

STEIN COLLECTORS INTERNATIONAL

PROSIT



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The Beer Stein Magazine

March 2014

Lidded Rookwood Steins

by George Hibben



Why I Collect Cold War Steins

by Mario Pancino



Character Stein "Go-withs"

by David Harr



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by Martin Kiely

What's Inside

Sanitätsgefreiter Krämer.....	3
by John Schaefer	
Believe it or Not.....	4
by Phil Masenheimer	
Adolf Lochner at the Siege of Tsingtau.....	6
by Joe Christensen	
Steins from Amberg / Hirschau.....	10
by Roy De Selms	
Osborn Hall, Yale University.....	15
by Jack Strand	
Photos From the Road.....	16
by Ron Fox	
Who Done it?.....	21
by Les Paul	
Character Stein "Go Withs".....	24
by David Harr	
Pauson in Munich.....	27
by John Strassberger	
Why I Collect Cold War Steins.....	28
Mario Pancino	
Last Call, Last Round.....	30
by Brent Laswell	
Enterle's Machine Gun Regimental Stein.....	34
By Richard L. Dorner	
A Bavarian <i>Raupenhelm</i> Regimental Stein.....	35
by Ron Heiligenstein	
A History of Lidded Rookwood Steins.....	36
by George Hibben	
SCI Library Update.....	39
by Lyn Ayers	
Nippon Porcelain.....	40
by Martin Kiely	
Wim Mühlendyke.....	42
by Mark E. Rossman	

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A Message from Executive Director David Lowry

Hoping that everyone had a nice holiday season!

We have had a few changes again within the Executive Committee. Bernd Hoffman has replaced Janice Oberhausen as our Database Manager and is doing a fine job. Thanks go to him for taking this position. Thanks also to Janice for her stint as our DBM.

David Harr has experienced serious health issues and as a consequence has had to step down as our 2nd Vice President for Membership. A new membership renewal process was previously instituted by the Executive Committee and John Piet has been helping in sending out reminders to get members to renew their membership.

As mentioned in my last message, we had an opening in the position of Secretary. However, John Kelly stepped forward and volunteered to take this on. Sincere thanks go to John for doing this!!

With these changes and those mentioned in previous messages, we now have two positions open and available for other members to step forward and fill: 2nd Vice President for Membership and Chapter Development Officer. Please give thought to helping out and filling these positions. Please contact me if you have questions about these positions and their duties.

Please remember to also keep your chapter's contact information updated and current on the website (steincollectors.org). This is the primary means by which we stay in contact with you.

I always also mention the speaker stipend program. Why do I do this? Because still only a minority of chapters take advantage of this. This allows us to have out of the local area speakers at our chapter meetings so we have different topics presented by different speakers. It's informative and worthwhile. Each chapter is allowed \$400 per year. Fill out the form found online or contact me and we can get the form filled out. Once the talk by an out of area speaker has taken place, Bruce Burner will send you the check after hearing from me. Do it and enjoy!

Sue Fox as our 1st Vice President for Conventions has another fun convention planned for us in Sept. in Pittsburgh, PA. There will be further information in this issue and in the future. Plan on attending so we can have fun together!

Prosit! Dave



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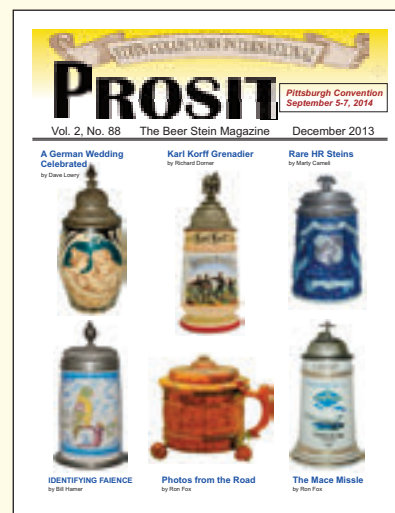
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Sanitätsgefreiter Krämer

By John Schaefer

I picked a rather complex stein to write about as my first article submitted to Prosit, but it's one I think you will find rather interesting. At first glance, you can see that this regimental stein is not your typical regimental stein. I've always been fascinated with regimental steins that have photos on them, and I do have a few of them in my collection. I was lucky enough to spot this one and purchased it.



This is the regimental stein once owned by Sanitätsgefreiter Krämer, who served in the Garrison of Erlangen from 1905-1907, according to the description around the top of his stein. This stein is unusual in a number of ways, the first obviously being the two large photographs on the front of the stein, and the second being the inscription of 'Erinnerung a.d. Garnison Erlangen 1905-07'. There is no unit information other than the garrison – and – the caption below the bottom picture on the front of the stein 'Gruss vom truppenübungsplatz Hammelburg'. Translating this caption gives us a little more detail about this stein and the photos: Translated to English 'Greetings from the military training ground Hammelburg'.

I decided to do a little more searching on this military training ground, and found that in 1890, the Bavarian Army had grown to the point of needing an additional training area with shooting ranges, so the search was on to find the proper place for this new facility. The area near Hammelburg was chosen and by 1895, the facility was up and running. The complexes were described as having a North and South end with shooting lanes, wood and corrugated iron buildings, and tent camps with massive kitchen buildings. North and South were connected by community facilities, such as the officers' dining hall, hospital, horse stables and gun courts. The construction of staff quarters for the commandant's office was started in the spring of 1895, and a kitchen and dining room were added in 1901.



Sanitätsgefreiter Krämer served from 1905-1907, so this facility was 10 years old when he started there. I had read about Garrison Medical Dispensaries in Major John L. Harrell's book *Regimental Steins*, and that a regimental stein from a medic may not have unit information listed on it, only the garrison information – example 'Garrisons Lazarett' and the location. These steins are quite rare, however this stein does not say 'Lazarett' on it. Because of that, I believe Sanitätsgefreiter Krämer actually served in the hospital facility of the Hammelburg military training grounds (since the caption is displayed below the bottom photo). This is my best guess after piecing various bits of information together. If anyone has any other theories or information, I'd love to hear them.

As you can see on Sanitätsgefreiter Krämer's beer stein, the larger of the two pictures on the front of the stein shows a view looking down a dirt road within the training camp, with wooden buildings on either side. There are also two military per-

sonnel on the right side by one of the buildings; one appears to be a soldier in uniform, the other has a white coat on – one of which may or may not be Sanitätsgefreiter Krämer. (I like to think so anyway!).

The lower photo that has the caption under it, is a rather panoramic view of the training facility and all the buildings and tents. There are a number of buildings that have a red cross on a white background in this photo that would be the hospital buildings. There is some hand enameling of the red crosses so they show up red in the photo.



There are two side scenes on this stein – one medical side scene of two medics tending to a wounded soldier, and the other side scene is of a red cross. There is no roster on this stein which is typical for a medic assigned away from the main unit.

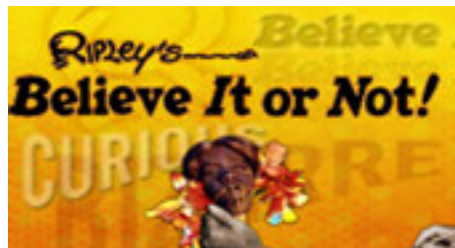
I also own and have taken photographs of two postcards with similar photos as the ones on Sanitätsgefreiter Krämer's stein. These are postmarked 1901 and 1903. One of the pictures on the postcards looks to have been taken very close to the spot where the picture on the stein was taken.

I've been collecting German steins for 27 years now, and this is probably the one that has the most mystery to it in my collection. It's finding steins like this that make the pursuit of collecting so unique and fun!

References: *Regimental Steins* by Major John L. Harrell, Ret.

Believe it or Not

by Phil Masenheimer
SCI Master Steinologist



Most everybody has heard of Ripley's Believe it or Not anthology of the incredible. Believe it or not, Ripley was also a stein collector. Born in 1890 in Santa Rosa, California, he lived most of his adult life in a 28 room mansion on BION (Believe It Or Not) Island off New York state. Here he housed his eclectic collection of steins on an enormous back bar. (Fig. 1)

At the 2010 SCI convention at Myrtle Beach, Edward Myers presented a fascinating lecture about Ripley and his steins. While he claimed to know nothing about the steins, he did offer much information about Ripley. His first comic "Champs and Chimps," was published on December 19, 1918. From this simple beginning Ripley's Believe it or Not emerged, flourished in a variety of formats, including radio, TV, comic books, a chain of museums, a book series, and has now grown into a franchise. Today the collection includes 20,000 photographs, 30,000 artifacts and more than 100,000 cartoon panels. Throughout all, Robert Ripley (Fig. 2) presented bizarre events and items so strange, readers, listeners and viewers may well have questioned many of his preposterous claims. Ripley carried his fascination of the incredible to his taste in steins.

What happened to his stein collection? In 1949, it was put up for auction and the majority of steins and drinking vessels were purchased by Pabst Brewing Company. Amazingly, some of these steins ended up on display at the Olympic Brewing Company in Tumwater, Washington. Several Pacific Stein Collectors (PSS) members actually viewed the display at the brewery museum and noticed some pieces were mislabeled and caked with dirt. Our group's experts offered to help clean and correctly identify the steins, but could never get through the "red tape" of the brewery to accomplish these important tasks of stein preservation and history.



A portion of Ripley's steins displayed on his back bar @BION (Steins #49 fig. 3a, b & c & #646 fig. 4a, b & c are pictured with Ripley)





translation

Roar as the lion does, when the waiter forgets to pour your beer.



translation

Those who seek what joy can bring, must learn to love, drink and sing.

When the Miller Brewing Company bought Olympic Brewery the steins went with it and we never saw them again, until Sotheby's. The most prominent piece was a 28 inch carved ivory stein. Its silver mountings, made by Tiffany, supported a superb carved elephant head lid. The presale list price was well into six figures. The actual selling price was \$220,750, plus commission.

Miller's interest in the Ripley steins must have waned in favor of their monetary value. The brewery turned the collection over to the auction company, where I caught up with it again. As an avid occupational stein collector I was disappointed it contained no unusual occupational steins; however, all was not lost since I discovered a few Diesinger steins in the group, my second interest. I bid on three (3) large Diesinger steins and proudly added them to my collection.

After Mr. Meyer's presentation, I had a delightful and informative private conversation with him about Ripley, during which he confirmed what I dared to hope: My three Diesingers, which I bought when the Pabst collection was sold, were once part of Ripley's private stein collection. That was indeed a happy post script to an outstanding convention.

References:

Edward Meyer, Vice President, Exhibits & Archives of Ripley

Post 2010 Convention Report, by Ginger Gehres

n.wikipedia.org/wiki/Ripley%27s_Believe_It_or_Not!

Sotheby Auction House Catalogue



Adolf Lochner at the Siege of Tsingtau

by Joe Christensen

Every antique has a story behind it. However, just like a closely guarded safe, an antique's secrets can be tightly locked away. Generally, the provenance is forgotten over the years, due to the antique passing through many different hands. It's not always easy and sometimes not always possible, but when a collector is able to rediscover these stories and bring them back to a piece, it can be very rewarding. Recently, I had the opportunity to do just that with one of the steins that I had purchased.

One day, while checking online for steins, I came across a rather interesting one that was for sale. The seller had several photos posted of his stein, that depicted a tall 1 liter regimental. At first glance it appeared to be a naval stein, but further examination revealed that it had in fact come from a Matrosen Artillerie (Marine Artillery) company, which is more uncommon than a typical naval. The seller was asking a decent amount of money for the stein, so I further inspected his photos. In the area where the reservist's regiment was listed, there was a word that I didn't quite recognize. Due to the script used on German steins, I was having some difficulty making out the letters. Using my best guess, I attempted to type the word in Google and I was eventually corrected with the proper word, that was "Kiautschou". I quickly discovered that Kiautschou was a bay in China next to the city of Tsingtau. The Germans occupied these areas up until the early months of 1914. Any regimental stein with ties to China is rather rare, so I quickly negotiated terms with the seller and the stein was mine.

When I received the stein, I wanted to try to find out more about the reservist listed on the front of the stein. The name "Lochner" was prominently displayed across the front. Printed on the right side was the man's regiment and service dates, "Matr. Artill. Kiautschou 2. Komp. 1909-12". I didn't have much to go on and upon searching, I really only expected to find general information on Germany's occupation of this area of China. However, my research would soon exceed my expectations.

After some hunting, I eventually stumbled upon a website (www.Tsingtau.info) that listed a rather thorough list of reservists who had served in China, along with some brief information on them. I typed in the re-

servist's name from the stein, "Lochner" and luckily enough, he was listed on the website.

I came to discover that the man's full name was Adolf Lochner. The record showed that he was born on July 11th, 1891 in Hof, a town located on the banks of the Saale, in the northeastern corner of Bavaria, Germany. The website went on to state that he had indeed served in the 2nd Company of the Matrosen Artillerie Kiautschou (M.A.K.) regiment in China.

It must have taken a great amount of bravery and a sense of adventure for Lochner to want to serve in exotic China. His enlistment started on October 6, 1909. When he first arrived to Tsingtau, the culture shock must have been immense and exciting for the young 18 year old man. Between his routine military duties, he likely spent some time taking in the exquisite sights and sounds of the foreign area.



After discovering this information, I sent off some emails to the owner of the website. I told him about the stein that I had recently acquired and asked them if he had any further information. Several weeks passed before I received a response from, what turned out to be, an unexpected source. The email I received came from one of Adolf Lochner's surviving relatives, a man known as Horst Lochner! Unbeknownst to me, the owner of the website had forwarded my email off to Horst. The information on the website about Adolf Lochner, had originally been provided by him. Once I was able to connect with Adolf Lochner's living relative, Horst, I was provided with additional information and even some photographs of the man who served in China and who had once drunk from my stein.



In his downtime, Adolf was well known for organizing games with his fellow Matrosen. Wonderful old photos, that I discovered were being held at the Hof Archives in Germany, show Adolf with three of his mates, at a table playing cards in front of a sign that says "Skat Club Tsingtau". Skat is a beloved and popular three player, German card game. It's quite possible that Adolf and the other men in the photo were the originators of the club and that they were commemorating its organization.



Adolf Lochner c.1914 Photo courtesy of Adolf Lochner's cousin, Horst.

When he wasn't playing cards, Lochner's true passion was organizing field hockey matches in China. Amazingly, I found reference to his love of field hockey in an old German book. The translated excerpt states, "Effective autumn 1912, some gentlemen playing field hockey would join the men of the Matrosen Artillerie, under the guidance of Adolf Lochner in Tsingtau."



Lochner (far right) and his mates enjoying a game of cards at the Skat Club in Tsinqtau

During that same autumn of 1912, Lochner would conclude his three year military service. However, due to the impending World War, he would soon return to Tsingtau. On August 1st 1914, at the age of 23 years old, he would answer the call of duty and arrived, ready to fight, for a second time. He rejoined the same company that he had served with previously, the 2nd Company. Gone were the days of organizing field hockey games with his fellow Matrosen or playing cards with his mates at the Tsingtau Skat Club. Lochner was now going to be tasked with fending off a looming invasion by enemy Japanese forces.

Japan was eager to enter WWI, as they were greatly disturbed by Germany's presence in Kiautschou. A Japanese statesman

said, "Germany's possession of a base for powerful activities in one corner of the Far East was not only a serious obstacle to the maintenance of a permanent peace, but also threatened the immediate interests of the Japanese Empire."

Germany had gained possession of this little corner of the Far East years earlier, after the Boxer Rebellion. The “Boxers” were Chinese rebels that were hell bent on ridding China of any foreigners. In 1897, in one act of terrorism, the Boxers ended up killing two German missionaries. Germany had already planned on setting up a base on this side of the globe and this was the perfect excuse to put their plan into motion.

In 1898, in reparation for the heinous act, the Chinese were forced to hand over a concession of land to Germany on a 99 year lease. The concession included the city of Tsingtau, the 214 square miles that surrounded it, the Bay of Kiautschou, and the islands off the coast.

Japan was not pleased with having a super power, such as Germany, right in their backyard.

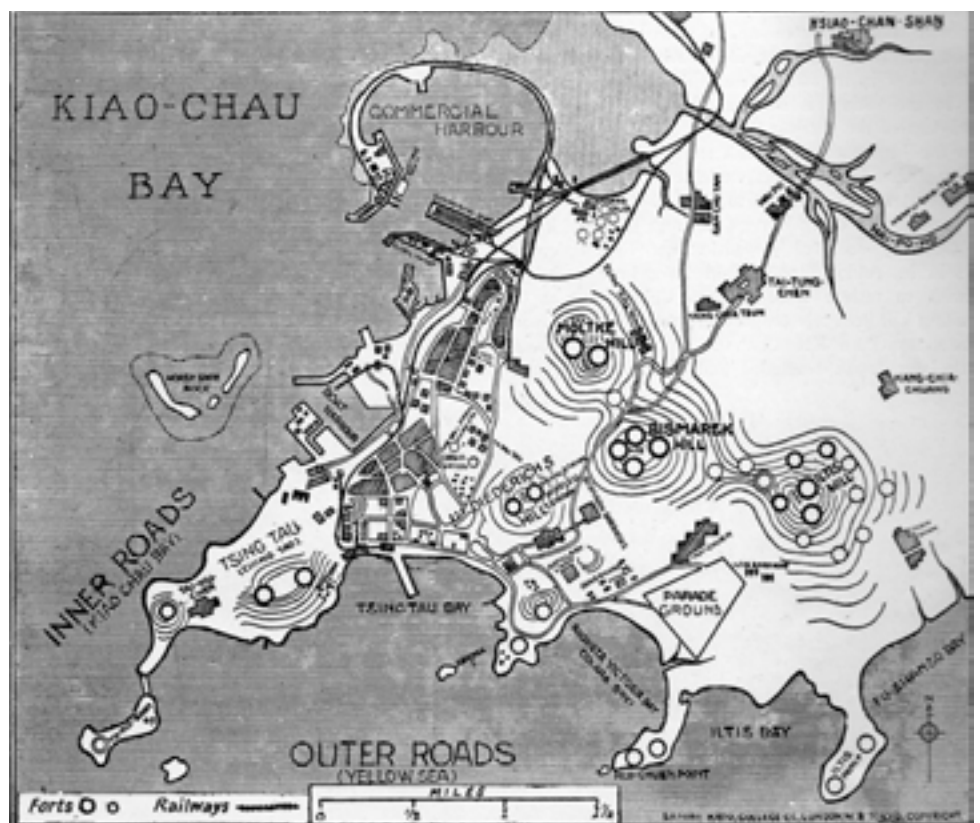
Upon the onset of the Great War, Japan upheld a secret alliance that they had formed with Great Britain earlier in 1902 and agreed to aid her allies in eradicating Germany from Asia. Japan took decisive action by issuing Germany an ultimatum to disarm

or remove any warships from Asian waters. The ultimatum went on to order that the leased territory of Kiautschou was to be turned over to the Japanese, with the idea of it's eventual return to China. The demands fell on deaf ears, as Germany flat out ignored the ultimatum. On August 24, 1914, Japan had no choice but to declare war with Germany.

The Germans had Kiautschou pretty well fortified even before thoughts of a world war. The Germans had realized the importance of improving the defenses of the area. After the Boxer Rebellion, they sank a significant amount of money into improving the infrastructure and fortifications of the concession.

In 1914, during the tense days preceding the Japanese's invasion of Tsingtau, the Germans dug their heels in deep at these fortifications. In preparation for the skirmishes that would soon ensue, the Germans clear cut any forests that would hinder observation. Anything that would aid the enemy warships in directing their artillery was also removed. Tall chimneys were destroyed and even a lighthouse was blown up with dynamite. Some of the blasts were allegedly heard almost 100 miles away in neighboring cities.

Located on the hills around Tsingtau, were the Germans' five main batteries. Each battery was manned by about 180-200 men.



The fortifications formed a semi-circle around the city of Tsingtau and ranged in elevation from about 272 feet to 490 feet. In front of the main hill batteries, were redoubts (smaller forts), that contained their own power generator, kitchen, bakery, and sleeping quarters for about 200 soldiers. The redoubts and main batteries were connected by trenches, fortified with barbed wire (some of which was electrified), and were defended by mostly large caliber cannons.

In total, stationed at the various batteries, the Germans had 97 cannons of fourteen different calibers, ranging from 37 millimeter to 28 centimeter. To hinder infantry attacks on the cannons, land mines were planted and around one hundred machine guns were positioned around the area. The cannons themselves, were mostly antiquated guns that had been captured from the Chinese during the Boxer Rebellion, or were trophies of the Franco-Prussian War.

However, the outdated guns were also supported by a few of Germany's most modern pieces of artillery. Several of these state of the art guns, including the four 28 cm coastal howitzers on the Bismarck Hill, were mounted on rotating, 360 degree circular, platforms that allowed them to fire in any direction.

The German troops were spread across these various batteries. Operating the mammoth cannons at Bismarck Hill, was a task left to the 3rd Company of the Matrosen Artillerie Kiautschou (M.A.K). Manning the guns to the south of Bismarck Hill, at Iltis Hill, was the 4th Company of the M.A.K. Located to the north of Bismarck Hill, was Moltke Hill and occupying it was one squadron of mounted infantry, one company of infantry, and one company from the machine gun corps. Manning the various guns at Hui-Chuen Point, a southern coastal fort, was the 1st Company of the M.A.K.

The batteries were also backed up by 1,200 or so Infantrymen of the III. Seebataillon. These men were being housed at the Bismarck Barracks, that was located near the foot of Bismarck Hill. In addition, there were also about 450 German reservists, from three companies of the East Asian Marine Detachment, that were already stationed in northern China (Tientsin and Peking specifically). These troops made their way south and joined the other men that were already prepping to defend Tsingtau. Along with these men, Germany dispatched an additional 1,500 or so reservists, which brought the total number of men defending Tsingtau up to about 4,000-5,000.

The land wasn't the only part of the concession that was being fortified. Upon Japan's declaration of war, the entrance to the Kiautschou Bay was blockaded and defended by several German ships. The modest array of vessels included the torpedo boat S 90 and four small gunboats: the S.M.S. Iltis, Jaguar, Tiger, and Luchs. These ships were complemented by the Austro-Hungarian protected cruiser, Kaiserin Elisabeth.

In addition to these ships, the Kiautschou Bay was soon filled and protected by 296 German naval mines (with more added later). It's reported, that a group of 100 female Japanese pearl divers volunteered to swim in the bay and release the German mines from their moorings. However, due to a rule forbidding women from participating in Japanese military operations, their offer was turned down.

The defense of the skies above Tsingtau wasn't forgotten either. Two Taube airplanes and one observation balloon were used by the Germans. However, one of the airplanes was sidelined early on, due to a landing accident. The other plane would be piloted by Gunther Plüschow, a man that would later be chased around the world, after he became the only German POW to ever successfully escape from a POW camp [a tale worth reading about].



What remained of Tai-hsi-chien battery at Tsingtau after intentional destruction by the Germans

The owner of my stein, Adolf Lochner, and many other young men like him, were tasked with attempting to fend off an estimated 30,000-40,000 enemy soldiers. Being outnumbered at a ratio of about 8 to

1, German soldiers quickly realized that once the Japanese arrived, it would be a daunting and near impossible task to hold on to Tsingtau. Most realized that it was only a matter of time before the area would be captured.

During the Siege of Tsingtau, Adolf Lochner's 2nd Company of the M.A.K. was split between forts Yu-ni-san and Tai-hsi-chien. The two forts were located on the tip of the peninsula near the port. It would be up to Lochner's company to defend the seacoast.

Lochner would attempt to carry out this task at fort Tai-hsi-chien. He was a Zugführer (platoon leader) and his expertise laid in the 21 cm Krupp cannons that were stationed there. In total, there were four such cannons at Tai-hsi-chien. The 21 cm Krupp cannons were some of the outdated relics from the Boxer Rebellion, that had been captured years earlier from the Chinese.

On August 27th 1914, the Japanese arrived and landed troops and guns in northern China. The next day, their naval fleet began a bombardment on the German batteries. Lochner's battery at Tai-hsi-chien, was unable to return fire on the Japanese naval fleet, as their battery was out of range. However, other German batteries did return fire, but were largely ineffective.

Throughout the month of September, the Japanese and Germans continued exchanging artillery fire and occasionally they got into some small infantry skirmishes.



Adolf Lochner (center behind the beer bottles) in Tsingtau, with his fellow Matrosen. Rain storms and poor weather delayed most of the Japanese and allied advances. However, by September 30, 1914, the Japanese attacks had pushed the Germans back to their permanent lines.

The Japanese continued to push forward towards the city of Tsingtau and artillery exchanges continued into the month of October. This was the first month that Adolf Lochner's Tai-hsi-chen battery fired its first shots. The following excerpt, taken from an envious Matrosen's diary, indicates so: "October 4th, 10 pm - Fort [Tai-hsi-chen] fired her 21 cm. shrapnel; our battery [Bismarck Hill] is the only one which has not yet fired; our patience is certainly being taxed to the utmost." The diary went on to state that the Tai-hsi-chen battery had also returned fire on an enemy battery the next morning, effectively causing the enemy battery to cease fire.

Despite these sporadic artillery fire exchanges, the Germans sensed imposing defeat. By November 5th, they took drastic measures to prevent the capture of their guns. They decided to intentionally destroy many of their own artillery pieces. The guns that Adolf Lochner's company had operated at Fort Tai-hsi-chen were wired with explosives and blown up. The undertaking was likely carried out by the very men of Lochner's company and perhaps Lochner even took part in the task himself.

Persistent Japanese attacks from the land, sea, and even air (bombings from Japanese biplanes) would eventually lead to Germany's surrender of the entire Kiautschou concession. On November 7, 1914, the white flags were raised and Germany surrendered unconditionally.

Adolf Lochner and his fellow Matrosen were



A painting by Horst Lochner (Adolf's little cousin). However, this is just

the beginning of his captivating tale. The Japanese invaders of Tsingtau, would soon determine Lochner and his fellow Matrosen's grim fate. His fate and his time spent during the rest of WWI, will continue to unfold in the next issue of Prosit!

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Steins from Amberg/Hirschau

by Dr. Roy DeSelms, SCI Master Steinologist,
and Chris Wheeler, SCI Master Steinologist

Part 1. White-Glazed Pottery

Simon Hezendörfer established a faience factory in Amberg, Germany in 1759, and Eduard Kick, who had worked as book keeper in 1830-1833 for the Dorfner Co. in neighboring Hirschau, purchased full ownership in 1846. Over the history of these firms they produced faience, pottery, Parian and porcelain wares, but the subject of part 1 of this article is their distinctive thick-glazed pottery steins.

Steins produced in the third quarter of the 19th century by E. Kick of Amberg and Dorfner of Hirschau are very distinctive and different from steins made elsewhere in Germany. They do not seem to have been written about in English, but some recent literature has appeared in German from the Stadtmuseum Amberg (City Museum of Amberg). These two cities in the Thüringen region of Germany produced beer steins with a thick, white, slip-glaze over pottery from the 1840's, and white Parian and glazed porcelain (see part 2) from at least as early as the 1860's. While faience steins might have been produced from the 1780's (Fig. 1) through this period, they were made of earthenware with tin oxide glaze and were quite different from those that we now describe.

fig.1



This article deals with the pottery steins bearing a thick, white, slip-glaze made in the 1840's, 50's and 60's.. The term "pottery" is purposely used for these steins to encompass variations in ceramic ranging from earthenware to stoneware. There are many formulas for each type of ceramic, and as formulas and firing techniques were changed over time, the exact nature of the ceramic also changed.

It is widely thought that the early faience steins were made as cheap substitutes for porcelain and we believe that the white-glazed pottery steins reported here were made for the same purpose in the 1840's, 50's and 60's. In 1860 new high temperature ovens were constructed in Amberg and porcelain was produced there until at least the late 19th C. There were no salt-glazed stoneware steins known to have been made in these towns.

Most of the pottery steins are unmarked, which makes them difficult to identify, but we have found examples marked Amberg (figures 2a and b) or Hirschau (figures 3a, b, c) that can be dated to this period (*vide infra*). The two cities are only about six miles apart and shared materials from a vast white Kaolin (Aluminum Silicate Hydrate) deposit and even the same models and/or molds. Irmgard and Dr. Werner Endres in their book "Regensburger Steinzeug" reported an example with a body identical to that in figure 3a, including dimensions, but marked "Amberg". Since most of these steins are unmarked, it is proposed to call them "Amberg/Hirschau steins" unless they have a specific mark. We now report tentatively that these early steins marked Amberg (figure 2a,b) have a very pale blue-green tint in the recessed areas like the Amberg mark, handle attachments and crevices. The only Hirschau marked example (figure 3) does not have this tinting. The tint is probably caused by copper salt impurities and might be a way of distinguishing the two factories, but more examples marked Hirschau are needed to test this conjecture.

The scene on the lid of the Hirschau stein (fig. 3c) is entitled "*Schranzenplatz in München*" which was renamed *Marienplatz* on the 9th of October 1854, indicating that

fig.2a



fig.2b



the lid was made before that date. The underside of the lid is marked "*B. Pruckner in München*", a firm which was taken over by Ludwig Mory in 1889 and still operating 100 years later in 1989 with an outlet on the front side of the Munich *Rathaus* (city hall) on the *Marienplatz*. Since the scene on the stein body was from a design by Ludwig Foltz II dated 1842, it can be concluded that this stein was made between 1842 and 1854, but probably closer to 1854.

As discussed in Prosit December 2009 by Roy De Selms and Robert D. Wilson, SCI Master Steinologists, most of the steins from this early period are copies of designs by Ludwig Foltz II that had appeared earlier on Mettlach steins. The Hirschau stein (figure 3) appears to be a complete and direct copy taken from an early version of the Foltz-designed Mettlach stein #24 (figure 4) entitled "*Jagd*" (The Hunt) and depicting the four seasons of a hunter's life from youth to death. The early Mettlach version has hand applied relief decor, but the Am-



fig.3a



fig.4



fig.3b



fig.3c

berg and Hirschau copies are second generation molds, made directly from the original Mettlach body, and therefore are smaller due to shrinkage during firing and/or cutting off borders as in fig. 2a.

The same designs were also copied onto so-called *Bauernkrüge* (farmer's steins) or Regensburg style steins (fig. 5) which were very crude, cheap and usually undecorated stoneware steins from Regensburg and/or the Westerwald region. The term "Regensburg style stein" has come into common usage for this type of stein unless marked by a specific maker. It is interesting to note that Ludwig Foltz II resided in Regensburg, but his designs like the one shown here appeared on steins all over Germany in the mid-19th century, i.e., Berlin-Charlottenberg, Mettlach, Höhr, Grenzhäusen, Regensburg, Amberg/Hirschau and probably other locations. Note that Germany wasn't united until 1871 and patent/copyright laws were very loose in the 19th C. It should also be noted that the metric system was not adopted in Germany until 1875, so steins made prior to this time will not have capacity marks in liters.



fig.5

The stein in figure 6a (next page), ca. mid 1800s, is unmarked, but like the previous steins most likely comes from one of the

neighboring towns of Amberg or Hirschau. It has a thick white slip glaze over a molded pottery body. There are many formulas for each type of ceramic, i.e. porcelain, stoneware, earthenware, etc. because each factory had its own way of doing things. In my estimation this stein is in a category between earthenware and stoneware. The steins described here are definitely not faience because they are noticeably heavier and more durable.

This particular stein (figures 6a-d) has a design deviating from the usual Ludwig Foltz II-Mettlach designs. It was copied from a series of terracotta plaques designed in 1836 by the famous artist, Bertel Thorwaldsen, and produced by Villeroy & Boch at Mettlach for King Wilhelm von Württemberg

in 1841 for his summer palace. The plaques, which now reside in the Württembergisches Landesmuseum in Stuttgart, are referred to as *die Vier Jahreszeiten* (the four seasons of the year) - *Frühling* (Spring), *Sommer* (Summer), *Herbst* (Fall) and *Winter* (Winter). The seasons are portrayed as four stages of life, from childhood to old age. These terracotta plaques are probably one of a kind and might well be considered as the first Mettlach plaques. The four scenes from the stein and from the plaques are shown below.

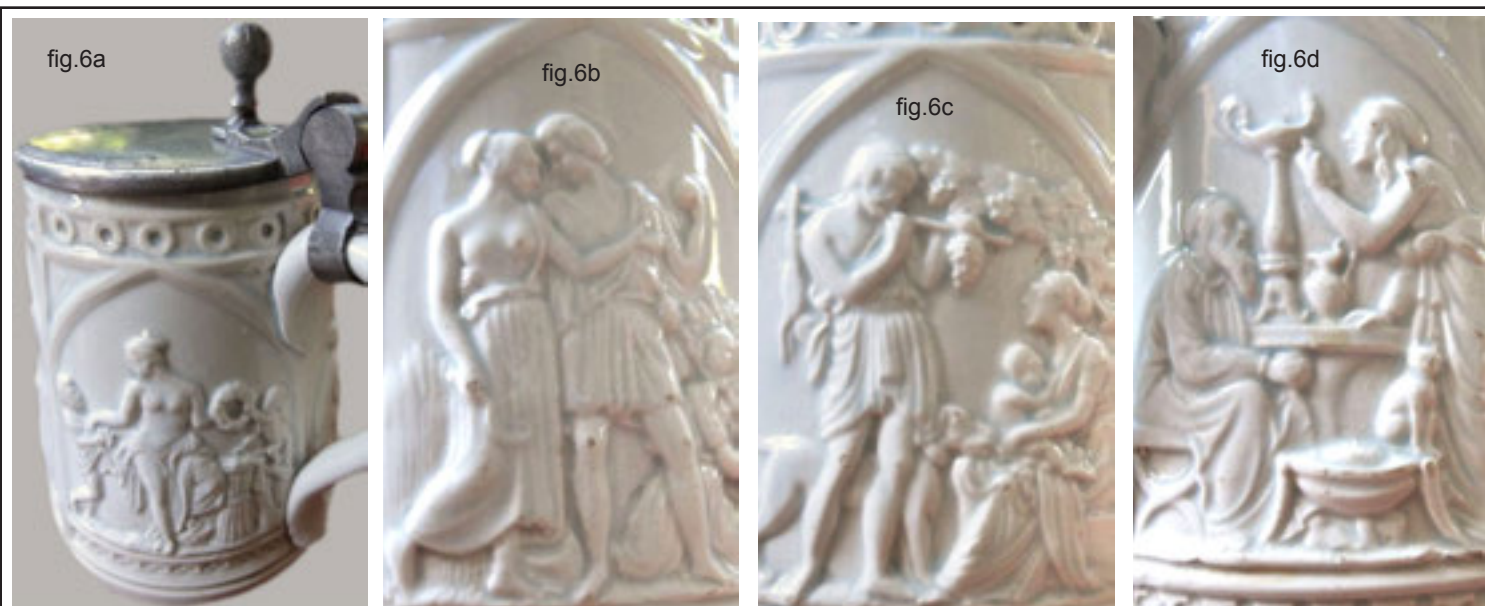
Part 2. Porcelain Steins

After the Royal Porcelain Factory in Ludwigsburg closed in 1824, E. Kick of Amberg purchased 97 of their molds, which he

used for production of both porcelain and the white-glazed pottery, but these molds were mainly for allegorical figurines.

Figure 8 is a good example showing such a white-glazed pottery figurine on the left and a porcelain figurine on the right produced from the same molds, but porcelain shrinks considerably more in the firing. Several of the factors that control relative shrinkage are clay composition, water content and vitrification.

In 1860 new high temperature kilns were constructed and porcelain steins were added to the product line. The *Mönch* (Monk) and *Nonne* (Nun) character steins



The stein seen above is unmarked but was likely produced in the neighboring towns of Amberg or Hirschau ca. 1850. It has a thick white glaze over a molded stoneware body. The four scenes on this stein are taken from a series of terra cotta plaques produced in 1841 (below).



These plaques were designed by famous Danish sculptor Bertel Thorwaldsen in 1836. Produced in the Mettlach factory of Villeroy & Boch for the summer palace of King Wilhelm von Württemberg in 1841, they are probably one-of-a-kind, and may well be the first Mettlach plaques.



fig. 8

(fig. 9) were probably made in the 1870's and have the "Amberg" mark (fig. 10) at the base of the handles. The pale blue/green tint in the marks and crevices of the porcelain Amberg pieces also might be used to distinguish Amberg from Hirschau porcelain as discussed in Part 1, but more marked examples are needed to confirm. Note that the bodies are identical and only the bust inlays differ. The two character steins shown here have both been seen with the "Mönch und Mädchen" (Monk and Maiden) lithophane (fig. 11). At least a dozen different lithophanes have been ascribed to the Amberg factory steins throughout the last third of the 19th century.



fig. 9

fig. 10



fig. 11

The identical, but decorated "Nun" character stein (fig. 12) has also been seen unmarked, but with the same lithophane. It is not known with certainty if these two character steins were decorated at the factory or sold as blanks and decorated elsewhere.



fig. 12

Similar Monk and Nun steins (fig. 13) have been seen with the same black color and/or the red/brown color associated with Sälzter steins (see Prosit, June 2011 and Encyclopedia of Character Steins pp. 155, 159, 160.). These steins also differ from those manufactured in Amberg shown in figures 9 and 12 by their different handle designs and flared bases. It has been suggested that most porcelain lithophane steins were unmarked by the manufacturers because there was no guarantee of what quality of decoration might appear, but decorator marks are not uncommon. Specific to porcelain steins it has also been suggested that impressed marks were not used because they tended to cause stress cracks during the firing process. There's no hard and fast rule regarding whether or not an unmarked stein should be attributed to the stein maker or decorator, but it usually is determined by the seller/promoter or the buyer/observer, whatever is to their advantage.



fig. 13

Since most of the porcelain steins are unmarked, just like the white-glazed pottery steins, we would like to point out that the handles are

a distinctive “?” shape on original mold examples like the “Nun” stein above and the “Four Seasons” stein in Pt. 1 (fig. 6a). This has been corroborated with other marked examples.

The next porcelain stein with a figural lid (figs. 14a, b) can be assigned Amberg/-Hirschau on this unique handle design. Note that the pewter on the under side of the lid is marked “Wm Strasburger & Co. Sonneberg”. Sonneberg is also in Thuringia and it would have been advantageous to deal with the nearest pewterer. No porcelain steins marked “Hirschau” have appeared so it is assumed as pointed out earlier that unmarked steins might have also been produced at either location and the term “Amberg/Hirschau” can reasonably be applied to the unmarked steins.

fig. 14a



fig. 14b



On the other hand, when steins are copied by making molds from other original steins, then the handles are usually copied as well. See Part 1 (figs. 3a and 4) and the next example (fig. 15) which is a porcelain copy of a so-called early Mettlach stein seen with the V&B cartouche mark and numbers, 42, 42 1/2 and 422 (fig. 16).

fig. 15



fig. 16



fig. 17



find the marking to distinguish it from Mettlach. Usually no mark can be discerned, but if there is a mark or part of a mark, it will be "D&C" for "Dorfner & Co.", "E.D. & C." for "Ernst Dorfner & Cie (Co.)", or "G.D." for "Gebrüder Dorfner", in order of age, the oldest first (see: Chris Wheeler's "Stein Marks" website). The stein shown here was made for the "Turn-Fest in München 1898", probably by Ernst Dorfner, and decorated by Otto Aigner of Munich. For more information on steins (ca. late 1800's to early 1900's) by Dorfner of Amberg, see Lotti Lopez, SCI Master Steinologist in Spinning Wheel, September 1974.

Some of the above photos and information can be found on the "Stein Marks" web site created and operated by SCI Master Steinologist Chris Wheeler.

Amberg faience steins are mentioned in William Hamer's series starting in the Sept. Prosit 2011.

Info on the four terracotta plaques designed by B. Thorwaldsen and produced by Villeroy & Boch at Mettlach can be found in "Merziger Terrakotta" by Arthur Fontaine 2011, pg. 155 (written in German).

The stein in fig. 17 is typical of the steins made by Dorfner of Hirschau in the late 1800's. Steins from this period are not uncommon and appear on the market about once or twice a month. They are very similar in appearance to Mettlach PUG (printed under glaze) steins. Sometimes one must pick up the stein and examine the base to

OSBORN HALL, YALE UNIVERSITY

by Jack Strand

Steve Steigerwald gave a presentation at one of our conventions and asked about his Mettlach stein # 1909 (Figure 1). He was curious to know about the building which was not identified except by "Yale University". He was confused as his Yale graduate friend could not identify the building. And, for a good reason: the building, Osborn Hall, had been demolished in 1926.



figure 1



figure 3

Osborn Hall was not only featured on the Mettlach but also on two other steins. (Figures 2 & 3) It was obviously the premier building and chosen symbol of Yale. Alumnus Charles J. Osborn's widow's gift stipulated the new hall be architecturally "one of the finest buildings and that it occupy the most conspicuous site on campus." A quote from the Yale Bulletin stated "New York architect Bruce Price's design was one of unbelievable extravagance -- a squat castle-like building -- eclectically embellished with color, texture and ornamentation." (Figure 4)

How could such an iconic building deserve such a fate as demolition after only 36 years? The idea of architectural preservation of recent and significant buildings, even a building serving as a symbol of an institution, was overlooked.



figure 2



figure 4

But there is more to it. The Yale Bulletin of October 6, 2000 states that Osborn Hall built at the corner of College and Chapel Streets "replaced one of Yale's most popular hangouts, the Yale Fence. From 1850s to 1887, Yale men used the wooden fence as a place to smoke cigars, forge friendships, meet women and generally loaf around on one of the most popular street corners of the campus and city. Its replacement by Osborn Hall made the hall's early life fraught with difficulty." Yale's excuse for Osborn Hall's teardown: "City noise reverberated inside the classrooms and lecture halls and disturbed lectures inside its polished halls."



figure 5

Addendum - Another Mettlach Yale stein demonstrated diminution of the blue coloring on the stein indicating an after coloration of the Yale blue. (Figure 5).

Photos From the Road

Thirty First Installment

Master Steinologist Ron Fox

While we were on our way back home from the large Miami Beach Antique show, we had the opportunity to stop in Houston for a couple of days. Our first stop was at the Cantwell Annex Museum. Curator Dave Cantwell, gave us the tour of his new acquisitions. The next two pages should get everyones attention.

Vienna steins are probably one of the most attractive catagories within stein collecting. This first stein depicts a young couple in love. The additional gilded enamel and the painted double sided inlay, puts pieces like this in a catagory all their own.



Westerwald stoneware goes back to the late 16th century. It is uncommon to find steins from this area without the usual cobalt decoration. This second stein is one of those examples.

American Art Pottery steins are not common. This next brown standard glaze stein is from the Weller factory, founded in 1872, in Fultonham, Ohio. It features a hunting dog and has a silver lid. It is most unusual.



The second row starts off with a late 17th century Annaberg stoneware stein. Its rounded shape has a vibrant enamel decoration. If you are interested in early German stoneware steins, I highly recomment Les Paul's book on the subject. It is invaluable for a good education.

The next stein is another unusual American Art Pottery stein. This time it is from the Fulper Pottery, established way back in 1812, in Flemington, New Jersey. It has an overall brown glaze color.

The bottom row begins with a fabulous Bayreuth faience in a dark brown tin glaze. It has a detailed gilded scene and super pewter mounts.

A one liter Vienna is next with a nicely painted Romanesque scene of two women and a cherub. Relief brass was used for the handle, base and lid.

The last item on this page is an aqua colored Bunzlau melonkrug. This ribbed bulbous shape reminded early collectors of certain fall vegetables, like melons or pumpkins, hence the name for this form.





We start this page off with a stein from the well known Rookwood factory of Cincinnati, Ohio. They were the most successful of all the American Art Pottery firms. The stein depicts a southern blackboy and has an original Rookwood pewter lid.

When I picked this next stein up to photograph it, I was expecting it to be marked Sarreguemines. To my surprise it was marked to Franz Xavier Thallmaier, Munich. This is a firm I was not aware of. It will require a bit of research, but a very attractive stein.

The last stein on the top row is made of glass and quite unusual. It has large blue and white internal threads running through it and a facet cut and polished body. An exceptional piece.



The middle row begins with a one liter milk glass stein. It was made around 1740 and has a great enamel soldier scene. What you may not be able to notice from the photo, is that the milk glass has a blue cast to it instead of the usual all white.

The stein in the middle of the page is from the late 16th century. The spotted brown salt glaze is a typical trait of the Frechen factory. It has an applied relief shield and masks. The lid is as early as the body and original to the stein.

Next is a Frankfurt faience stein. It is late 17th century when there was still a strong oriental influence to the decoration.



The bottom row starts with a beautiful Bohemian cameo cut stein. It is a cobalt overlay and cut as to leave a goat image when light passes through it. It is one liter in size and has a matching overlay glass inlay lid.

A very large bird adorns this next faience stein. It is from the Erfurt factory and is over one liter in size. The nice pewter mounts gives it even more height.

Opaline glass was popular in the mid 19th century, both here at home and in Europe. This last stein is off-white in color and has a facet cut and polished body. Detailed floral enamel is the icing on the cake.

A visit to Dave's house is always a treat for us. He is a wonderful host and there is always much to look at.

Les Paul has the largest collection of antique character steins anywhere in the world, about 1200. I have shown exceptional and unusual pieces from his collection many times. Les thought it would be interesting showing the character steins that were also made with a music box base. As you can see, they make for two good looking pages.

The top row is all from the E. Böhne porcelain factory. The first stein is in the shape of a bag of money. What is more interesting than the addition of the barrel music box base, is that the verse is in English and not German. It reads, "Without an inheritance or an heiress for a wife, you are apt to remain a poor fellow all your life." There is a German version as well.



The second stein is a full figure frog wearing a student hat. It has one of the less common book shaped music box bases.

Like the frog, the satan stein is also on the uncommon book shaped music box base. As you can see, satan's base is much taller than that of the frog. It required a different mold.



The middle row is all from the Schierholz porcelain factory. Schierholz made the barrel shape with many variations to both the handle and the lid. Photographs of all the barrel steins may make an interesting page for a future installment.

The goat and drunken monkey steins are not uncommon, but finding them with the music box bases would be a challenge.

The bottom row is also all from the Schierholz porcelain factory. The first stein is called the Heidelberg professor. I believe this is the only one we have seen with the base.

The last two steins need to be looked at closely. You can easily notice that the music box bases are different. If you look closer, you will see that the pixie on the left is male, while the pixie on the right is female. Her eyes are painted differently as well as she is wearing lipstick. I assume the gender difference may have dictated the base variation.





We start this page with another row made by the Schierholz porcelain factory. The first pig is a female with her front legs crossed. The next two are male, smoking a pipe. One has his legs uncrossed while the other has them crossed. Les still needs the second female pig with her front legs uncrossed.

The middle row starts with the cat with a hangover. He holds his stomach and wears a cold wet cloth around his head. I quit drinking way back in 1976, but I can still remember the morning after too much celebrating. Who could possibly miss that.

There are many variations of skull steins. David Harr has the largest collection of them and plans on showing them in a future Prosit article. This one has the same extra large book shaped music box base like the satan from the other page. It is a hard one to find.



The bottom row shows two Bavaria steins. They don't have music box bases, but Les thought it would be interesting to show the two variations in their bases. One has a verse around it, while the other shows the rocky ground.

This last stein is from the Amberg porcelain factory. It depicts four men under an umbrella. The pewter lid is in the shape of the umbrella. The music box base is painted like a basket weave. As you would imagine, another difficult variation to find.

Music box bases were used by most stein manufactures. It was an added feature to help make steins more interesting and salable. I am not sure the manufacturers achieved that goal. I know today's collectors give little value to the music box. Most of the steins on these two pages are missing their music boxes. That has had little effect on their value. It is the base variation that adds value.

I would appreciate hearing from anyone that has a porcelain character with a music box base, other than what is shown on these pages. Please check your shelves and get back to me today. Your responses are greatly appreciated. Thanks.



As a collector of American souvenir steins, this next group are some of my favorite porcelain 1/8L miniatures, made by the Wheelock firm of Peoria, Illinois. What fascinates me is the obscure locations some of these steins were made for.

The first stein depicts a large rock with a caption that reads "Balanced Rock, Garden of the Gods." This site is found in Colorado Springs, Colorado.

The next stein is to the Rienz Cafe located in Chicago. It was owned by Emil Gasch and was open from 1901 until 1916. In its day, it was a famous, well-attended beer garden establishment.

The third stein on the top row is to a church in Mt. Hope, Wisconsin. It is so obscure that I have not been able to find any information about it.

Starting the middle row is a stein from the St. Joseph's Academy in Pendleton, Oregon. It was a school for young children run by several nuns. There was an interesting article in the June, 2004 Prosit concerning this stein.

The stein in the middle of the page has a photo transfer of the Presbyterian Church in Glidden, Iowa; another obscure location.

The next stein brings us to Texas. It is to the San Jose Mission in San Antonio.

The bottom row takes us way up into the Northeast. It features the stately victorian Hotel Claremont in Claremont, New Hampshire.

We next head back down the coast to the beach town of Rehoboth, Delaware and Horn's Pavilion. It was the shops and boardwalk used by beach goers at the turn of the century.

The last Wheelock miniature on this page brings us to the great state of Tennessee and The Incline #2 at Lookout Mountain. It shows the tracks of a funicular that would take you to the top.

I will share more of these little gems with you in the future.



WHO DONE IT ?

by Les Paul, Master Steinologist

Who made this series of circa 1900 steins? It's the biggest mystery in character steins. So far, these 14 are all we know of. Two of them have multiple sizes. We are quite sure there must be more, and maybe some different sizes too.

Two different factory and/or artist marks appear on about a third of them. The "JLK" mark is the largest, most clear, consistent, and in the dominate position (See figure 1). In this photo an "R" appears below it. In many cases factory marks are made up of the owner's initials with the first letter of the city below it. So it is our educated guess that this mark is the factory mark, but we have not been able to identify it yet. Be a hero. Check your pottery marks book and solve this mystery.



The smaller, never clear, inconsistent, and subordinate mark found to the lower right on about half of these steins is probably the mold artist's mark. It has a swirl over the top and could be "JHK," or "JHR," or maybe sometimes it's "JHKR" ending in "R" like the factory mark (see figure 2). Both of these impressed marks are almost always filled in with glaze and this second mark can be read several ways. Possibly the top swirl is a "P." But the factory and the artist's marks are too similar to ignore a probable family relationship.



Until someone identifies these marks, I am going to name this important series of character steins as "JLKs." We have to call them something.

There are 14 known characters, presented here in the order of their base form numbers. And this is where it gets very interesting, because some are missing. The series

starts with base/form #1991, the three sizes (3/10, 1/2, & 1L) are Munich Maids (see figure 3). Note these are full figures and standing on a round block bases.



We skip #1192 and the next known form is #1193, the one liter Falstaff, which also comes in a 1/2 L (see figure 4). We skip 1194 and form #1195 is the Student, which has been reproduced twice. First in the 50s or 60s marked with a blue # or "tick-tack-toe" mark, and later by Rastal in 1977 (see figure 5). Note these steins are all truncated or cut off at the hip.



Form #1197 is the Cat, with its tail forming the handle (see figure 6). Form #1198 is the Student Fox (see figure 7) and #1199 is the Hunter Rabbit (see figure 8). The three animals have consecutive form numbers and are full figure, head to toe, not truncated.



figure 9



The next form number is the Miner. It skips all the way to #1241 (see figure 13). He is the only one with his head tipped to your right. Skip 1242 and the next form # is 1243, the Reservist (see figure 14). This one is in cream color only, but I know of one in full color. It's on my want list. Right in sequential order is #1244, the sailor (see figure 15). That's the highest base/form number I have.

figure 11



figure 10



The form #s continue in sequence with #1200 being this rather ugly Bismark Radish. I can say that because these are my steins. It is the only stein with a high gloss finish and a painted, not an impressed, capacity mark (see figure 9). I can't read my Night Watchman's form #, but I'm told it's #1214 on a friend's stein (see figure 10). Then they decided to make a smaller, half liter version of the Falstaff and numbered it #1217. The numbers skip again to #1225, the also ugly Sad Radish (see figure 11). Then right after that is # 1226, the bowler (see figure 12).

figure 12



figure 13



figure 14



We don't know the number for the Gambler/Card Player (see figure 16). Please check your stein if you are lucky enough to have this rare stein. We have four sequential #s missing: #s 1192, 1194, 1196, & 1242. The Gambler/Card Player is only one stein. It can't be all four missing numbers. So we believe there are definitely other "JLKs" out there. We just have to show you what this series of steins look like, so you can tell us what the other "JKLs" are.

figure 15



figure 19



figure 16



figure 20



figure 18



figure 17



Here are the "JLK" traits: What they all have in common, without exception, is that they were all made cheaply. The ceramic material is soft and is easily damaged. We have never seen one in salt glazed stoneware or in porcelain. The pewter is also always thin and also easily damaged. See figure 17 for a typical thin thumblift. Almost half of them have holes in the rear of the lids for pewter rivets that are filled in and were never used. The lids are always mounted in thin lid rings instead. If they weren't, they would have broken the first time the lid wasn't carefully closed.

However, their artistic character appearances are excellent. They are also nicely hand painted. My Reservist is the exception that breaks that rule. The molds usually have excellent attention to details. The exception to that is the rabbit's shoulder strap does not appear on the lid, as the other steins with shoulder straps do. And then there are the ugly Radishes.

Notice that most of the figurals are truncated or cut off at the hips. That feature makes the bases convoluted, not round or circular. This isn't the case with the Munich Maids perched on round bases; but even the full figural animals and the radishes have the convoluted bases (see figure 18). One of the most noticeable traits is the head's tilted, usually to your left. Only the Miner's head is tilted slightly to your right, and the Student, the Fox, and the Rabbit's heads are straight. We used to call this series of character steins the truncated, tilted head-guys.

The most consistent design trait is the classic cream colored, unpainted handle (see figures 19 & 20). This shape is unique to the JLK series character steins, and the only exception is the Cat that uses its tail for the handle.

So now that you know what they look like, be a hero. Tell us what the form number is on your Gambler stein. Find the JLK/R mark in your book and identify the maker. There is a \$100 reward for that. Or tell us you have a JLK not pictured in this article. That rare stein is worth at least \$1,000. They might have all been made cheaply, but most of them are not cheap now.

Character Stein "Go-withs"

by David Harr, SCI Master Steinologist

First of all, what is a character stein "go-with?" My definition is that the item has to be the same subject/character, made of the same material, by the same manufacturer. I stick to that definition for the simple reason of setting a limit to what to collect (and not running out of space).

I have visited many homes over the past twenty years, seen various types of collections, and heard different rationales as to why certain items/"go-withs" are included in these collections. For example, one collector had a menu from the Munich Hofbrau in with a group of Munich maid character steins, saying that it was a "go-with." That may be OK for them, but not for me. I drew a line that I will not cross: same subject/character, same material, and same manufacturer.

My attraction to "go-withs" started in the days when I was a beginning collector -- knowing little about steins and thirsty to learn more. I hunted for steins in antique malls, antique shows, and flea markets, looking for steins of the pottery relief type. One day at a flea market I came across a small porcelain skull match safe/holder. It looked like a skull character stein that I already owned, with the same blue anchor mark on the bottom. It was only \$20, so I bought it. (Figure 1)



Not long afterward, I found more pieces: two more skull items and two Satan match holders. By then I had been collecting about two years, had joined SCI, and had bought stein books. In those first two years I had bought and sold pieces, and had changed what I was collecting many times. I went from pottery relief, to HR, to Budweiser, to Mettlach, and I had some characters and glass steins. I felt the need to focus on one kind of stein to collect -- and that was character steins.

Here is why. The first SCI members to invite Martha and me to their home were Les and Charlotte Whitham. Knowing I was a new collector, Les called me and invited us down. We lived in Boston, and they were in Connecticut, and we drove down one weekend. When I saw their collection, I thought I had died and woke up in character stein heaven. What a collection!!! The second reason I learned to focus is that Martha helped me do so -- advising me to buy pieces that were rare, and in mint condition.

At that time, I was on the mailing lists of the two stein auction houses. I attended a live auction in Florida, which was selling a very rare character stein in mint condition. I made it a point to take it home with me. I booked a flight and called the hotel. This was my first time at a live auction, and I knew no one in the room. I checked in with the auction house, who told me what to do. I looked over the stein and saw no repairs, and that it was in mint condition, as stated in the catalog. Now the wait. As the auctioneer moved along, I thought I was going to have a heart attack. I stood up and walked to the back of the room, with my back to the wall.

The stein came up. My heart was pounding. It opened at \$2500, and no one bid. On his second call I raised my hand, and heard, "Sold to the man in the back of the room! What's your number?" I held up my card, and the auctioneer moved on. I was shocked. No one else bid, and there were some "oohs" and "aahs" in the room. I noticed a man in the front row who stood up and began walking toward me. He stood right in front of me and asked if I knew what I had just bought. I was puzzled, and said nothing. He said he wanted to talk with me after the auction, and I agreed. That man was Master Steinologist Mike Wald, and the stein was the Chinese-German soldier by Schierholz.

Over the next few years, Mike became my mentor, and the word got out that I was focusing on character steins and "go-withs." Master Steinologist Les Paul has the largest collection of early character steins in the United States, to my knowledge. He learned from Mike that I liked "go-withs," and wanted to sell his entire collection of them at that time, which was in 1992 or 1993. We worked out a deal, and I received about 65 pieces from him. Some were duplicates, and some went with steins that I didn't even have. My attraction to them is simply that they enhance the character stein collection, as you will see in this series of articles.

Today I have hundreds of "go-withs" in my collection. I want to start with the Satans made by E. Böhne. First, a bit of art history: Satan has been used to symbolize vices -- drinking, smoking, card playing, and the like.



Figure 2 shows the 1/2 liter and 1/4 liter Satan character steins. Figure 3 does not show a Satan character stein, but instead has a Satan head figural inlay. It may not be a character stein, but is a great "go-with." It is porcelain, 1/2 liter, shows the four suits of playing cards, and was made by E. Böhne.



Figure 4, on the left, shows two sizes of humidor; on the right are 1/2 liter and 1/4 liter steins. Figures 5 and 6 show a shaving mug and brush in the original box, and out of the box. Both ways display well. It is not easy to find the box.

figure 4



figure 5



figure 6



The prize, for me, of this subject is the 9" by 11" Satan plaque seen in Figure 7. I often wonder who bought a piece like this. It is the center piece on my shelf. (See Figure 18.)



figure 8



Figure 8 shows the skull and Satan cigarette holders. The Satan is also a match safe. These two pieces display very well together.

figure 9

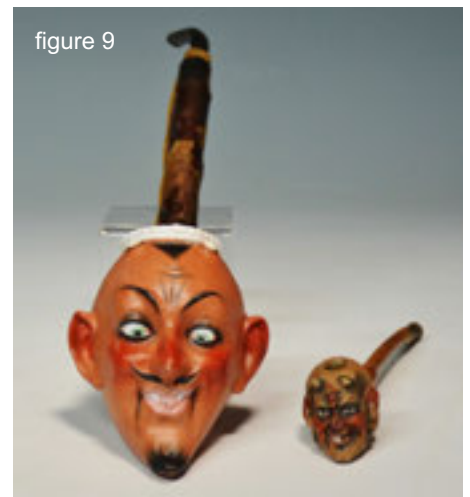


Figure 9 shows two types of pipes. The one on the left is for tobacco. The one on the right, with that tiny bowl, may have been used for cigarettes or drugs.

Figures 10 and 11 are ashtrays. The taller one (Figure 11) comes in four different designs. I have only two of them. Figures 12, 13, 14, and 15 show match holders. It's easy to tell the difference between ashtrays and match holders. As you can see in Figure 16, there is a place to strike the match somewhere on the piece.

figure 10



figure 11



figure 12





figure 13

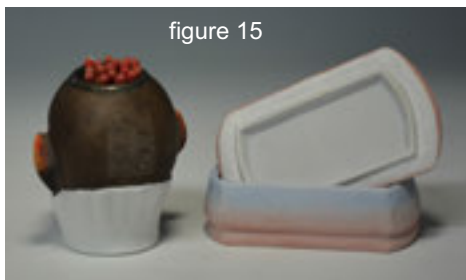


figure 15



figure 14

In Figure 13 you see how E. Bohne took one piece and added it to another, to make it more useful or more saleable. Figure 16 shows two pieces. The little Satan on the book is part of a schnapps set, and the eyes in this piece are not original. This tells me there is a bottle and tray I don't have yet. I put toothpicks in the piece on the right, as it was small enough to do so, but I think it's an ashtray. Figure 17 shows how I have them displayed.

What I have shown you in this article is not everything E. Bohne made on this subject, but only what I have found over the past 20-plus years of collecting. I'm always looking to add to my collection. I have found that "go-withs" enhance my character stein collection, and hope you have enjoyed part one of this series.



figure 16



figure 17

Stein Exchange

This space is available to all SCI members at no cost. Tell other members what you would like to buy, sell or trade. Send your ad to the editor and we will do the rest.

Wanted: Early faience steins of good quality. Contact Bill Hamer at 518-399-8364 or email william_hamer@msn.com

Wanted: Any steins from unusual manufacturers. Send info to Ron Fox, P.O. Box 4069, Vallejo, CA 94590 or 631-553-3841 or foxauctions@yahoo.com

Wanted: Serious KB (Karl Buhler) collectors - are there any of you out there? Entire collection from 1/4L to over 4L, with all types of lids (set-on, tower, figural and pewter). Over 100 steins! Call Bosworth 503-249-6968

Wanted: Any and all Dumler & Breiden steins, punch bowls, plaques and related pieces. Contact Dave Lowry at P.O. Box 4733, Hayward, CA 94540 or 510-828-4333 or drlowry@comcast.net

Wanted: JW Remy steins; stoneware steins marked with initials A.R., A. Roeseler, P. Neu; blown glass steins with set on lids (mid 1800's); and full-body Schaefer & Vater porcelain liquor bottles (around 1900). Email Lyn Ayers layers@wanet.com or phone 380-693-0025 or cell phone 360-609-1389

Wanted: Antique leaded or slag glass lamps. Tiffany, Handel, Pairpoint, Duffner & Kimberly, and other good quality early 20th century lamps. Contact Ron Fox at foxauctions@yahoo.com or 631-553-3841

Wanted: Always buying old steins. Mettlach - Glass - Porcelain - Character - Occupational - Silver - Regimental - Ivory - etc. Bob Groebner 847-401-3399 or email rgroebner@comcast.net

Wanted: 1/2 liter baby stein with 7 babies hanging from line. Also Mettlach #2050 with slipper inlay lid. Contact Martin Jahn at md-jahn@comcast.net

Wanted: The fairytale Reinemann Character steins designed by Franz Ringer. Prefer mint, but minor flaws will be considered. Email Andreamulgrew5@earthlink.net

Wanted: Miniature steins 1/8 liter or smaller made of pewter, glass, pottery, porcelain, ivory, wood, or silver. Send photos to Les Paul, 568 Country Isle, Alameda, CA 94501 or call 510-523-7480

Wanted: Articles for future issues of Prosit. If you have an idea and need assistance, contact the editor today. We will help you turn that idea into an interesting article. foxauctions@yahoo.com

Wanted: Stein collectors wanting to have a enjoyable, educational time. Come to the Piitsburgh SCI Convention in September

APARTMENT AND COMMERCIAL BUILDING PAUSON IN MUNICH

Built by Royal Court Architect
E. Drollinger, Munich

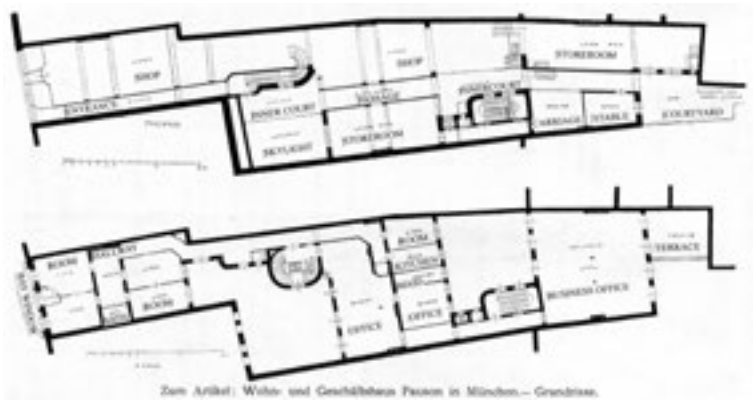
by John Strassberger

The above title is taken from an article in the 6 July 1901 edition of the *Süddeutsche Bauzeitung* (Southern Germany Construction Newspaper). This original, six-page publication was a surprise find in my continuing research into Martin Pauson and a unique addition to my collection of steins and related items. The article has just three short paragraphs plus an excellent depiction of the Pauson building (Fig. 1), probably engraved on a copper plate, and two floor plans (Fig. 2). The text translates as follows:



The new building, completed in a prime business location of the Old Town, is bounded by two streets and with buildings on both sides. The whole ground floor, together with parts of the basement, are used for the owner's extensive glass and porcelain business. Even the first floor (my note - second floor in the US) is dedicated to commercial purposes. Also on the ground floor is a small area for a stairway.

figure 2



On the II, III, and IV floors (third, fourth and fifth in the US) towards the main street side are apartments; on the rear are located businesses, offices, and a photographic studio.

The powerful, finely articulated facade, made of yellow sandstone, artfully reflects in its base forms the interior uses of the building. Rich figural decorations (statues of Commerce, Industry, Art) arranged in a practical way, support the elegant overall effect.

The floor plans show the ground floor (at top) and the floor with Pauson's apartment (below). I have annotated the room names in English. Notable features included a five story atrium with an inner courtyard below and a skylight on the roof, a spiral staircase for access to the apartments, a separate staircase for the business offices in the rear of the building, a stable and space for his carriage. Pauson had plenty of room for his family and business, plus good sized apartments and commercial space to rent. The front of the building opened onto Neuhauserstrasse.

Unfortunately, this area was destroyed during WWII and today the streets do not always line up as they did in 1901. The current city block is deeper than the approximately 70 meters of the building, based on the scale of the floor plan. It would be nice to find information about the layout of the work space of the Pauson operation but this is all I have, for now. Actually, I'm surprised even this information has come to light.

Pauson's original location, based on his earliest newspaper ads, was at Neuhauserstrasse 5, so he was able to monitor the construction of his new facility which was practically next door, at Neuhauserstrasse 9. Today, those addresses are a shoe store and an apothecary. I have been there, on the way to the 2008 SCI Convention, and they definitely do not have "powerful, finely articulated facades".

A note about the Royal Court Architect Eugen Drollinger (31 Aug 1858-23 Oct 1930). He was the last architect employed by King Ludwig II and he supervised additions to both the Neuschwanstein and Linderhof castles. Another of Drollinger's buildings was built in Munich in 1900 and, like Pauson's, was of yellow sandstone (Fig. 3). This gives us some idea of the color of the Pauson building. Finally, to solidify this article's tenuous link to beer steins and beer, I must mention that in 1907, Drollinger designed and built a home for August Pschorr, the owner of Pschorrbräu.



I will close this episode of the story of Martin Pauson with a piece of erratum. (That's fancy literary talk for "Oops, I made a mistake".) In the December 2012 article on Martin Pauson, I mistakenly duplicated a date. The date of death of Pauson's sister-in-law, Clothilde Neuburger, should have been noted as 16 March 1943.

Thanks to George Schamberger for help with the translation.

References:

Süddeutsche Bauzeitung, 6 Juli 1901
WWW.Nordostkulturmuemchen.de

Figure 3 courtesy of Jacques Lasserre

Why I Collect Cold War Steins

A long answer to a short question

by Mario Pancino

This seems like a simple question, but there is no simple answer!

As is the case with many collectors, steins are just one of my many interests.



The first thing I can remember seriously collecting (after rocks and sea shells) is cereal box tops to redeem for radio premiums.



Anything to do with the Lone Ranger, Hopalong Cassidy, Roy Rogers, Sky King, Straight Arrow, etc. were "musts" for me and I mowed a lot of neighborhood lawns for the \$\$ to buy more cereal than I could eat (although I had two brothers to help) and include with the box tops to cover shipping, handling, etc.



Next came comic books, building model planes and boats and on it went until, one day while I was in school, our house burned to the ground and everything was lost.



Things stayed quiet for a few years after that while I went to college, although I did manage to accumulate a fairly large collection of folk song records and attempted to learn to play the guitar (these I still have), but all the \$\$ I made working after school went to paying for and maintaining my (very used) '51 Ford Victoria and discovering girls.

As soon as I graduated, I got a job working at North American Aviation on the Apollo project, started making 'real' money and I began collecting in earnest again.

First on my list was antique pistols. I displayed at all the local shows, ran ads and wrote articles on them all in an effort to add to my collection. The latter turned out to be my undoing however as the only replies I received were from other collectors wanting to buy what I had. Eventually the offers got so high I "caved-in" and sold them to the German Government who now has them on display in the Army Museum near Koln.



Negotiations required I travel to Germany to work out the details and, while there, I discovered the mystique of Imperial Regimental Steins and was "hooked"! Now with a great deal of "seed" \$\$ and my new German contacts, I set up a stein "picker cartel" and headed back to the USA where I eventually learned about SCI, joined Erste Gruppe and promptly started trading Mettlachs for Regimentals much to the joy of all the members...and myself!



Again, I advertised, wrote articles and had well over 1000 in my basement when, also again, I was approached to sell my collection for a price I couldn't refuse.

By this time I was the head of the Deep Space Program Library at the Jet Propulsion Laboratory in Pasadena, California and becoming anxious to try my "wings" as a full time independent retailer in collectibles - my true love. Selling my Imperial Regimental steins allowed me to realize this dream and so I agreed to let them go.

I immediately purchased a local storefront and stocked it with anything I found that looked interesting and that I wouldn't mind "owning" ... If I were not successful. This, of course, was like owning your own "candy store" and my interests grew to include Western Art, Wood Carvings, Antique Swords and... Oh, so much more!

As luck would have it, the business was successful and, as I slowly started accumulating some "discretionary" income, I found myself focusing on Antique Slot Machines which I would occasionally run across in my early "picker" days on the road. Specifically, I focused on any slot machine that had a "gimmick" to get around the law such as dispensing candy, telling fortunes or playing music while, of course, all the while taking your \$\$\$. This also led into a side collection of Juke Boxes and Pinball games...but that's another story.



All this time however, my old love of steins never left me and, knowing I could never put together another Imperial Regimental Collection like I once had, I came upon the idea of collecting American Cold War "Regimentals". The parallels were many with what originally attracted me to steins from the Kaiser's period. There was a large supply, written information was virtually non-existent (I love a challenge), collectors generally dismissed them as "kitsch" (a chance to prove them "wrong") and there was a great deal of history behind them...If one was willing to do the research.

This brings me to where I am now as I actively seek them out and try to make sense out of what I find. I buy what looks interesting to me and try to Learn-As-I-Go.

I try to stay in the range 1945 - 1965 as that is the period that had the most influence on me growing up as a child. It brings back memories of "Bomb" drills in School, "Early warning street sirens," "Block Wardens" and Bomb Shelters in my neighbor's yard. At one point, I even had to wear a pocket "Geiger Counter" at work.



Now, as I grow older, I yearn more than ever for the "old days" and spend my time "obsessing" over putting the pieces back together - Albeit vicariously through collecting American Cold War Steins.



Last Call, Last Round

by Brent Laswell

As we are now approaching the centennial of the first World War in 2014, I would like to take a nostalgic look back, dear readers, on the German-oriented, restaurants and establishments that proliferated America a century ago, mostly as a result of German immigration, and give you an idea of their scope and variety before the war, anti-German hysteria, and Prohibition closed their doors forever. These old-time locales radiated a *Gemutlichkeit* that gave them a color and style all their own.



figure 1

I would like to begin in New York and start with the most famous - Luchow's, which was opened by August Luchow around 1882 when he bought out the owner of a beer hall on 14th street off Union Square. With financial backing, Luchow was able to expand his operation and by 1900 Luchow's was a favorite destination for New York musicians, writers, actors, artists and politicians such as Lillian Russell, Diamond Jim Brady, Theodore Dreiser, Ignace Paderewski and Theodore Roosevelt. Luchow also imported Wurzburger beer from Germany and made it famous throughout New York (figure 1). The restaurant was made up of various rooms, including the Gentlemen's Grill, the Garden, the Hunt Room, and the Nibelungen Room (figure 2), all of which were outfitted with beer steins, paintings, mirrors and polished woodwork. August Luchow spared no expense in his annual celebrations such as the Bock Beer Festival, the Venison Feast, and the parties at Christmas and New Year's. While Luchow's survived Prohibition, it did not survive the march of time, finally closing in the early 1980s.

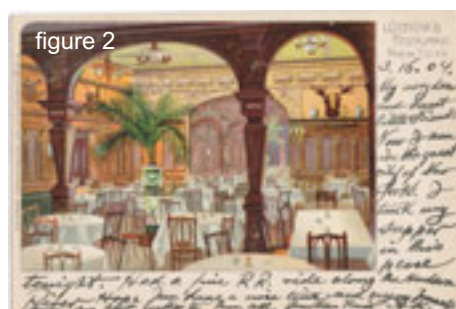


figure 2

Some blocks south of Luchow's, on the Bowery between Canal and Bayard streets was another New York German locale just as famous, the Atlantic Garden founded by William Kramer in 1858. The Garden was located next to the Bowery Theater and was close to the other beer gardens in the Kleindeutschland area the Volks Garden, Magar's Concert Hall, and Lindenmeyer's Odeon. In depth the Garden was a block long. It was decorated with trees, flowers, frescos and chandeliers and could seat over 2000 people. At the height of its popularity, the Garden housed several bars, a shooting gallery, a bowling alley, billiard tables, and an orchestra. The beer hall, however, served only beer and wine. In 1910 the Atlantic Garden became the Yiddish Vaudeville Theater. The 50 year anniversary of the Garden is depicted on this Mettlach mug imported by Straus & Sons showing Kramer and his two sons, Albert and William, as well as two different views of the Atlantic Garden (figure 3).



figure 3

During the period before the first World War and Prohibition, New York was blessed with many German restaurants and taverns. Some, such as August Janssen's Hof Brau Haus at Broadway and 30th street, catered to an uptown crowd, while others, as I have stated, catered to Germans of the Kleindeutschland area on the lower east side. Many were owned by New York's breweries or sold only their beer. One located in Gramercy Park close to Luchow's, sold only beer brewed by Hupfel Brewing Company. This was Scheffel Hall, designed and built by Henry Weber and Hubert Prosser (1894-95). The building was modeled after a section of the castle in Heidelberg in the Renaissance style and was named after Joseph Viktor von Scheffel, a German poet and balladeer; and the interior was decorated with murals from von Scheffel's ballads. The front portion of the building was a barroom, another large portion was for fam-

figure 4



ily gatherings, and a beer cellar was located below ground. O. Henry wrote some of his favorite stories at Scheffel Hall, as did H.L. Mencken. Carl Goerwitz ran the Hall until 1904. It would later become an athletic club and still later Joe King's Rathskeller. The building, which still stands, is today a pilates studio. The stein shown (figure 4) was made by the Bauscher Brothers of Weiden, Germany, makers of restaurant and trade china.

Beyond New York lay Philadelphia, another large center of German immigration and German-oriented taverns and restaurants. One of the most famous was the Charles Soulas restaurant located in the building of



figure 5



figure 6

John Betz (figure 5). The restaurant was highly decorated with separate dining facilities for men and women, a rathskeller, and reading room. Soulas not only served the beers brewed by Betz, but various German beers as well. The steins shown are both the restaurant and the rathskeller (figure 6). When the building was demolished in 1916, Philadelphia not only lost a fabled eatery, but a fine landmark in the process. Besides Soulas, other establishments such as Ostendorff's and Neuberger's (figure 7) enabled Philadelphia's citizens to quench their thirst.



figure 7

While not considered a large center of German immigration, Washington D.C. still had its locales such as the Old Ebbitt Grill (still existing) and Fritz Reuter's Restaurant and Rathskeller. Both of which probably served local beer from the Christian Heurich Brewery (figure 8).



figure 8

Of all the regions in the country, it was the south that had the lowest number of German immigrants. Even so, there were significant numbers in Texas and Louisiana to give places like Scholz Garten in Austin, the Menger Hotel in San Antonio, and Kolb's in New Orleans (figure 9) a loyal following. It was the latter establishment, along with the many breweries, that gave the Crescent City a German flavor. Kolb's was named after Conrad Kolb who started the hotel and restaurant in 1889. Kolb's occupied an older building that had been built in 1846 (figure 10). Situated downtown and close to the St. Charles Hotel, Kolb's enjoyed popularity with all New Orleans, German and non-German alike.



figure 9



figure 10

As with New York, Chicago could boast of a large German presence as well as a large number of German organizations, clubs, bars, and restaurants; and if New York had

Luchow's, Chicago had the Berghoff (figure 11). The restaurant was really started in Ft. Wayne, Indiana, via Herman Berghoff's brewery. He considered his Dortmunder beer so good that he wanted to expand his business, so in 1893 he opened a booth and sold his beer at the World's Fair in Chicago. It received such a favorable response that in 1898 he opened a saloon at the corner of Adams and State streets and sold it for a nickel or a dime. Herman's brother Hubert gradually took over the brewery, while Herman ran his Chicago tavern. By 1914 Berghoff had expanded his business to include a standup bar for men only and a dining area serving the best German cuisine enhanced by polished woodwork and stained glass. Despite a brief closure, the Berghoff still remains in business today.



figure 11

Besides Berghoff's there were many German businesses in the Chicago area. One such was the Bismarck Hotel located between Wells and LaSalle streets. The hotel was purchased in 1894 by Emil and Charles Eitel. To further their business interests, in 1895 the Eitel brothers purchased a beer garden on North Halstead street and renamed it the Bismarck Gardens (figure 12 & 13). The Garden was famous for its music shows and large dance



figure 12

figure 13



floor. During the war the hotel would be re-named the Randolph and the Bismarck Garden would become the Marigold Gardens.

Another German inspired hotel in Chicago was the Kaiserhof located on Clark street. The hotel was built in 1889. It too enjoyed great popularity, especially its main dining area the Winter Garden. The plate and stein (figure 14), however, may have come from the hotel's Bauern Stube.

figure 14



Other places throughout Chicago, e.g. William Kalm's Rathskeller at Lincoln and Belmont streets (figure 15), were popular with Chicago citizens and did much to give the city a Teutonic edge.

figure 15



figure 16



Of all the cities in the midwest, none surpassed Milwaukee in terms of its German identity, mainly because of its many breweries and beer culture. In 1910 Milwaukee could boast of many, many establishments where one could partake of Schlitz, Pabst, or Miller in fancy surroundings. Most of these places were brewery-owned houses. Among the famous were The Gargoyle owned by the Pabst brewery; the Central Hall, owned by the Kurtz brothers, but still serving Pabst beer (figure 16); and the



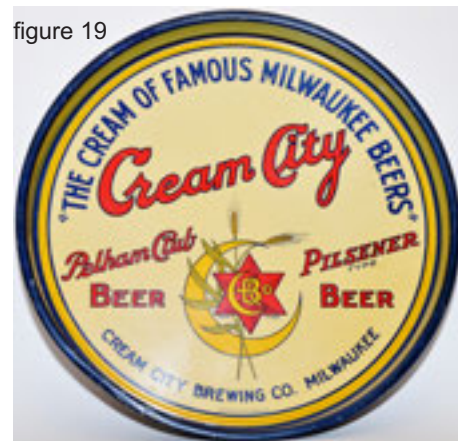
figure 17

Schlitz Palm Garden (figure 17). However, Milwaukee's most enduring business has to be Mader's on Third street (figure 18). The restaurant was begun by Charles Mader in 1902 when it was originally called the Comfort and sold its beer from the Cream City brewery (figure 19). It later moved to its present location and changed its name. Because of its fine cuisine, Mader's was able to flourish without alcohol during prohibition; and it's the food that has enabled Mader's to grow and change with the times. Today one can dine in such rooms as the Rhine Stube, the Burg Halle, the Jaeger Stube, and the Knights Bar and still be reminded of Milwaukee's historic past.

figure 18



figure 19



One cannot leave the Midwest without stopping off in St. Louis, which by the mid-nineteenth century was a bustling port of shipping and commerce; and in 1865 a German immigrant by the name of Tony Faust opened a cafe at Broadway and Elm street, which later became a restaurant and oyster bar (figure 20). An alliance with Adol-



figure 20

phus Busch, the most prominent brewer in the city, would cement Faust's reputation and further his business, so much that Busch would develop a new beer for Faust's restaurant and his beer business (figures 21-24). By the late 1880s Faust would build a new two-story restaurant complete with elaborate mahogany woodwork, a mosaic tile floor, and electric lights, the first in the city; and by 1900 Faust's was patronized by all of St. Louis' movers and shakers. For the city's World's Fair in 1904. Faust teamed up with August Luchow to open up the Tyrolean Alps Restaurant, an eatery that could accommodate several thousand people. As popular as Faust's was, it did not survive Prohibition.

figure 21



figure 23
Anthony Faust



figure 26

figure 24
Adolphus Busch, cohort of Anthony Faust



figure 22



figure 27



figure 25



With its rapid development on the West Coast, San Francisco became a magnet of settlement for people throughout the country and for immigrants from other lands, Germans among them. The three most well-known restaurants in the city were the Hof-Brau Cafe the Heidelberg Inn, which sold Acme beer (figures 25, 26, 27); and the Schroeder's Cafe. Of these three old timers, only Schroeder's is still around today.

While there were many other famous historic German-American establishments in the Country I know I missed, hopefully my article has conveyed a bygone picture of a golden era in American culinary consumption before 1914.

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- Thanks to Lawrence Beckendorff for the great photos

Enterle's Machine Gun Regimental Stein

By Richard L. Dorner

Schlettstadt, now Selestat in Alsace, France is a cultural historic center. After the Franco-Prussian War in 1870 – 1871, Schlettstadt became a military outpost for Germany. Being situated on the left bank of the Ill River and nearly half-way between Strasbourg and Colmar, this made it an important link in the German military system of controlling this region and protecting its borders. In 1899, the town of Schlettstadt “presented” the Hohkoenigsburg fortress to Kaiser Wilhelm II. Between 1900 and 1908, the Kaiser had it refurbished and it became a get-a-way rest resort for the Kaiser and his family before World War I.



The Mettlach Plaque #3182 made in 1909 features the newly restored fortress, which stands on a high hill overlooking the valley and Schlettstadt. This fortress was the seat of German power for centuries and some think the birthplace of Friedrich Barbarossa, the Red Beard King, who was a Hohenstaufen. This historic linkage added to the importance of the town.

The regimental stein for Reservist Enterle, who was a “Fahrer” or driver in the Maschinengewehr Abteilung Nr. 10 Schlettstadt 1911 – 1913, represents another aspect of the German military presence in this region. This unit was attached to the Rhenish Jaeger Bn. Nr 8, which was garrisoned in Schlettstadt. The unit of course was much older and was raised in 1815. This connection to a Jaeger unit also makes this stein more unique in its own right.

There are 4 Gefreiter; 14 Schuetze (gunners) and 15 Fahrer (drivers). One of these drivers was Reservist Enterle and the finial on this stein features a rearing mount and rider indicating his status as driver. John



Harrell's Regimental Steins, describes the Jaeger Battalion to which this machine gun detachment belonged very well. Their uniforms were dark green with red trim and the Jaeger type units wore the flat-top leather shako helmets. Upon closer examination there is red trim on the pant legs, tails and cuffs of the coat and on the shakos as well.

The left panel scenes depict the machine gun action and the lower panel with a break period where reservists are smoking their pipes but also are wearing their field Muetze (caps) also trimmed with red. Their slogan is “Where machine guns are firing and see death all about; there we stand firm until we can see tomorrow's victorious sunrise.”



The right panel features field observation with transport of the unit. There are the typical military phrases. "The greatest leaders can't fight without us and the goddess of war laughs only when it hears the roar of machine gun volleys."

The cartouche panel features Kaiser Wilhelm and the unit's colors (black, white and red) along with their unit's designation. The upper scene shows the victorious men and guns being carted off to fight another day.



Overall this pottery stein is in brilliant form and color. The raised base has three small panels: "Bei Wasser und Brot" (With water and bread); "Das letzte mal" (the last time); "Leb Wohl" (Be well). This is a different form of farewell with small shields and scenes which show that the reservist must take his leave. The traditional slogan "He who has served well deserves a full mug" is interwoven among the farewell phrases and shields. This gives the raised base a rich design and new way of expressing the need to complete active service and celebrate its completion. The slogan above Reservist Enterle's name reads: "Enduring fire power is our greeting." The machine gun stein is well designed and decorated and captures this unit's function and purpose very well. Because of its connections to Schlettstadt, the Hohkoenigburg fortress, the Rhenish Jaeger Battalion Nr. 8 and the history of this region, this stein takes on more historic meaning, when it is connected to its time and place.

A Bavarian Raupenhelm Regimental Stein

By Ron Heiligenstein
S.C.I. Master Steinologist

The regimental stein originally belonging to Josef Maier bears the inscription 1. Inf. Rgt. "König" 1. Comp. 73/76 München (1st Infantry Regiment "King" 1st Company 1873-1876 Munich). This Marzi & Remy black handle stein has a well detailed *Raupenhelm* (caterpillar helmet) finial, symbolic of the helmets worn by the Bavarian Army from 1801 to 1886. The thumblift is a Bavarian shield surrounded by militaria, topped off with a small *Raupenhelm*.



Raupenhelme had "large combs of piled wool, reinforced with wicker-work," that looked like a huge, fuzzy caterpillar, hence the name. The purpose of the wool comb was to hopefully protect soldiers from a saber strike to the head. *Raupenhelme* were not too popular with Bavarian infantrymen, however, as you can imagine what they must have weighed when those soldiers were out marching in the rain or snow. I suggest it was probably like marching with a caterpillar (tractor) on your head!

Although this stein is dated 1873-1876, two years after the conclusion of the Franco-Prussian War, the body style indicates it was produced about 30 years later. Also, since we know the Marzi & Remy factory was founded in 1879, it is obvious Josef Maier had his stein back dated to his actual military service dates. On the face you see a large scene of a Bavarian infantryman wearing a *Raupenhelm*, flirting with a pretty *Kellnerin* (bar maid) carrying mugs of beer from the *Gasthaus z. Ente* (The Duck Tavern). Just to the left are two standing infantrymen under the phrase: *Eher soll die Welt verderben als vor Durst ein Bayer sterben* (Rather should the world go down before a Bavarian would die of thirst). On the right, a bugler and some marching infantrymen can be seen wearing their *Raupenhelme*.



Although the Imperial German Army adopted the *Pickelhaube* (spiked helmet) as their standard headgear in 1842, the Bavarian Army under orders from King Ludwig II, ever the traditionalist, stuck with their old *Raupenhelme* until 1886, the year Ludwig II unexpectedly died. Back dated Bavarian regimental steins with *Raupenhelme* finials are uncommon.



Schierholz soldier with *Raupenhelm*

A History of Lidded Rookwood Steins

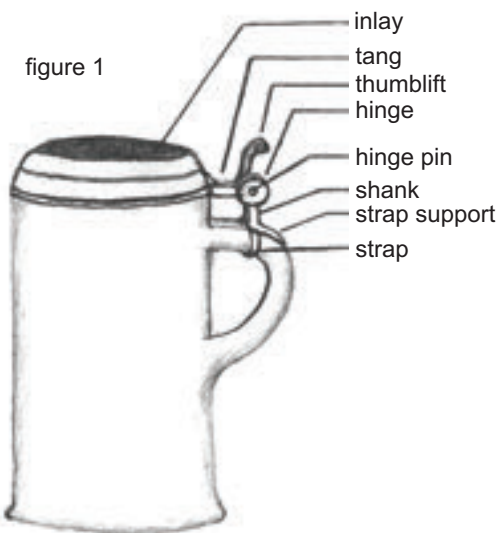
By George Hibben

Ever wonder how an American art pottery company rose to prominence and made beer steins, many of which are museum quality pieces? Rookwood Pottery, founded in Cincinnati in 1880, was positioned in the Midwest as one point of the German Triangle. Yet German heritage was not evident in Rookwood stein lids, instead something else was at work.

photo 1



figure 1



second type of Rookwood lid is that which adorns art pottery steins. These lids are often elaborate and are usually one-of-a-kind with unique thumbflits. Highly detailed pewter lids or ceramic inlays are typical of the lid. Superb quality and the style, artistry, and craftsmanship tend to compliment the stein body. Photo 2 shows a sculpted dragon hinge and thumbflit similar to those seen on 1894 William McDonald steins featuring George Washington (photo 3) and a master stein of a clown (photo 4). These two steins surfaced in a local Cincinnati auction (1).

photo 2



photo 3



photo 4



A brief primer is needed on lid components before proceeding. The round cover of the lid is attached to the hinge mechanism by the tang, which runs horizontal (figure 1). On top of the hinge is the thumbflit. The hinge mechanism can have an exposed hinge pin and the hinge can consist of either three or five hinge rings. Running vertically downward from the hinge to the handle is the shank. The strap runs around the handle and the strap support runs down a little on the outside of the handle, usually to a tapered point. This general design is typical for German production stein lids.

Lids on old Rookwood steins come in two general qualities, common and those reserved for art pottery steins. Common lids, such as those on the 1948 Weidemann stein, represent a basic lid (photo 1). These lids are heavy with thick pewter and a look suggesting pride of the craftsman, while giving no hint of being a German production lid. The three-ring hinge has some play, and the hinge pin also appears to have been inserted and the ends either hammered or soldered to secure the pin. It does not have a strap support and the strap appears to be soldered on the underside of the handle. This lid is basic and sturdy, quite appropriate for a brewery stein. The

As Director of Stein Sales and Development at the Rookwood Pottery, I am charged with putting lids on Rookwood mugs as a goal for the future. Since old Rookwood steins exhibit an artistic and elaborate approach to lids and thumbflits, a stock German lid on a Rookwood mug would simply not work well. Only the best of German production lids would be

appropriate for new Rookwood steins, or, as in the past, unique and artfully executed lids and thumbflits would need to be created. Based on this belief, my research turned to creating appropriate lids for Rookwood vessels with continuing interesting observations.

Strap supports and tang attachments on Rookwood steins often differ from the typical German lid. Rookwood art pottery steins tend to have extended strap supports, probably to support the rather heavy lids. Sometimes these supports continue both from the shank to the body of the stein and also farther down the handle.

Some of the tangs have flared connections to the lid. The 1894 William McDonald clown stein shows a nicely detailed hops lid with sculpted birds flaring at the lid (photo 5). Extended strap supports are evident both inside and outside of the shank (photo 6).



The Commercial Club of Cincinnati steins of 1894 are somewhat numerous, but believed less than 30 (2) and fall in the category of art pottery steins (photo 7). These steins were presented by Rookwood President William Taylor to members of the CCC and have a personalized inscription on the underside of the lid. The tops of these lids are ornately detailed with the CCC logo and common to the entire series. The floral decoration on the body is unique to each piece. Flared tang/lid attachments are evident as are extended strap supports (photo 8).

When producing lids from scratch, the hinge quality, hinge stability, and connection to the lid represent major challenges. These design elements on old Rookwood stein lids suggests a non-German influence. Most shank heights were minimal, suggesting a fearful approach to attachment, or reducing the height to improve the strength of the lid attachment. And while the flared tang/lid connection is artistic, it again suggests an approach to lid attachment with a focus on adding extra strength. Thus while the Cincinnati home of Rookwood had a large German population in the 1890s, the German technology of stein lids and hinges did not seem to appear on



Rookwood steins. Something else appeared to have occurred instead. Someone either unfamiliar with stein lid engineering, or someone intent on producing a more advanced, sturdy, and artistic embellishment of lids appeared to be at work.

During a consultation and recent tour of the Cincinnati Art Museum with Anita Ellis, Deputy Director of Curatorial Affairs, we spent hours looking for clues to old Rookwood steins, with a particular emphasis on lids. Interesting behind the scenes facts were garnered from the Book of Corporate Minutes (3) regarding metalwork at Rookwood. Other trends will be reported based on observations made from several examples of Rookwood steins.



One of Rookwood's premier artists was Kitaro Shirayamadani. Joining Rookwood in 1887, he worked there until 1948, with the exception of the years 1915 to 1925 when he returned to Japan (4). He was credited with developing the electroplating process

with silver and copper overlays. However, Shirayamadani was not directly responsible for stein lids. Instead, the Minutes of the Directors Meeting of February 25, 1894 (5) shed light that he returned from an 1893 visit to Japan and "had brought with him from Japan a friend (Yosakichi Asano) who is a worker in metal and desired to find employment." Furthermore, "the experiment might be tried of mounting the ware in metal for lamps, jugs, etc." Thus a new metalwork department was created at Rookwood staffed by two Japanese employees, Asano and Shirayamadani and stein lidding had come to Rookwood.

The Annual Report to the Stockholders of Rookwood of April 16, 1895 (6) covering the previous year states "employment of a Japanese metal worker to produce mounts, covers for jugs etc." confirms Asano's employment and that stein lids were to be made at Rookwood. Unfortunately results were not prolific and "There has been some progress but the result is uncertain." Further declines were noted in Stockholder reports from February 15, 1896 (7) indicating the department was losing money and "The decision has been reached to make only soft metal fittings here and to send to Japan for the hard metal castings to be fitted here." This can be interpreted as while pewter work (and other "soft" metals such as silver, copper, and bronze) probably occurred at Rookwood, hard metal castings proved impractical and were possibly outsourced to Japan beginning in 1896.

In a discussion with Rookwood's master mold maker and metal sculptor James Payne, it is believed that these two Japanese masters undoubtedly had the expertise to sculpt and create unique metal work at Rookwood within a small workshop (8). The Annual Report to the Stockholders of February 20, 1897 (9) indicates that "Work in this department has been confined to pewter mounts for mugs and pitchers," but the department was "not commercially profitable" and it was "proposed to close the department." Finally the report of March 26, 1898 (10) referenced the demise of the metalwork department as "proving unprofitable was closed early in the year as foreshadowed in the last Annual Report." Thus it appears that Rookwood had a short-lived metalwork department covering the years 1894 to early 1898 with a predominant Japanese influence.

It is important to recognize that Rookwood's lidded art pottery steins appear limited to the years 1894-1896, the same years when Asano and Shirayamadani were most active in the metalwork department. The style of affixing lids to stein bodies and the lid/hinge mechanisms definitely support the Japanese influence on Rookwood steins. Furthermore, it is known that Asano left Rookwood in 1897 to join Maria Longworth Storer, Rookwood's founder, and her husband, who was appointed as the Ambassador to Belgium. During this time in Belgium, and later in Spain, Asano continued to instruct Mrs. Storer in working with metals (11). Some of the joint metalwork of Rookwood's founder and Asano are housed in the Cincinnati Art Museum.

A subsequent trip to the Cincinnati Art Museum compared the dragon thumblift in Photo 2 to a sculpted vase attributed to Asano (11). Photo 9 compares the two pieces. The claws and belly banding for the two dragons look identical. Based on this comparison, it thus appears likely that Yosakichi Asano was the metal worker responsible for the thumblifts in photos 2, 3 and 4.

If you are lucky enough to own an antique lidded Rookwood stein, please now examine it with the above points in mind. Check the date on the bottom and you will find it likely falls in the years 1894 to 1896, when Asano was employed at Rookwood. The years 1894-1896 would have 8, 9, and 10 flame points respectively above the RP logo on the base of the stein as referenced in Peck, page 136 (5).

Also check your stein for the artistic embellishments and the Japanese influence of the design elements. Stylistic differences suggesting a Japanese influence, not European, will be evident. Note the tang and strap supports for unusual embellishments. As a first

photo 9



generation German-American and native-born Cincinnati who collects steins, these revelations were initially a little hard to absorb. But as a lover of Rookwood, I can firmly say that I have gained a new appreciation of the Japanese artistry and influence on Rookwood stein lids.

Finally I will close with a point of speculation open for further discussion. Kitaro Shirayamadani retired from Rookwood in 1948, the same year that the popular Weidemann Brewing Company stein was produced. Was the lid on this stein his swan song, or did Rookwood hire an independent craftsman? Again this lid does not have a German look and feel, suggesting another source made the lid. Is it of Japanese influence, or American made?

Comments and questions are welcome and can be directed to the author at ghibben@rookwood.com. Photos and the dates of lidded Rookwood steins would be of interest to further this discussion.

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NOTES

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SCI Library Update

by Lyn Ayers Master Steinologist

In my recent article on the SCI library I discussed what is available about Pewter. Six months later I am happy to say that during the interim, the library has been able to bring aboard several important additions. Briefly they include a 396 page book on the contents of the Swiss National Museum, and a book on how to repair and work with pewter. You can check out the details on these additions by visiting the library section of the SCI webpage.



In this article I want to focus on books that feature manufacturers' marks. We have many other books on marks (Fig. 1) that include unidentified marks. In addition to these references, many other library books have sections on makers' marks and logos.

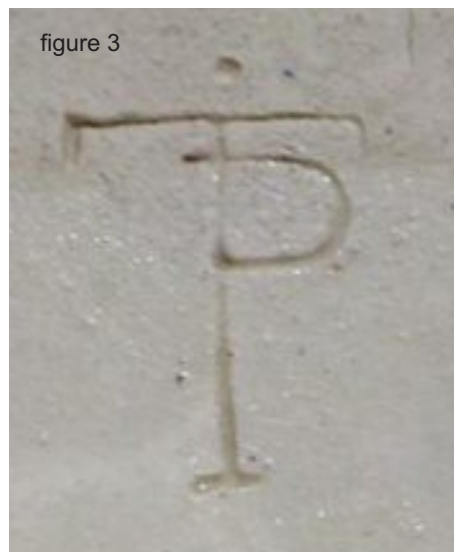
Whenever I receive an inquiry regarding a certain mark, my first question is to ask if Chris Wheeler's www.Steinmarks.com has been checked. If it has not, my next move is to check it out myself. If this site still provides no identification, then the library's resources can come into play.

Manual searching for a match can be somewhat time-consuming. The following reference books: Encyclopedia of Marks, Marks on German, Bohemian, and Austrian Porcelain, and Marken Lexikon are primary sources and are the first books to check (Fig. 2). Then one begins to search through other less well-known sources, which is where one might find unknown factory identification marks. After researching over the



years I am convinced that many of the authors draw from the same original sources, so an omission or error in an early book is often copied by other authors in later publications.

An excellent example of this is the confusion with the attribution of the TP mark. (Fig. 3) Nearly all references identify this mark as from the firm of Paulus & Thewalt, a ceramics manufacturer from the area. Other sources differ. Roland Henschen attributed the mark to the stoneware firm of Johann Peter Thewalt (See Prosit December, 1985). Additional research recently conducted by Ron Gray confirmed the factory mark is that of the Johann Peter Thewalt stoneware factory. (See Prosit 2010 articles, Albert Jacob Thewalt GmbH, Sections I, II, III, and the Thewalt Family.)



Studying these articles brings out the following information. Since the Paulus & Thewalt Company is still in operation, Ron contacted them. They asserted that they had never made steins. Additionally they claimed the TP mark was not theirs. Additional correspondence with Albert Jacob Thewalt, grandnephew of Johann Peter Thewalt, confirmed the mark is that of the Johann Peter Thewalt stoneware company. Unfortunately the old misinformation remains prevalent and many on-line attributions continue to reference the TP mark as that of Paulus & Thewalt.

Let's return to the focus of this article:

The challenge we have with unidentified marks is additionally complicated because the hobby has so many different materials and such a variety of manufacturers (Fig 4) and countries. The primary categories are ceramics, pewter, glass. Under the heading of ceramics are two distinctly different seg-

ments: stoneware/pottery and porcelain. Pewter manufacturers were more diligent in using touch marks on their wares (as discussed June 2013 Prosit.) Glass manufacturers rarely marked their pieces although an occasional exception is found. Glass manufacturers are mostly identified by other characteristics. Ron Fox has written several articles on glass identification.



As you can see from the number of books on marks in the accompanying photos of the library's contents, one might wonder why there are any unidentified marks. That is part of the challenge of collecting and even researching these old collectibles. Many companies were very tiny and did not have their own kilns, and maybe made only a handful of steins, or maybe sold only wholesale so did not mark any of their wares. Whatever the reason, it is likely the quantity of marked pieces was so small, no researchers took notice and thus these companies have remained obscure.

Here is a request that I will make in conclusion. If you have uncovered some information about a manufacturer that is not yet common knowledge, take a few minutes and jot it down. If you would like some assistance putting it together as an article, contact our editor Ron Fox. If not him, I would be honored to help. You might also check Chris Wheeler's site and look at his unidentified marks page. We are all in this together and it is nice that we can help out each other as we learn more about our hobby. Let's enjoy and share a more complete understanding of the history and art behind these wonderful drinking vessels.



Nippon Porcelain

by Martin Kiely

The Jesuits sent missionaries to Japan in 1520. The shogun who was the Japanese supreme commander in 1638 was upset that many of his people were converting to Christianity. Judgment was swift, he shut down the churches and murdered both the Jesuit priests and their Christian converts. Europe was notified that any future ships that arrived at Japanese harbors would be burnt and all their inhabitants killed. Export trade from Japan came to an abrupt halt with the exception of a small Dutch colony which was allowed to trade on one island in Japan. The western world lost all contact with Japan till the year 1853 when the American Ambassador was allowed entry into Japan. Slowly Japan renewed contact with the western world. Japanese experts in all fields were encouraged to visit the countries of the western world in the late 19th century to study our culture and technology. The best of what was learned was implemented in Japan.

The country we know today as Japan was called Nippon by the English speaking world in the 19th century.

figure 1



Japan wanted to expand their world trade by producing a line of porcelain products for export starting in 1890 till about 1920. These goods were marked Nippon which many Europeans and Americans took to be the name of the manufacturer. Various potteries in Japan produced the wares using a variety of marks. The only commonality re these marks was the word Nippon, required by tariff laws to denote the country of origin. The quality of the wares varied depending on the skill of the pottery. The range of goods produced was vast: just about any item produced in porcelain in the U.S.A. and Europe could be found in Nippon.

Why did the Nippon era stop around 1920? The United States Government decided in 1921 that these imported goods could no longer be marked Nippon but must be marked Japan. Thus the era of porcelain marked Nippon ended.

figure 2



Nippon porcelain was not an overnight success in the American market due in part to poor promotion. It could be purchased very inexpensively in stores like the five and dime, yesterday's equivalent of today's dollar store. Plates would be given free in boxes of various products as a promotion. Collectors knew little or nothing about Nippon but were drawn to it by the quality of the better pieces.

Books on the subject began to be published in the nineteen seventies. Hand Painted Nippon China by Dorothea Robinson began with the chapter titled "Nippon What's That" proof positive how little knowledge about this porcelain was available to the collector.

The first definitive book on Nippon was published by Joan F. Van Patten in 1979 titled "The Collector's Encyclopedia of Nippon Porcelain." Eventually she published seven books in the series on this subject. The information contained in these books had a profound effect on the antique market: interest and prices soared. Based on Series 1, 2 and 3 Joan F. Van Patten uses different terms for drinking vessels than stein collectors: a mug is about 5" high, a stein is 7" high and the term tankard is used for a serving pitcher with a pouring lip anywhere from 10" to 13 3/4" high. None of them have lids. The charm of Nippon is due partially to the egg shell thickness of the porcelain. A set on-lid or hinged cover would probably result in damage to the piece. For the purpose of this article I would like to use the terms mug and pitcher for any item made to hold beer.

Transfer printing, hand painting, delicate bead decoration, gold and silver overlay,

tapestry and moriage were some of the techniques used by Japanese potters to make their products attractive to customers.

Figures 1 through 4 all have the same green mark: a capital letter M encased in a wreath. Hand Painted is written above the wreath, Nippon below the wreath. Morimura Brothers, who owned an import company located in New York City, were in business from 1876 till 1941. The M in the wreath stands for Morimura Brothers. Japan is presently exporting wares with spurious Nippon marks. The original Morimura Brothers mark has a wreath which is open at the top, the H and P in hand painted and the M in the center of the wreath is in decorative script. The wreath in the fake mark is closed at the top and the script in the H, P and M is plain. The leaf at the bottom of the wreath has a stem in the original mark which is missing in the new mark. All these mugs have wrap around scenes. The mug should be turned slowly to fully appreciate the artistry of the piece.

Figure 1 is a 4 and 7/8" high mug with a classical Egyptian scene of a noble woman, servants, two large vases and a warrior riding a horse.

Figure 2 is a 4 and 3/4" high mug with beadwork decoration on the handle. Trees with flowers growing underneath stand beside a lake with a mountain in the distance..

figure 3



Figure 3 is a 5 and 1/2" mug with a nautical theme. Three sailboats are passing near islands with palm trees at sunset. Beadwork on both the body and the handle add to the beauty of the mug.

Figure 4 is a 6 and 7/8" mug with more elaborate beading on the handle and body. A couple is walking holding hands past homes surrounded by trees.



figure 4



figure 6



figure 5

Figure 5 has a green mark which Van Patten lists in her book as a cherry blossom, hand painted is written to the right of the flower and the word Nippon is underneath. The mug is 5 and 1/2" high with beadwork on the handle and body. A flowering tree covers the upper body with beadwork in the center of each flower

Moriage is a technique of layering the clay to a vessel, a technique we also know by the French term *pate sur pate* (paste on paste). It can be applied by hand, squeezed it out from a tube (similar to decorating a cake) or painted with a brush using clay in the liquid state.

Porcelain in the 18th century was produced in China. European potters did not know the formula to produce it, so they tried to imitate it in pottery. Josiah Wedgwood, founder of the famous English pottery Wedgwood, developed a line of thin stoneware in imitation of porcelain which he called jasper ware in 1776. Jasper ware was decorated with the paste on paste technique (moriage).

A hundred plus years later the Japanese repaid the compliment to Josiah Wedgwood by producing their version of jasper ware in porcelain. Figure 6 is a mug 4 and 3/4" high with the Morimura Brothers mark using the moriage technique (squeezed out of a tube) in the traditional blue ground. A floral vine is found on the upper body above flowers and birds. A line decoration is below the flowers. The handle is embellished with a geometric pattern.



figure 7

Figure 7 is a set consisting of four mugs 5 and 1/2" high and a pitcher 13 and 3/4" high. The observant reader will count five mugs in my set. I was fortunate to purchase a spare mug in a separate sale. The mark on the set is a maple leaf with the words hand painted on the right and Nippon underneath. Again this mark has been found on new pieces. The body of the maple leaf excluding the stem on the original mark is 1/4" wide, the spurious mark has a larger maple leaf which is a 1/2" wide. The set is moriage, which collectors call dragon ware. The dragon in China and Japan was used to visualize the power and force of nature. Both nations thought of the dragon as a benevolent and positive force. A dragon in Japan symbolized masculinity, fertility and the source of rain which is vital to the growth of crops. Bead decoration is found on the handle and the top and bottom of the pieces. The winged dragon with glass eyes wraps around the body.



figure 8

Regulations are rarely applied with total consistency. Some porcelain exported from Japan during the Nippon period arrived in the U.S.A. unmarked. American customs allowed some shipments through if only the box containing many unmarked items was marked Nippon. A collector finding an unmarked piece but recognizing it as Nippon has to solve a mystery. Is it pre 1890, post 1921 or does it date from the period. Figure 8 is a moriage unmarked loving cup 5" high. The three handles, top and base of the body are decorated with beadwork and geometric patterns. The photo shows three cane toads fighting each other appropriately with canes. Three more canes litter the ground below them. Between the next two handles we find a juggling toad holding a cane with two more canes tumbling to the earth behind him. The space between the last two handles has a juggling toad attempting to perform with four canes and dropping three. One can assume the fight broke because the quality of the juggling was rather inept.



figure 9

Figure 9 is an unmarked 5 and 1/2" moriage mug with the thickest layering of paste of all the previous examples. Bead work is found throughout the stein. Hand painted flowers are encased in four cameos, four more painted flowers are found on the body, more flowers are made of paste. So very busy decoration. Some may think this mug is gaudy. Personally, it appeals to me.

Wim Mühlendyke

Nature Lover, Passionate Potter

by Mark E. Rossman

In Germany shopping is generally verboten on Sundays and most stores are closed. To some that may appear to be a disadvantage, but for an avid stein collector living in Germany that usually means large store parking lots are regularly transformed into bustling flea markets, which are prime hunting grounds for stein collectors. While strolling through one of these Sunday flea markets a rather unique stein did indeed catch my eye. I had never seen one quite like it before. But I knew it was something special. It was an ornate jugendstil server stein from the early 1950s and etched in its base was the signature - Wim Mühlendyke.

Töpferhof Wim Mühlendyke

At the time of my find I was already familiar with the name Wim Mühlendyke, but admittedly knew very little about him or his work. My curiosity was now seriously aroused. An initial Google search didn't reveal much, but it did provide me with a possible contact: Elisabeth Dietz-Bläsner. As it turns out, she just happens to be Wim Mühlendyke's granddaughter. Bingo! Elisabeth, along with her husband Stephan Bläsner, are currently the caretakers of Wim Mühlendyke's Töpferhof, the highly renowned workshop and ceramics center in Höhr-Grenzhausen, a town located about 6 miles northeast of Koblenz. I live only about an hour's drive away so I arranged a meeting.



Elisabeth & Stephan Bläsner talking of Wim Mühlendyke in Höhr-Grenzhausen

Gateway to the Westerwald

Höhr-Grenzhausen, with its some 9,000 inhabitants, is often referred to as the "Gateway to the Westerwald". It is very well known as a center for the ceramics industry and, in Germany, often lovingly called by its nickname "Kannenbäckerstadt", which, roughly translated, means "Jug Baking Town". At the entrance to the town, in fact, you'll see rows of decorative pots, steins and jugs lining the walls. I'm guessing this is to let you know that you've arrived.



Welcome to Höhr-Grenzhausen

Höhr-Grenzhausen is one of the oldest early salt-glaze pottery centers in Europe. In June each year, the International Ceramics Market and Museum Festival is held in the town. And artisans flock here from all over Europe. A professional college for ceramics is located here and the town is also home to "Töpferhof Wim Mühlendyke".

Belly Server Jug

The flea market piece I stumbled upon was a 1-liter boubous stein which stands roughly 7.5-inches tall. Stephan Bläsner, who is a ceramic technician by trade, explained that these steins were the ones Wim Mühlendyke was particularly fond of, ones which he considered very special. In the early 20th century beer wasn't available in bottles or cans yet. So, to imbibe your evening brew these large jugs were filled with beer from the nearby pub or brewery, then brought home to be served into smaller mugs..



1L stein, my great flea market find



Carved Red & Knibis technique

Red und Knibis

Elisabeth Dietz-Bläsner said her grandfather was a true lover of nature and initially wanted to become a forester. Wim Mühlendyke loved animals. In fact, about 20 different animals have been the focal point of his ceramic works and, in particular, his steins.

Usually, an animal figure was placed in the center of the stoneware, which was then flanked on both sides by a rosette or some other decoration or similar design. Since painting steins was a very time consuming endeavor Wim preferred to utilize a style of carving known as the "Red und Knibis" technique, meaning wood pressed into clay. All of Mühlendyke's steins were sketched or carved by hand using this method.

Red und Knibis is a very old style of carving dating back to the roots of Westerwald salt glazing when potters from the Rhineland arrived in the area in the 16th century. They focused on very elaborate pieces where the decoration was pressed into gypsum or wooden molds and then added to the pottery. In those days salt-glazed Westerwald stoneware were the most expensive ceramics you could buy anywhere in Europe. Only a few rare pieces from China could demand slightly higher prices.



Red & Knibis wood carving technique



Elisabeth applying design to new stein

Stein markings

Wim Mühlendyke devised a rather simple system for identifying or labelling his pieces. The markings on the base or bottom of the steins were put there so they could be easily cataloged for the ceramics trade fairs he and his staff often attended. The number 414, for instance, depicts the

vessel's shape and corresponds with the number in the trade fair sales catalog. The letter following that number indicates the size of the stein. For example:

- A - means it is a ½ liter stein, the most common size
- B - refers to the 1 liter stein, the second most popular size
- C - represents the smaller ¼ liter or 1/3 liter steins, also often known as "Kinderkrüge" or children's steins.



Steins series 414 A, B & C



Stein series 414 with markings A, B & C

A similar system of letters can also be found on some of Wim's larger jugs. Big bellied jugs were one of Wim Mühlendyke's specialties and Stephan Bläsner said no two of his steins were ever exactly alike. There was always some small variation or something slightly unique to each one.

Wim would usually sign these special jug steins himself using his full name. However, for a short period, some he signed "Töpferhof Wim Mühlendyke" or simply "Töpferhof Mühlendyke".



Signature "Töpferhof Mühlendyke"

Just call him Wim

On the bottom of the stein you will also find the marking that is often mistakenly referred to as a butterfly or a necktie. It is neither. This marking is just a conglomeration of Wim's 3 initials – W. I. & M. The "W" and "M" are placed atop one another and blended together. The "I" is then slashed through the middle to form one symbol. Wim Mühlendyke's real name was actually William, but everyone just called him Wim.



Not a butterfly, nor a necktie

Plain & simple lids

Most of Mühlendyke's steins produced prior to 1998 were affixed with plain pewter lids with simple thumblifts. When it came to lids Wim was adamant about keeping it "plain and simple", perhaps not to detract from the decoration in the stein itself. That's why on his steins the pewter lids and thumblifts always had smooth surfaces without any design or decorative ornamentation.



Pewter lids plain and simple

Attaching lids to the steins would generally add another \$20,- or so to the price of the stein. Later pieces were made without pewter lids because the company that made them for the Töpferhof went out of business in the late 1990s.

Gifted artisan, master craftsman

Wim Mühlendyke was born in Cologne on March 1, 1905. He completed his appren-



New stein without lid

ticeship in 1926 and attended the Keramische Fachschule in Höhr-Grenzhausen from 1926 through 1927. From 1927 to 1930 Mühlendyke received on-the-job training as a technical instructor. In 1931, he set up a workshop in Höhr-Grenzhausen which later became known as the Töpferhof. He also got married in 1931 – to a kindergarten teacher named Bita. The Mühlendykes had four children.

Aside from being a gifted artisan, Wim Mühlendyke was also a highly religious man. His father was a protestant minister who wasn't amused when Wim told him that he wanted to become a potter. His father would have preferred he attend university to learn a more "honorable profession". But Wim had other plans. In 1936, the Töpferhof became Töpferhof Mühlendyke. And it met perfectly with his idea of living and working under one roof. In 1937, he successfully completed his examination for the master craftsman's certificate.

The War Years

Shortly before the outbreak of World War II Wim was drafted into the German military and served in an air defense division of the Luftwaffe. In 1944, his division was sent to the front in Belgium as part of a reinforcement campaign. Soon thereafter he was captured by the British and ended up in a POW camp in England. It was hard times in the internment camp, according to Stephan Bläsner, but the experience literally changed his life. With Swedish assistance, he eventually got transferred to a special camp where he received religious training and, like his father, also became a clergyman. This made it possible for him to travel freely while essentially still in British custody. For a few years, he served as a protestant pastor, primarily aiding fellow

POWs in England. He was released in 1948 and returned to Germany.

Post-war prosperity

Wim Mühlendyke returned to the Töpferhof with a head full of ideas and a suitcase full of drawings. He viewed this time as an opportunity for a new beginning. He got serious about creating beer steins and other stoneware pieces. The post-war reconstruction period brought with it a certain degree of prosperity. His work with ceramic tiles and architectural ceramics also became quite popular and were in great demand.



Typical Mühlendyke ceramic tile

According to his granddaughter Elisabeth Dietz Bläsner, Wim was always an active member of the community and a key figure in local and regional ceramic circles. He displayed great passion for his trade and at the time he was instrumental in giving pottery production in the Westerwald a healthy shot in the arm.

Together with another potter – Elfriede Balzar Kopp – he built furnaces and even experimented with various applications in his creations, like varying temperatures and air supply. Wim Mühlendyke lived to be 81 years old. His granddaughter said he was somewhat of a local personality and remained active right up to the very end. He died in Höhr-Grenzhausen on April 10th, 1986.



The Master – Wim Mühlendyke, 1984

Westerwald Pottery Tradition

Today, Wim Mühlendyke's pottery tradition is being carried on by his granddaughter Elisabeth Dietz and her husband Stephan Bläsner. The Töpferhof is still a functioning workshop and center for ceramics, but it no longer operates like it once did in its heyday by churning out steins and stoneware for mass series production. Most of its work today is concentrated on creating individual pieces for local breweries, drinking establishments and private customers and clients.



Elisabeth applying Red & Knibis carving

Aside from that, the Töpferhof is nowadays more like a great reminder of the contributions Wim Mühlendyke made to the Westerwald ceramics craft and community. The Töpferhof was his creation, his baby. It was also the first workshop in the Westerwald to award certificates to apprentices who successfully completed their training at the center.



Paris Exhibition 1937 prize winning jug

Wim Mühlendyke was not just highly regarded locally. His stoneware and reputation as a master potter also enjoyed great notoriety abroad. In 1937, one of his larger special belly jugs received an award at the world exhibition in Paris. His work was also rewarded with a gold medal at the Triennale in Milan, Italy in 1954. And in 1976 he was decorated with the coveted Bundesverdienstkreuz or German Federal Cross of Merit in recognition of his contributions.



Prize winning large belly jug in detail



1937 prize winning large belly jug

Antique flea markets

When I headed off to the parking lot-turned-flea market on that particular Sunday I had no idea it would eventually lead me to the town of Höhr-Grenzhausen, to the Töpferhof and, to a meeting with Wim Mühlendyke's granddaughter and her husband who, by the way, have both been extremely helpful. My visit to the town proved to be well worthwhile. For one, my initial curiosity has now been satisfied. Aside from that though, everytime I gaze at that special piece I picked up, which bears Wim Mühlendyke's signature and is now proudly displayed in a living room cabinet, I look forward to the next Sunday when that very same parking lot is once again transformed into an antique flea market and stein collector's paradise. You just never know what you will stumble upon.



Home cabinet display



SCI Convention September 5-7, 2014

PITTSBURGH, PA



We promise to keep you engaged at SCI's 48th Annual Convention; From the beautiful hotel with waterfalls in the atrium, to the Pirate themed closing dinner. Every morning a cooked to order breakfast will start your day, and every evening there is a hospitality service of snacks and drinks to wind down the day.



The Pre Convention Activities include a two hour Trolley tour of Pittsburgh, a ride on one of Pittsburgh's historical incline funiculars, a free-time stop for shopping, and you can lunch at the Hofbrauhaus Pittsburgh.



Fox Auctions promises to deliver a spectacular auction of tremendous diversity, and many never-seen-before steins. There will be something for everyone's collection and pocketbook.



We have 3 interesting, informative lectures scheduled, along with another segment of Stump the Master Steinologists.

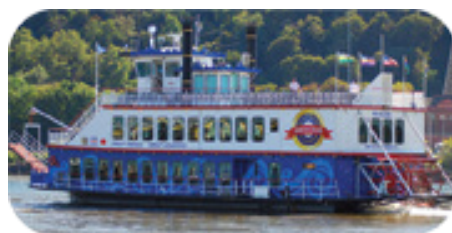
There is also a Stein College that will be discussing the aspects of Faience steins. Seating is limited to 20 serious collectors on this subject, so sign up quickly if you are interested.



Talking about steins,,, be sure to bring yours along for the Member's Stein Sale Room which will be open for two days of dealing, and the fast and fun Members Auction, where you can win a new addition to your collection and at the same time contribute to the SCI Convention Fund.



We have a Saturday luncheon cruise, on one of Pittsburgh's many rivers. We will be travelling on The Gateway Princess. The Princess is a 120 feet long, 35 feet wide all-steel traditional paddlewheel style riverboat. With floor to ceiling windows, the Princess allows her passengers to have a super view of the Pittsburgh skyline.



One of the nicest features of our hotel is a large, spacious atrium lobby, which lends itself to easy comfortable socializing. Play cards, dominos, board games, or just relax with your favorite friends. No more crowded hospitality room.



The Afternoon Tea has been a popular event at these conventions. Ask anyone who attended last year and you will hear about the great time we had. This year will be no exception, with custom teas, delicious finger foods, decadent pastries, and side splitting laughs. Pack your hats!



Our farewell banquet will prove to be most enjoyable. Since we are in Pittsburgh, the theme for the convention is Pirates and Wenches. Start planning your best and most original costume for the festivities. Aristocrats who refuse to participate, WILL be forced to walk the plank. *Be Ye Warned.....*



Let your great steins bring great prices. Consign them for the convention auction today.



sold for \$7800

Fox Auctions
P.O. Box 4069
Vallejo, CA 94590
631-553-3841

foxauctions@yahoo.com



sold for \$6720



sold for \$2640



sold for \$8400



sold for \$6240

Consign Today



sold for \$16,800



sold for \$11,400



sold for \$1450

VISIT - AMOCA

Founded in 2001 and opened in September 2004, AMOCA is one of the few museums in the United States devoted exclusively to ceramic art and historic innovations in ceramic technology. It is located in an area abounding with ceramic history and internationally recognized clay artists from the Arts and Crafts Movement, the 60's Clay Revolution and the current Studio Pottery Era. AMOCA champions the art, history, creation, and technology of ceramics through exhibitions, collections, outreach and studio programming. Teaching and demonstrations of ceramics are available in our studios. Please come and visit us at: **399 North Garey Ave. Pomona, CA 91767**. More info at **909-865-3146** or frontdesk@amoca.org.



Pictured below are some examples of the earliest known versions of Mettlach steins. These were all designed by Ludwig Foltz II and made in the 1850's and 1860's. They are called Proto-Mettlach steins because most evolved thru several generations into those seen in the 1885 and later Villeroy & Boch - Mettlach catalogs. The first two on the left are the only known examples in this category, but you can see them all on permanent display at the AMOCA as well as many plaques, vases and other wares from the 3,000-piece, Robert & Colette Wilson Mettlach collection.



The 2014 SCI Convention will be in Pittsburgh, Pennsylvania

September 5-7, 2014



Come join the Pirate Party

