises as well, because we could hardly keep up with production. Until Corona came along. From one day to the next, people only thought about their health and the supermarkets only about how they could refill their shelves with toilet paper as quickly as possible. We were able to muddle through with organic beer to some extent. When the misery finally came to an end, war broke out in the East. Energy crisis, inflation, rising prices at every turn. Things were getting increasingly difficult for us.

Due to the fact that we had been focusing entirely on bottled beer in recent years, which was extremely expensive, we stopped bottling on a large scale at Pfefferberg. We now only bottle for the house and produce draft beer that we serve super-fresh on the premises. We also offer tastings, brewery tours and home-brewing courses - and in doing so, have returned to our roots.



Thorsten Schoppe at his brewery

Schoppe Brewery Berlin

Sector: Brewery

Products: Beer

Location: Straßburger Straße 19, 10405 Berlin

Year of founding: 2001

Owner: Thorsten Schoppe

Website: www.schoppebraeu.de

Location
QR-Code



LICHTENBERG

FRÄULEIN CHRISTIN

VINTAGE CLOTHING FOR ALL BEAUTIES

WHEN SEWING, YOU NEED NERVES OF STEEL

CHRISTIN WANKE MAKES HISTORICAL COSTUMES FOR FILMS AND FESTIVALS

My manufactory was born out of my love for vintage clothing and the serendipitous encounter with someone who was part of the Berlin 1920s scene. I started making clothes based on historical designs for the 1920s events and wearing them at the events. That's how customers with the same in-

terests found me. There were also more and more requests for custom-made men's suits. I always shied away from taking on such orders. Handcrafted men's fashion is very elaborate and I didn't have much practical experience in it.

However, I received support and help from a dear friend who has been making men's fashion for over twenty years, and she helped me to patch up the cracks in my knowledge. Many unpaid hours went into the project. However that's part of the trade.

I am a master craftsman and have a degree in fashion product development.

However, there are still many moments when I don't have an immediate answer. The

”



Christin Wanke
Owner

It was a special experience for me. Everything was so lovingly organised, which made the atmosphere informal and welcoming.



craft flourishes through experience. With every piece you make, you learn something new. That ensures the job is never boring.

I think it's important to pass that on. That's why I've set myself the goal of taking on an apprentice this year. I don't know yet whether that will work out.

Besides the 1920s-1940s fashion, I also work for film productions. When Babylon Berlin was being filmed, I had the opportunity to do a few small things. Last year, I took a trip back to the 80s and made a few things for the Netflix series 'Kleo'. My work won them over and the costume designer booked me for the second series.

I had the opportunity to make costumes for performance artists, and even create the costume design for a film. I don't mind working for free on



those occasions. That's good for art and also for karma.

It is a privilege to be able to practise my craft in a place that is special to me: At number 13 Genslerstraße Back then, in 2016, my boyfriend at the time paid for a small room for me. It was valid for 6 months. I'm still there, only now I've rented a bigger room. When I enter the building, I feel at home.



Christin Wanke at work in the studio

Fräulein Christin

Sector: Fashion and design

Products: Vintage Clothing

Location: Genslerstraße 13, 13055 Berlin

Year of founding: 2014

Owner: Christin Wanke

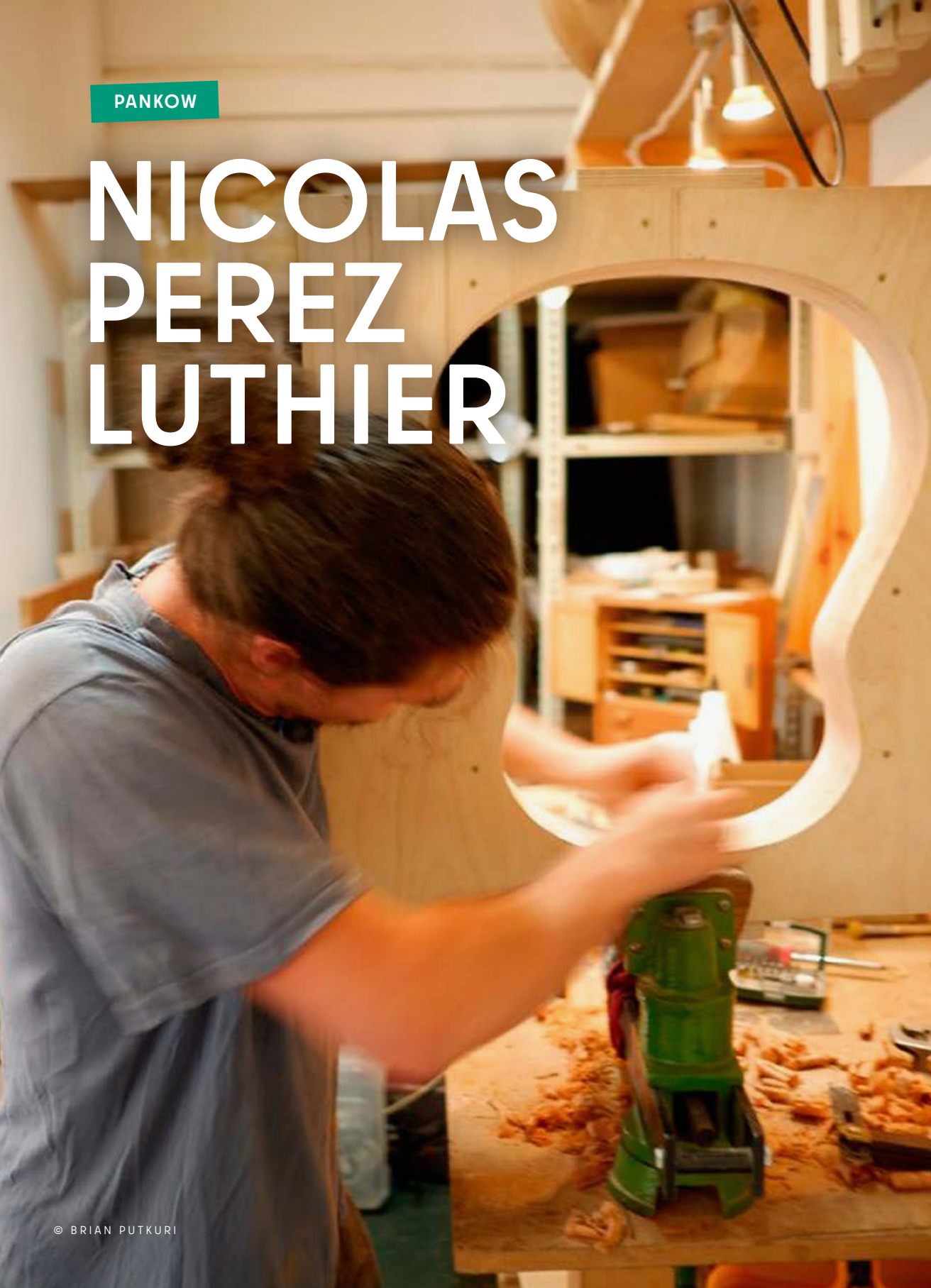
Website: www.instagram.com/luise_brooks

Location
QR-Code



PANKOW

NICOLAS PEREZ LUTHIER



© BRIAN PUTKURI

THE SOUND OF THE CONTINENTS

NICOLAS PEREZ LUTHIER BUILDS ACOUSTIC GUITARS WITH A MODERN TOUCH.

The search for this special sound has taken me all over the world. I was born and raised in the north of France. My father's family is originally from Chile. My grandfather

was a well-known visual artist, who worked with a lot of wood, metal and leather. My father was a musician - I have received much inspiration from my ancestors.

German spruce is well suited for sound ceilings. I also use exotic and tropical woods

”



Nicolas Perez Luthier
Owner

I was very happy to meet other motivated and passionate people who are truly fired up about what they do. The setting was beautiful, intimate and comfortable. I am very pleased with this experience. Thank you very much for that.

When I was 17, I went to England mainly to learn English. I also attended guitar-making courses there. I learned a lot about working with wood and started making instruments by hand, including guitars and special instruments such as ukuleles, cuatros, charangos and mandolins. After my apprenticeship in England, I travelled the world in search of inspiration. My search for that special sound and craftsmanship took me through various parts of Europe and Southeast Asia, as well as Japan.

In 2021, I opened my own workshop in Berlin-Weißensee. Since then, I have been implementing my concept here and developing new, innovative designs and techniques. I dry and prepare the wood for my instruments myself - I even cut down some of the trees myself.





such as African wenge, palisander and mahogany. So as to protect the wood, I use an old French polishing method: I apply shellac (a material based on the secretions of a particular insect) layer by layer.

My guitars look like traditional instruments, but they have some special features: I don't glue the neck to the guitar body - it's replaceable and detachable! This not only has advantages for musicians, in that they can have a personalised configuration and significantly reduce costs in the event of repairs. My guitars are quite heavy to hold - thanks to the solid body, they ought to retain their dark, deep sound and energy. My most frequent customers are guitar enthusiasts, people who love handcrafted sounds in particular.



Nicolas Perez in his workshop

Nicolas Perez Luthier

Sector: Guitar-making

Products: Handcrafted acoustic guitars

Location: Liebermannstraße 87-93, 13088 Berlin

Year of founding: 2017

Owner: Nicolas Perez Luthier

Website: www.nperezguitars.com

Location
QR-Code 



PANKOW

CAMPER-MANUFAKTUR BERLIN

I LOOK FOR AN EMOTIONAL CONNECTION WHEN I TRAVEL

RANDY TORNOW AND HIS CREW DEVELOP INNOVATIVE CAMPER VANS

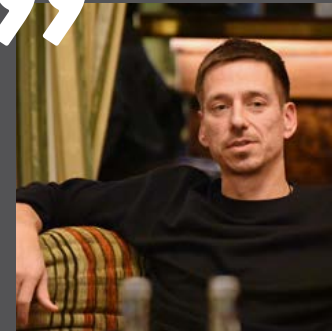
The love of freedom in a natural environment has always burned within me. Not just on holiday, but also in my job. I worked in power plant construction and travelled a lot around the world, for example in the Middle East. Driving off-road vehicles or jeeps into the desert was always a special experience for me.

However the normal camper vans, the mass-produced ones that I looked at in Germany, didn't inspire me. A lot of plastic is used in these campers. I wondered: Can't we do better and be happier? There was a lack of emotionality whilst travelling! Since I was in my late thirties and wanted to build something completely different anyway, and above all something of my own, I started to build a camper van myself with a mate and in doing so gained experience.

In 2020, I founded the company on my own and, after a lot of door-to-door canvassing, found a site in Pankow, on Mühlenstraße. There are various workshops there, including small carpentry shops.

And since I had lofty visions, I also invested a lot. Since then, we have moved three times,

”



Randy Tornow
Owner

Telling our own story and getting to know the other stories about Berlin manufactories has enriched our knowledge and network.

However I didn't want to get stuck in the small print, I wanted to go big from the start. If I'm going to be self-employed, then it has to be a well-known brand with a high value chain – or so I thought back then in the days of my unbridled naivety. I'm an industrial engineer and I haven't learned any trade at all. However, I said to myself: I just have to organise the right people around me, bundle my experience and knowledge – and then it will all work out.



have 15 employees and have been able to double our sales every year. So, in 2023, we ended up with about 1.7 million euros. However, as with any trade, the margin is small, the financial pressure is



high – and we are facing internal challenges as we seek to continue growing. Nevertheless, we work on the entire value chain – from insulation, electrical and water installations to interior design, furniture making and our own innovative product developments. So we built modules that work in a limited space and combine different functions. For example, the well-known 4-in-1 bathroom system, which combines a toilet, shower, wardrobe and clothes cupboard in one clever mechanism, making optimal use of the space.

We place a high value on quality, sustainability and ecologically sound products. We have developed innovative room concepts with stylish product designs that create a

feel-good atmosphere. Everything is made of oiled wood, which smells good. We have received many compliments at one of the largest camper fairs in the world, the Caravan Parlour in Düsseldorf.

The camper manufactory is based on three pillars. We offer both complete and partial conversions, as well as a wide range of services such as repairs and maintenance for campers that have already been converted. We also sell our functional modules, such as lightweight furniture from the complete interior, to those who prefer to customise their camper van themselves.

As a small manufactory, we build between 12 and 15 complete vehicles per year – with up to 600 hours of manual labour going into each vehicle. In order to continue to develop, we want to achieve a higher degree of standardisation with our six innovative floor plan concepts, which is already exerting a positive influence on our customers' decision-making. We want to appeal to a broader group in this niche, we also want to reach people who love the camper van lifestyle but don't have a huge budget. Our vision is to give as many people as possible the chance to turn their dream camper van into reality.



Randy Tornow with his crew

Camper-Manufaktur Berlin (Campervan manufactory Berlin)

Sector: Camper van manufacturer

Products: Camper vans, service centre, furniture

Location: Mühlenstraße 65, 13187 Berlin (Visits by appointment only)

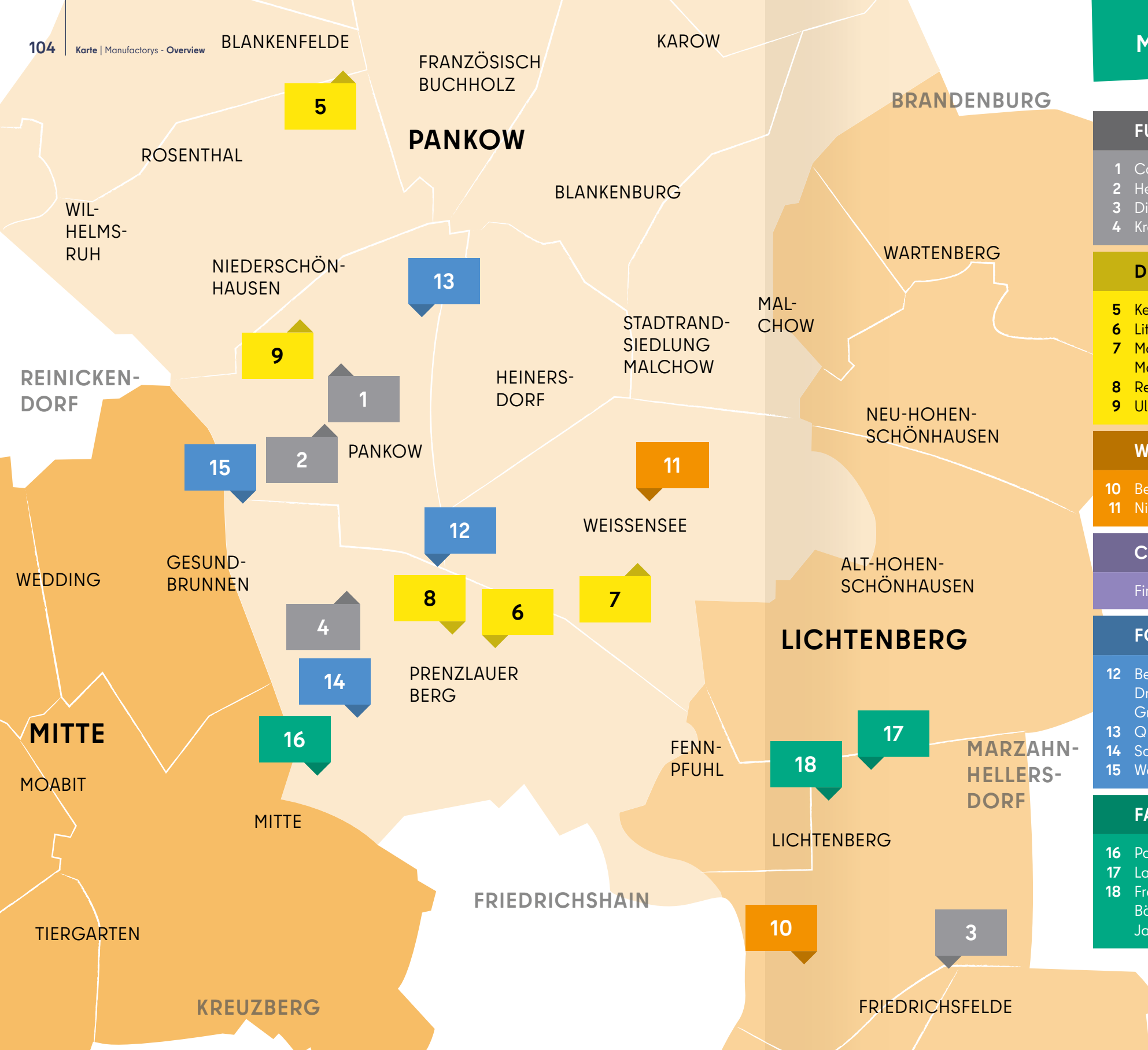
Year of founding: 2020

Owner: Randy Tornow

Website: www.campermanufaktur-berlin.de

Location
QR-Code 





MAP

FURNISHINGS

- 1 Campermanufaktur Berlin
- 2 Heynhöfe
- 3 Die Glaserei
- 4 Krebs Raumausstattung & Polsterei

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- 5 Keramik Studio Mields
- 6 Lith Bahlmann Keramik
- 7 Mosi Mosa
Maina-Manufaktur maina-Manufactory.de
- 8 Reflective
- 9 Ulrich Schumann - Werkstatt für Neue Keramik

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- 10 Berlin-Bumerang
- 11 Nicolas Perez Luthier

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Fine und Lacueur finecosmetic.de

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Grote & Co. Spirits grote-spirits.com
- 13 Q Bier
- 14 Schoppe Bräu
- 15 Wohlfarth Schokolade

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- 16 Pantoffeleck Jünemann
- 17 Laura Stolz
- 18 Fräulein Christin - Historische Bekleidung
Bärbel Ambrus Design feinleinder.de
Jawoll Baby jawollbaby.de

ALL LOCATIONS
ALL AT A CLICK



