

STEIN COLLECTORS INTERNATIONAL

PROSIT



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The Beer Stein Magazine

June 2011

Part 2

The August Saeltzer Studio

by Steve Johnston



Part 2

Dümler & Breiden

by Frank Loevi



The twentieth installment of Photos From the Road

by Ron Fox



We'll be looking for you at
the 2011 SCI Convention
Providence, RI and
Newport, RI

by Jack Strand

What's Inside

HR 170 Tapestry Stein w/Silver Repoussé Lid	2
by Walter Vogdes	
Karoline vs. Caroline (AKA Kathi)	3
by Frank Loevi	
Photos From the Road	4
by Ron Fox	
The August Saeltzer Studio Porcelain Steins	12
by Steve Johnston	
F. W. Kleukens	21
by Rich Cress	
White's Utica Custom Made Steins	22
by Ron Fox	
Announcing "Thewalt 1893"	23
Announcing "Germany pre-1918"	23
2010 Index to Prosit	24
Providence, RI	26
by Jack Strand	
Newport, RI	28
by Jack Strand	
SCI's Honor Roll of Master Steinologists	29
Pschorr-Bräurosl	30
by Walter Swett	
Collector's Guide to Dümmler & Breiden Steins	32
by Frank Loevi	
Letters to the Editor	41
Animal Character Steins by JW Remy	42
by Lyn Ayers	
Don't Overlook Etched Steins by Gerz	46
by István Szemere	

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HR 170 Tapestry Stein with a Silver Repoussé Lid

by Walter Vogdes, SCI Master Steinologist

The porcelain stein seen at right is an HR model number 170, a tapestry style showing two men sitting in a Gasthaus enjoying a beer. On either side are two additional plaques, containing lines from a verse.

The stein by itself is not remarkable, but it has exceptional silver repoussé mounts showing hops vines, leaves and buds. The rim is covered with a silver ring which provides the anchor for the hinge mechanism - there is no strap around the handle. The ring around the rim contains a curious dedication - "M. Scooter, Esq. on his 68th Birthday, Nov. 15th, 1895. from the money making Boys." There are no markings anywhere on the silver, but it would appear likely that the silver mounts were produced in an English-speaking country, quite probably in the U.S. In a curious twist, the verse on the stein provides an appropriate sentiment for the birthday dedication.

*Wer nicht liebt Weib, Wein, Gesang,
der spart sein Geld und lebt recht lang.*

Who does not love women, wine, song,
saves his money and lives very long.

This stein was the Stein-of-the-Month on the SCI web site in January 2007.



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Karoline vs. Caroline (AKA Käthi)

by Frank Loevi

I recently saw an article by Ron Fox in an SCI chapter newsletter picturing a Schierholz character stein identified on the body as “Karoline” (or “Caroline” in English – figure 1). Speculating as to her identity, he wrote: “With the shell necklace and tropical flowers in her hair, she must be an important girl from one of the Pacific islands.”



I suspect it's more likely that Edmund Hasse, the stein's designer, had no particular person in mind when he created Karoline, but rather was attempting to depict what he considered to be a prototypical female native of the *Karolinen Inseln* (Caroline Islands), a large group of islands in the western Pacific Ocean that were owned by Germany from 1899 through the end of WWI. Karoline the beer stein is simply one modeler's expression of the nationalistic pride produced by Germany's expanding world influence at the turn of the 20th century.

In light of her western Pacific counterpart, another Hasse design, also popularly known as “Caroline” among U.S. collectors (figure 2), cannot help but invite some discussion as to the origins of her name, if for no other reason than it's confusing to have two character steins from the same manufacturer bearing names that are essentially identical.



Here again, it would appear that Hasse was creating a prototypical image, in this case of a young Bavarian woman. Unfortunately, this one doesn't have a name tag in the mold, but “Caroline” would be a particularly unlikely choice for a 19th century Bavarian. So where did it come from?

The first written use of the name I can find is in *The Encyclopedia of Character Steins* by Dr. Eugene Manusov, copyright 1976, a book that at the time was a principal source of information for U.S. collectors in a field that was still in its infancy. Thirty-five years later one can only speculate as to why the name was chosen. Perhaps it had something to do with the other “Karoline”, or maybe the name had come into popular usage even before Dr. Manusov had it published. For whatever reason, the name stuck and is in general use among collectors today, even though it's been clear for some time that another name was almost certainly intended.

In the late 1980s, Schierholz began reproducing many of its early character steins, among them the Bavarian woman in figure 2. Interestingly, the sales brochure that was circulated at that time provided names, both in German and English for each of those reproductions. The listing for this particular stein is shown at figure 3. Note that the German name for the stein is “Käthi” and the English name is listed, surprisingly, as “Caroline”. Of course, it should be readily apparent to even the least linguistically

gifted collector that the German “Käthi” does not translate to the English “Caroline”. One can only speculate that the name “Caroline” had become so entrenched in the U.S. market when the brochure was being written that the manufacturer concluded it was easier to switch than fight.



In any event, I don't imagine there's much chance that the unlikely name of a character stein that has been accepted by a generation of collectors will be corrected any time soon, but for those who care about this sort of thing, it really should have been “Käthi” (or Kathy) all along.



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The twentieth installment Photos From the Road

by Ron Fox, SCI Master Steinologist

This new installment starts at the lovely home of Jim and Charlotte "Skip" DeMars in Fort Lauderdale, Florida. They have been close friends of mine going back to the mid 1970's. We have shared many wonderful experiences and I cherish each visit to their home.

The first stein from Jim's collection is this rare Crailsheim faience stein. It depicts Saint Afra being burned at the stake as a martyr. The Crailsheim factory is one of the more respected south German firms of the 18th century. The Saint Afra subject matter has never been seen on any other faience stein. This is one of the great ones.

Another fabulous early stein is this one liter Altenburg stoneware. It has the applied pearl relief floral decoration and weaving tools from that occupation. There is also a dark brown slip-painted verse at the upper and lower part of the body. The surface has an orange/brown color from the oxidation firing. It is further dressed up with several pewter bands around the body.

Of all the firms that manufactured beer steins, no factory can match the huge variety of steins of the Villeroy & Boch factory in Mettlach. With such a large production, I always wonder why they made so few character steins. Their stein in the shape of an ear of corn has only been seen twice, and this is the only one we know of in color.

In the last issue we showed several glass steins from the Moser firm. Here we have another Moser example in the overall form of a bird. In addition to the green seen here, I have seen this stein made of ruby glass.

Most would recognize the Mettlach abbey on the front of this next stein. Mettlach made this stein as part of an anniversary celebration of their firm. They must not have made many of these, as this is the only one that has surfaced within the stein community. It is certainly one most Mettlach collectors would love to have.

This last stein from Jim's collection is an impressive Bohemian double overlay. It has pink over cobalt over clear. The pink and cobalt combination is quite striking and I have not seen another one done that way. It has a very large porcelain inlay lid that has a detailed painted scene. The stag horn thumb lift and delicate floral enamel on the body just make this stein more beautiful.



My next trip took me to southern California and the home of Ted Haessler and Elaine Eubank. They have a wonderful sprawling ranch styled home, nestled within an avocado orchard. They designed and custom built their home over ten years ago. My wife and I were very impressed with what they have accomplished. I was equally impressed with the wide variety and number of unusual steins they have added to their collection.

This first stein is a *Daubenkrug* made of wood slats with pewter overlay. Both Ted and Elaine were pleased to hear it was from the early 1700's and not a late 19th century copy. It has stags on each side, and engraved initials in a shield, beneath a crown. It is a bit larger than one liter in size.

What a strange group of men are found on this next ½-liter stoneware stein. It really brought a smile to my face, as they reminded me of some of the goofy guys I grew up with. They must have heard about all the beer and moved to Germany where they posed for this stein.

I have seen the relief steins depicting Teddy Roosevelt's safari many times. It is usually found in a 1½ liter size with ¼-liter sized steins to go with it. This next stein is a ½-liter and you don't see that size very often.

Ted and Elaine like steins designed by Franz Ringer and have about 10 of them. I found this particular one to be quite striking. I see why they are drawn to his work.

Here we have a pottery Dümmler & Breiden relief stein. You would usually find one of their pottery steins with a mono-chromatic decoration. This stein has an unusual full color scene.

I was intrigued with this next stein as I studied the decoration. It is blown glass, and has a nice enameled scene of a man wearing a leather apron. He is holding some sort of miniature engine. I believe it to be an occupational of some kind. I will have to do more research.

We had a great time at their home and have many more photos to share in a future segment.



At the last stein club meeting of the Golden Gate Zechers, local member Jim Stoner brought this unusual stein especially for this series. It is a tall 2 liter in size, and has a long verse down the front of the stein. Most people would not pay much attention because it is written in German. Jim quickly realized it was the Lord's prayer. What a special piece.

As I have mentioned in the past, the idea for this series came from Steve Elliott. He is a very active buyer, and a trip to his house every few months yields some pretty neat stein photos. Since we live less than a mile apart, it is one of my easiest visits.

Both Steve and I were watching this next stein on eBay. Steve threw a bid in and was successful. It is a late 17th century Anna-berg stoneware stein. It is void of the usual multi-colored enamel decoration, and just has a dark brown glaze coating. It is as wide as it is tall. I really like this one.

This next Dresden porcelain stein has very bold relief figures around the body. They are brightly painted, as is the matching inlay lid. Technically it would fit into the Capo-di-Monte category.

Another new acquisition of Steve's, is this blown overlay glass stein. It has white glass over cranberry with wonderfully detailed floral enamel. With the matching glass inlay, and delicate brass mounts, it would be hard to find a prettier glass stein.

The popularity of miniature steins has grown greatly in recent years. Some of the more expensive types are the Viennese enamel pieces. This little cutie depicts suits of playing cards and a detailed painted inlay lid. Really nice for a stein that is less than 2" tall.

Steve's wife Suzanne collects things shaped or decorated with rabbits. He recently found this ½-liter stein with a scene of three rabbits across the front. This is not common subject matter for beer steins. You can be sure I will have more stein photos from Steve's collection soon.



It was the beginning of March, and what has turned out to be our yearly trek up to the Portland Expo show and the Pacific Stein Sammlers' big meeting. The show did not offer any steins for my collection, but my wife did not have much trouble finding stuff to thrill her.

After walking the show several times, we headed over to Lyn and Jeanine Ayers home for a pre-meeting dinner. It had been a couple years since I had been to their home, so I easily found several steins from his collection for this issue.

Over the last several years, Lyn has gotten more interested in glass. This first stein is one of his more recent great finds. It is an American brilliant cut, period glass stein with a set on lid. It has fantastic detailed cuts and facets. I'm jealous.

I did not have to look very hard to find another good looking glass stein. This one is a Bohemian opaline overlay. It has a facet cut body and wheel-cut initials, with an 1860 date. Like the American stein, it has a set on lid. I see a pattern forming here.

Next is this blown, green glass stein with an enameled heraldic shield, and applied body prunts. The matching glass inlay and fancy pewter mounts adds the finishing touches to this little gem.

This next stein is very unique. It is a Villeroy & Boch stein made at the Saar factory. The design is made to look like leather, from the hide of an alligator. The golden glaze helps give it a more realistic appearance.

In Lyn's office is a shelf of stoneware steins. This Franz Ringer piece grabbed my attention, and I could do nothing but take its picture. The bird on the front is well dressed in his vest and tie.

We finish up with another stoneware stein. It shows a winged cherub playing a harp along with a verse.

Our time at the Ayers home was most enjoyable and we look forward to next year.



While in the Portland area, we stayed with Bernd and Christie Hoffmann. Like myself, Bernd is fascinated with and collects steins from the August Saeltzer firm. I had a lot of fun poking through his stein cabinets and shelves.

What I like best about the Saeltzer decorating firm is that their steins are almost always hand painted. As you can see from this first stein painted in shades of blue, it is a real work of art. I also like the fact that their pewter work was of a higher quality than most other stein factories.

This second Saeltzer stein was made for the Munich tourist trade. With Munich being one of the most visited cities in the world, souvenirs steins depicting this city, have always been very popular.

They say that cats are very curious. This next Saeltzer stein seems to prove that point. The cat is getting a very close look at a drunk cavalier or maybe he just wants to steal what drink is left in his goblet?

The last Saeltzer stein from Bernd's collection features an elaborate scene of men drinking in a tavern. The Saeltzer firm often painted in shades of one color as we see on this stein as well as the blue shades of our first example.

At first glance, this next stein has a Saeltzer look about it. It is not a Saeltzer, and is currently part of a research project I am working on. I hope to uncover the manufacturer of this stein and several others I am sure were made in the same place. My findings will be printed in some future issue of *Prosit*.

The last stein From Bernd's collection is this great looking Regimental from a telegraph unit. It is made of pottery and shows scenes of men working on the lines and sending messages.



The following morning we headed over to the home of Mike O'Hara for the official stein club meeting. Robert Holczer, a local but not a stein collector, gave an excellent talk on the Art Nouveau style.

When I go to a stein collector's home for the first time, I usually go straight to view his collection. This time was no different and I quickly found this birch wood stein. It is an impressive size and with the contrast of the dark and light color of the bark, it really stands out on a shelf.

A good portion of Mike's collection is character steins. This small ¼-liter stein is one that does not come up often. Is it Saint Nick or just an old man carrying a bag?

When I visit a casino, my favorite place to play is the craps table. This character stein of a die has always made its point with me.

Steins that have photo transfer decorations are neat to find. Usually, the photo is of the original owner that the stein was made for. Here we see that the owner of this stein raced bikes. I bet one of the bicycle collectors could even tell us the type of old bike he is riding.

I finish up at Mike's house with two attractive stoneware steins, both decorated with designs from Ludwig Hohlwein. Walt Vogdes brought these to the meeting to be used as part of the Art Nouveau talk.



I have been trying for several years to visit the home and collection of Phil and Peggy Masenheimer. Everyone that has been there raves over their collections, and their wonderfully decorated old Victorian home. Finally our schedules coincided, so we made our way to Tacoma, and wow, what a treat it was. Their charming old home has been impeccably restored and is more like a museum. The steins, wood carvings, terra cotta figures and plaques, leaded lamps and all the other items that give a home that old European flavor, were thoughtfully and skillfully placed. The quality of their collections was superb, and was only topped by the manner in which they were displayed. I guess you can tell by now that we totally enjoyed our visit.

Phil has a little of everything in his stein collection. His occupational and Diesinger steins are the best you will see in any collection. As you view the following photos, I know you will agree.

This mercantile or general store owner occupational is named to Josef Steinberger. It is certainly not a common trade found on an occupational stein.

Steins depicting a man's trade go back as far as the 16th century. This Muskau stoneware stein is from the mid 1700's. It represents the butcher occupation and is decorated with the hammers used to slaughter the animals.

Whatever material a stein could have been made from, it was possible to find an occupational stein made of the same material. This pewter occupational is to a lathe worker. He made bowling pins, and other items needing to be turned on a lathe. The three dimensional figure showing the occupation on the lid is usually found on the front of the stein in a recessed area. This is a great example.

Here is another very rare occupational. It is to "Ludwig Dürstinger Fotograf Passau 1896." It has just the neatest scene of a man using an old fashioned camera. You would be looking a very long time trying to find a similar stein.

In Phil's collection there is one rare occupational after another. This bicycle messenger would appeal to both the occupational collector and to the bicycle collector. This stein would not take long to sell!





Like the previous stein, this Chauffeur's occupational appeals to two groups, the occupational collector and those collecting images of early automobiles. This early touring car takes up the whole front of the stein. It's a looker.

This next stein is made of pottery and features a man standing in front of a large kiln. He is making bricks. As a mason by trade, this brick maker occupational is of particular interest. I would love to find one for my collection.

Most of our beloved steins are made of pottery. What better occupational to have within your collection but one for a potter. This stein has a super scene of him throwing items onto a potter's wheel.

Butcher occupational steins are very common. What is very different about this stein is that this butcher only handled horse meat. I cannot remember seeing such a stein before.

Phil has so many more great rare occupationals, but I will have to continue with them in the next issue. I want to finish up this segment with a few of his knockout Diesinger pieces.

As mentioned earlier, Munich souvenir steins were made by most of the stein manufacturers. Here is one that the Diesinger firm can be proud of.

This 3-liter Diesinger lion is one of several large animal character steins from this factory. It is one of the hardest to find, as many collectors are finding out.

I finish up this installment with another 3-liter Diesinger stein. The jester character was made in several variations of design, and many different sizes starting from a 1/8-liter and going up to a 4-liter, tall, skinny giant. Unfortunately they have become very desirable and expensive, but well worth the price.

This brings another Photos From the Road to a close. Keep those invitations coming, as we will be driving across the country to the Providence, Rhode Island convention. It is going to be a great one.



Part 2 of a 2-part series The August Saeltzer Studio and The Transfer Decorating of Louis Martini

by Steve R. Johnston

Part 1 of this article (March 2011) presented the history and evolution of the August Saeltzer firm. To briefly recap, Saeltzer founded the firm in Eisenach in 1858. They became established with production of furnaces, and then began to produce earthenware vessels, including vases, urns and ultimately, steins. Later Saeltzer turned to the wonderful handpainted stoneware beer steins revered today. While we know of this firm primarily due to those stoneware steins, they later began to decorate porcelain blanks, and the firm's porcelain offerings eventually dominated production.

In part 2 of this article we take a look at porcelain steins produced by the firm of August Saeltzer under the direction of Louis Martini. Martini took over the Saeltzer firm in 1880 following Saeltzer's demise. Two significant changes appeared at about that same time: transfers came into use on Saeltzer stoneware, and the firm began to offer a line of porcelain steins. Martini, who had experience with porcelain manufacturer Meissen, is almost certainly responsible for both of these changes.

While Saeltzer stoneware steins are often marked to indicate their origins, their porcelain steins are another story entirely. In this article I will discuss their porcelain output, focusing on their signature characteristics.

Note: For purposes of continuity and reference, figure numbers in the two parts of the article are continuous.

Decor

Early porcelain blanks were decorated with Saeltzer's signature geometric bands, sawtooth patterns and handpainted scenes, but these designs quickly gave way to simpler, less labor intensive designs, namely handpainted transfers.

The use of transfers signals two things: an attempt at industrialization and a change in management. It appears handpainted transfers became Martini's primary focus almost immediately. Transfers of course, are ideas that are favored by members of management, not by artists seeking to leave masterpieces to posterity.



Saeltzer's use of a geometric sawtooth design around the base and dots on rim areas, seen above on stoneware examples, were also used on porcelain steins (figures 39 and 40).



The known - a handpainted Saeltzer porcelain stein. Note the hand painted text in the shield, the classic Saeltzer saw-tooth pattern at the base and the dot-decorated upper belly band.



Another handpainted Saeltzer porcelain stein (above and below), dated 1884, with verse framed in oak leaves. Note the overall shape of the body, and the artistic style of the framing.



41



This stoneware Saeltzer was decorated with a central transfer with selected enameling. The lid bears a student dedication dated 1880.

The student inscription on the stoneware stein in figure 41 indicates that as early as Winter 1880 stoneware steins were transfer decorated. Clearly, as figure 42 illustrates, by 1882 Martini had porcelain transfers in the bag.

The handpainted porcelain stein in figure 40, dated 1884, could have been made years earlier and dedicated later, or perhaps (more likely) reflects a handmade line still maintained for consumers not interested in transfer designs.

As Martini's products reveal, Louis wasn't interested in creating art, he was interested in creating profit. However, in all fairness, the possibility that Louis Martini was forced out of stoneware products cannot be overlooked.

Competition

Eisenach, being a small town with a lucrative tourist trade, would have been reluctant to let an outsider in to do business.

In researching the unusual name "Martini", I found there hasn't been a Martini in Eisenach since 1803, a craftsman who worked as the "House Coppersmith".

Joh. Christ. Martini, Hof-Rupferschmidt zu Eisenach

Source: Hochfürstl. S. Weimar- und Eisenachischer Hof- und Adreß-Calender 1757 - 1806

While there are a few scattered Martini's within a 50 mile radius of Eisenach (especially Apolda) by 1880, there are *none* in Eisenach. I doubt the people of Eisenach would have considered Louis Martini one of their own.

So why buy a firm in commercially hostile territory? Obviously, Louis Martini had an ace up his sleeve given his knowledge of porcelain and transfers.

Moreover, the August Saeltzer firm had a reputation for quality, having received numerous honors and significant publicity through the years. And lastly, the adage, "Location, Location, Location" would have played a big part. With a religious shrine less than one mile away, customers virtually crawled out of Eisenach's woodwork, daily.

While it seems any man interested in transfers *and* porcelain products was ultimately striving toward mass production, it is hard to discount the driving force of competition.

In 1880, there were *ten* full-time potters in

Eisenach (to be elaborated on in future article). It appears likely that Mr. Martini was working with at least some of these potters, as his initial efforts were transfer decorated stoneware beer steins.

With business being business, other decorators most likely applied pressure on the potters not to sell, or at least to limit sales, to the outsider.

Like vendor relations today, these sales relationships were established over years, if not decades, so Louis could have expected significant resistance.

Perhaps resistance from potters and other decorating firms pushed Martini into porcelain blanks.

Regardless of the impetus, within a decade or two, the Eisenach potters trade was greatly reduced.

While not eliminated, several multi-generational potters saw the handwriting on the wall, directing their children either out of Eisenach or into other trades. Hence, later potters were most likely start ups, as their names were new to the "potters' roster".

43



A simple two-color design, handpainted and hand lettered.

Design Layout

Let's look at some of the common design features of Saeltzer's porcelain products.

In general, porcelain bodies are designed with a central image surrounded by framing. Initially all of the framing was ornate and handpainted. Later framing developed into pin-striping, followed by transfer framing, then disappearing altogether.

42



This porcelain stein, dated 1882, celebrates 300 years of history.

Likewise, bands that encircled the body, once decorated with dots, jewels or oak leaves, were simplified to a two-stripes configuration (one centered on the other), and finally just a single stripe.

Central panels were initially filled with quotes or poems, beautifully handpainted in old Gothic German text.

Later, as transfers were perfected, the transfers were painted by hand. Unlike later

transfers, these *early* hand painted transfers were decorated to a very high standard (figures 44-47). Only on close inspection could one see the transfer elements in the background.



Above and below, a handpainted transfer decoration, executed to the highest standards - a truly outstanding example.



Above and below, a high quality transfer of an idealized Saxon woman, again wonderfully detailed by hand. Note the jewelled upper band. (Photos courtesy of Chris Wheeler.)



Above and below, a parlor scene. While the framing is a painted transfer, the central panel remains highly detailed despite being a transfer. (Photos courtesy of Chris Wheeler.)



Of course, this too proved labor intensive, prompting the enamellers to highlight only central elements in the scene. Gradually, the enameling skill fell below the threshold of *art*, taking on a definite generic quality (figures 48-50).

With selective detailing of transfer back-grounds, awash in single colors, these products had almost no artistic merit. All efforts appear to focus on creating the *illusion* of quality.

Even so, when compared with some of the molded pottery German steins that followed, these steins still hold up well.



A courting couple with great regional dress. Note the jewelled upper band and handpainted framing.



Figures 48a-b: Note that the transfer covers less of the stein surface, unlike the preceding examples. There is a minimalist approach to decorating, with large areas simply washed in a single color.



The stein shown above, the Trumpeter of Säckingen, again shows the trend away from decorative framing, leaving both sides plain. For the stein below, depicting a woman in native costume, even the striping on the belly bands was eliminated. Note the use of a pedestal-base blank for both of these steins.



As an aside, they probably experimented with large transfers (e.g., figure 51) in an effort to fill in the space vacated by the framing. Since the larger transfers proved just as time consuming to decorate as the once handpainted framing, they went back to the smaller centralized transfers.

Lithophanes as Decor

Cross pollination of design ideas is evident as the three steins in figures 52-54 use the lithophane of a porcelain blank as inspiration. The dance scene shown in figure 52 has previously been seen in figure 41, a handpainted transfer on a stoneware blank

(with 1880 student dedication). Here the scene is executed on porcelain as a partial handpainted transfer. Figs. 53 & 54 show a two more porcelain steins with motif copied from a lithophane. These steins are considerably different products but probably made within a few years of each other.



Note the progressive decline in the artistic merit of the side framing

Colors

The color palette used in the Saeltzer porcelain stein decorating seems to be limited to approximately 8-10 colors. Three colors in particular will often give a porcelain Saeltzer stein away - purple, an unusual green and red-brown.

The *green* is an unusually bright grass-colored green which often stands in stark contrast to its background. Often used in small quantities, this color is a dead giveaway for Saeltzer porcelain. I would go so far as to say, if you see this green, it is a Saeltzer. It seems likely this green was a proprietary color as it is not seen on other steins.

Likewise, *purple* accents are commonly seen on Saeltzer's porcelain steins. When seen in conjunction with the green there is little doubt you are viewing Saeltzer's work.

See the porcelain character stein discussion regarding the third color (red-brown).

Pewter

Like the pewter lids on earlier stoneware Saeltzer steins, the porcelain steins likewise carry high-end pewter hardware. Heavy, ornate pewter seems to be the most consistent feature of Saeltzer steins throughout the life of the firm - or at least throughout the 19th century. Porcelain steins most often carry the heavy, three-ring open variety with some exceptions.

A heavy pewter lid would have enticed those not quite sold on the new transfer graphics. Even today, these steins appear quite rugged - definitely "over built" - perhaps accounting in part for the number which have survived with pewter intact.

The pewterer who most likely produced these high quality lids was *G. Rebestock*, the only *Zinngießer* in Eisenach at the time (1880).

Zinngießer: G. Rebestock.

While it appears he rarely left a touchmark on the pewter of these porcelain steins, he did leave his mark on August Saeltzer's earlier earthenware steins.

Remarkably, as evidenced by a complete review of the *1920 Eisenach Addressbuch*, G. Rebestock was still the only pewtersmith in town *forty years* later.

It also appears his relatives were never far away, as Willi and Kurt Rebestock worked next door as an Engineer and Locksmith, respectively.

From the 1920 *Eisenach Addressbuch*

Rebestock, Elsa, Putzgeschäft, Marienstr. 6
Frieda, Putzgeschäft, Marienstr. 6
G., Zinngiesserei, Stolzestr. 9
Kurt, Schlossermeister, Stolzestr. 11a
Willi, Ingenieur, Stolzestr. 11a

Reference provided by Chris Wheeler



"G.R." indicating G. Rebestock

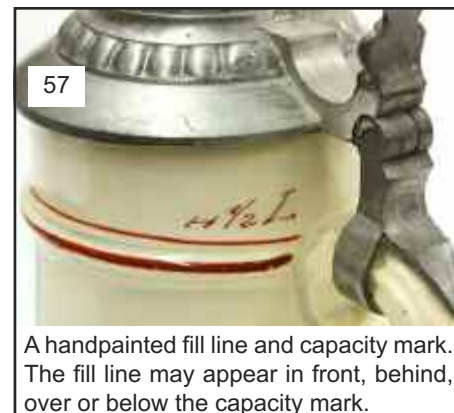


A fine example of a heavy pewter lid on a porcelain Saeltzer stein.

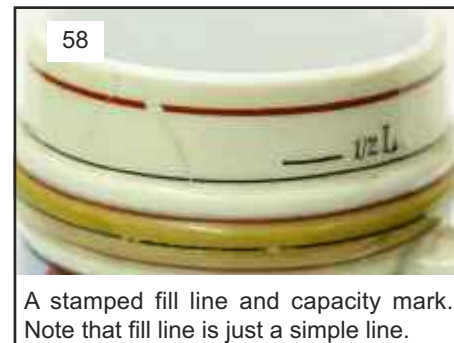
Capacity Marks

Of the 18 porcelain steins in my possession, only six have capacity marks. The marks, however, are very consistent, specifying the capacity as a fraction (" $1/2$ L").

Other later steins have the capacity mark as in figures 57-59.



A handpainted fill line and capacity mark. The fill line may appear in front, behind, over or below the capacity mark.



A stamped fill line and capacity mark. Note that fill line is just a simple line.



Another handpainted fill line and capacity mark, this time expressed as a decimal.

Production

While the Saeltzer firm is recognized as a small operation overall, the relative availability of these porcelain Saeltzers seems to contradict this fact.

Martini must have experienced some success given the large numbers of these steins available. Given the fact that a Martini porcelain stein can be seen on Ebay *daily*, these must have sold briskly back in the day.

Handles

Lastly, a key identifier of Saeltzer's porcelain steins, especially of early porcelain Saeltzers, is the handle (figures 60 and 61). A considerable majority of the half-liter Saeltzer steins display the handle pictured in the grouping in figure 60. The handles' primary shape characteristics are a scrolled bottom with five, length-wise shallow furrows. These handles almost always have a single stripe down their length, as well. Later products do not have this stripe.

A distinctly different but also characteristic Saeltzer handle is seen in figures 48b, 51b and 69b. That handle, sometimes embellished with enameling, is quickly recognized by the almost right angle bend taken in the upper part of the handle, and the molded elements of its shape.

While all stein decorators and manufacturers sought to *mix it up* by offering their customers a variety of stein designs, Saeltzer was somewhat limited by the variety in the porcelain blanks which the firm purchased. I would venture to guess that stein manufacturers would from time to time have a surplus of various blanks making their liquidation necessary, and it would be no surprise to learn that Saeltzer purchased blanks from the lowest bidder.



Figure 60 shows four half-liter steins with a typical Saeltzer handle. Note the scrolled bottom attachment and the stripe running longitudinally along the handle.

Figure 61 shows two one liter steins with handles which are typical to that size. The character stein handle, on the other hand, is nearly identical to the half-liter handle in its shape.

Brewery Steins

The unusual hand-painted Pschorr Brau beer stein seen in figure 62 is clear evidence that Martini gave brewery stein production a whirl.

Most likely this stein was a souvenir beer stein, created for the Munich market. I doubt it was made for the Pschorr-Brau *Bierhall* crowd, given the labor intensive artwork.

By 1890 all Munich breweries had stenciled, etched or transfer decorated beer steins made for their beer halls. Elaborate, hand-painted (stenciled?) gems like this just couldn't be made in the quantities required to supply a *Bierhall*.

Figures 63 and 64 show two transfer-decorated steins with a brewery theme. The first is a one-liter stein showing a view of the Hofbräuhaus prior to 1890, the year in which it was remodeled. Figure 64 shows the Target Lady, a trademark of *Münchener Kindl Bräu*.



A hand-painted Pschorr-Bräu brewery stein.



The last brewery-themed stein we will look at (figure 65) is another referring to the *Brauerei zum Münchnerkindl*. The body design seen here is a slightly different interpretation from that on the lid, but I have seen another Saeltzer transfer stein identical to the pewter lid.



Character Steins

While a stoneware monk is known to have been produced by Saeltzer, I believe a second monk stein was produced and hand-painted during this later porcelain phase. The monk stein pictured in figure 66 is well known and comes up in auctions several times a year. Distinguishing features include the typical Saeltzer porcelain handle, unusual lithophanes, and the circa 1880 closed hinge pewter.

Color comparison with known Saeltzer porcelain steins leaves little doubt regarding its likely origin. The *red-brown glaze* of the body is identical to the red-brown on multiple known stoneware and porcelain Saeltzers. Of course, the only way to know with absolute certainty is to compare glaze samples via gas chromatography.

The attention to facial detail on this stein is surprising and lends the porcelain monk stein a high end look. It also signals just one more of the firm's earliest moves to increase the variety of their production.

Likewise, the nun character stein is probably a Saeltzer porcelain as well, given its identical body.

A design of this nature is efficient in that instead of an all consuming, handpainted, full body masterpiece, you provide a small space for the artist to work in while the rest is awash in one or two colors. Hence only one or two real artists are needed for the detailing while the rest could be carried out by lay-persons or apprentices, increasing overall production.



Student Steins

Like most manufacturers, catering to students proved to be an important part of their business. These handpainted transfer designs are nice examples of Saeltzer's student catalog.



This stein, transfer decorated with the arms of the student society Saxonia in Munich, shows several Saeltzer traits. Note the overall body and handle shapes, the use of dots decorating the upper belly band, and the red-brown color at the base. The dedication on this stein dates it to 1887-1888.

Afterward

At the end of my research, I got the distinct impression that Louis Martini never got the credit he was due. Stymied by the notion he was a small-time potter just getting by, it seems nothing could be further from the truth. Steins taken home by innumerable tourists from innumerable destinations,



On this student stein we observe a different but still characteristic handle shape. It is quite distinctive with its right angle turn in its upper part. The stein is from a student singing society at Erlangen, and is dated 1896-1897.

Martini's products traversed the western world. Every day I can find one of his products for sale somewhere in the world on eBay, and just think, that's 130 years after they were in vogue.

Now that's a world class product line.

Thanks

I extend my thanks to Chris Wheeler, George and Gabi Schamberger, Marc Lang and Walt Vogdes for their help in preparing this article. And special thanks are due to Ron Fox. Long before I ever imagined collecting beer steins, Ron was deep in the bowels of Eastern Europe collecting Saeltzers...and more Saeltzers. Ron unselfishly provided us with the first glimpse of this artist and decorating firm.

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The August Saeltzer Factory, Ron Fox, Prosit, December 1998.

"The August Saeltzer Studio and the Transfer Decorating of Louis Martini", Parts 1 & 2, Copyright 2011 Steve R. Johnston

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F. W. Kleukens

by Rich Cress

The whimsical black cats with the long fancy tails are familiar to most stein collectors. But who drew them? The answer was provided to me by David Harr - Friedrich Wilhelm Kleukens.

FW was a very talented man. He was born in Achim, Germany in 1878 and died in Nürtingen in 1956. In between, he was a typographer, world-famous type designer, owner of a printing firm, teacher, and finally, a painter & illustrator. He was a member of the *Darmstadt Künstlerkolonie* (Artists' Colony), a diverse and select group of prominent architects, sculptors, artists and craftsmen assembled in Darmstadt under the patronage of Grand Duke Ernst Ludwig. Kleukens was made manager of the Ernst

Ludwig Press in order to renew the tradition of craftsmanship in book decoration, typography and other printed works. Because it was tied in to the versatile Artists' Colony Kleukens achieved a high profile for himself as a designer of exhibition posters, mosaic pictures, furniture and as a painter as well. Kleukens was responsible for the mosaics decorating the *Hochzeitsturm* (Wedding Tower) designed by Joseph Maria Olbrich, paying homage to the marriage of Ernst Ludwig and Eleonore. At the time he moved to Darmstadt he was already among the most renowned German graphic artists and book designers. Kleukens designed the following type styles: Ingeborg Antiqua, Kleukens Fraktur, Helga-Antiqua, Gotische Antiqua, Ratio-Latein, Ratio-Latein-Kursiv, Omega, and Kleukens-Scriptura.

The enameled glass drinking set seen here was designed by F. W. Kleukens and decorated by Friedrich van Houten of Bonn. As you can see, an owl glass is missing, as this should be a set with six glasses, two of each animal. The set was handed down to me by my mother.

Note: Two other members of the *Künstlerkolonie* who are of interest to stein collectors are Jakob Julius Scharvogel, whose Munich art pottery studio produced a small number of steins, and Albin Müller who designed steins for the Westerwald stoneware industry.



From left to right, a poster for the Hessian Art Exhibition of 1908, a postcard from 1913, and a mosaic decorating the Wedding Tower (1914)

Whites Utica Custom Made Steins

by Ron Fox
SCI Master Steinologist

Between 1880-1910, there were more than a dozen American firms involved in producing beer steins. Whites Stoneware of Utica, NY had the largest variety and production of all these factories. They originally fired their stoneware in salt glaze, but eventually changed to a lead glaze they called "bristol glaze." When a pottery fired up their kilns, and shoveled the salt into the heated furnace, the air became toxic for miles around. This is certainly the reason for the change in glazes, as firings in lead glaze give off no harsh gases.

Whites, like their rival German firms, had various decorating and shaping methods. Their early wares were thrown on a potter's wheel. Whites implemented slip cast molds, as was the case with most potteries in the later 19th century. Whites also developed a mold pressing technique. When the item was taken from the plaster mold and still soft, molds with designs were pressed around the body. This allowed them to randomly change belly bands and other relief areas. They also made metal implements that impressed linear figures and designs. Most people would call these steins etched, I prefer impressed. The last decorating technique was used on the so-called "Lunch Hour" pieces, which are the focus of this article.

The Lunch Hour technique is when they have taken a blank body, and while the clay is still soft, they scratch a scene into the surface without the use of molds. It is completely done by hand and took the most skilled artists to accomplish a satisfactory result.

As items from the Whites firm grew in popularity, someone came up with this Lunch Hour term. The premise was that some artists made these pieces while on their lunch break. While this theory sounds great on the surface, the items themselves tell a different story. First, the quality is always better than their normal production lines. I have yet to see one of these pieces that is not of the highest standards. Second, every



Whites Utica custom made stein depicting Teddy Roosevelt and John Muir at Yosemite.

piece I have seen has a scratch number in the base for identification purposes, not something that each artist would have done for themselves. Third, the subject matter is always interesting and obviously personal to the person that placed the order. And lastly, and the most convincing bit of evidence, we have spoken to some of the relatives of the original owners. They not only were told that their elders purchased the



Whites Utica custom made stein depicting a boy and the fish he caught.

piece, but can tell why the scene was important to them. In a couple of instances, the person on the piece was their own family member that ordered the piece.

I believe these pieces were custom orders. Making a mold that would incorporate the design of the customer, would have been extremely costly. Only the very affluent would have been able to afford the cost of the making of one item. Taking a blank body, and hand decorating it allowed Whites to fill an order quickly and economically. It is the only logical explanation for these unique pieces. I suggest that the Lunch Hour term be dropped and replaced with Custom Order.



Thewalt and KING-WERK Join Forces! "Thewalt 1893"



The September 2010 issue of *Prosit* included an announcement that Albert Jakob Thewalt had decided to retire, and that production of steins in his family-owned factory had ended as of October 31 of 2009. The firm had been in business since 1893.

Faced with a flood of comments expressing their sadness over this event, Herr Thewalt realized how much would be lost if his company simply closed its doors and disposed of its huge archive of steins. When Johannes Guenster, President of the KING-WERK factory located just a few hundred meters north of the Thewalt factory, asked Herr Thewalt what his position would be on continuing the production of a selection of his steins at the KING factory, the two quickly shook hands on a deal. Effective January 2011, KING-WERK has started production of a line of Thewalt steins, marketing them internationally under a new brand name, "Thewalt 1893".

The steins placed into initial production were carefully chosen by A.J. and Erika Thewalt from the Thewalt archives, and they are made from the same clay, in the same style, and even by some of the former Thewalt craftsmen, in order to ensure that any product stamped "Thewalt 1893" will be most authentically Thewalt. Each stein is also stamped "Made in Germany" as well as "Limited Edition 2,500", and is accompanied with a Certificate of Authenticity featuring a historical picture of the Thewalt factory back in 1893. Each year some models chosen for production will be retired, and other models added, in order to keep the selection fresh and exciting.

Sales results in the first few months of this year indicate that the "Thewalt 1893" steins will be successful.



Help with Pictured Identifications Germany pre-1918

Dear friends, I worked for a long time on this book, a collection of information from old books, catalogs and albums. I photocopied the pictures, pasted and described them, 95% in English. As I accumulated the pages it became more and more interesting and exciting for me. I did it for my own purpose, to have the information available when needed. After I recently decided it was done, I decided it would be of interest and a benefit for many collectors, especially concerning the history of the German Second Reich, 1871 to 1918.

SCI Master Steinologist George Schamberger expresses these thoughts by way of introducing the 241-page, 8½ x 11 inch, full color book he has compiled, and is now making available for purchase.

The book is a pictorial reference guide focusing on a wide variety of military, political and historical topics. George's source are in most cases from reference works to which most collectors do not have ready access. Collectors of militaria are likely to find it of particular use, but it is useful to others as a means to identify personages, uniforms, helmets, badges, flags, medals, writings, civic arms and symbols which may appear on the items we collect.

George has included a number of articles which he has written, some of which appeared in *Prosit*, and these are the only place in the book where you will find steins or pipes.

This is not a book which lends itself to reading from cover to cover. The scope and nature of the material almost guarantees that it will not easily conform to any logical organization. That said, it is a useful pictorial reference work, and familiarity with its contents will certainly aid in its use.

The contents:

The 53 German Emperors
Army Leaders of the Franco-Prussian War
Military Soft Hats & 16th c. Steel Helmets
State Cockades
Helmets
Uniforms
Kings of the Four Kingdoms
Grand Dukes, Dukes and Princes
Grand Dutchies, Dutchies, Principalities,
Four Kingdoms with Maps
German Flags of the Second Reich
Crowns

Herald Crosses
Regiment Flags
Old German Playing Cards
Postal - Postillions Uniforms
Uniforms for World War I
Uniforms of Different Units
Sword Grips and Salutes
Army Leaders of World War I
Army Corps, Collar & Cuffs Information
Infantry and Artillery Rgmts. and Divisions
Winker Manuals
0.8 Pistol
Pickelhaube and Steel Helmet of WW I
Knapsack and Badges
Explanation of the Griffin
Shooting Awards
Epaulets and Cuffs
Uniforms, Navy & Colonial Troops, German Ships 1914/18
Falstaff, Gambrinus, St. Arnold, St. Florian
Historical and Other Medals
Basic Crosses
Composers
Famous Germans
Time Periods
Translation of Military Terms and Old German Script (Sutterlin)
Civic Arms
Rune Scripts
Guilds in Germany ca. 1575
The Wnker's Signaling Alphabet
Sergeant and First Class Buttons, Wnker
Badges, Epaulettes with Explanations
Lance Fencing Badges for Cavalry
Assorted articles, some of which originally appeared in *Prosit*

Stein Exchange

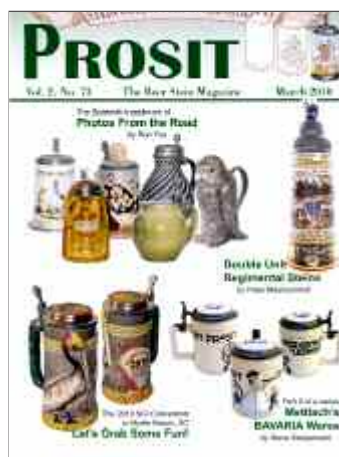
This space is available to all SCI members at no cost. Tell other members what you have to buy, sell or trade. Send an email to prosit@steincollectors.org, we'll do the rest.

For Sale: "Germany Pre-1918" by George Schamberger, a pictorial reference guide, 241 full color pages, \$39 plus \$4.95 shipping in a flat rate Priority envelope. Contact George Schamberger, g1934s@comcast.net.

Wanted: Mettlach #1723, scene at Mettlach, inlaid lid, mint cond. Top price paid. Contact Richard Platt, tel. 412-271-5685 or 412-849-7697.

Articles for publication in *Prosit* are actively sought. Please submit both text and illustrations electronically on diskette, CD or by email. If you can't submit material electronically, articles should be typewritten, double-spaced, on plain 8½ x 11 inch paper. Photographs should have high contrast and an uncluttered background. Do not close-crop photos. Please follow the format of previously published articles, or send for a copy of "Notes to Contributors," which contains detailed information on editorial needs, requirements and policies.

Index to Prosit - 2010



March 2010



June 2010



September 2010



December 2010

Title	Author	Issue	Page
A St. Hubert Copper Stein	Martin Kiely	March	3
The Caterpillar Yields to the Spike	Bill Bosworth	March	4
Mettlach's American Flag and Eagle	Robert D. Wilson	March	4
Double Unit Regimental Steins	Peter Meinschmidt	March	5-8
A Student Skull Stein	eBay	March	8
Let's Grab Some Fun in Myrtle Beach, SC	Carolina Steiners	March	9-11
A German-American Schützenverein Stein	Roy DeSelms	March	12
The Lighter Side - A Cartoon	Elden Tetzlaff	March	13
Olympia, Bellingham Bay and Salem Breweries	Phil Masenheimer	March	14-15
Ireland's Mead Wine	Martin Kiely	March	16
Prosit reaches 5,000th page!	editor	March	16
der Gemütlichkeit - The first page (reproduction)	editor	March	17
Relief Steins and Their Stories #5	Craig Zimmerman	March	18
Relief Steins and Their Stories #6	Craig Zimmerman	March	18
Part 2: Mettlach's BAVARIA Wares	Steve Steigerwald	March	19-27
Lucky 43rd - 2009 Convention Team	editor	March	24
A Rare and Unusual Artillery Regimental Stein	Ron Heiligenstein	March	28-29
Mettlach's BAVARIA Stein for Quilmes	Robert D. Wilson	March	30
Martin Kiely Points Out... Chester Cathedral Choir Stalls	Martin Kiely	March	30
Photos from a side street	Walter Vogdes	March	32
Photos From the Road #16	Ron Fox	March	33-42
The Hungarian Schlitt Collection	István Szemere	March	44
Mettlach Steins Designed by Heinrich Schlitt	István Szemere	March	45
A Gardekörps Bekleidungsamt Regimental Stein	Ron Heiligenstein	June	3
A Rare Hauber & Reuther Stein	István Szemere	June	4
What About Those HR Marks?	John McGregor	June	5
Letter to the Editor	Tom McClelland	June	5
The Character Steins of Ernst Böhne Söhne - Book Review	Rich Cress	June	5
The Evolution and Variations of Ludwig Foltz II V&B #328	Roy DeSelms & Robert D. Wilson	June	6-11
A Unique US MP Custom Pewter Stein	George Schamberger	June	11
Part 3: Mettlach's BAVARIA Wares: The Decorations	Steve Steigerwald	June	12-23
Here's a First for SCI - Sister Chapters!	Ron Heiligenstein	June	23
Index to Prosit - 2009	editor	June	24-25
Size Doesn't Matter, Small Collections Count, Too!	Stan Kaslusky	June	26
Milwaukee	Jack Strand	June	27-31

Index to Prosit - 2010 (cont'd.)

Title	Author	Issue	Page
Factual Inconsistencies on Some High Priced Regimentals	John Harrell	June	32-33
Oktoberfest Beer Prices Rise	from Bloomberg.com	June	33
Schierholz Can-Can Dancers... A Powder Jar Character	André Ammelounx & Roy DeSelms	June	34-35
Pipe Bowl - Preciosa, the Beautiful Gypsy Girl	George Schamberger	June	35
The Oktoberfest <i>Jahreskrug</i>	Walter Swett	June	36-42
Military Baker Detachments (<i>Militär-Bäckerabteilungen</i>)	Peter Meinlschmidt	June	44-45
The Lighter Side - A Cartoon	Elden Tetzlaff	June	46
A Scarce Occupational	Don Strack	June	47
A Hungarian Glass Stein	István Szemere	September	2
Part 4: Mettlach BAVARIA Steins and Beakers	Steve Steigerwald	September	3-14
Anna and Liese	John Harrell & Wolfgang Gult	September	15
The Closing of the Albert J. Thewalt Factory	George Schamberger	September	16
Albert Jacob Thewalt GmbH - A Venerable Stein Producer	Ron Gray	September	16-19
Winker Josef Zankl's Regimental Stein	Ron Hartmann	September	20-21
Mediaeval Lynch Laws in Bavaria	from the NY Times, 1897	September	22
A <i>Haberfeldtreiben</i> Stein	André Ammelounx & Roy DeSelms	September	22
The Oktoberfest Annuals (<i>Jahreskrüge</i>) - a pictorial	Walter Swett	September	24-25
Photos from the Road #17	Ron Fox	September	26-33
Guard Foot Artillery Regimental Beer Stein	Ron Heiligenstein	September	34-35
An Undecorated Mettlach Student Stein	Walter Vogdes	September	36
William Tell Stein with Anheuser-Busch Logo	John Mann	September	37-39
Pan and Syrinx - Incolay	George Schamberger	September	40
<i>Die Jugendwehr</i> (The Youth Defense Corps)	Jens-Uwe Benthin & Roy DeSelms	September	41-43
A Visit to San Francisco	Jack Strand	September	44-47
A Regimental Thumblift	Don Strack	December	5
Glass Regimental Beer Steins	Ron Heiligenstein	December	6-7
Historic <i>Jahreskrüge</i> - König Pilsener Brewery	Joe Beard	December	8-9
Photos From the Road #18	Ron Fox	December	10-15
SCI's 2011 Convention in Providence, RI	New England Steiners	December	16
"Sister Chapter" Follow-up	Ron Heiligenstein	December	18
How Much Beer is Enough?	editor	December	18
<i>Der Masskrug</i> and Capacity Marks	Roy DeSelms	December	19-22
Using the Mercury Mark to Date Your Mettlach Steins	Robert D. Wilson	December	22
Introducing the World's Largest Beer Stein	George Schamberger	December	23
Convention photos	Martin Estep	December	24-25
More on So-Called Early Mettlach Steins	Martyn Brown & Roy DeSelms	December	26-27
Aircraft in the French Army During World War I	George Schamberger	December	27
The Lighter Side - A Cartoon	Elden Tetzlaff	December	28
Déjà Vu, Bavarian Style	Denny Matheney	December	29
What I Learned Over My Summer Vacation	Ginger Gehres	December	30-31
Albert Jacob Thewalt GmbH - A Venerable Stein Producer	Ron Gray	December	32-41
An Unusual Thewalt Jugendstil Stein	Ron Gray	December	41
Two Rare Saxon Regimental Steins	Ron Heiligenstein	December	42-43
Glass Steins with Set-On Lids	Norm Paratore	December	44-45
A Great Meissen Porcelain Tankard	eBay	December	47

Thanks to our authors for a great year of "steininformation"!

Providence, R.I.

by Jack Strand

Can you think of a more appropriate way to preview Providence, the site of our 2011 Stein Convention, than through beer steins? The first PUG mug portrays the Roger Williams statue (figure 1). Roger founded Providence in 1636 after being banned from the Massachusetts Bay Colony for his religious beliefs. In 1663 a royal charter was given to the Colony of Rhode Island and Providence Plantations, with Benedict Arnold becoming the Governor at Newport.

The side panels of this stein feature the State Normal School (figure 2) and the State House (figure 3). The State House

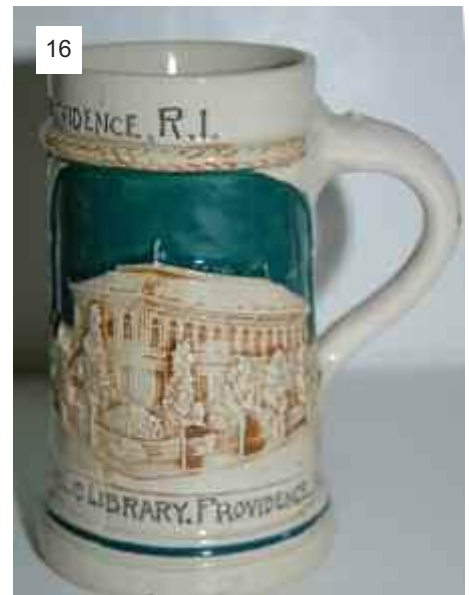
was designed by McKim, Mead and White in 1891 of white Georgian marble. It boasts the fourth largest self supported marble dome in the world. The state capitol also appears on the Thewalt mug #284 (fig. 4).

Another PUG mug has the Betsy Williams cottage on the front panel (figure 5). She was a relative of Roger Williams. Again, one of the side scenes shows the State House (figure 6).

The third panel features the Van Wickles Gates which lead to Brown University (figures 7 and 8).

The Diesinger-like stein in figure 9 gives us information about Providence. The front panel informs us that the city was founded in 1636 and incorporated in 1832. It portrays Roger Williams coming ashore to the future city. It also is inscribed with the interesting motto of Providence "What Cheer". On the side panels are found the State House and the "New Gates" (figs. 10 and 11).





The "What Cheer" motto also appears on a mug from the H.T. and J.N. Molter Brewery of Providence (figure 12). The mini-mug in figure 13 celebrates the "new" armory. The armory (figure 14), built in 1907 still stands, but it is listed as one of "America's eleven Most Endangered Historic Places". It is a handsome building and, hopefully, will be restored. The relief mug in figure 15 has the name Eugene H. Austin incised on the top rim. Shown on the mug are the Court House which was completed in 1908 and the Public Library (figures 16 and 17) opened in 1900. Lastly, an interesting series of mini-mugs came from J.M. Peters of Providence, 94 Clemence Street. Each mug features a different beer: Hanley's Half Stock, Jones Portsmouth and Famous Narragansett Lager (figure 18).

Many of these great buildings and sites are waiting for us to tour them in July. Take some time to visit the State House, Court House, Public Library and the Van Wickles Gate whose center gate opens but thrice a year: at the beginning of the school year and the beginning of the second semester they are opened inward, while on Commencement Day they are opened outward to allow the graduating procession of Brown University to pass through.



Newport, R. I.

by Jack Strand

Newport, Rhode Island, was America's wealthiest seaside resort during the Gilded Age. Its summer residents were some of the richest and most influential people in the United States. The city had an early beginning, founded in 1639, and developed into the most important port in Colonial Rhode Island.

Newport is represented on several early souvenir steins. A couple of Girmscheid mugs feature the Old Stone Mill believed to date to 1675 (figures 1 and 2).

The Mill also appears on the front panel of another stein (figure 3).

One side panel of that stein depicts the Forty Steps, a stone staircase and part of the Cliff Walk leading down to the sea (figures 4 and 5).

The stein's other side shows The Breakers, the Vanderbilt's residence (figure 6 and 7). The Breakers was designed by Richard Morris Hunt. It was built in 1893-1895 after Vanderbilt's first Breakers residence burned to the ground. As a precaution against another fire, no wood was used in the construction of the second Breakers. Containing 70 rooms and staffed by 35 servants, The Breakers symbolizes the opulence of the "Robber Barons" of the Gilded Age. And, remember, the Newport Season was only 10 weeks long! Figure 8 shows the Great Hall of The Breakers, while figure 9 depicts the Music Room.

The Mettlach 2140 "Newport" stein seen in figure 10 is dated 1895 and it pictures The Casino façade on Bellevue Avenue which was designed by the firm of McKim, Mead & White (figure 11). It was built by James Gordon Bennet, Jr., heir to the New York Herald newspaper fortune. Bennet was banned from the city's most exclusive club, The Newport Reading Room, for one of his pranks. (He persuaded a friend to ride his horse through the club.) Bennet's new club, The Casino, did not have a strict set of rules nor exclusiveness. The club had shops on the street level, a bowling alley, a billiard parlor, lawn tennis, an opera house, lodgings, a restaurant and reading rooms. The Casino is now home to the Tennis Hall of Fame. The 2011 SCI Convention now affords me the opportunity to visit, in person, a city that I have only admired and known through books and photographs.





The Great Hall, The Breakers



The Music Room, The Breakers



Just to put things in perspective: The 70-room Breakers faces southeast overlooking Narragansett Bay. Boats belonging to the Newport sailing crowd are in the background.

10



What is an SCI Master Steinologist?

SCI's 7th convention was held in San Antonio in 1974. With "over 100 SCI-ers and their families" in attendance, the first Master Steinologist Award was granted to Herb Jeddy. The caption below the presentation photo states "Herb Jeddy, III., receives an official scroll from the College of Steinology proclaiming him 'Master Steinologist.'" Thus began a tradition of honoring those members of SCI who have demonstrated an unusual level of expertise in some aspect of collecting beer steins, and who have willingly shared that knowledge with other collectors through publication of articles in *Prosit*, presentations at national conventions or chapter meetings, or by other means. The honor roll of past recipients is below:

1973 - Herb Jeddy (dec.)
 1974 - Joe Hersh (dec.)
 1975 - Jack Heimann (dec.)
 - Jack Lowenstein (dec.)
 1976 - Harvey Murphy (dec.)
 1977 - Dr. Eugene Manusov
 1978 - Dr. Thérèse Thomas
 - Werner Sahm (dec.)
 1979 - Roland Henschen
 1980 - John Ey, Jr. (dec.)
 1981 - Ron Fox
 1982 - Al Hoch
 1983 - Lottie Lopez
 1984 - Ridge Scott (dec.)
 1985 - Mike Wald (dec.)
 1986 - Robert D. Wilson
 1987 - Stephen Lee Smith
 1988 - John Stuart (dec.)
 1989 - Gary Kirsner
 1990 - R. Ron Heiligenstein
 1991 - Kurt Sommerich (dec.)
 1992 - Les Paul
 1993 - Terry Hill
 1994 - Patricia Manusov (dec.)
 1995 - John McGregor
 1996 - Les Hopper (dec.)
 1997 - Johannes Vogt (dec.)
 1998 - André Ammelounx
 1999 - Steve Steigerwald
 2000 - Walter Vogdes
 2001 - Mark Durban
 2002 - Arthur Maethner (dec.)
 2003 - Dr. Roy De Selms
 2004 - David Harr
 2005 - David Cantwell
 2006 - Dr. Beatrix Adler
 2007 - Lyn Ayers
 2008 - John Harrell
 2009 - Phil Masenheimer
 2010 - George Schamberger
 2011 - to be announced

Pschorr-Bräurosl

by Walter Swett

The Pschorr-Brewery dynasty traces its history back to 1793 when Josef Pschorr married Maria Therese Hacker whose father was the owner of the Hacker Brewery which had already been in operation for over 375 years. Josef ultimately acquired the Hacker Brewery from his father-in-law and within a brief period turned it into Munich's first big brewery. In 1820, Josef expanded the business by purchasing the brewery *Zum Bauernhansl* and renaming it the *Pschorr Brauerei*. Always looking to expand the business, Josef Pschorr developed the first underground cool storage area, nicknamed "The Beer Fortress". This storage facility allowed beer to be brewed and stored year round with consistent quality and a long shelf life.

Upon the death of Josef in 1841, his beer empire was split between his two sons – Matthias inherited The Hacker Brewery and Georg took over The Pschorr Brewery.

Josef's descendents continued to grow the business and expanded its reach throughout the world, becoming friendly competitors. An example of this can be found in a 1944 incident when a bombing raid on Munich knocked the Pschorr Brewery out of commission. Even though they were competitors, The Hacker Brewery allowed Pschorr to brew beer in their facility two days a week until repairs could be made to theirs. Both branches struggled following the Second World War and in 1972 the two companies merged, forming Hacker-Pschorr Bräu, AG.



The logo of the new company was simply the merging of the two existing ones – Hacker's gold ring containing two white crossed axes on a blue field and the date of its founding, 1417, and Pschorr's gold ring containing an inner red ring around a blue five-pointed star with the white letter P. The red ring symbolized Josef's unending love for Therese.

In 1979, German businessman Josef Schorghuber purchased the Hacker-Pschorr Brewery for DM 80 Million and a few months later he purchased the Paulaner Brewery, resulting in the marriage of these two well known Munich breweries.

The Pschorr Brauerei has had a long relationship with the Oktoberfest. The connection is documented as early as 1830, but it is suspected it existed as early as the founding of the Pschorr Brewery in 1820. Pschorr Brewery poured their beer from many small stands at the fairgrounds until 1894 when they had two larger facilities – *Zum Nürnberger Bratwurstglöckl* and *Die Alpenwirtschaft*. In 1900 the two were combined into a larger tent. 1901 saw the debut of the now famous *Pschorr-Bräurosl-Festhalle* which surprised many as the first tent to be equipped with electric lights.

So, how did the *Bräurosl* get its name and is it "*Bräu Rosl*" or "*Bräurosl*"? Legend has it that a local farmer's daughter by the name of Rose would make a daily visit to the Pschorr Brewery for an evening drink of beer. She apparently arrived just as the *Bräuroß* (large brewery horses) were ending their day and she would take a ride around the yard on one of the animals while drinking her mug of beer. The local worker's made note of her activities and soon gave her the nickname *Bräu Rosl* (Brewery Rose). At some point *Bräu Rosl*'s image was captured in a painting and the image and name landed on the *Pschorr-Bräurosl-Festhalle*, the new Oktoberfest beer tent of the Pschorr Brewery



The painting of *Bräu Rosl* is of a man leading a large brewery horse with *Rosl* in a red *Dirndl* (dress) riding side-saddle and holding a raised beer mug in her left hand. The image, encircled in an evergreen wreath, has been used numerous times on

Pschorr-Bräurosl beer mugs and steins throughout the 20th Century and made its first appearance of the 21st Century in 2001. The images have appeared on some steins in full color and on others with only a simple blue print. These mugs and steins can be found in both 1 liter and .5 liter versions. The earliest issue I'm aware of occurred about 1910 and the latest one was on the limited edition 100th Year Anniversary of the Bräurosl stein which had a production of only 1,500.

I have three examples of the "*Bräu Rosl*" design in my collection. The first is a 1 liter mug which was produced by *Aktiengesellschaft (AG) Wick-Werke* between 1921 – 1938. Several of the highlights on the design, specifically the buttons, knobs and reins on the horse's harness; the driver's neck tie; and *Bräu Rosl*'s scarf and shirt; have been accented by hand with paint. The bottom of the mug is stamped in black letters with "Made in Germany" and the Wick-Werke mark of "AGWW" is etched into the bottom as well.



1 liter mug (AG-WW) depicting *Bräu Rosl*



Closeup of the central scene



Capacity mark (1 liter AG-WW)



Wick-Werke marks on the base

The second example I have of *Bräu Rosl* is a modern .5 liter mug manufactured by Gerz. This design is lacking the added highlights found on the 1 liter mug, and the word "*Bräurol*" can be found printed across the bottom of the wreath encircling the design. The only markings found on the bottom of this example are the words "Made in West Germany". The impressed Gerz mark can be found below the capacity mark.

And finally, I have a copy of the 100th Anniversary of the *Bräurol*. It is a one liter stein manufactured by Rastal. Along with the image of *Bräu Rosl* there are pictures of the 1901 and 2001 *Bräurol* beer tent. It has a relief pewter lid with *Bräu Rosl* in the center and the words "*Bräurol Oktoberfest München*" around it.



A 0.5 liter mug by Gerz



"Made in West Germany"



The Gerz company name

So that is the story of the Pschorr Bräu-Bräurol. She has been an enduring symbol and I am sure one that we will continue to see.



References:

In researching this article I found many helpful sites on the Internet. Google search words include Bräurol, Bräu Rosl, Josef Pschorr, Hacker-Pschorr, Paulaner

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The 100th anniversary stein by Rastal

Collector's Guide to Dümler & Breiden Beer Steins

by Frank Loevi

This article was originally published as an adjunct to the online "Dümler & Breiden Stein Catalog" in the Beer Stein Library, and is being reprinted in Prosit by permission of the author as a three part series. Some content has been revised and adapted for publication in hard copy.

Part 1: March 2011

Introduction and Historical Backdrop

Part 2: This Issue

Part 3: September 2011

Paul Dümler and the Terra Sigillata Period

Marks on D&B Terra Sigillata Steins

Identification and Dating of Post-1920 D&B Steins

Note: This chapter in this three-part article builds upon material included in Part 1, and for that reason, it is recommended that the three parts be read in order.

Note: For purposes of clarity, figure and footnote numbers are continued in sequence from Part 1.

The Art (and Politics) of Peter Dümler on Beer Steins

The most desirable Dümler & Breiden steins fall into two general categories. The first, which we'll discuss here, includes those pieces that are either signed by Peter Dümler or specifically attributable to him based on subject, style or other factors, particularly those that reflect his intense interest in the history and world standing of the German Empire that had been created during his lifetime, as well as those inspired by the art and design of Germany's Renaissance period, which also provided the basis for his personal collecting passion.

Patriotic Themes

Dümler & Breiden's very first cataloged beer stein (model No. 11), shown in Figure 11a, was a ¼-liter "Pinte" entitled "Kaiser Wilhelm in Coronation Regalia". The central image, taken from a design Dümler had created several years earlier for Reinhold Hanke, depicts Wilhelm I dressed as a Roman Emperor, and exemplifies Dümler's strong patriotic support for the newly unified empire that had emerged in the wake of Germany's decisive victory in the Franco-Prussian War of 1870-71.

An interesting sidelight to this stein is the fact that an uncataloged mate exists (Figure 11b), with the Empress Augusta (1811-1890) replacing Wilhelm I in the central image. Only one example of the Augusta version has so far been seen, also bearing the model No. 11, but both versions are pretty rare, so there's really no telling at this point whether it was a mass-produced item or not.

Both of these steins are dated 1884 and signed "PD" in the mold (see Dümler's initials circled in Figure 11c).

It should be pointed out here that of all the cataloged D&B steins that appeared during Dümler's lifetime, literally none bore any identifying base markings other than a model number, so the appearance of Dümler's signature has been one of the few certain methods available for assuring that he was directly responsible for a particular design. Some variations of the "PD" signature (usually, but not always, a P within a D) are shown in Figure 12.

Fig. 11a
No. 11



Fig. 11b
No. 11



Figure 11c



Figure 12



Unfortunately, only a small percentage of Dümmler's output bears a "PD" signature, with the last currently confirmed example appearing on model No. 391 (circa 1894). That being the case, somewhat less reliable stylistic cues are all that's typically available for attribution purposes from that point on. There is, however, some good news with respect to earlier items. From 1884 through at least 1889 (around model No. 200) the staffing situation at Dümmler & Breiden was such that there were simply no other horses in the stable, so all steins within that model number range can be reasonably attributed to Dümmler himself.

A second typically Dümmler-like presentation of a contemporary political theme can be seen in stein No. 79 (Figure 13), a 4.5-liter piece called "The Watch on the Rhine", the name having been taken from a 19th century political anthem calling for vigilance against possible incursions by France across the Rhine River into Germany. Here the image of Germania, ancient personification of German strength, unity and liberty, is flanked on both sides by depictions of early German warriors, a clear reference to the struggle between ancient Rome and Germanic tribal groups for control of the territory east of the Rhine, in which the Germans ultimately prevailed at the battle of Teutoburg Forest in 9 A.D. As in the previous example, the use here of references to ancient history as a device for expressing contemporary political views can be found throughout Dümmler's work, a trait rarely seen elsewhere.



Figure 13:
No. 79

Early Germans

Dümmler appears to have been infatuated by his ancient forebears, who are regularly depicted, typically engaging in one of three principal activities, *i.e.*, fighting with Romans, hunting or drinking. Examples created throughout his lifetime exist in multiple formats, including low relief, high relief and "etched", but all rendered in styles that are generally not at all difficult to distinguish from the work of others.

At least ten different D&B beer steins were produced showing idealized ancient battle scenes, with German warriors in firm control, all presumably intended to depict the Battle of Teutoburg Forest. In a sense, these too are politically themed steins, expressing the widely held contemporary (*i.e.*, post Franco-Prussian War) belief that

as a united people there was no force strong enough to defeat the Germans. One of the earliest and best known of these is D&B model No. 58 (Figure 14), a 3-liter stein displaying a striking wraparound relief battle scene, prominently featuring Arminius (or "Hermann" as he's come to be called in Germany), leader of the Germanic tribal coalition that successfully overcame three Roman legions and effectively stopped western European expansion of the Roman Empire in its tracks.



Figure 14:
No. 58

At this point in our discussion, it's useful to note that early Dümmler & Breiden steins were generally available with any of three different coloring and body type options, including "*einfach bemalt*" (1, 2 or 3-color) and "*ganz bemalt*" (full-color) pottery (*i.e.*, ivory or cream stoneware), as well as salt-glazed blue-gray stoneware. Most, if not all, steins produced until circa 1895, the year of the move to expanded facilities, could be purchased with any of the three finishes, after which salt-glazing appears to have been discontinued. No D&B stein introduced following that date (model numbers around 400 and above) has been documented to date in a salt-glazed version. What that implies, of course, is that literally every example of a blue-gray stoneware D&B stein will have had an actual production date prior to 1895, while the production of its pottery counterparts may have occurred over a far greater time span. From another perspective, although versions of model No. 58 can be found with each of the three finishes, 1-liter and 2-liter steins with the same image (Nos. 555 and 559 respectively, seen in Figs. 15 and 16), are known to exist only as "*Elfenbeinsteinzeug*"

Figure 15:
No. 555



Figure 16:
No. 559



(ivory stoneware).

A perfect companion to the stein shown in Figure 14 is the 4-liter D&B No. 117 (Figure 17). Designed (and signed) by Dümmler just a couple of years later, it contains three scenes depicting events occurring immediately after the Battle of Teutoburg Forest. The front scene, entitled "German Singer" in the mold, presumably shows the glorification of Arminius (Hermann) and his fellow warriors in song, the principal means by which such tales were transmitted in a culture that would not achieve literacy for another several hundred years. The scene on the right side, entitled "Hermann abducts Thusnelda", actually depicts what in those days was a fairly common form of elopement, in this case resulting in an exchange of marriage vows shortly thereafter, despite the fact that at the time Thusnelda was betrothed to another man. On the opposite side, Thusnelda's father Segest "vows revenge" against Hermann, his long-term tribal political rival, and now his unwanted son-in-law.



Figure 17
No. 117



Figure 19
No. 332



Figure 20
No. 40



As mentioned above, battling wasn't the only activity of early Germans that Dümmler liked to depict. An excellent example of an early German hunting scene can be found on model No. 133 (Figure 18), the 3.5-liter master to a later ¼-liter stein (No. 332, Figure 19), with a side scene that might just as easily be interpreted as warriors heading to battle rather than a hunt, but on the front there's no doubt that the image is of a serious drinker who's left the hunt (or the battle) behind.

And speaking of serious drinkers, we'll turn here to some examples of drinking scenes featuring early Germans, which will also be used to highlight a few of the difficulties inherent in trying to attribute unsigned and undocumented steins to Peter Dümmler. The first is model No. 40 (Figure 20), circa 1884, titled "Early German Drinkers", although there's obviously a significant battle element in this design, too. While the low model number alone is enough to put this one firmly in Dümmler's column, it also clearly reflects some of the design characteristics we've already seen in previous examples.

Figure 21
No. 583



The second, model No. 583, is seen in figure 21 with a rare figural inlay appearing to show either Athena, the Greek goddess of both wisdom and war, or her Roman counterpart, Minerva. Holding a laurel wreath in her right hand, but with a shield at her side, she's the perfect overseer of the scene occurring beneath her. This deep relief stein, titled "Barbarians and Romans Drinking", exhibits design characteristics that are regularly seen during that period, a style so unique to Dümmler & Breiden that one is immediately tempted to credit it to Dümmler himself. On the other hand, it's almost inconceivable that Dümmler would have used the term "barbarians" to describe early Germans. Of course it's quite possible that a descriptor in a catalog, produced some three years after the design itself, may not even have crossed Dümmler's radar screen. We'll probably never know for sure, but on balance it's my personal opinion that this piece, along with several others the company produced with the same general configuration, are the work of Peter Dümmler.

Our last example of the early German drinking theme, model No. 721 (Figure 22), circa 1904, is an unusual (for D&B) "etched" stein titled "Old German Drinking Session". Here again, there's a tendency to believe that pretty much any stein that explores new decorative techniques for the company must be a Peter Dümmler product, and this is one of only a very small number of etched steins to appear in the D&B catalog. Add to that the fact that the subject-matter was typical Dümmler and the probabilities have to fall in his favor. But keep in mind that this too is a subjective judgment, again illustrating the potential problems associated with attributing particular designs to Dümmler other than those bearing his signature or model numbers under 200.

Figure 22
No. 721



Renaissance Themes

Moving away from German pre-history, as well as any uncertainty regarding design credit, in this section we'll look at Dümmler designs inspired by the 15th and 16th century Renaissance period in German history, starting first with some designs that might best be described as "Renaissance Caricature". Created between 1884 and 1887, they present a unique, almost cartoonish perspective on the people and the times that needs to be seen to be appreciated. My personal favorite is model No. 39, circa 1885, shown in Figure 23.

Figure 23
No. 39



The left side depicts a man in typical middle class period garb strolling arm-in-arm with his wife, who is shown as plain, dumpy and generally unattractive. Neither of them appear to be particularly happy about being with the other. On the right, the unappealing (and almost laughable) half of the pictured couple is the man, whose outfit and puffed-up bearing mark him clearly as a member of the upper class, perhaps even a titled peer of the realm. He's shown walking with his statuesque "trophy wife", but again, neither of them looks all that thrilled to be there,

The central figure, on the other hand, looks quite cheerful by comparison, as he stands by himself in front of a beer keg with a filled stein in hand. When we learn that the name applied to this stein is "Bachelorhood and Marriage", the humorous intent of the three scenes becomes immediately apparent, although one can't help but wonder whether Dümmler's wife Bertha appreciated that humor as much as he did.

In Figure 24 (No. 34, "Three Drinking Kings") Dümmler uses the same immediately recognizable style to satirize a theme regularly seen on Renaissance pottery.

Figure 24
No. 34



One final example of this light-hearted style, applied to a topic for which it seems perfectly suited, is entitled "Long Live Gemütlichkeit" (Figure 25, No. 35).



Figure 25
No. 35

Another group of steins that are relatively easy to pick out as Dümmler designs are his Siegburg *Schnelle*-style pieces, no doubt drawn from originals in his personal collection. Two of them are shown in Figures 26a and 26b. Both steins display the general configuration and types of imagery commonly found on 15th century Siegburg stoneware. The 1.5-liter stein on the left (Figure 26a, No. 52, circa 1885) is decorated with Renaissance period heraldry. On top of the central warrior image we see arms dominated by a two-headed eagle, the heraldic symbol of the Holy Roman Emperor. The arms below the warrior feature rampant lions and almost certainly belonged to the House of Habsburg, one of the most important royal families in Europe and the source of Holy Roman Emperors from 1438 through 1740.



Figure 26a
No. 52



Figure 26b
No. 391

The 2-liter stein on the right (Figure 26b, No. 391, circa 1895) displays three biblical images, typical of those regularly seen on the work of Renaissance potters. In this case, according to the manufacturer's catalog, we see depictions of "*Abrahams Opfer*" (Abraham's Offer); "*Melchisedech*" (or Melchizedek, a biblical king of Jerusalem); and "*Enikehr der Fremdlinge*" (Entering of the Strangers).

Of course, Peter Dümmler wasn't the only 19th century artist to look to Renaissance potters for inspiration. Siegburg designs were mimicked by a number of Westerwald manufacturers, not the least of which was Dümmler's mentor Reinhold Hanke. What distinguishes Dümmler's work from the rest is his mating of Renaissance designs with contemporary styling devices. The handle on the stein at the left in Figure 26a is a far cry from what was actually being applied in the 1500s. Likewise the sculpted banding at the top and bottom of both pictured pieces is well out of step with the Siegburg *Schnellen* on which they're based. Nonetheless, the use of these embellishments seems perfectly appropriate, creating tributes to the earlier period, rather than just imitations.

An interesting sidelight to these two pieces is that they have both also been seen in presumably earlier versions, looking more like Siegburg originals, with no coloring, more primitive handles, and plain relief bands above and below the central design. The unnumbered precursor to model 391 is shown in Figure 27. Although no documentation regarding the provenance of these steins is known, it's likely that the two steins were manufactured by Dümmler & Breiden as a means of gaining some early recognition, not to mention a little cash flow, in the pre-catalog period of their newly founded company (*i.e.*, 1883 through early 1884). This supposition is bolstered by the fact that one of the two bears the only base mark (Figure 28) ever seen on a D&B stein produced prior to Peter Dümmler's death in 1907. We can only speculate as to the reason the mark never appeared on subsequently produced cataloged items.³

Figure 27
No number



Figure 28
(see Footnote 3)



Some additional perspective on Peter Dümmler designs inspired by Renaissance art and artists can be gained with a look at model Nos. 35 (½-liter), 44 (2½-liter) and 249 (2-liter) (Figures 29-31).

Figure 29
No. 35



Figure 30
No. 44



Figure 31
No. 249



Anti-Semitic

A group of pieces that many would consider unworthy of an artist with the talent and standing of Peter Dümmler are his anti-Semitic offerings. Although clearly distasteful by today's standards, they are distinctly Dümmler designs, and for our present purposes should not be overlooked.

Probably the best known of several he produced are a pair of ½-liter steins, both circa 1892, displaying wraparound derogatory images of Jews in 19th century German society, accompanied by text that might best be described as venomous. The first of these (No. 299, Figure 32), bearing Dümmler's signature in the mold, is titled simply "Freedom", an unlikely name for a stein that depicts Jews being literally chased out of the country.

Figure 32
No. 299



Figure 33a
No. 300



If anything, the second of this pair (No. 300, Figure 33a), called "Germania Crushes the Serpent's Head Underfoot" in the manufacturer's catalog, is even more distasteful and disconcerting than the first, but may help to put into perspective the environment in which the two steins were created. It's the lid inlay (Figure 33b) more than anything else that distinguishes this one from its mate. The inlay typically seen on this stein features strongly worded anti-Semitic quotes from five prominent Germans, ranging from Martin Luther to Otto von Bismarck.

Figure 33b
No. 300



Anti-Semitism had been growing in Germany for centuries, fueled in Peter Dümmler's time by the German Socialist movement of the mid-19th century. It's unclear at this point whether Dümmler was an anti-Semite himself or simply responding to the demands of the marketplace. However, anti-Semitism would appear to have been the prevailing attitude in many parts of Germany at the time, which helps at least to explain Dümmler's decision to produce these steins, although certainly not to justify it.

Figure 34

No. 27



No. 40



No. 185



No. 186



No. 192



Figural

This discussion of Peter Dümmler's art on beer steins could hardly be considered complete without a look at his figural or character steins. Of the nine character steins introduced by D&B during Dümmler's lifetime, five designs can be credited to him with absolute certainty given their low model numbers, and the other four with considerable confidence based on imagery style. Given the popularity of the character steins with collectors in general, all nine of Dümmler's contributions to the category are shown in Figures 34, 35 and 36, in a variety of available color configurations. All but one has a ½-liter capacity.

On the left in Figure 34 is Dümmler's first character stein (No. 27, circa 1884), entitled "Frog as Roman Commander". In addition to being the first, it's by far the most interesting, in that the image recalls one of his most often visited subjects, the Battle of Teutoburg Forest. Note particularly the medallions around the frog's neck. Where one might expect to find images of Roman emperors or high-ranking generals, what we find instead is a relatively silly looking soldier on the foremost medal, flanked on either side by images of jesters and farm animals. The objective, of course, was to depict Roman military leadership as a bunch of fat, frog-like incompetents, whose loss of three legions in 9 A.D. can thereby be easily understood.

Next to the frog is a "Knight Head" (No. 46, circa 1885), followed by three leaders of the German Empire: Friedrich III (No. 185); Wilhelm II (No. 186); and "Prince Bismarck" (No. 192), all circa 1889, the year following the death of Wilhelm I, Germany's first emperor, and the crowning in quick succession of Friedrich III and his son Wilhelm II. The overall configuration of these three steins is relatively generic and similar designs can be seen from several other manufacturers, but it's probably true that when depicting the people who controlled your life, one was well advised to not stray far from the norm. What distinguishes these pieces from the competition most clearly are their recessed bases, featuring a German imperial eagle in the forefront. It should be noted, however, that two of the three have been seen in blue-gray stoneware versions without the distinctive base, and presumably all of them were produced in that format.

The remaining four character steins were all introduced by D&B following the turn of the century, more than ten years later, and consequently cannot be credited to Peter Dümmler based on their model

numbers. However, the caricature-like styling that comes through clearly on all four is, here again, a trait that points directly to Dümmler.

Almost every significant Westerwald beer stein manufacturer produced at least one, and sometimes several, monk character steins. As a group, they're pretty much straight-forward and unimaginative depictions, often distinguishable from each other only with detailed examination. On the other hand, the two D&B monks seen in Figure 35 (No. 572, ½-ltr., circa 1900 and No. 654, ¼-ltr., circa 1904) are quite expressive and appear almost able to convey their messages, both about the contribution to sound sleep made by a clear conscience, even without benefit of the signs they carry.

Figure 35

No. 572



No. 654



Even the casual observer of D&B's "Vagabond" and "Vagabond's Wife" (Nos. 723 and 724, respectively, circa 1904, Figure 36) could hardly miss the styling similarities shared with the two monks, all four of which hearken back strongly to Dümmler's earlier Renaissance caricature pieces.

For purposes of completeness, it should be noted that Dümmler & Breiden also produced a 10th character stein (No. 852) in the realistic skull-like configuration that had become enormously popular with German students. However, its 1908 release date makes it highly improbable that Peter Dümmler was in any way associated with the design.

Additional Physical Characteristics of Pre-1907 Dümmler & Breiden Steins

As we've already seen, a sometimes critical element in crediting a particular design to Peter Dümmler is recognizing that the stein was made by D&B in the first place. Since D&B base markings are typically limited to only a model number, this can often be a challenging task. Moreover, there are many collectors whose interest in early Dümmler & Breiden steins isn't necessarily limited to Peter Dümmler designs. So in this section we'll look at some characteristics of pre-1907 D&B steins, beyond the relatively rare appearance of Peter Dümmler's initials, that can be relied on to provide positive identification.

Body and Lid Identifiers

For a short time in the 1884-85 period, D&B marks, model numbers, and even copyright notices, can sometimes be found on the stein bodies, actually incorporated into the design. A good example, showing pretty much everything you need to know about the stein (*i.e.*, manufacturer, location, model number and copyright), can be seen in Figure 37. Note, however, that the information provided by these marks is not always that comprehensive, and is sometimes limited to nothing more than a copyright statement. To date, this trait has been observed only in D&B products, so if you see it, even without a D&B logo, you can be sure that Dümmler & Breiden made it. Unfortunately, the highest known model number of this type is No. 44, so as a spotting tool it has limited value.

An interesting, if somewhat problematic sidelight to this practice is illustrated in Figures 38a and b. The two images shown are from steins that both bear model No. 27 (our friend the Roman frog), on the top a full-color pottery version and below that

Figure 36

No. 723



No. 724



Fig. 37



Fig. 38a



Fig. 38b



Fig. 39



blue-gray stoneware. The question, of course, is what happened to the "D&B" on the stoneware version? This same phenomenon has been observed on literally every Dümmler & Breiden stein known to exist with D&B logo displayed on the body. On some examples it's simply not there. One observer has suggested that it might have been the result of retail distributors not wanting the D&B logo visible on their products. That's possible, but it seems unlikely given the fact that literally millions of steins with a readily identifiable manufacturer have been sold over the years, albeit not displayed in quite the same manner. In any event, with the passage of time it's become extremely unlikely that we'll ever be able to definitively solve this mystery.

A somewhat more broadly applicable detection tool is provided as a result of the fact that, coincident with D&B's move to new and expanded facilities in 1895, the company began producing and applying their own pewter lids, which are sometimes, although hardly always, seen marked "R.Z. D&B" (the R.Z. for *Reichs Zinn* or imperial pewter) under the lid in the area closest to the tang (Figure 39). This identification technique can potentially apply to all model numbers, even those that were initially produced prior to 1895, since many earlier models were reproduced subsequent to 1895 in response to ongoing demand.

It's probably worth mentioning here that for a few years early on D&B marked some of their steins with an impressed "**MUSTERSCHUTZ**" (i.e., design protected) in all caps and Helvetica type. Unfortunately, as a means of identification it falls somewhat short because literally identical markings can also be found on early Thewalt steins, but in the absence of any other clear identifiers it's at least a start.

Handles

In the period prior to 1907 Dümmler & Breiden probably used as many as thirty or forty different handles on their beer steins, with much of the variety occurring on larger pieces (1½ liters and up) which were often fitted with one-of-a-kind handles. For smaller steins, those more likely to be used for drinking rather than just display, handle designs were frequently reused, providing one of the most broad-ranging and reliable means of identification. But as we shall see, it's not necessarily an exact science.

The most commonly seen D&B handles, together accounting for those used on perhaps 75-80% of D&B steins with capacities under one liter, are shown in Figures 40-42 in three separate groups. The first four handles (Figure 40) are grouped together simply because they all display a similar characteristic — a "knuckled" band that appears to resemble a roller bearing (i.e., individual bearings contained in a ring). At least one Reinhold Hanke handle has been seen with the same kind of "knuckled" band (possibly even designed by Peter Dümmler), and there may well be additional non-D&B examples yet to be cataloged, but if you spot one, without even considering the other components of the design, the chances are pretty good that you're looking at a D&B stein.

Figure 40 - The four variations of "knuckled" handles



The middle group of four handles (Figure 41) share no such similarity and are shown together simply as a means of separating them from the last pair. Each of the four is unique to D&B, and like the first four provide an absolutely positive means of identification.

And then there are the two handles in Figures 42a and 42b. Both

Figure 41



appear regularly on D&B steins, but here's the rub: they can both be easily mistaken for handles on the steins of other companies. The first of this pair (Figure 42a) can be found on steins manufactured by A.J. Thewalt, while the one on the right (Figure 42b) is almost identical to a handle seen on steins produced by the Adolf Diesinger factory.



When I first encountered the handle seen in Figure 42a, my initial reaction was that it must be some kind of aberration — perhaps a well done handle replacement. Surely two manufacturers couldn't have been using *exactly* the same handle. But as additional examples began to appear, the evidence became impossible to ignore. At this point, even the previously overlooked fact that both companies used similar "**MUSTERSCHUTZ**" marks began to take on significance.

Further research uncovered even more similarities between some D&B and Thewalt steins. The clearest example of those discovered so far can be seen in Figure 43. On the left is D&B No. 594, circa 1900, and on the right is Thewalt No. 148, produced in approximately the same timeframe. The similarities are hard to miss. What's more difficult is spotting the differences. So the search for an explanation began.

As it turns out, Thewalt's principal artist in the company's early years, Wilhelm Kamp, had spent a year training with Peter Dümmler before starting his employment with Thewalt in 1897.⁴ Given this fact, the obvious conclusion is that the result of some of Kamp's efforts while

Figure 43



he worked under Dümmler's guiding hand were taken with him to his new employer, including most significantly the first of our two problem handles.

The second of the two problematic handles, shown in Figure 42b, presents a similar dilemma. The handle appears on a number of D&B steins, but an *almost* identical handle can also be found on a fairly wide range of steins produced by the Adolf Diesinger factory. There are some minor differences in the scrollwork appearing at the corners of the handle on both ends, but they're virtually undetectable absent a side-by-side comparison.

Unfortunately, this one is not quite as easily explained. In fact, we currently don't even know who the Diesinger artists were, much less what kind of relationship any of them might have had with Peter Dümmler. However, based on what's been discovered with respect to the Thewalt handle, it's hardly much of a stretch to imagine yet another artist, having been tutored by Peter Dümmler, taking some of the results of his training with him to Diesinger.

At the bottom line, of course, the practical effect is the same whether we know why the similarities occurred or not. The fact is that they exist, and any handle-based identification of a D&B stein must take that into consideration. Fortunately, the problem will need to be faced in only a relatively small percentage of cases.

Editor's Note:



Nearly 300 steins produced by Dümmler & Breiden are depicted and described, with variations, subject matter explanations, text translations and pricing, in a growing catalog in **The Beer Stein Library** (www.beerstein.net). This non-profit online resource contains a great deal of information available without restriction, and additional material (including catalogs for Diesinger, Girmscheid, Hauber & Reuther, Marzi & Remy, Roskopf & Gerz, Mettlach and others) that is accessible with paid annual membership.

Footnotes:

³ The symbol below the "DuB" in Figure 28, though apparently an eight, has no relation to the item listed under that number in the manufacturer's catalog, which is described as a "Miniature stylized monkey".

⁴ This discovery resulted from a series of email exchanges with Albert Thewalt, grandson of the firm's founder, that were initially aimed at exploring what turned out to be an erroneous report regarding a relationship between Kamp and Peter Dümmler's nephew Ernst Dümmler, who would later become D&B's principal artist. It was only after that approach failed that the search for another link between the two firms began and that documentation of the relationship between Kamp and Peter Dümmler was eventually uncovered in the Thewalt company archives.

~ ~ ~ ~ ~

This Collector's Guide to Dümmler & Breiden was made possible by collaboration and cooperation between a number of people, for which we can all be grateful. Because their contributions are integrated into all three parts of this Guide, I have chosen to recognize and thank them at the end of Part 3.



Letters to the Editor

From Peter Meinlschmidt regarding Don Strack's article entitled "A Regimental Thumblift" (*Prosit*, December 2010):

The regimental stein in question is a beautiful Thewalt stein relating to the *Hessisches Feldartillerie-Regiment Nr. 11* (Hessian Field Artillery Regt. No. 11) which was renamed, as of 27 Jan 1902, *1. Kurhessisches Feldartillerie-Regiment Nr. 11* (1st Electoral Hessian Field Artillery Regiment No. 11). It was garrisoned in Cassel (alternatively and nowadays also spelled Kassel) since 1813, never changing its garrison town.

As regards the stein's production date, you referred to the 1893-96 Thewalt mark. However, the "flaming grenade symbol" which refers to the Field Artillery was only added to the shoulder straps as of 1 October 1899. Since mandatory military service began each year on 1 October and ended in September, the earliest date of your stein would be September 1900, the first discharge date following introduction of the "flaming grenade". Of course, your stein could also be dated several years later, but only up to ca. 1908.

You also liked the "Imperial eagle thumblift" very much and one possible explanation why it may have been used is the fact that in the unit's garrison town of Kassel the Wilhelmsheue Castle or Palace was located, which was temporarily used by Kaiser Wilhelm II as a summer residence. Nevertheless, Kurhessen or Electoral Hesse was part of the Kingdom of Prussia and, thus, the then German Empire.

From Martin Estep, SCI Photographer

There is now a link on the SCI web page that will take you to about 1800 pictures from the past five Conventions. On the SCI website go to Conventions and you will see a link for [Martin Estep's Photo Albums for 2006-2010 Conventions](#). When you go to the site you are free to browse the pictures any way you want. You can buy prints right from the site or you can click the download button and download any pictures you want for free. Hope you enjoy the memories.

From Carolyn Estep

SCI Vice President, Membership

SCI is now on Facebook. There is a Facebook link on the SCI website. We are inviting any Chapters who have their own Facebook page to put a link on the SCI Facebook page. The link is visible to the public but you must be a member of Facebook to make comments on the page.

From Steve Johnston

George Schamberger has written to point out that the caption accompanying figure 37 in Part 1 of my article on August Saeltzer should have read "A Catholic monk placing a rosary. The sexual overtones are intentional, as it was widely thought that monks practiced this exercise solely for purposes of touching local women."

Animal Character Steins by JW Remy

By Lyn Ayers, SCI Master Steinologist

Recently I had a thought-provoking conversation with Master Steinologist Les Paul. He called me about a reproduction stein that was pictured in the February 2011 Fox Auction catalog. He was wondering if it might be a copy of the JW Remy fox stein, since he did not have an original in his collection to compare. As you know, he is often referred to as "Mr. Character Stein" because of his huge character collection. My special interest on the other hand is steins made by JW Remy, which includes a handful of character steins. Our conversation revolved around our observations of a few JW Remy character steins that to our knowledge have never appeared.

Based on my research JW Remy made about 25 character steins. Examples of their designs include several variations of towers, a bowling pin and a bowling ball, busts of a man and of a woman, and multiple rotund animals.

Check out the scans from the catalog and the accompanying photos. Please study the eight animal character examples. Notice how similar they are: They all have a banner across the front. They are all rotund in shape. They are all ½ Liter. They seem to have the same "feel."

The Military Monkey, Model 769, and the Gentleman Dog, Model 768, show up fairly often—maybe three or four times a year. Four others I would consider uncommon, ranking them in increasing rarity as the Cat (Model 767), the Pig (770), the Frog (973), and the Goat (972), but the Fox or *Fuchs* (Model 971) and the Rooster or *Hahn* (Model 974) are *extremely* rare—so rare neither Les nor I have seen one!

Returning to the conversation about the reproduction stein in the Fox Auction catalog: the stein that prompted Les' call seemed to be identical to the image of the Fox in the JW Remy catalog. Additionally, I have a contemporary Rooster that looks very similar to the stein pictured in the catalog but without the banner. Neither of these contemporary pieces was made by JW Remy but both were almost undoubtedly based on the original designs.

There are two additional animal character examples that we know about but have seen only once. Neither is pictured in the catalogs but there are brief descriptions in my copy of the company journal. Model 774 is a ¼ Liter "Cat" (*Katze*) and Model 775 is a ¼ Liter "Rabbit" (*Haas*). The Cat holds a tennis racquet, while the Rabbit clutches a mandolin.

The firm also made a Cat (787) and a Rabbit (788) in 1/8-liter size. As far as we know, neither of these steins has surfaced.

I have seen one JW Remy character which was saltglaze-fired and have heard about another one. Over most of its existence, JW Remy fired both blue-gray saltglaze stoneware and ivory stoneware kilns. Up until the early 1940s both kilns were in production so it is possible—even probable—that there are multiple examples of characters that were saltglaze-fired.

Although Les and David Harr have seen many thousands of character steins they are both sure there are many character steins that have not passed before their eyes. Undoubtedly many are already in someone's collection. If one of these friendly animals has a place in your home, now you know more about it. In return I would certainly appreciate a note and even a photo of it. Who knows, maybe you have a one-of-a-kind JW Remy character stein!



Two ¼-liter steins, a cat and a rabbit, are quite rare with only one example known for each.



Wanted
Have you seen the JWR
Fox #971?





768



769



770



The ½-L. Animal Characters of JW Remy



972



973



974

Wanted
Have you seen the JWR
Rooster #974?

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 nich Child holding an HB stein and
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Don't Overlook Etched Steins by Simon Peter Gerz

by István Szemere

During my recent holiday I was able to devote as much time as I wanted to studying the latest *Prosit* issue. An article on "Albert Jakob Thewalt GmbH" (by Ronald E. Gray) caught my attention.

I started studying it very carefully because I had some personal connection to Mr. Thewalt. I met him on several occasions during the Tendance Fairs in Frankfurt and I visited his factory as well. Last but not least, every year I spend some weeks in Höhr-Grenzhausen where the Thewalt factory is located.

In his article Ron Gray mentions that Mettlach "was the dominant manufacturer of etched steins, in terms of the number of models, the total output, quality and appeal. You hear of other stein makers mentioned for their etched steins (Hauber & Reuther, Marzi & Remy, Merkelbach & Wick, Mathias Girmscheid, Simon Peter Gerz and J.W. Remy, to name a few), but you rarely hear mention of Albert Jakob Thewalt." He then used a chart to depict the relative number of etched steins produced by some nine factories. As expected, Mettlach claims the dominant position, with some 526 different models, while Hauber & Reuther is a distant second, with 171 models, still more than double the portfolio produced by Mathias Girmscheid, Marzi & Remy or Reinhold Hanke. In the balance of this section of his article Ron shows our readers 14 Thewalt etched steins.

The firm of Simon Peter Gerz is not represented in this estimate of the number of etched models, simply because there is no catalog

available to provide a basis. Having several Gerz etched steins in my own collection, I thought our readers would enjoy seeing some of them.

The first is a 2-L stein, model number 1214A, showing a street-level scene outside a tavern shortly after closing. On the left side a man is helped as he departs, one man holding a lantern to light his way, and a second holding an umbrella over his head. In the center scene a barmaid holds a candle to light the steps as a gentleman in a purple frock coat and red waistcoat departs. On the right we see the town night watchman making his rounds, while another gentleman appears to be star-gazing. The scene wraps all around the body. I bought this stein in 2006 from Germany. You can find more details about this stein from Don Birschel's article (see references).

The second one is a small, 0,3 Litre stein, model 275B, showing a tavern-keeper serving drink in a jug to a musician. (I bought this stein in 2007 from Germany.) On each side of the stein are short German verses from the poem "Altassyrisch" (Old Assyrian) by Victor von Sheffel 1854). Also known in English by the title "In the Black Whale at Ascalon", this poem has served as inspiration for many steins, and was written about in *Prosit* by Al Hoch (see reference).

*Im Schwarzen Walfisch zu Ascalon
Wird kein Prophet geehrt,
Un wer vergnügt dort leben will,
Zahlt bar, was er versehrt.*

In the Black Whale at Ascalon
No prophet is honored
And he who wants to live there in pleasure
Must pay cash for what he consumes.

1214A



275B



The next two steins I want to show you both have inlaid lids and a distinctive dark color which Gerz often used with their etched steins. Model 1318 shows a tavern scene. Three men at the left side of the scene are being waited on by a *Kellnerin* holding three steins of beer. The inlay is a baroque design giving the appearance of a flower blossom.

Model 1388 again depicts a drinking scene. The center portion shows a table with a verse above it, and we have to view the side scenes to see two red-robed monks, one reading his Bible. Both of them are enjoying a glass of wine. Again, the inlaid lid on this stein is a stylized flower blossom. The monks reflect on monastery life in the verse:

*Empfehle das Eheleben,
aber selbst bleibe ein Junggeselle.*

Recommend the marriage,
But stay single yourself.

These Gerz steins display the incised Gerz jug-in-a-triangle logo along with the model number.

References:

"Gerz Etched Steins, A Closer Look", by Don Birschel, on the SCI web site
"In The Black Whale at Ascalon", by Al Hoch, *Prosit* March 1975, reprinted June 1998

1388 inlay



1318



1318 inlay



1388



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