

STEIN COLLECTORS INTERNATIONAL

PROSIT



Vol. 2, No. 112

The Beer Stein Magazine

December 2019

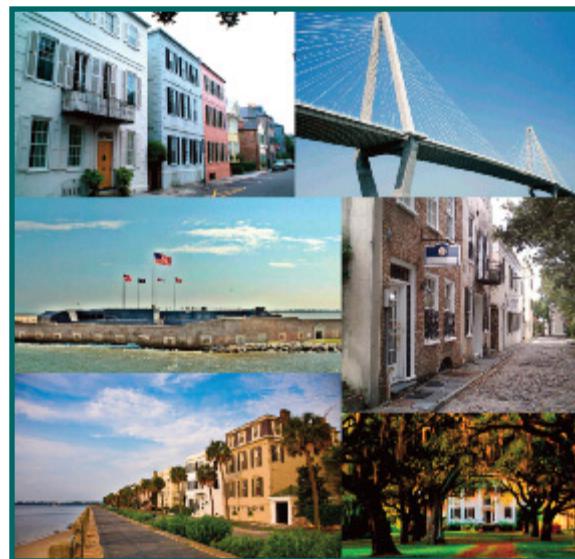
Max von Heider
by Rich Cress

Further on
Max von Heider und Söhne
by Walt Vogdes



JW Remy Sets and Series
The Dutch Set
By Lyn Ayers

Start Making Plans for Charleston, SC!
SCI's 54th Annual Convention
August 25-29, 2020



What's Inside

SCI's 54th Convention, Charleston, SC.....	3
Photos From the Road, 52nd Installment.....	4
Ron Fox	
Meet Master Steinologist Terry Hill.....	8
Joe Haedtke	
Max von Heider.....	10
Rich Cress	
Further on Max v. Heider u. Söhne.....	11
Walt Vogdes	
JW Remy Sets and Series.....	18
Lyn Ayers	
Introduction to Elkington Electrotypes.....	22
Eric Salzano	
Reservist Steins - Bezirkskommando.....	26
Peter Meilischmidt	
Long Live the Coppersmith.....	30
George Schamberger	
18th Century Wheel Engraved Glass Stein...	31
Bob Hurley	
An Addition to the Mettlach 1526/1502 Set...	32
Terry Hill	
Bergbrauerei Stein Tells a Story.....	36
Rhoda Fry	
Diesinger Update.....	38
Arvid Frende	
Summary of Annual Meetings.....	42



Prosit (ISSN 0147-5274) is the official publication of Stein Collectors International (SCI), a non-profit organization devoted to the study of beer steins and other drinking vessels. **Prosit** is published in March, June, September, and December for SCI at 4121 Lewisburg Rd., Birmingham, AL 35207-2117. Periodicals postage paid (011-582) at Birmingham, AL, and additional mailing offices. Dues are \$45 per year (\$55 for overseas addresses, of which \$40 is used for a one year subscription to **Prosit**).

POSTMASTER: send address changes to SCI, 3748 Mulberry Lane, Williamsburg, VA 23188

Direct organizational correspondence to:
Eric Salzano
14319 Briarwood Terrace
Rockville, MD 20853 or
ericosalzano1@gmail.com

Send all editorial items & advertising to:
Prosit Editor, Steve Breuning
3439 Lake George Road
Oxford, MI 48370 or
svcoyote@aol.com

Steve Breuning - Editor
Editorial Staff: Walt Vogdes, Rich Cress, Joe Haedtke

STEIN COLLECTORS INTERNATIONAL, INC.
© 2019 ALL RIGHTS RESERVED
Reproduction in whole or in part without written
permission is prohibited.

Awards Announced at the 2019 SCI Convention in San Francisco

Master Steinologist - Jerry Berg
Jack Heimann Service Award - Lyn Ayers
Jack Lowenstein Editor's Award - John Lamb



Jerry Berg



Lyn Ayers



John Lamb

**This merry bunch
will break into song
when you renew your membership!"**



Give yourself a Christmas present and renew today!

Prosit is available in print and digital form (**eProsit**). Digital access is via the SCI website, and full issues can be downloaded to any device capable of reading pdf files. Print subscribers have access to both forms.

Prosit Subscriptions/Renewals

	US address	Canada/ Mexico	Overseas
One-year print subscription, new or renewal	\$45	\$50	\$55
Save! - Three-year renewal for current subscribers!	\$125	\$135	\$145
One-year digital subscription, new or renewal	\$25	\$25	\$25
Save! Three-year digital new or renewal	\$65	\$65	\$65

Subscribe or renew a subscription at any time, either online or by mail.

ONLINE

Pay via PayPal account or your own
credit card using PayPal online

BY CHECK

Make your check payable to SCI
and mail to

Visit the SCI web site at
www.stein-collectors.org
then click on SUBSCRIBE / RENEW

SCI
3748 Mulberry La.
Williamsburg, VA 23188

MARK YOUR CALENDAR - 2020

SCI's 54th ANNUAL CONVENTION, CHARLESTON, SC

SCI's 54th annual convention will be held in Charleston, South Carolina, August 25 through 29, 2020. There will be two days of pre-convention activities: tours on August 25 and a commercial auction by Fox Auctions on August 26. The convention itself is Thursday through Saturday, August 27 through August 29, with check-out from the hotel on Sunday, August 30.

The convention hotel is the Charleston Marriott, 170 Lockwood Boulevard, Charleston, SC 29403. The hotel is only 11 miles from Charleston International Airport. It is conveniently located in downtown Charleston.

Charleston has become a destination city. It has hosted the Spoleto Festival USA, a 17 day celebration of the performing arts, since it began in the 1970's. Readers of Conte Nast's Travel have rated Charleston as number one in its listing of small cities in the United States for eight consecutive years. Readers of Travel + Leisure have also ranked Charleston number one. Britain's Financial Times describes Charleston as having "a vibrant cultural life and one of the most exciting culinary scenes in the country."

Charleston is the oldest city in South Carolina. It was founded in 1670 and in the colonial period it was one of the largest and richest cities in British North America. In the early 18th century it was referred to as "Little London."

The city has a large and well preserved historic district, a dynamic harbor with many attractions including the USS Yorktown aircraft carrier (where a tour is planned), Fort Sumter where the first shots of the Civil War were fired, and several mansions from the late 1700's and early 1800's are open for public tours. The French quarter, the 1841 city market, distinctive architecture, and

palm tree lined streets introduce a beautiful city.

The convention itself will feature a strong program of speakers, round tables, auctions and stein sales along with the hospitality room and afternoon tea in a Charleston setting.

Convention rates at the Charleston Marriott are \$129 per night for a single or double room. These rates are available for three days before and after the convention period. Parking is complimentary.

To make reservations phone 1-800-228-9290. Say you are with Stein Collectors International and use Code STC. Space is limited, so we urge you to make your reservations early.

For questions contact Richard Strom at stromrwk@gmail.com or 301-530-2403.

Watch for detailed convention information in the March issue of *Prosit*.



Clockwise from top-left: Rainbow Row, Arthur Ravenel Jr. Bridge, cobblestone street, McLeod Plantation, battery, Fort Sumter.

Photos From the Road

Fifty Second Installment

by Ron Fox
SCI Master Steinologist

One stein category that has been overlooked or has garnered little attention is steins made of clear glass. That is partially because they are viewed along with the commercially made pressed glass steins. Those of us that understand the level of talent that is required for many of these blown glass beauties have added some fantastic steins to our collections.

The top row begins with a stein with a short rounded body. It has a series of horizontal and vertical line cuts. It has a brass mount with an inlay lid having a cut star pattern.

Next is one of my favorite steins. It has five detailed, sharply cut panels and an extremely fancy relief floral silver lid. The underside of the base is finely cut as well.

The top row ends with an intaglio cut glass stein featuring two prancing horses. The lid is made of brass and has a beveled glass inlay.

The middle row starts with a 3/4 liter stein. It has facet cuts around the body with a wide bulbous base. The lid is made of brass with a prism inlay.

Next stein has an intaglio cut drummer representing a French suite of cards.

The middle row ends with a stein having a wheel-cut scene of a loving couple. I bought this the year Sue and I were married over 20 years ago.

The bottom row starts with a stein with a wheel-cut scene of the spa town of Warmbrunn. It has brass mounts with an inlay.

The next stein has detailed facet cuts and a fancy cut open toe foot. The lid is of brass with a prism inlay.

This page ends with another detailed cut glass body with wheel-cut initials and dated 1891.





This page begins with an intaglio cut stein having a detailed scene of a fox in the forest with a small cottage.

Next is a large one liter stein with an intaglio cut scene of two Moors fighting on horseback. The mounts are made of brass and it has a beveled glass inlay.

The top row ends with a stein with an intaglio cut scene of many birds in a tree. It has a fancy relief Pewter steeple lid.

The middle row starts with a stein with an intaglio cut scene of a stag head, crossed rifles and hunting bag. The lid is made of brass and has a floral hinge design with glass inlay.

Next is a stein with a detailed cut body. There is a wheel-cut front panel of a stag head, crossed rifles and hunting bag. The lid is made of brass and has a floral hinge design with glass inlay.

The middle row ends with another intaglio cut stein. It features a stag in the forest front panel. The Pewter mount has a glass inlay lid.

The bottom row begins with a stein a bit earlier than the rest. This stein is circa 1840 and has a wheel-cut scene of a dog chasing a fox. Each side has a wheel-cut floral design. The others are from the 1880-1890 period.

Next is a stein with a wheel-cut scene of a large eagle attacking a baby Gemsbach standing near its mother. The Pewter mount has a prism glass inlay.

The last clear glass stein on this page has a facet cut body. There are wheel-cut initials in the front panel. The Pewter mount has fancy hinge skirts and a prism glass inlay.

It is important to note that decorated clear glass steins cannot be fully appreciated through photos. There is no substitute for having them in your hands.



About three years ago I featured two pages of American Cold War Regimental steins. I was bringing attention to the many different figural finials that can be found on them. In these two pages, I want to show the many different unit logos used on our American military steins.

The top row begins with a stein from the 12th Air Rescue Group. They were stationed at Sembach Air Base in Germany. It features a globe with wings and a white cross within a shield.

Next we have a stein to the USAFE Weapons Center, which was a weapons training base. The shield has lightning bolts hitting the center of a target with a knights armor head piece.

The top row ends with a stein from the 18th Field Artillery Group in Ansbach, Germany. It contains a tow artillery cannon.

The middle row begins with a stein to the VR-24 which delivered freight, mail, and personnel to the U.S. Navy 6th Fleet in the Mediterranean. It features Mercury skipping through the clouds.

Next is a stein to an air unit stationed in both Lakenheath, England and Chaumont, France. It shows the Statue of Liberty.

The middle row ends with a stein from Patrol Squadron Sixteen from Jacksonville, Florida, deployed in Iceland. The logo depicts an eagle with his talons in a fish bowl.

The bottom row begins with a stein from the 1400th USAF Hospital in Keflavik, Iceland. It displays a seal and doctor with medical symbol.

Next is a stein from the Headquarters Squadron Section 7120 Air Base Group. It shows a bee at a typewriter.

The bottom row ends with a stein to the 143rd Tank Battalion in Munich, Germany. It has a shield with a bear.





The top row starts with a stein from the 377th Troop Carrier Squadron Assault Wing stationed in Dreux, France. They flew transport and special air missions (SAM) throughout France, West Germany, Italy, Spain and England. It features a winged donkey standing on a stretcher with the backdrop of the world.

Next is a stein to the 503rd Airborne Unit. In 1956 the 503rd went with the rest of the 11th Airborne Division to posts in southeastern Germany. The stein depicts a white eagle and an open parachute.

The top row ends with a stein to the 1st Battalion Group 30th Infantry in Schweinfurt, Germany. The scene is of a donkey wearing a green Alpine hat with his head sticking through the opening of a large letter A.

The middle row begins with a stein from the 7406th Lupron (Operations Squadron) Rhein Main Air Base. The scene is a Pegasus flying.

Next is a stein to the 376th Troop Carrier Squadron. The unit logo is the bald eagle clutching a sword.

The middle row ends with a stein from the 86th fighter Bomber Wing in Landstuhl, Germany. The scene is of a blue bat within a triangle.

The bottom row begins with a stein for the 4th Transportation Company in Hanau, Germany. The logo is of a helicopter with an American Indian face within a shield. Not PC today.

Next is a stein for the 1st Counter Intelligence Company, 1st Infantry Division in Darmstadt, Germany. It features a spy.

The last stein on this page is to the 457th Tactical Fighter Squadron. It features a flying bee carrying a large gun and missiles.

This brings this installment to a close. I will be traveling across the country and will take many more photos for future segments.



MEET THE MASTER STEINOLOGIST - Terry Hill

By Joe Haedtke

Terry Hill's contributions have unquestionably had a profound impact on our community, both locally and throughout SCI as a whole. Highlights of his membership are numerous, including President, Chairman of the Board, Librarian and founder of SCI Library, Co-Chairman of the annual conventions in San Francisco (1971), Los Angeles (1976), and San Diego (1986), convention speaker, editor of Stein Zeitung chapter newsletter of Erste Gruppe (17 years), and frequent contributor to **Prosit**, to name only a few. In addition, Terry was named Mister Beer Stein 1984 at the SCI Convention in Trier, Germany and on September 2, 1993 at the Annual SCI Convention in Bloomington, Illinois he was named a Master Steinologist.

SCI: Terry, how long have you been collecting beer steins?

Terry: I have been collecting steins for over 60 years.

SCI: Wow, that's longer than I have been alive! I have heard that your collection is somewhat famous, and it has been on exhibit at a local art and history museum. How did this come to be?

Terry: Ojai, the town in which I live, is small but it is quite attractive to tourists. The Ojai Valley Art & History Museum is very active, and it produces frequent exhibitions. I was a member of the city's Historical Preservation Commission, and because of that, a lot of locals have been to my home, and many were aware of my Stein collection. The museum's exhibition committee decided to do a show on "What Ojai Collects," and they asked if I would participate. I jumped at the chance to promote Stein collecting.

SCI: What was your first Stein, and is there a story associated with it?

Terry: When I was gathering up items for my life as a collegian, I found an old lidless relief type Stein in the back of a kitchen cabinet. It was a sturdy mug marked Germany and it pictured a group of alpine beer drinkers. This freshman was now ready for college life. I still own the Stein.

SCI: Was that what sparked your interest in collecting?

Terry: You need to know that I was born with this spark. As a kid, I passionately collected sports cards, stamps, comics, and every other thing that a boy would treasure. My departure from home for college made me realize that collecting would never be the same. My mother, in my absence had sanitized my room, and my cherished collectibles were no more. After college an old high school chum went to work in the film industry. While on location for a movie being shot in Boston, he roamed the city's antique shops and acquired an assortment of beer steins. When he returned and revealed his new treasures, I knew that I needed to add to my college mainstay. I was hooked, and I am still active today.

SCI: How did you find out about SCI, and what made you join?

Terry: At the time of my discovery of SCI, I was doing graduate work in Los Angeles. My classes were in the afternoon, and with my mornings free I traveled about the city looking for my new collecting interests – German beer steins. One very chatty dealer told me of a shop that was devoted to the sale of my new- found passion. It was called the "House of Steins." Upon entering the colonial-style building, I was floored by the sight of a room that was filled with hundreds of beer steins of every type. Lüsterweibchens hung from the rafters, and elaborate woodcarvings were everywhere. On one side of this mini beer cellar was a short balding man with a twinkle in his eye and stories to tell. After talking with him for just five minutes, I had decided to cut my afternoon classes to spend my time learning about Stein collecting and the days before SCI. Before I left the shop, some 4 hours later, Kirk Powers told me to take a flyer off the table that told of the efforts of a fellow teacher, Tom McClelland. He had just founded a Stein-collecting club, and they were going to have a gathering in New York a week later. Wow! When I arrived home, I excitedly told my wife of my doings that afternoon and asked what she thought of a trip to New York for our family vacation. She nixed that plan. In the meantime, I sent in my membership slip and was enthusiastic about my future as a SCler. Not long after the convention, Tom contacted a few other new members and me who lived in the mid-part of California, for a Stein exhibition and an organiza-

tional meeting of SCI.

SCI: Do you have a specific SCI moment that is particularly memorable or enjoyable?

Terry: This is a difficult question to answer, as there have been so many SCI moments that have special meaning to me that were of small and great magnitude. One of the most memorable events was SCI's first German Convention 1978. Both Villeroy & Boch and the Rastal Fabrik hosted that event. More than 75 members of the Erste Gruppe chapter arrived in Frankfurt in their blue jackets, ready for weeks of Gemütlichkeit. Our grins were wide as the locals cheered us and waved little American flags at each village we toured. In 1986, Mark Durban and I had the good fortune of being named the Co-Chairmen of the SCI Convention that was held at the Hotel Del Coronado in San Diego. The 1888 historic building was the perfect setting for a convention of over 300 beer stein enthusiasts. We experienced gourmet meals, white sandy bathing beaches, a "Some Like it Hot" party, a unique presentation of "The Student Prince," and even a 5.0 earthquake just before the big auction. It was the perfect convention. On a smaller magnitude but memorable to me was the kindness of a fellow EG member, John Hooper, who came to my home to read to me as I was recuperating from a serious operation. Our friendship was built over the years as stein collectors. Lastly was my selection as a Master Steinologist in 1993. I was very touched by this recognition as it told me that my work in researching, writing, and lecturing was appreciated and

to a teacher that is important. Of course, the best thing about this proclamation; it was created by the artistic hand of my wife, Claire.



SCI: When did you know you were no longer a casual collector?

Terry: I suppose that really happened when my house became full. My wife would always ask me when I purchased a plaque or new stein, "What stein or plaque are you going to take down so that you can display your new addition?"

SCI: Does your collection have a focus or primary area of interest, and has it changed over the years?

Terry: Since I have an eclectic collection, my focus tends to be attracted by the coolest stein that I can afford. Overall, I will have to say that the Jugendstil period of design is what I like best. Designers that I most actively follow include Richard Riemerschmid, Ludwig Hohlwein, Leopold Capeller, and Henri van de Velde. I also collect the artwork of Fritz Reiss. I have amassed an extensive array of his ceramic work, his book illustrations, and commercial work.

SCI: Do you have a favorite stein or stein story?

Terry: When asked this question, I always say that my favorite one is the last one that I bought. Actually, there are so many favorites that it is hard to pick out a sole special. I do say, though, that in evaluating which one is best, I try it out to make sure that it doesn't leak.

SCI: If you could give advice for today's stein collector, what would it be?

Terry: Because I have been a stein collector for so long, it is apparent to me that this hobby has provided me with a lot of good times, and I am still looking for more. I have been fortunate over the years to be part of an active chapter that provides a lot of collecting support. My suggestion: Find a fellow collector that shares your interests and create a dialog. Communicate with each other and plan a flea market or antique buying trip. It is always best when you can share your stein collecting triumphs.



Max von Heider

by Rich Cress
SCI Master Steinologist

When I read the June issue of **Prosit** recently, I, of course, read "Pictures From the Road," by Ron Fox, as I always do. It's a wonderful series.

The steins from Dave Cantwell particularly caught my eye, as I also own the second stein at the top of page 23. However, the reason I bought it is because it is Max von Heider's artistic rendering of a bat. As I was a member of Bat Conservation International for 40 years, it really "spoke" to me." And it's the only one of Herr von Heider's steins that I own.

Pictures 1a-1d show the left side, front, right side and rear of the stein, with the bat at the top of the body with its wings below. Picture 2 is the lid insert.

Max was one of those people who rendered a subject as he saw it, not necessarily as the rest of us see it.

In fact, the first stein on page 23 in June **Prosit**, to the left of the bat stein, is actually a dragon! And I'll bet the first stein in the second row, as well as all three steins in the bottom row, also represent other life forms, but I can't tell what they are without seeing the entire steins.



If you do a search for Max on the Internet, you'll find several sites that provide his biography, including "Stein Marks." This is directly taken from Stein Marks, with permission from Chris Wheeler:

Maximilian David Christian (Max) von Heider was born on the 14th October 1839. He was educated in the *Gymnasium* (Grammar school) and Munich's Technical School of Industry, after which he worked in both the cement and porcelain industries.

His interest in ceramics led to further chemical training in Munich, Stuttgart and Cologne, which knowledge he then applied to the manufacture of ceramic bodies and glazes. In the meantime he had three sons, George Friedrich Hans (b:1867-d:1952), Friedrich (Fritz) Maximilian (b:1868 - d:1947) and the youngest, Rudolph Friedrich W. (b:1870 - d:1950).

Max began to experiment in the early 1890s in Munich, and in 1898, in Schongau am Lech, opened a ceramic workshop, later known as *Max von Heider & Söhne*, where Fritz, Hans and Rudolf received their initial training.

The new "Lechtaler Keramik" consisted of narrow friezes, wall fountains and other ornaments, produced prior to the 1898 Great Berlin Art Exhibition allowed both Max and his sons to create a new standard in artistic design and production methods, which were all produced solely by themselves.

Both Hans & Fritz left to pursue their own careers after 1900. Max handed leadership of the company in Schongau around 1913 to Rudolf, also giving up his position as a teacher and head of the ceramics studio at the art school in Elberfeld. Between 1907 and 1918 Max was working to support his son Fritz as part-time assistant teacher in Applied Chemistry for ceramicists at the *Kunstgewerbe- und Handwerkerschule* (Arts and Crafts School) in Magdeburg.

In 1911, both taught Sunday classes here, providing advanced training for ceramics workers. Max was the first teacher to introduce modern chemistry education for ceramists at a German art school. His post-1918 lecture series taught advanced theory and application of chemistry for the ceramic industry.

Max died on the 29th December 1920. Rudolph managed the company until its closure in 1935.



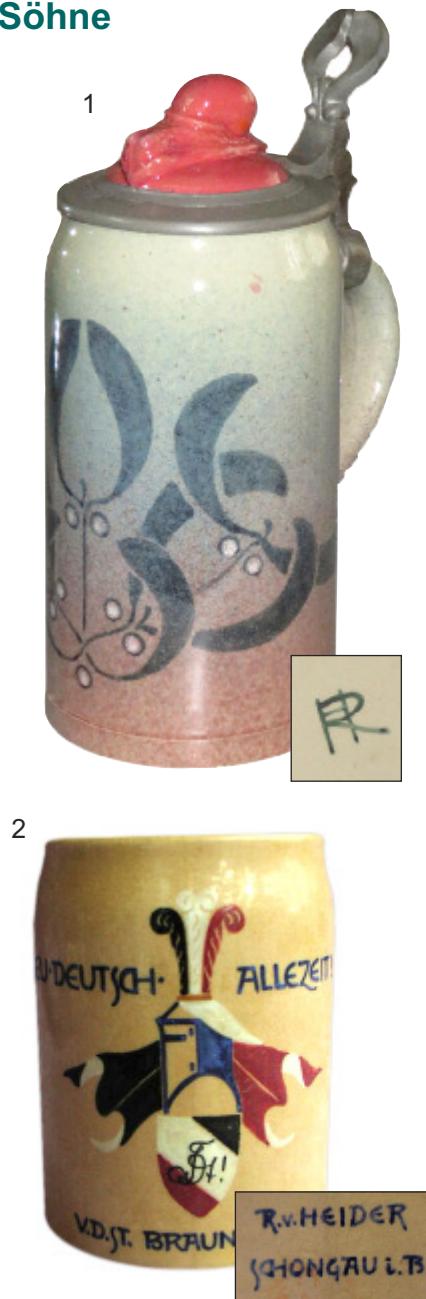
Further on Max von Heider & Söhne

By Walt Vogdes
SCI Master Steinologist

Like Rich Cress, the von Heider steins appearing in Ron Fox's June 2019 *Prosit* article caught my attention. I had previously done a small amount of research on von Heider, resulting in the translation accompanying Rich's article, but I had a nagging feeling that there had to be more to discover about this firm. I noted that Ron showed steins decorated with bold, daring relief designs (see Pictures 1a-1d and 2 on the facing page), alongside stencil-decorated steins with a completely different artistic aesthetic. I wondered if this might be due to differences in training or interest among the different members of the von Heider family, and if we might discover more about the influence individual family members exerted on the von Heider body of work.

I began my research with the entry for "[Lechtaler Keramik von Heider \(& Söhne\)](#)" at Chris Wheeler's Steinmarks web site. The first stein Chris shows (Picture 1) happens to be one from my own collection, and it has a basemark which is thought to indicate Rudolf von Heider, along with the impressed word SARREGUENNES indicating the body—the ceramic itself—was made by the firm of Utzschneider & Cie. who provided it to von Heider for decoration. In contrast, the body design and the decorative motif of the relief steins are inextricably a part of the ceramic, meaning that von Heider und Söhne actually manufactured those steins.

Chris also shows another stein which I had noticed before but not fully paid attention to—a traditional Bayerischer half-liter body depicting a student Wappen (Picture 2)! The basemark on this stein again implicates Rudolf von Heider as the decorator. But stylewise this stein is *completely* out of keeping with anything else we have seen from this family. Now I really had a puzzle to untangle.



What I hoped to learn in my research was confirmation of the identity of the individual(s) who designed the "bat" steins. Somewhat surprisingly, I found only indirect clues to that question, but I found a lot of other information about the body of work of this firm.

WHAT WE STEIN COLLECTORS KNOW (OR THINK WE KNOW) ABOUT MAX v. HEIDER u. SÖHNE

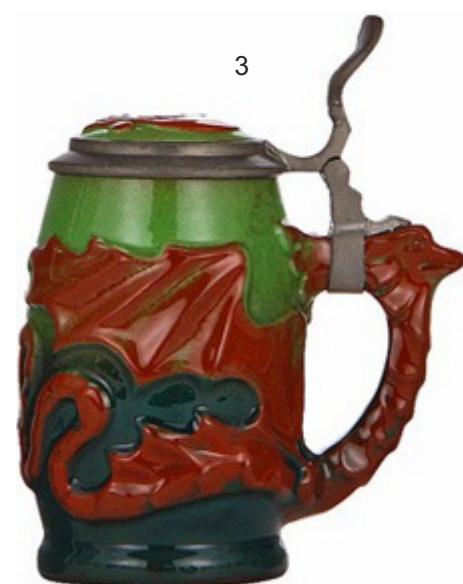
If you have watched the stein auctions over the years you have probably noticed the bizarre relief steins produced by this firm. Once seen, they are hard

to forget. Rich notes that "Max was one of those people who rendered a subject as he saw it, not necessarily as the rest of us see it." Ron Fox's article shows six steins of this type seeming to depict bats or dragons... or perhaps a floral/vegetative motif. Steins of this type are usually executed with a two-color rust/green background, and an inlaid lid; exceptions to this scheme are uncommon. The more common lids are in relief with similar coloring and style as the decoration on the body. Somewhat less often the lid is adorned with the sculpted figure of an animal.

Ron's article also shows three steins which are flat-decorated on typical *Bayerische* bodies, i.e., cylindrical. While I don't own any of the relief steins, I do own two 1-L steins in this form. The decoration on all of them feature stylized plant motifs, and they are considerably tamer than the relief steins.

The bat (and dragon) steins

The first time I saw one of these relief steins with two-tone green background I was told the design was a bat, and the design certainly looked to me like a bat wing. However, as Rich notes, at least one of these steins (Picture 3) is clearly a dragon, and others are so stylized that it is virtually impossible to state with certainty what it is.



Actually, the relief on the stein seen in Picture 4 seems more plant-like than animal. Note the fish atop the inlaid lid. I'll show more figural inlays a little later.



4



6
Six stencil-decorated steins, all bodies provided by Utzschneider /Sarreguemines

Deutsche Kunst u. Dekoration, Vol. 5



8



7

steins.

The inlays

I have yet to see either a "bat" stein or a stencil-decorated stein from Max von Heider u. Söhne with a pewter lid; they all have low-relief or figural lids.

Picture 7 shows three versions of the same half-liter stein with different lid treatments—a lid that echoes the body decoration, and two lids with animals. The quirky choice of a fish and a frog seems totally consistent with the body designs based on bats and dragons.



5

Picture 8 is the lid from the "bat" stein shown as Picture 1 in Rich Cress' article. Note that the colors match the colors on the body. Also noteworthy is the unmistakable similarity between the relief design and the thumblifts appearing on these steins, seen very clearly in Pictures 5 and 7. The thumblift also strongly resembles the design on the stencil-decorated body in Picture 1. This thumblift is unique to von Heider



9a



9b



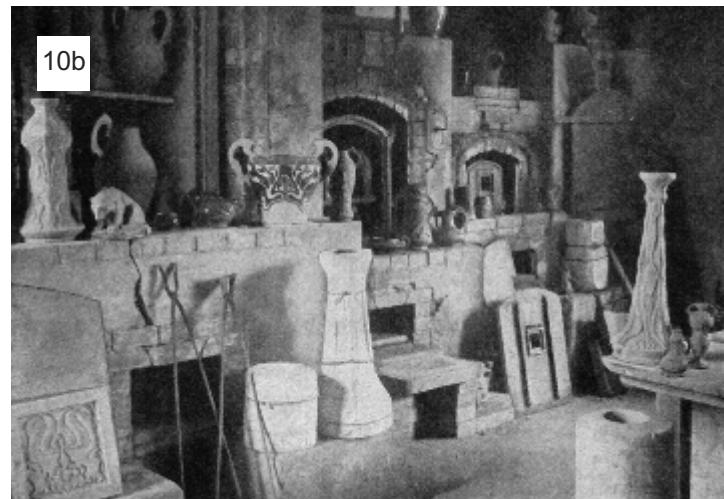
9c





10a

The von Heider family: Max, Hans, Fritz and Rudolf



The von Heider workshop in Schongau am Lech

This is just about all the information we stein collectors have regarding the workshop of Max von Heider und Söhne. But it turns out there is much more evidence about their total body of work.

THE FAMILY von HEIDER

In order to gain further insight into the artistic training, tendencies and accomplishments of the several members of the von Heider family, I dug deeper into the biographies of Max and his three sons, Hans, Fritz and Rudolf.

Father **Max** was born in 1839 and educated in Munich where he was trained for the higher technical trades. His interest in the scientific and artistic aspects of producing porcelain and ceramic products for sale led him to pursue more advanced training in ceramics and science, especially chemical training in Munich, Stuttgart and Cologne. Utilizing his artistic ambitions and his technical knowledge of chemistry, von Heider recognized significant deficits in the development of contemporary artistic ceramics. He dealt increasingly with questions of applied chemistry in the manufacture of ceramic bodies and glazes and began to explore innovative methods in the early 1890s in Munich, and in 1898 in Schongau am Lech, where he opened a ceramic workshop, later known as Max von Heider & Söhne, where sons Hans, Fritz and Rudolf received training. The initial samples of the new

"Lechtaler Ceramics" (narrow friezes, wall fountains and ornamental devices) introduced by von Heider in 1898 prior to the Great Berlin Art Exhibition, received numerous awards at other exhibitions. He introduced a new quality in the production of ceramic bodies and glazes that, from the mid-1890s, allowed his sons to establish a modern foundation for artistic ceramics, and to lead to a new unity of artistic design and craft production.

Eldest son, **Hans**, born 1867 in Munich, studied as a painter at the Münchner Akademie, then worked as a ceramist in his father's workshop. From 1901-1905 he taught at the Kunstgewerbeschule in Magdeburg, later a lecturer at the Königlicher Lehr- und Versuchswerkstatt (Royal Teaching and Experimental Workshop) Stuttgart. From 1906 he took part in many exhibitions and worked as a painter. His ceramics stand out from the work of his brother Fritz by serious, cool colors and simple forms. In addition, he created decorative landscapes and flower pieces

Middle son, **Fritz**, was born in Munich in 1868. He was trained as a painter in Munich and Karlsruhe, before receiving training in his father's workshop in Schongau. His first ceramics exhibition was in 1897 at the Glaspalast. (Munich). Around 1900 he joined brother Hans as a teacher at the Kunstgewerbeschule in Magdeburg. Fritz von Heider was an animal painter, ce-

ramist and graphic artist. The motifs on his ceramics were dominated by representations of animals: Panther, antelope, fox, ermine, swan, which he represented in gray-blue or white against reddish ground. In addition, he worked as a designer of series-produced vessels, for which he preferred, above all, flowing and crackling glazes.

Youngest son of the three, **Rudolf**, was born in Munich in 1870. He was trained as a sculptor, and was a self-trained ceramist, receiving training in his father's workshop in Schongau. From 1903 he was a lecturer at the Kunstgewerbeschule in Elberfeld. About 1913 he became responsible for operation of the Schongau workshop.

I was disappointed with the lack of precision available in the above biographies. Apparently some ceramics were produced in Max von Heider's workshop in Munich beginning in the early 1890s, predating the creation of the Schongau workshop (and its trademarks!). Information about the roles played by each family member in the output of the workshop is almost entirely missing, although there are hints about each: Max was a chemist with an interest in glazes. Hans and Fritz were both trained as painters. Hans' works included floral studies. Fritz had a particular leaning toward painting animals. Rudolf was educated as a sculptor.

Later in this article we will see additional works produced by this family,

and we can use the above hints to speculate about who may have been responsible for each.

A BROADER LOOK AT THE OUTPUT OF THIS FIRM

As I searched for more information about the von Heider's I discovered a fairly large number of works which reveal a very different dimension to their creativity.

Picture 11 shows a pouring pitcher which extends the "bat" works by the use of a new gradient glaze with an iridescent effect. The glaze transitions from a greenish background at the top, to a purplish, iridescent ground at the base. Such glazes were new and popular at the turn of the century, producing iridescent, crystalline or flowing effects. They were the result of advances in the chemical composition of the glaze, where the effects were not observable in the pre-fired state, and the post-firing results were unpredictable and not entirely repeatable. It required a lot of trial and error, and no two pieces were entirely identical.



11



Picture 12 again draws upon the "bat" theme, but here for the first time in the von Heider works we see the Jugendstil emphasis on both shape and color as artistic values. The overall shape and narrow neck maintain no sense of functionality—what is it, actually?

In Picture 13 we see a pitcher which retains the "bat" theme, but the spectacular luster tones of the overall glaze take this piece even further afield from the steins we have observed.



Quittenbaum Kunstauktionen München, 2011, attrib. "Max von Heider", 10" h. Earthenware, red-brown running glaze, petrol luster, relief pattern with wings and dragon's heads.

But wait, there's a lot more.

The works exhibited at the Glass Palace (Munich, 1897) by Maximilian von Heider and his sons, Fritz, Hans and Rudolph, separate themselves into several categories. Writing in *Bayerischer Kunstgewerbe-Verein* in 1897-1898, Richard Endell gave an overview of the von Heider works. [Endell (1871-1925) was a designer, writer, teacher, and German Jugendstil architect. He is also known as one of the founders of the Jugendstil movement, the German expressionist movement of Art Nouveau.]

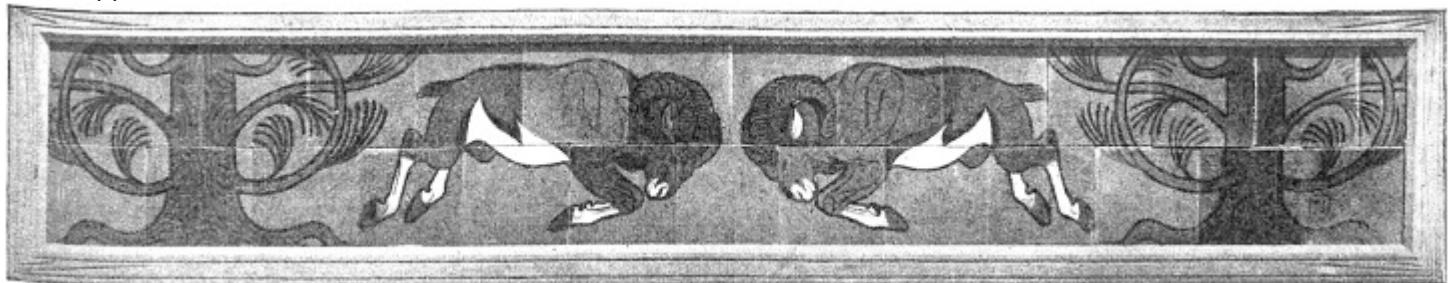
Endell begins his description of these works with two wall friezes.

"Two friezes composed of glazed tiles and intended as wall coverings stand by themselves. The animal forms, in deep gray-blue and stark white colors, contrast strongly against a reddish ground with light green spots. The modeling is given only by some black lines, the outlines also in black. The larger frieze [Picture 14], showing two fighting rams, is very amusing and pleasant, although the two naive trees right and left disturb me a little. An excellent execution is the "Panther": The creeping, sinewy strength and the relentless fierceness is given with a few strokes extremely clear and convincing. [Unfortunately, I was not able to locate a picture of this work.]

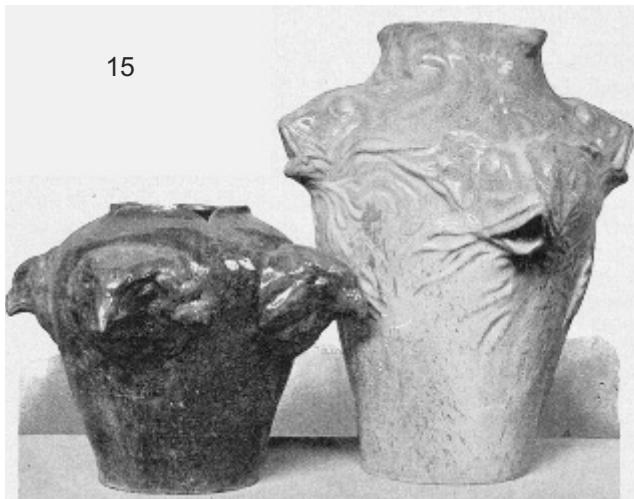
On the other hand, the vessels present completely different effects. There are clearly three types. First, the vases decorated with protruding fish- and hawk-heads [Picture 15]; then the austere, simple forms ornamented with stylized flowers [Pictures 16a-d]; and finally the unadorned vessels of soft indefinite shape [Pictures 17a-b].

In judging shape, glaze, color and decoration, Endell is not enthused about most of these works, saving his praise for the shape of the large vase [Picture 16d] as "exceptionally pleasing in its calm, self-assured power, especially the crescent-shaped handles, which flow organically from the main body

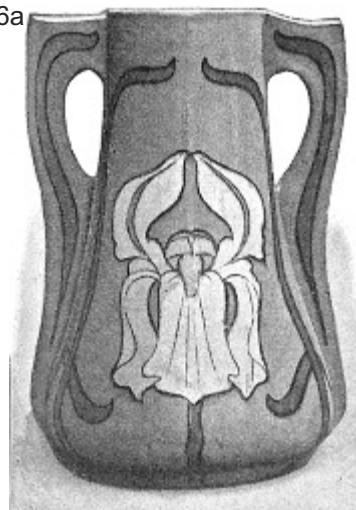
14



15



16a



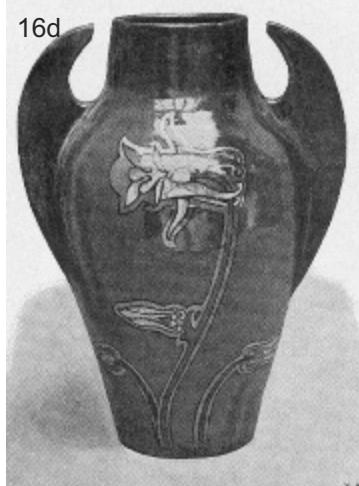
16b



16c



16d



17a



17b



and give the whole an admirable unity," while at the same time dismissing its decoration.

From this exhibition Endell is most pleased with the two vases in Picture 17a and b.

"... comfortable forms, soft, indefinite, without any hardness, very pleasant to touch and feel. The glaze at [17a] is a little too strong for this form-character, the coppery red too violent on the greenish yellow ground; [17b] is

unsurpassable, a fine violet that gradually loses itself in a tender pond-green. Here the color says what the shape implies. Both combine to an immensely full and strong effect."

Writing in *Moderne Keramik, III. Deutsches Steinzeug und Fayence* (Leipzig 1902), Richard Borrmann provides another overview of the von Heider exhibition works:

"... the father Max von Heider who founded the workshop as a potter,

and his three sons Hans, Fritz and Rudolf. The latter has recently worked independently, the brothers Hans and Fritz von Heider are teachers at the School of Applied Arts in Magdeburg. The activity of the Heiders is very versatile; they make pots with flowing and flamed glazes, as well as painted patterns and modeled ornament in conjunction with flamed glazes, as well as stoneware with relief decoration, as well as sculptural works."

Borrmann's writings provide additional evidence of the nature of the von Heider output. Picture 18 shows two flasks[?] in the so-called "chrysanthemumdekor;" Picture 19 shows five luster-glazed vases with stylized decorations.



18



19 - Bormann Lüsterfayencen Vases

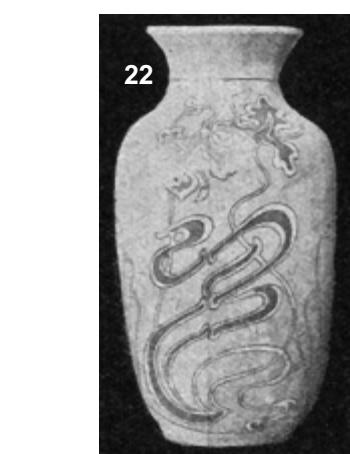
Picture 20 is gives new insight into the increasing abstract nature of their tile designs. Note the similarity of this design to the tiles seen behind the family in Picture 10.



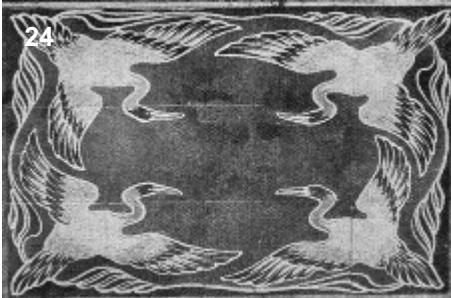
20 - Bormann Lüsterfayencen Tile

One final survey work was found as a single printed page offered on eBay without attribution to the author or the source. It provides scant information about vessels produced by the von Heiders, but does show additional examples: Picture 21, a shallow dish; Picture

22, a decorated vase; Pictures 23 and 24, wall tiles.



22



WHAT DOES IT ALL MEAN?

After all this rooting around, what have I been able to learn about the firm of Max von Heider and Söhne as relates to their production of steins? I found

more than I expected (many new examples of their wares), but virtually nothing to shed light on their beer steins. There is no catalog or price list of their wares, and scant evidence that they used model numbers. Despite participating in a number of exhibitions where their wares were well received, there is surprisingly little information attributing the design or fabrication of specific items to individual family members. I'm reminded of a coarse expression I read on a public bathroom stall when I was a youth: "Here I sit, broken hearted. Paid my dime but only f_rted."

Despite the lack of answers to my questions, there are some inferences that can be made. Max and his sons worked in a *workshop*—nowhere is this firm referred to as a *factory*. Also, I found no mention of employees. Although I searched the internet hoping to be able to replace some of the black and white photos of their other works with color photos, I did not find any. Further, it seems likely that the family members took an active, hands-on role in creating many of these works. All of these things taken together suggest that while the family produced a wide variety of items, their actual production quantities were small.

All four members of the family had training in chemistry, which was important for producing the "modern" glaze effects. Hans and Fritz were trained as painters, Fritz favoring animal motifs, and Hans leaning toward landscapes and florals. Together they may have been responsible for many of the decorative motifs. Rudy was educated as a sculptor, and may well have been responsible for the figural inlaid lids seen on their steins. Whatever their individual roles, their individual skills are apparent in the total body of work. Perhaps their output was at all times a collaboration. At least that would explain why I was unable to find more specific answers to my questions.



References:

- Deutsche Kunst u. Dekoration*, Vol 5
- Moderne Keramik*, III. Deutsches Steinzeug und Fayence; Borrmann, Richard
- Pottery Primer*, Jervis
- Kunst und Handwerk, Keramische Arbeiten der Familie von Heider*, August Endell

Just When I Thought I Was Done Further on Max von Heider & Söhne Addendum

Before wrapping up my article about the von Heiders, I went back to make sure I hadn't missed anything on Chris Wheeler's Steinmarks site. He has entries for Max von Heider und Sohne, and also for Fritz von Heider, where I found I had overlooked mention of other works by Fritz:

1) Reinhold Merkelbach #2130 and 2131. This is one of my favorite factories, and it was easy to check this reference. I was quite surprised to find Fr. v. Heider listed as the designer of model numbers 2127-2131. #2127-2129 are listed in the original catalog as "Blumentopf" (flower pots), #2130-2131 as steins. By coincidence I have model 2131 in my collection (Picture 25). This stein in a simple blue and gray geometric pattern is not at all what the other works of the von Heiders would lead us to expect.

25



26b



26c



2) F. Schulze of Ziesar. I had never heard of this company and had no idea what this reference was about... until I stumbled on some information from the website of the University of Heidelberg about the 1908 Student Art exhibition held in Stuttgart. Picture 26a shows four steins from that exhibit which were produced by F. Schulze of Ziesar, designed by Fritz von Heider! (The stein by Reinhold Merkelbach appearing at top center included in this photo.) Here again lightning struck! Although I had not previously been able to identify the origin of the stein, I have the circled stein in my collection (Pictures 26b-26c)! The decoration on this stein—two salamanders—is much more in keeping with what we have learned about Fritz von Heider.

And while I was searching for color photos to replace some of the black and white photos in my article, I opened my eyes a little wider and found the stein shown in Picture 27a-c. It's not clear who manufactured this stein, although the base is



marked "v. Heider/Schongau. Like the student stein shown in Picture 2 on page 5, this stein, dated 1937, has absolutely no artistry to it whatsoever.



JW Remy Sets and Series

**By Lyn Ayers
SCI Master Steinologist**

Sometimes when we look at our collections we notice a characteristic that we had previously missed or ignored. Several months ago I was asked if I could give a talk at a chapter meeting on JW Remy. Having showcased JW Remy steins and history many times previously I decided it was time to write about something new.

As I was perusing a few cabinets I noticed something I had not before. There were a few steins with the same or similar designs. My curiosity juices began to flow. If this was something that occurred repeatedly, why had I not seen it before? Was this something unique to JW Remy or could examples be found with other stein manufacturers?

Of course Mettlach made a number of sets. Examples include the Book series, Occupational series, Brick- base set and others. However, did other contemporary manufacturers include a few of these in their line-ups? Realizing that other manufacturers' products were outside my direct knowledge, I decided to search through my JW Remy steins.



The JW Remy student set came immediately to mind. (*figure THE COLLEGE STUDENT SET.*) Notice the arrangement order by model number. The first number in the group is 1393 which refers to *Junior*. Ron Grey once postulated that since these were made for the American market, possibly the designer was not that familiar with the progression of our education grades.

How JWR Leveraged Sets and Motifs to Easily Expand Their Product Line, Creating Variety and Market Appeal

pear on tobacco jars as well. Due to the prevalence of this design element, I would be surprised if there aren't other examples.

As I expanded my search I discovered three relief steins with virtually the same design on all three. (*figure THE FLIRT*). Note that they are nearly iden-

tical scenes, finished and fired in the three decorating/firing technologies used by JW Remy.

As I continued to search for examples I ran across *The Surprised Knight*. (figure **THE SURPRISED KNIGHT**) There are three different sizes of this design as pictured. You will also find $\frac{1}{2}L$ and $1L$ versions from Mettlach—*The Thirsty Knight* by Heinrich Schlitt.

I soon discovered several more examples. One design characteristic utilizes various putti (winged or flying cherubs) inside a cartouche as the theme of the stein (figure **PUTTI**). These are exhibited on relief steins on both salt glaze and 2-color ivory stoneware. I believe these designs were earlier since they have strong *Historismus* design influence (Historical Revival or in today's term Retro). These cherubs were used on small ½ L up to 3 L steins and ap-

Following are two more examples utilizing the same basic design. (*figure SKAT PLAYERS*) These two steins show three players plus a standing observer. A difference if you haven't already figured it out is one is in salt-glaze relief and the other full color etched. This is the only time I have seen the same scene utilizing two different molding and firing processes. As you study these two examples you will notice there are only a few minor differences in background detail.

THE SURPRISED KNIGHT

958 1/4L

846 1½L



PUTTI**THE FLIRT****SKAT PLAYERS**

Panoramic views of this scene show few minor differences in the background.

THE MANDOLIN PLAYER

564 1L



612 1L



498 2L

THE WA D.C. SET

Capitol - ½L



White House- ½L



Library of Congress - ½L

Another interesting set of three steins with nearly identical designs is **THE MANDOLIN PLAYER**. JW Remy often made two versions of the same design and capacity and used different model numbers, as we see here. The difference is that one has a flat base and the other a hollow base. The only real difference from the outside is the additional decorative bands on the one with the hollow base.

Another uncommon set is the Washington DC etched set. (*figure THE WA D.C. SET*) I believe there are four different designs although I have seen only three and have only two. Pay special attention to the lids. There are no pewter rims to save money—presumably for the “cheap” American souvenir market. The fragility of the lids probably explains why the center Stein has no lid.

The series with the most meaning for me is **THE FARMING SET**. As you can see these model numbers are together and presumably were designed about the same time. The 5-liter Stein is the largest etched Stein made by JW Remy. This Stein was the catalyst starting me on the path to collecting JW Remy.

Years ago I was searching for a collecting direction. Several JW Remy steins were for sale at the 1993 Convention auction. Les Paul suggested I consider focusing on JW Remy etched steins since there were so many at the auction. This 5-liter example was early in the sale so I used the test of “If it goes well below its estimate that will be a sign I could/should blow our Stein budget on JW Remy steins.” Well, it did, and I did. It took me several years to realize it was part of a series.

THE FARMING SET

723 1½L

722 3L

721 5L

724 4L

725 2L



A panoramic view of the scene on #722 pays homage to hard work, family unity, and the fruits of nature.

THE MEDIEVAL SERIES

11070 1/2L 11046 1L 11067 2L 11068 1 1/2L

THE DUTCH STEINS

As time passed I have been able to assemble more series. **THE MEDIEVAL SERIES**) has been very slow coming together and there remains one more example I am missing. It is model 11069 (aka 1069) with a 2 1/2 Liter capacity. This series has five steins with related themes. Note how the body scenes and the decoration bands wrap the stein. There are some 25 or so steins with the design characteristics of an etched main body theme with high-glaze relief upper and lower pictorial decoration bands.

A similar series is this Holland or Dutch or Low-lands group. (**figure THE DUTCH STEINS**) These consist of five examples of steins depicting outdoor scenes of Dutch families mostly relaxing or enjoying each other's company. Pay attention to the upper and lower bands. They have incorporated water scenes with paddlewheel boats and windmills as well as other relevant images. There is an error in the model number of the 1 L 11095. It is listed in the Modell Buch as 1098 (aka 11098).

As I draw to a conclusion I have one more example of a series which additionally includes a set: **THE FUN TIMES SERIES**. The series consists of several size steins showcasing an outdoor scene of friends having a good time. This is another great example of using a basic design element across several different stein sizes. These are examples of some 20 steins, all having out-

door scenes displaying blue sky top rims instead of band decorations.

I had seen a set of these steins in the catalogs consisting of the 3L master and six matching 0.3L steins, and was surprised when I found the complete set offered on German eBay. Since I already had examples, I waffled on buying it. I had decided to pass on it when I happened to mention it to Phil Masenheimer and Walt Vogdes. They both insisted that having the complete set was an opportunity too good to pass.

As I began to unpack it I noticed this set had the best quality glaze and detail I had ever seen on a JW Remy piece. Janine wanted to see what I was focused on so intently and when I showed her the master, she grabbed it

and exclaimed "MINE!" The set now sits in a place of honor in our living room.

I have discovered new value by looking for common design characteristics of my steins. Perusing my collection has been an eye-opening experience. I have noticed things I bypassed before. I've learned new insights putting them together based on a specific theme or common characteristic. I will continue to look for other examples hidden in my collection of JW Remy pieces. Since I have completed this article about sets and series from JW Remy, I realize other modelers/designers surely used similar design techniques. Anyone out there seen sets and/or series from your favorite manufacturer?

**THE FUN TIMES SERIES**

729 3L

**THE FUN TIMES SET
729 and 773(6)**

An Introduction to Elkington Electrotypes “The Marriage of Art and Science”

By Eric Salzano

The very first Elkington tankard I saw was at the home of a fellow collector. I was amazed at the beauty, workmanship, and quality of the piece. It was not until many years later that I decided to start collecting them. To me they are a fun and interesting category to collect. While I would not classify them as rare, they are also not common, and really generally do not come to market for sale as often as many other categories of collecting. Over the years, as I spoke to other collectors about them, I realized there were very few people who actually collected them, and there was not a great deal of information about them in the collecting community.

The Elkington company was founded by brothers George and Henry Elkington in the 1830s in Birmingham, England. The firm made mostly silver plated items, and overall was very successful and their business continued to expanded. The company also was very successful at producing Electrotypes during the second half of the 19th century. Elkington operated as an independent company from 1861 until 1963. The company was taken over by British Silverware Ltd., and became a subsidiary of Delta Metal Co, Ltd. The original Elkington factory was torn down in the 1960s. There are several surviving structures on the original factory site, and there are plans for an Elkington museum in the near future.

Electrotyping is a chemical method for forming metal parts to reproduce an object. This process had been discovered in 1838, it involved taking molds of the different parts of an object, then applying graphite, and immersing the molds in a chemical bath. Then a base metal such as copper was added and an electrical charge was applied. Over a period of time, the chemical-electrical reaction caused the base metal to be deposited into the mold pieces creating a copy of the molded item. The

pieces were then removed from the bath and were joined together. They were then trimmed and polished creating an accurate reproduction of the original item.

Then the piece could be “electroplated” which involved placing the completed model into a chemical bath, adding a metal such as silver, or even gold, and applying an electrical charge, causing the silver or gold to be deposited into the object. The result was a high quality reproduction of the original object. (A step by step look at the process can be seen in the box at the end of the article).

Electrotype objects continued to be produced. In 1867 about a dozen European countries signed into what was called, the “Convention for international exchange of reproductions of works of art.” The goal of the convention was to be able to make molds of important historic objects, so that electrotype copies could be made, then studied and displayed. The V&A Museum worked with Elkington to produce more than 3,000 original, historic objects which were reproduced into electrotype copies. Of the 3,000 objects copied, at least 100 appear to have been drinking vessels, mostly tankards, but also chalices, and pokals, as well as various other drinking vessels. The objects required a complex process to manufacture and were actually relatively expensive to produce. In the early 20th century the relationship between Elkington and the V&A museum deteriorated. The V&A museum accused Elkington of producing and selling what they considered to be unlicensed pieces without authorization. Elkington was upset that they had not been paid by the museum for years.

Although electroplating with silver has survived into the modern times with a wide variety of products still being pro-

duced, the process of making electrotype art reproductions for the most part stopped in the early 20th century.

There are limited number of 19th century electrotype drinking vessels in existence. The V&A museum in London has a complete collection of 19th century electrotypes, and the Metropolitan Museum of Art in New York City has the best collection in the USA.

There are some period catalogs documenting items that were produced, but in what quantity is unknown. Some examples appear in the market place more than others. With most Elkington electrotypes, it can be identified where the original object is located, normally in some museum inventory.

Also worth noting, Elkington was not the only firm to make electrotype reproductions. Giovanni Franchi, was also licensed to produce electrotypes. He had a small workshop in London and produced items from 1850 until 1874. When he died his firm along with all his molds were sold to Elkington. Franchi had experimented and produced a product called “fictile ivory” which he used in some of his pieces, to give the look of ivory to some of his electrotype reproductions. Elkington then continued to refine and use the fictile ivory in some of their pieces. Some of these pieces can be very attractive and help the reproduction look closer to the original, if it was made of primarily ivory.

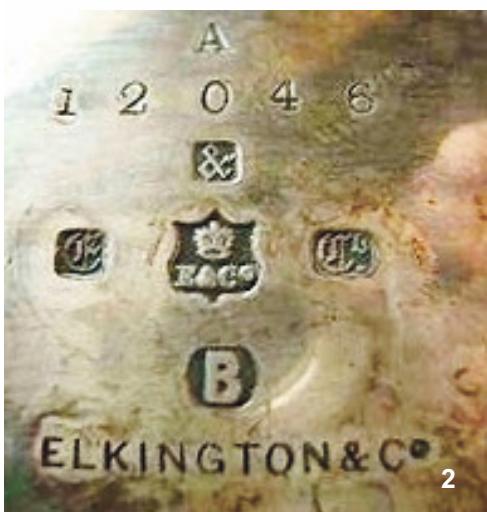
Picture 1 shows a setup tank used to produce electrotypes. At the peak of production Elkington had large industrial sized tanks for producing their electrotypes.

Picture 2 shows the most traditional Elkington marks. Between 1842 and 1861 Elkington took on a partner, Josiah Maso. Pieces made during this period may also include the markings

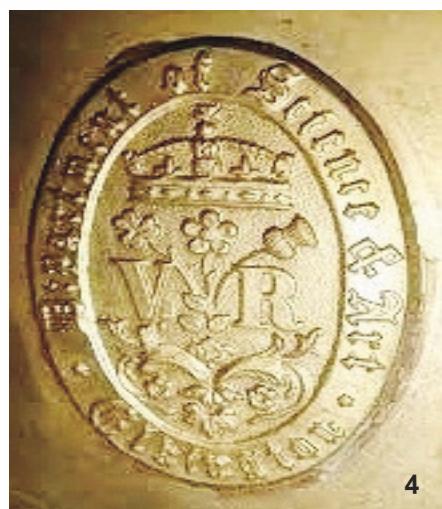


1

shown in Picture 3. Some pieces are found with a V&A mark (Picture 4) and still other pieces appear to have no markings at all. Unlike many categories of collecting, in my opinion, the marks or lack of them have no effect on values, the pieces are beautiful, and the quality speaks for itself.



2



4

Picture 6 is an example of the same piece combining use of an electrotype and use of "fictile ivory." This fictile ivory was a special hybrid mix of very high-quality plaster produced in a seamless mold. In other pieces sometimes a hard-plastic type product was used.



6

The following are examples of some the products that were produced, as well as some of the different finishes that were used. Picture 5 is from the 1872 Elkington catalog; this is the most common piece that I have seen appear on the market. It is a reproduction of a 17th century German ivory and silver piece.



3



5



7

Picture 7 is a copper piece with an example of the "plastic type Ivory."

Picture 8 is an example of a silver-plated finish that has been treated with a chemical which resulted in its pewter appearance.



8

Picture 9 is the original 17th century German silver and ivory tankard. Next is an electrotype with a terracotta colored fictile ivory (Picture 10). Picture 11 is the same model with silver plating. This is a fantastic piece, very attractive and a large 22 inches tall.



9

Silver plating was not the only option Elkington also produced other finishes on pieces corresponding to what the original piece looked like. They created gold plated finishes, pictures 12 and 13 are examples. With picture 13 the original tankard is in Russia in the hermitage museum in Moscow, Elkington made electrotypes of Russian drinking vessels, and those examples very rarely appear on the market for resale.



12

Pictures 14 and 15 show two more of my Elkington pieces. These both have a detailed mythological battle scene, Also produced was this tankard (Pic-



10



13

ture 16) with a "Dore bronze" finish. This piece is in my collection and has a great mythological scene with every imaginable mythological character on it.

I have been collecting Elkington electrotypes for about five years, and I currently have 10 in my collection. I am going to continue to collect and document these pieces. I want to eventually catalog all the pieces and be able to tell the story of each original object. I have



11



14



15



16

References:

1. "Illustrated catalog of electrotypes reproductions of works of art" By : Department of Science an art, south Kensington museum published 1873.
2. Victorian electrotypes, Metropolitan museum of art, exhibit and overview 2012.
3. Victorian electrotypes "old treasures, new technology" Presentation Metropolitan museum of art March 25th 2012.



come to appreciate the high quality of craft and workmanship on the pieces, the items are beautiful made, and display very well. They represent a true marriage of science and art in the 19th century.

I would ask my fellow collectors to please send me photos of electrotypes you may have in your collection.

Electrotyping and electroplating.

01. Molds are taken of each section of an object.
02. A flexible molding material is applied to the surface.
03. The mold hardens leaving an exact impression.
04. A coating of graphite is applied to the inside of the mold making it electrically conductive.
05. Wires are attached to the inner surface.
06. The mold is suspended in a copper sulfate bath along with a piece of copper (Picture 1).
07. An electrical charge is applied.
08. The negatively charged graphite attracts the positively charged copper ions building a thick copper wall.
09. The mold is now removed from the bath.
10. The copper form is separated from the mold.
11. The edges are trimmed and filed and all sections are soldered together.
12. Now the copper object is plated with silver by immersing it in a bath of silver cyanide with a piece of silver.
13. An electrical charge is applied resulting in a layer of silver being deposited on the surface.
14. The silver copy is now oxidized to create an exact match to the original.
15. On the surface, the original and the copy seem identical in every minute detail.

An excellent three minute video on the process can be seen at: <https://www.youtube.com/watch?v=iTytvWs5nV8>

Extremely rare Reservist Steins related to Assignment with a Bezirkskommando

By Peter Meinlschmidt

The Bezirkskommando of the German Imperial period (1871-1918) was a complex military agency. A literal translation of the term is "district command." In my 1910 Muret-Sanders Encyclopedic German-English Dictionary, this term was listed as "military depot" (for recruiting purposes) which is a somewhat closer description. But this agency was concerned with many more military tasks, such as organizing and conducting the annual muster of recruits, monitoring the various yearly classes for call-up into military service including the supervision of reservists for short-term induction to certain exercises, handling administrative duties for military personnel management including pension claims, settling of complaints and grievances and finally also the storage of uniforms, arms and equipment for reserve component formations. Since in the German military

terminology "Bezirkskommando" has been more conveniently abbreviated as "BezKdo", this latter term is used throughout this article.

In this article I would like to present a few reservist steins (generally referred to in the English speaking world as Regimental steins) on which mention is made of service in a BezKdo. Assignment to a BezKdo required fully trained soldiers. This meant that in order to be considered for this special duty, soldiers had to have begun their second year of service in an infantry regiment, including participation in some large scale exercise. This was a special distinction and the personnel were thoroughly chosen according to their (perhaps previous professional) qualifications. Anyway, BezKdo's also used enlisted men from the ranks of soldiers performing their mandatory two-year

service and would, thereafter, be released into the reserves as "reservists". The majority of them would serve in a clerical function as auxiliaries. BezKdo's had been established in Prussia already as early as 1816 and were gradually augmented. They would have a personnel strength of ca. 20 troops under the command of a field-grade officer and a total of 317 BezKdos existed by 1914. As per 1891, a BezKdo would consist of 1 field-grade officer (Major or Lieutenant Colonel), 1 Adjutant (mostly a 2nd Lieutenant), 4 - 6 Sergeant-majors (Feldwebel), 2 Sergeants (1 clerk and one NCO in charge of the military equipment), 2 NCO's (Unteroffiziere), 4 PFC's (Gefreite) and 4 EM (Gemeine) (including 1 cobbler and 1 tailor). Major cities had several BezKdo's denoted by Roman numerals (which might have some additional medical and veterinary



This regimental stein of the 10th Württemberg Infantry Regiment No. 180 indicates the reservist's 1st year of service (1911 - 12) below the transfer scene and his 2nd year of service with the BezKdo at Ehingen (1912-13) in the upper part of the stein.

personnel assigned). The soldiers serving with the BezKdo's wore the uniform of the regular infantry regiments, however, with the distinction that the number of the respective infantry brigade was indicated in light blue color on white and yellow shoulder boards and in white color on red, light blue and green shoulder boards. For BezKdo's of some major cities the initial letter, such as "B" for Berlin etc., was also used on the shoulder boards.

Due to the small number of "classical reservists" assigned to the BezKdo's (which can also be seen on the comrade roster, if present) steins referring to service in those agencies are considered extremely rare. When viewing the decor and the inscriptions on those steins, it is striking that some of them look just like ordinary infantry steins with the infantry regiment's shoulder board as the central motif, yet they



This porcelain stein (with a replaced pewter lid) has been dedicated to Emil Erbs who served with the BezKdo at Gera, 1905/07. The red shoulder board bears the white brigade number "83."



This individually decorated pottery stein in slight relief of "Reservist Conrad" shows a cartouche inscription on the right side which reads Erinnerung a. m. Dienstzeit b. d. 7. Cp. 10. Rh. Inf. Regt. Nr. 161. & Bezirks-Kommando II Trier & Cöln. 1911 - 13. (Souvenir of my service time with the 7th Company of the 10th Rhenish Infantry Regiment No. 161 and with the BezKdo Trier Roman II and Cologne). This suggests that Reservist Conrad had even served in two BezKdo's in his 2nd year of service.

The bottom two pictures show the special central motifs on the stein.

bear an additional mention of service with a BezKdo. Also, even if only a two-year service date is indicated on the stein, the service with the BezKdo was invariably performed in the soldier's 2nd year of service. As a variant the shoulder board shown on the stein may also be the shoulder board worn at the BezKdo, i.e. showing the number of the respective infantry brigade in white or light blue color (as explained above). In a very special and rare variant both

shoulder boards have been combined into a single one (see Picture to the right). It is theoretically conceivable that both shoulder boards - the one worn during the soldier's 1st year of service with an infantry regiment and the one worn at the BezKdo with the number of the respective infantry brigade - would be shown in the stein's central motif. However, this latter case appears not to exist).



Colored postcard of the BezKdo at Glauchau. The BezKdo's were frequently buildings that looked similar to military barracks.



The picture above shows the regimental stein of Gefreiter Bierganns who performed his mandatory military service from 1901 to 1903, serving his 1st year with the 5th Rhenish Infantry Regiment No. 65 in Köln (Cologne) and his 2nd year of service with the BezKdo of the 29th Infantry Brigade at Aachen. A special and unusual feature, the shoulder board (the color which in both cases was light blue) in the central motif of the stein, is shown here as a "combined shoulder board" displaying both numbers.

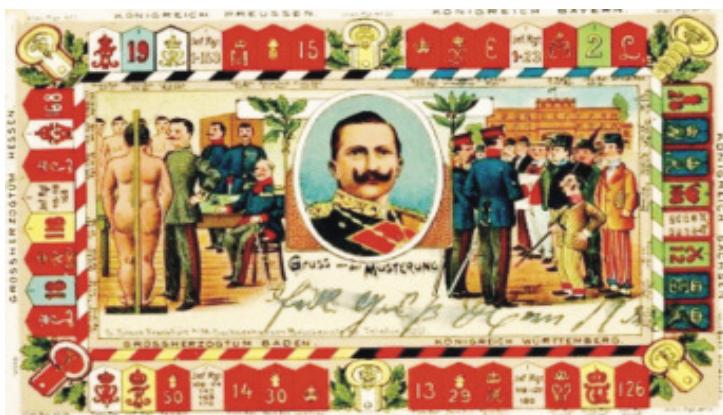
Special Note: This regimental stein has for many years been in the collection of Harald Busse, the long-time member and President of the "Alte Germanen" German Stein Collectors Association who died in 2017. This photograph was kindly provided by his surviving wife Mrs. Angela Busse. As a point of interest, Harald - after collecting regimental steins already for 20 years - had commented on this special stein "this is one of the rarest regimental steins that I have ever held in my hands."



Rare picture of soldiers of BezKdo Trier Roman I and II dated 1913.



This picture shows a nearly identical pair of steins, as far as the outside decor is concerned, related to the same BezKdo, i.e. the BezKdo at Ehingen, where both soldiers served in their 2nd year of service (1909 -10). It is nearly incredible that two of those extremely rare steins have survived. The only difference is that the soldiers had been assigned to two different Württemberg infantry regiments during their 1st year of service (1908 - 09). While Reservist Vogt served with Infantry Regiment King Wilhelm I (6th Württemberg Infantry Regiment) No. 124 at Weingarten, Grenadier Elser served with Grenadier Regiment King Karl (5th Württemberg Infantry Regiment) No. 124 at Ulm. See also the different shoulder boards of the soldiers' previous infantry regiments in the center motif next to a portrait of Württemberg King Wilhelm I (who is not to be confused with the Prussian King and later Emperor Wilhelm I, the father of the later Prussian King and German Emperor Wilhelm II). The picture was taken during the meeting of the "Alte Germanen" in September 2013 and was kindly made available to this author under the title of "Pair of steins from Ehingen (1910)" by the editor-in-chief of the Ehingen City Magazine (Photo: www.stadtmagazin-ehingen.de).



Contemporary postcard of the muster of new recruits which was organized and conducted annually by the BezKdo's. Many different postcards of this kind were circulating in those times.



Long Live the Coppersmith

By George Schamberger

Master Steinologist

I came across this pipe bowl and found it interesting because it gave recognition to the Coppersmith occupation and was given as a heartfelt gift. It is presented and translated below:

Josef Corall was a recruit for about one year in training in the 12. Comp., 4. Magdeb. Inf. Rgt. No. 67 in Metz in 1903 when he was entitled to his first leave. It could have been on Christmas or after one year of service. It was customary to bring a souvenir to a family member or friend, like a pipe bowl, cup & saucer, stein, or whatever one could afford. Josef had a pipe bowl made for his father, Peter, as this souvenir. Josef had a rare occupation - he was a Coppersmith, and he made sure to have it painted on the back of the bowl: "Long live the Coppersmith," crossed special hammers, a handled copper pot, and an anvil.

In front: his father's name, a crowned 67 Epaulette, crossed national flags in black/white/red colors, "God be with us," Josef in uniform shaking hands with his father, the crowned royal Prussian eagle in a laurel wreath. This pipe bowl I call "Occupational Military Recruit Souvenir Pipe Bowl" as he was not a Reservist yet.



18th Century Wheel-Engraved Glass Beer Stein with Biblical Figures and Phrase

By Bob Hurley
Meister Steiners
Die Lustigen Steinjäger von Wisconsin

This 1/2L 18th Century glass beer stein, circa 1740-1760, is copper wheel engraved and depicts two biblical figures; Jonathan, the oldest son of King Saul, and David, prior to becoming King.

The stein shows Jonathan holding a bow and David with a lyre, shaking hands, standing on a mound. Surrounding the central image are beautiful scrolling elements. The stein features what appears to be the original pewter lid and thumb lift. The handle is the thin strap type handle predominant in the mid 18th Century.

In order to understand the translation on the stein, it is important to understand these two individuals and their relationship. The following excerpt is from Encyclopedia Britannica:

Jonathan, in the Old Testament (I and II Samuel), eldest son of King Saul; his intrepidity and fidelity to his friend, the

future king David, make him one of the most admired figures in the Bible. Jonathan is first mentioned in I Sam. 13:2, when he defeated a garrison of Philistines at Geba. Later (I Sam. 14), Jonathan and his armour bearer left Saul's army at Geba and captured the outpost at Michmash. The Israelites then attacked and defeated the Philistines.

Possibly because of his piety, Saul then ordered a fast for one day, but the absent Jonathan was unaware of the order and ate wild honey. When Saul requested information about the war from God and there was no answer, Saul blamed the silence on Jonathan's breaking of the fast and would have killed him had not his own soldiers ransomed Jonathan. When David became a member of Saul's household and won many victories against the Philistines, he and Jonathan became close friends. Later, Saul jealously

turned against David.

Jonathan attempted to reconcile them, but he was only briefly successful. Saul tried to enlist Jonathan's aid to kill David, but Jonathan remained David's friend and warned him of Saul's anger so that David hid. When the two met for the last time in the Wilderness of Ziph, they planned that David would be the next king of Israel and Jonathan his minister (I Sam. 23:16-18).

More recent and modern interpretations as described in Wikipedia suggest that there may have been a more intimate relationship between the two men.

The phrase on the stein in old German (Altdeutsch) reads:

**So schlüß ich diesen bund mit
weenig worthen ein
du solst mein Jonathan ich wil
dein David sein**

Transposed into modern German:

**So schließ ich diesen bund mit
wenig wörter ein
du sollst mein Jonathan, ich will
dein David sein**

English translation:

**Thus I cement this bond with
few words
you shall be my Jonathan,
I want to be your David
(alternatively, you shall be my
friend, and I, yours)**

This stein was likely given as a gift to a very good friend in commemoration of their friendship.



A Newly Discovered Addition to the Mettlach 1526/1502 Set – Fifth Installment

By Terry Hill
SCI Master Steinologist

In 2007, I became intrigued with a set of print under glaze beer steins produced by Villeroy & Boch, Mettlach. The group featured military leaders from the German and Austrian-Hungarian Empires. I knew the identities of many, but since only a few had names, it was going to be a challenge to label them all. At that point, my objective was to ascertain their names and recount their role in the history of their nations. I determined early on that they were the *Heerführer* (military leaders) of the two empires at the outbreak of World War I. The presence of these portrait steins was a propaganda effort to elevate these warriors to heroic status. Most households had a souvenir, picture, or banner in a place of reverence in their homes. It was the patriotic thing to do.

In surveying these characters, I searched photo archives of military figures and scores of news accounts from World War I engagements. Since only a few steins from this set had identifying names, I had hoped for help from the Mettlach catalogs from these times. For whatever reason, this set was not included in any company catalog, musterbuch, or brochure. In my previous installments, I reported that the steins were print under glaze in manufacture, and all were in the 1526 body style. Additionally, each of the beery vessels was stamped with a design number of 1526/1502 and year dated for 1915.

This article tells the story of Albrecht, Duke of Württemberg seen in Picture 1) on Mettlach 1526/1502 and portrayed in Picture 2 on a postcard by S. Hohnert.



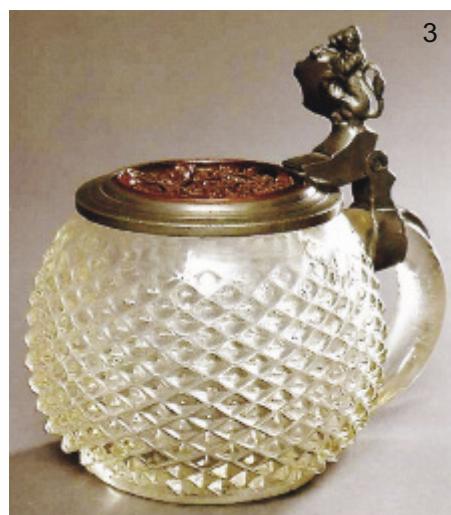
**Mettlach 1526/1502 - Albrecht,
Duke of Württemberg**



**Postcard Portrait of Albrecht
by S. Hohnert**

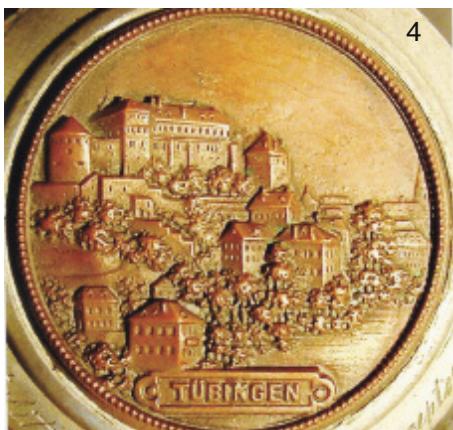
On the 23rd of December in 1865 a son was born to Duke Philipp of Württemberg and Archduchess Maria Theresa of Austria. The blessed event took place in Vienna,

Austria and his parents christened him, Albrecht Maria Alexander Philipp Joseph. As Albrecht spent his childhood years in Vienna and Gmunden in Upper Austria, it soon became apparent that his future calling would be in the military. His royal connections and the admiration of his childhood companions would serve him well in this life choice. In 1884 he enrolled at Tübingen University. The venerable Württemberg institution, with its great history and lore, has caused me to wonder if this future "Heerführer" was touched by any of its traditions. Could young Albrecht have used a "Tübinger Igel" like one of the drinking vessels pictured here? (Picture 3 & 4).



Tübingen "Igel" Stein

This type of hobnail-covered glass was a favorite among Tübinger students, not only because of its likeness to the local hedgehog but also because the stein was less likely to slip from the hands of the beer imbibers. Hurrah Tübingen! In 1885, after one year of study, Albrecht ended his student days to enter the military. His rapid rise through the



Copper lid insert for Tübingen Stein

ranks was now on track as was the custom of aspiring young military-minded members of royalty.

In 1893 Herzog Albrecht married Archduchess Margaretha Sophie of Austria (Picture 5). This pair of European royalty produced seven children in nine years of marriage. Margaretha was but 32 at the time of her passing and only seven months after the birth of her last child..



Wedding photo of Margaretha von Hapsburg and Herzog Albrecht von Württemberg

After the death of his wife, the command positions for Albrecht were becoming increasingly more responsible and by 1913 he was named the VI Army inspector in the rank of colonel general. With this



Erzherzogin Margaretha von Hapsburg and her husband Herzog Albrecht von Württemberg

last promotion, Albrecht was now in charge of the Württemberg Army (Picture 7).



Postcard view of Herzog (Duke) Albrecht

By 1914 and the initial encounters of World War I, Albrecht's troops enjoyed victories over the French at Luxembourg and later in an advance into Belgium. On August 22, facing the French at Neufchateau and yet again at Sedan, the Duke's forces quickly reached the River Marne only to be forced into a retreat four days later. During these early months of the war, speed was everything as each side mounted advances and counter offenses. In October, Duke Albrecht was named

the commander of a newly formed Fourth Army in Flanders whose objective was to outflank the opposing forces in a race to the English Channel.

During the earlier successes of Albrecht's troops, he led a force of seasoned regulars, many from Prussia. However his new Fourth Army was made up of five reserve corps that lacked the training for the complex formations that would ensure victories in the Flanders lowlands. The result was devastating as the Germans suffered huge casualties and even when his forces had the clear advantage after they had encircled the British, French, and Belgian units they couldn't achieve their capture. The grim struggle in Flanders became bogged down in the muck and mud of winter. The First Battle of Ypres degenerated into a fight between the trenches.

In spite of little advancement in acquiring new territory, Albrecht renewed the conflict in Ypres for a second battle. On April 22, 1915 he gave the command to utilize a new weapon - poisonous gas. The "Great War" had now taken a grim and dark course. Largely manned by French and English colonial corps, the Allied troops were deci-

mated by this insidious agent. From an elevated area, the Germans opened valves on 5,730 canisters of "heavy" chlorine gas that swept down into the trenches of the Allied forces (Picture 8).



8

The release of chlorine gas during the Second Battle of Ypres

The casualties suffered were staggering (about 15,000), and line gaps were opened that exposed them to being overrun. However, the technique of delivering the gas to their opponents was undeveloped, and many Germans succumbed to the deadly yellow gas as well. Heroic efforts by Canadian units saved the day for the Allies and thus deprived Albrecht's troops of victory. For two months the gas attacks continued and the casualty count soared.

A Canadian Lieutenant-Colonel, John McCrea, remembered a Ypres casualty victim with the now oft-quoted poem, "In Flanders Fields" (Picture 9).



9

Canadian coin memorializing the fallen soldiers of Flanders Fields



10

The face of war

To survive another day, the English and French resorted to using makeshift gas masks consisting of goggles and cotton padding soaked in bicarbonate of soda, or failing that, urine (Picture 10). Because of the lack of effectiveness, the Ypres gas offensive was discontinued at the end of May.

On the Western Front, little territorial changes occurred during the following months. Albrecht proved to be a competent leader on the battlefield, and his solid and reliable reputation was noticed by the high command in Berlin. In August of 1915 he was summoned to the capital where he was awarded the nation's highest military Honor - the order Pour le Mérite (also known as the "Blue Max," Picture 11).

The Duke was promoted to the rank of Field Marshal the following year. In 1917, the German Army was reorganized and the newly formed "Heeresgruppe Herzog Albrecht" was put under his command at the southern end of the Western Front. Headquartered in Alsace and Lorraine, this was to be the last command the Duke of Württemberg would serve until the war's end (Picture 12). In a post-war Germany,



11

The order "Pour le Mérite" (also known as the "Blue Max")

Albrecht retired from the Army in 1919 and turned his hopes towards a restoration of the Württemberg monarchy and perhaps a chance that he might claim the throne. With the rise of Adolf Hitler those hopes dimmed. When Albrecht saw that his sons were suffering from the cruel reprisals from the National Socialists, he distanced himself from the new regime. From that time on, he was ignored. Albrecht, Herzog of Würt-



Herzog Albrecht, Field Marshal.
From a portfolio by Karl Bauer.

temberg died at Castle Altshausen in Upper Swabia on October 29, 1930.

Well, after 12 years and five installments, you have the story of the Mettlach 1526/1502 set. Will there be more additions to this "Gruppe" to be added to *Prosit* in the years ahead? Probably, but we have to find them first. Highest on my suspect list are Von Falkenhayn, Luddendorf, and Von Moltke (the nephew). Thanks to all of you over these years that have made this project possible. Keep looking, any information or commentary is greatly appreciated.

In Flanders Fields

By John McCrae

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie,
In Flanders fields.

Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

References

Evans, Martin Marix. Passchendaele and the Battles of Ypres. 1914-1915. Bloomsbury Publishing Co.: London. 1997.

Hickman, Kennedy (4 July 2018). World War I: Second Battle of Ypres.
<https://www.thoughtco.com/second-battle-of-ypres-2361411>

Hill, Terry. Prosit. "The Dual Alliance Military Leaders as Depicted on Mettlach Set #1502. 1st Installment" Stein Collectors International. Vallejo. September 2007.

Hill, Terry. Prosit. "The Dual Alliance Military Leaders as Depicted on Mettlach Set #1502. 2nd Installment" Stein Collectors International. Vallejo. March 2008.

Hill, Terry. Prosit. "The Crown Princes: Wilhelm of Germany and Rupprecht of Bavaria as Depicted on Mettlach Set #1502. 3rd Installment" Stein Collectors International. Vallejo. December 2008.

Hill, Terry. Prosit. "The Last of the Heerführen as Depicted on Mettlach Set #1502. 4th Installment" Stein Collectors International. Vallejo. March 2015.

Keegan, John. An Illustrated History of the First World War. Alfred A. Knopf: New York. 2003.

Mahrle, Wolfgang (2 June 2017). Albrecht, Duke of Württemberg.
https://encyclopedia.1914-1918-online.net/article/albrecht_duke_of_wurttemberg

Rickard, J. (4 September 2014). Albrecht Maria Alexander Philipp Joseph, Duke of Württemberg, 1865-1939.
http://www.historyofwar.org/articles/people_wurtemburg_albrecht.html

Stein, Walther. Deutsche Heerführer in Großer Zeit. Verlag Herman Montanus: Leipzig. 1915.

Wiesener, Paul. Feldgraue Heiden: Biographien der Heerführer Deutschlands und Österreichs. Hansa-Verlag.: Hamburg. 1915.



Bergbrauerei Beer Stein Tells a Story

By Rhoda Fry

Die Golden Gate Zecher

While preparing for a talk about Munich Brewery steins, we turned to our own collection for inspiration and learned about breweries and German history. This Bergbrauerei beer stein's lid revealed its own story about the formation, dissolution, and resurgence of Germany's labor unions. But first, let's take a look at the beer stein and the Bergbräu brewery.

This 1-liter beer stein was likely used by customers at the brewery or at a related establishment because there is an incised capacity mark on the front. The body of the stein is hand-thrown (rather than molded) and hand engraved (rather than stamped) with the phrase, Bergbrauerei München. The pewter lid features an alpine scene with a cabin at the base of a mountain range and the sun and sunrays peaking over the ridge along with the words, Berg Brauerei G.m.b.H. "GmbH" stands for Gesellschaft mit beschränk-

ter Haftung (company with liability limited meaning privately held company). Other Bergbräu beer stein lids have the words, Gebr. Henninger Bergbräu München (Gebr. is an abbreviation for Gebrüder or brothers).

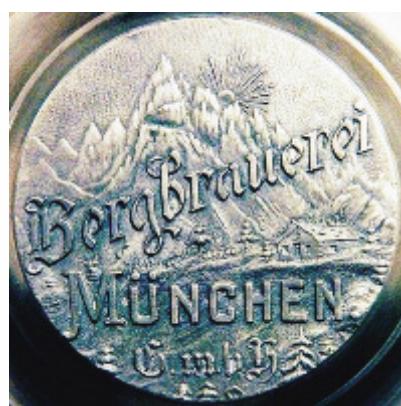
The Giesinger Brauerei was founded in 1875 on Wirthstrasse 16-17 in Giesing, a town founded in the year 790. Although nearby Munich was not founded until almost 370 years later (1158), the older town of Giesing became a district of that larger city in 1854. The brewery changed hands several times before being purchased by the brothers Zacharias and Johann Henninger in 1893 and renamed Bergbrauerei. Production was increased four-fold to become Munich's 15th largest brewery, ahead of Unions Bräu and behind Thomasbräu.

(The Henninger family name also appears on the well-known Frankfurt am

Main brewery, Henninger Bräu. That brewery operation was founded by Eberhard Stein in 1655. In 1869 Heinrich Christian Henninger, joined the brewery; his sons joined the company in 1873 and the company was subsequently renamed to Heinrich Henninger & Söhne, Brauerei Stein (Heinrich Henninger & Sons, Stein Brewery). In 1881, the brewery became a publicly traded company called Frankfurter Bierbrauer-Gesellschaft - vormals Henninger und Söhne (Frankfurt Beer Brewing Company – formerly Henninger and Sons). The issuing of shares likely made funds available for the brothers to purchase Giesinger Brauerei in 1893.)

Unfortunately, in 1905 Bergbräu entered into bankruptcy and the Bavarian merchant bank, Bayerische Handelsbank, became the majority shareholder. In 1907 Bergbräu ceased to exist when it was bought out by fourteen Munich breweries that had banded together to form the Münchner Brauereigemeinschaft. Note that there are other Bergbräu breweries in Germany (Berg means mountain), but they are not related to the Munich brewery. While the brewery in Giesing-Munich started in 1875, the existence of the Bergbräu name lasted for only 15 years, from 1893 through 1907, which allows us to date the beer stein.

The interior of the beer stein's lid contains the pewter foundry mark, L. Klingseisen München R. Z. "R. Z." stands for Rein Zinn, which means pure tin or pure pewter. The Munich address books show Ludwig Klingseisen Zinngießerei in 1900 at Humboldtstraße 38 and in 1920 at Theresienstrasse 60/2. His foundry closed in 1925. Klingseisen is known for both his skills as an artisan and for his role in establishing the German metalworker's union, Deutschen Metallarbeiter-Vereins (DMV), in Bavaria. The labor union exists today as IG Metall. Kling-





seisen worked during Western Europe's Belle Époque, which dates roughly from the end of the Franco-Prussian War in 1871 to the beginning of World War I in 1914. In Bavaria, this Golden Age is known as the Prinzregentenzeit (time of the prince regent), beginning with the 1886 reign of Prince Luitpold of Bavaria and ending in 1912 with his death. This was a time of peace, economic prosperity, and innovation. However, the wealth was not shared by all. Many people had left their rural villages for harsh working conditions and overcrowded living quarters in big cities. The rapid industrial expansion is illustrated by Georg Krauss' locomotive factory whose first locomotive won the gold medal prize at the Paris Exposition in 1867. In 1867 the factory employed 198 workmen. By 1893, Locomotivfabrik Krauß & Comp. employed 1071 workmen who earned a third less in wages than those working a quarter-century earlier.

However, since 1878, anti-socialist laws, Gesetz gegen die gemeinfährlichen Bestrebungen der Sozialdemokratie (laws against the dangerous demeanor of social democracy), had taken measures to suppress the Social Democratic Party (SPD) such as outlawing trade unions and closing 45 newspapers. When Chancellor Otto von Bismarck resigned in 1890, parliament (Reichstag) did not renew these laws. Soon thereafter, the German metalworker's union, Deutsche Metallarbeiter-Verband (DMV), was founded in Frankfurt am Main.

In Munich on July 18, 1891, Ludwig Klingseisen organized about 160 met-

alworkers, including plumbers, locksmiths, shapers and file-makers at the tavern, Gasthaus zur Neuen Welt, on Blumenstrasse 29, to create Munich's administrative center of the union, Verwaltungsstelle München. This same address had tenement apartments, where working-class people lived. The occupations of some of its inhabitants, as listed in the 1878 Munich address book, include waiter, court painter, master shoemaker, shoemaker's assistant, choir singer, machinist, and bailiff. To this day, this building provides affordable housing. Although the meeting was permitted, the police were suspicious of alleged subversive activities and wrote a detailed report.

By 1900 the union had improved the lives of metalworkers by reducing their working hours to 57 hours a week without reducing pay and by assisting with illness.

In 1905, union members showed their strength by going on strike, demanding higher wages, shorter working hours and better working conditions. In 1918, workers broke again with the union and went on strike at the Bayerische Geschützwerke munitions factory and other factories in solidarity with opponents of the war.

With the rise of Hitler to chancellor of Germany, Nazi stormtroopers, known as the SA or Sturmabteilung, dissolved the free unions and sent their leaders to concentration camps. After World War II, Gustav Schiefer (1876 – 1956), a trade union leader, Dachau concentration camp survivor, and member of the Bavarian Senate, led the first new union meeting in Munich; today a street is named after him. In 1949, the metalworker's union was restored as IG Metall. The union established paid sick leave in 1956; a 5 day work week in 1959; and the 40-hour work week in



1965 – 1967. Today IG Metal represents both blue and white collar workers at automobile manufacturers and Germany's industrial giants, such as Siemens and Bosch. Thanks to a simple pewter mark under the lid of a brewery beer stein, we now know the story of Germany's largest labor union which credited pewter master Ludwig Klingseisen from Munich for initiating its presence in Bavaria.



Diesinger Update

By Arvid Frende

I started collecting Diesinger Steins in 1986 based on the Manusov book "A Collector's Guide to Diesinger Steins." There were a lot of blanks in the book that I have tried to fill in over the years. The first thing I determined is that Adolph and Karl Diesinger (the principals) were distant cousins from small towns south of Saarbrücken. Adolph actually started a business in 1881 with Christian Mahrt that produced architectural products from various types of clay. The business was in the town of Höhr and they purposely chose not to produce beer steins because so many other companies in the area were already making beer steins. Their products were well received but apparently around 1885 Mahrt left the business and Adolph began making beer steins along with other ceramic wares.

Adolph (1848-1906) initially made primarily threaded relief steins (Picture 1) of a simple design.

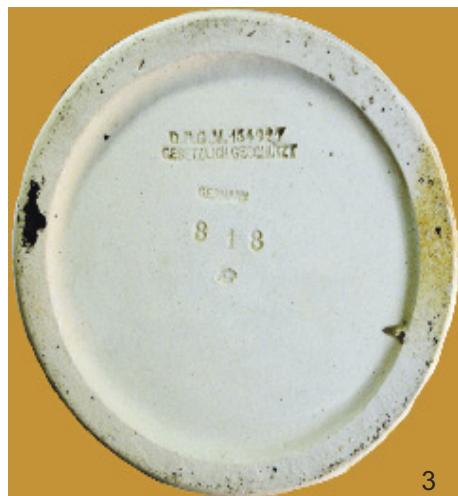


1

Early items did not have mold numbers or company identification. As production grew an oval press mark (Picture 2) was used to identify Diesinger as the manufacturer. The stein in Picture 1 has the oval mark.



2



3

Apparently, the oval press mark tool was quickly lost or broken and never replaced. Out of the over 1500 Diesinger objects in my collection, I have fewer than a dozen items with the oval mark.

Production continued to increase and Diesinger went from 33 employees in 1893 to 50 in 1903 making Diesinger the fourth largest stein producer in Höhr behind Marzi Remy, Hanke, and Gerz in terms of total employees. Employment at Diesinger dropped down to 30 in 1905.

In 1901 Diesinger received a mechanical patent (production method, as opposed to artistic design) on what I believe was for threaded relief (a continuous machined line to separate colors). Adolph started using a press mark – DRGM 154927 on all items produced. Apparently, at the same time Diesinger had switched primary production from making threaded relief to relief steins, but still used the DRGM 154927 mark (Picture 3).

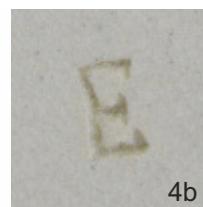
The Stein base in Picture 3 is typical showing various press marks. Below the D.R.G.M. is the word "GERMANY" followed by the mold number. On many bases you will also find an additional single mark which may be a letter, a single digit number or some other symbol. In Picture 4 are examples.



3a



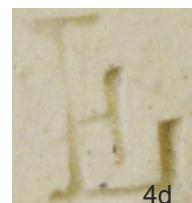
4a



4b



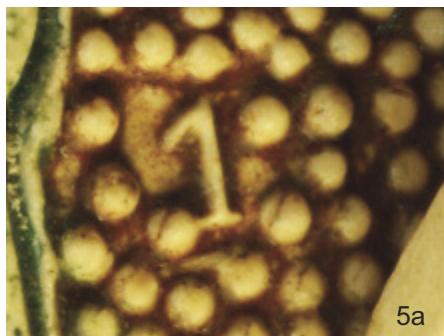
4c



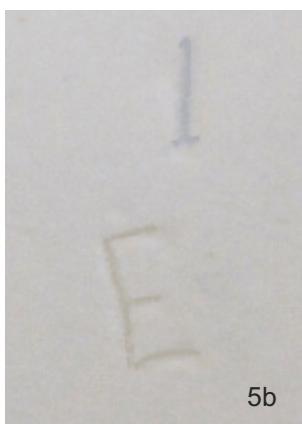
4d

This mark is what I call the decorator identification. In actuality it probably identifies the painter (*Mahler*). Most of these marks are a letter or number. Some however used a unique mark which they probably acquired on their own, like the flower in Picture 4a.

There can be confusion when the base does not have a mold number but does have a decorator mark of between 1 and 9. You may be inclined to assume that number to be the mold number. For most steins with mold numbers of between 1 and 100, the mold number appears on the body. It may also appear on the base. Mold number 1 is an example (Picture 5).



5a



5b

Adolph apparently was concerned about the cost of pewter. Pewter is still expensive today (compared with the price of clay) because of the copper content. On many threaded relief pieces there is a pressmark under the lid near the tang which reads "Reichs - zinn A.D.H." (Picture 6). This indicates that the lid was made with the government mandated combination of metals in a specific percentage.

This mark does not appear on any relief steins. I believe as time went on; Adolph tried many different methods to



6

keep his costs down. It isn't easy to determine if the lids you find on steins today were put on by the manufacturer or by someone else. I have Diesinger steins that are primarily tin, and some that were even chromed. In 1905 Diesinger received patent 250635 for a hinge design that eliminated the pewter strap around the handle by building up ceramic on top of the handle. This had a pin which held the lid. Less pewter was used, but the lid tended to wobble and the ceramic hinge could easily be broken (Picture 7).

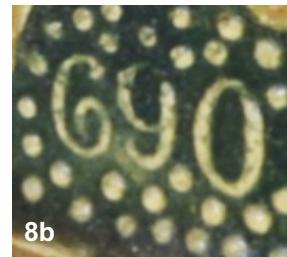


7

mold number was not part of the mold, so it needed to be applied after the body came out of the mold. Diesinger used at least three methods of applying the number. The common method of pressing a number die to the base was the most prevalent. But they also used a device to place a raised number on the body. Also a number could be pressed into the body, sometimes within a rectangle. The body number is usually behind the handle or somewhere to the left of the handle. Depending on body decoration, it can be difficult to both find and read the number when it is hidden within decoration (Picture 8).



8a



8b



8c



8d

Both threaded relief and relief steins began with number 1. Threaded relief numbers go into the range of the low 200s and then skip to 1000, ending in the low 1500s. Relief steins end in the high 900s. There are no steins numbered in the 300 or 400 range. I don't know if those numbers were assigned but never applied or if there was some other obscure reason for not using them. Mold number in the ranges of the 2000s, 3000s, 4000s, and 7000s may be found. These were probably either requested by or used to identify specific retailers or distributors. The 3000 range numbers are very often found on steins that have white glazed interiors and the base mark of GMT & Bros, a U.S. distributor who supplied Keeley Brewing among others. If they ordered a stein that typically had a body mold number, it would remain, but with a different base number.

I believe Diesinger made around 2500 different ceramic objects with and without mold numbers including flower pots, wall plates, vases, pokals, ewers, and probably something I haven't seen yet.

Adolph died in a care facility after being committed, probably for dementia. I don't know why or when he was committed. I also don't know how long after he was committed before Karl took control of the business. Since Adolph apparently had a business location on Rheinstrasse and Karl established a location on Schutzenstrasse, there was probably some period of time that elapsed where employees may have been lost. I don't see any significant change in the production during the Karl period.

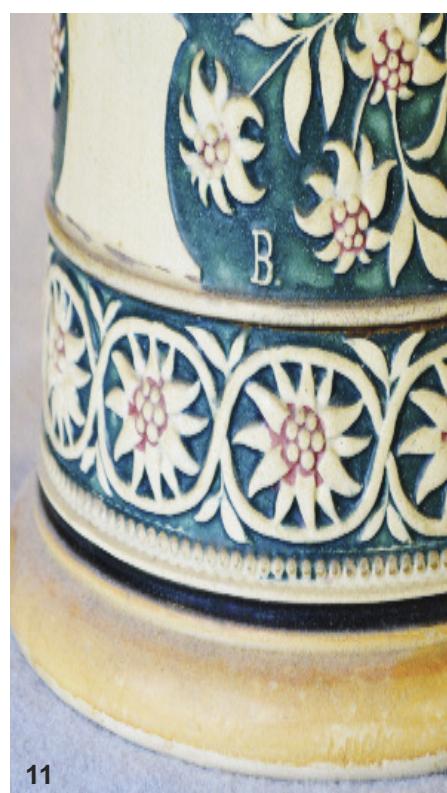


Diesinger steins have design elements that set them apart from other manufacturers, but also would have increased production time reducing profits. Diesinger was very fond of beading – rows of beading separating various parts of the stein vertically. I have one stein with 22 rows of beading. The beading was not usually part of the mold but applied by a tool after the stein came out of the mold. So it is not uncommon to find two steins with the same mold number to have different rows of beading (Picture 9).

Diesinger also liked creating different handle designs. I have cataloged over 60 different handle types. If any of you have visited Girmscheid in Höhr Grenzhausen and watched the women making and applying a handle to a stein in seconds then you will appreciate the time it takes to create a mold, carefully remove the handle from the mold, carefully attach it and subsequently paint it. All of these factors increase production time and cost (Picture 10).



This handle has a Roman Centurion holding a sword on one side and on the other a Centurion holding a pike. Even an experienced painter needs time to complete all the colors on this handle.



There is one unknown Diesinger designer (not Killian Beuler) who added the initial B to his body designs (Picture 11).

Diesinger was different from other stein producing companies in Höhr. Other companies were multi-generational that combined based on marriages or other family relationships. Adolph never married, and while Karl and his first cousin wife produced offspring every year, his wife never left Ottenhausen. When Karl decided to close the business it appears that other local companies either acquired Diesinger molds or directly copied their designs. I have never seen a Diesinger handle on another company's stein, probably because they would have been too costly. Diesinger designs made by other companies usually have different mold numbers. So, as a collector, what would you collect – steins made by Diesinger, or steins designed by Diesinger. As a collector it would be your choice.

As I learn more, I will keep you informed.



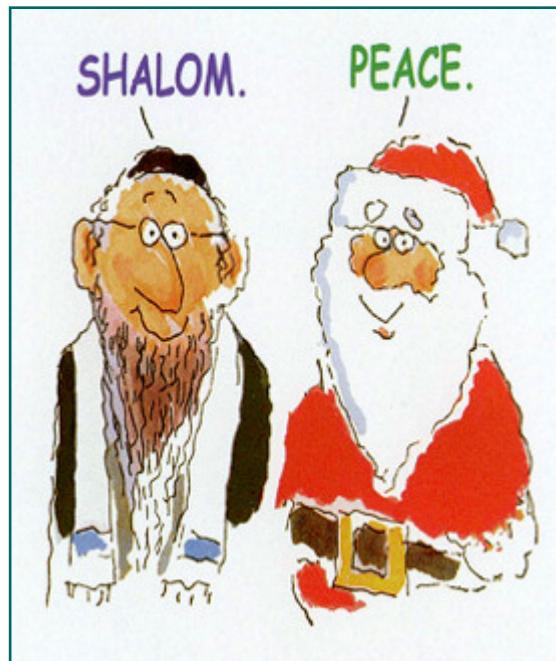
Statement of Ownership, Management, and Circulation UNITED STATES POSTAL SERVICE (All Periodicals Publications Except Requester Publications)					
1. Publication Title Prosit	2. Publication Number 0 1 4 7 - 5 2 1 4	3. Filing Date Oct. 1, 2019			
4. Issue Frequency Quarterly	5. Number of Issues Published Annually 4	6. Annual Subscription Price Included in dues			
7. Complete Mailing Address of Known Office of Publication (Not printer) (Street, city, county, state, and ZIP+4) c/o Precision Graphics Inc. 4121 Lewisburg Rd Birmingham, AL 35207			Contact Person James Suchey	Telephone (Include area code) 205-841-2072	
8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer) c/o Precision Graphics Inc. 4121 Lewisburg Rd Birmingham, AL 35207					
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor (Do not leave blank) Publisher (Name and complete mailing address) c/o Precision Graphics Inc. 4121 Lewisburg Rd Birmingham, AL 35207					
Editor (Name and complete mailing address) Steve Breuning 3439 Lake George Road Oxford, MI 48370					
Managing Editor (Name and complete mailing address) Steve Breuning 3439 Lake George Road Oxford, MI 48370					
10. Owner (Do not leave blank. If the publication is owned by a corporation, give the name and address of the corporation immediately followed by the names and addresses of all stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, give the names and addresses of the individual owners. If owned by a partnership or other unincorporated firm, give its name and address as well as those of each individual owner. If the publication is published by a nonprofit organization, give its name and address.)					
Full Name	Complete Mailing Address				
— Stein Collectors International, Inc.	c/o Precision Graphics Inc. 4121 Lewisburg Rd. Birmingham, AL 35207				
—	—				
—	—				
—	—				
11. Known Bondholders, Mortgagors, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities. If none, check box <input checked="" type="checkbox"/> None					
Full Name	Complete Mailing Address				
—	—				
—	—				
—	—				
—	—				
—	—				
12. Tax Status (For completion by nonprofit organizations authorized to mail at nonprofit rates) (Check one) The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes: <input checked="" type="checkbox"/> Has Not Changed During Preceding 12 Months <input type="checkbox"/> Has Changed During Preceding 12 Months (Publisher must submit explanation of change with this statement)					
PS Form 3526, July 2014 [Page 1 of 4 (see instructions page 4)] PSN: 7530-01-000-9931 PRIVACY NOTICE: See our privacy policy on www.usps.com .					



Ivory Tankard depicts the rape of the sabine women
Matthias Rauchmiller, Austrian, Vienna 1676
Collections of the Prince of Liechtenstein

13. Publication Title Prosit	14. Issue Date for Circulation Data Below
15. Extent and Nature of Circulation	
a. Total Number of Copies (Net press run)	Average No. Copies Each Issue During Preceding 12 Months
520	498
b. Paid Circulation (By Mail and Outside the Mail)	No. Copies of Single Issue Published Nearest to Filing Date
(1) Mailed In-County Paid Subscriptions Stated on PS Form 3541 (Include paid distribution above nominal rate, advertiser's proof copies, and exchange copies)	491
(2) Mailed Outside-County Paid Subscriptions Stated on PS Form 3541 (Include paid distribution above nominal rate, advertiser's proof copies, and exchange copies)	0
(3) Paid Distribution Outside the Mails Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid Distribution Outside USPS®	0
(4) Paid Distribution by Other Classes of Mail Through the USPS (e.g., First-Class Mail®)	21
c. Total Paid Distribution [Sum of 15b (1), (2), (3), and (4)]	512
d. Free or Nominal Rate Distribution (By Mail and Outside the Mail)	Average No. Copies Each Issue During Preceding 12 Months
(1) Free or Nominal Rate Outside-County Copies included on PS Form 3541	6
(2) Free or Nominal Rate In-County Copies Included on PS Form 3541	0
(3) Free or Nominal Rate Copies Mailed at Other Classes Through the USPS (e.g., First-Class Mail)	0
(4) Free or Nominal Rate Distribution Outside the Mail (Carriers or other means)	0
e. Total Free or Nominal Rate Distribution (Sum of 15d (1), (2), (3) and (4))	6
f. Total Distribution (Sum of 15c and 15e)	518
g. Copies not Distributed (See Instructions to Publishers #4 (page #3))	2
h. Total (Sum of 15f and g)	520
i. Percent Paid (15c divided by 15f times 100)	100%
* If you are claiming electronic copies, go to line 16 on page 3. If you are not claiming electronic copies, skip to line 17 on page 3.	

Statement of Ownership, Management, and Circulation UNITED STATES POSTAL SERVICE (All Periodicals Publications Except Requester Publications)		
16. Electronic Copy Circulation	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Paid Electronic Copies	96	116
b. Total Paid Print Copies (Line 15c) + Paid Electronic Copies (Line 16a)	512	498
c. Total Print Distribution (Line 15b) + Paid Electronic Copies (Line 16a)	614	609
d. Percent Paid (Both Print & Electronic Copies) (16b divided by 16c) x 100	83.4%	80%
□ I certify that 80% of all my distributed copies (electronic and print) are sold above a nominal price.		
17. Publication of Statement of Ownership		
<input checked="" type="checkbox"/> If the publication is a general publication, publication of this statement is required. Will be printed In the <u>December</u> issue of this publication.	<input type="checkbox"/> Publication not required.	
18. Signature and Title of Editor, Publisher, Business Manager, or Owner 		
Steve Breuning, Editor		Date Sept 26, 2019
I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (excluding fines and imprisonment) and/or civil sanctions (including civil penalties).		





Summary of SCI's 2019 Board of Trustees and General Membership Meetings

The following actions were taken by the SCI Board of Trustees and the General Membership at the 2019 Convention.

Eric Salzano was appointed as Interim Museum Director/Librarian last year when Lyn Ayers announced his retirement in January 2019.

Eric Salzano reported SCI financially stable and submitted a budget for the year 2019/2020.

Conventions for 2020 and beyond were presented. Charleston, SC will be the site of our 2020 convention. We are looking at 2021 to be held in Texas (Jack Clark asked for people to get back to him as to the time of year they would like to be in Texas) and the 2022 convention is to be held in the Washington, DC area.

There was one Bylaw/Standing Rule change submitted. It was recommended that Article 10. Conventions of the bylaws to raise the convention contingency fund level from \$15,000 to \$20,000. Action approved.

Continuing members of the Executive Committee thru 2020 are:

Executive Director, Eric Salzano; (Eric has agreed to stay as executive Director for another year. His plan last year was to only stay on for 1 year.).

1st. Vice President/Convention Coordinator, Dick Strom

Secretary, Joann Ellis

Director of Internet Activities is currently vacant

Chapter Development/Support Officer, Allan Fogel

Current officers whose terms expire 2019 and

Nominee

President, Mike Whited

Fred Ellis

2nd. Vice President/Membership, George Felty

George Felty

Chief Financial Officer, Mike Whited

Celia Clark

Membership Database Manager, John Strassberger

John Strassberger

Managing Editor of Prosit, Steve Breuning

Steve Breuning

Museum Director/Librarian, Eric Salzano

Eric Salzano (Interim)

Director of Internet position is currently vacant

Jack & Celia Clark

All submitted nominees were elected.

Awards for 2019:

Lyn Ayers, received the Jack Heimann Service Award

John Lamb, received the Jack Lowenstein Editor's Award

Jerry Berg, received the Master Steinologist Award

Julie Hughes, received the Miss Beer Stein Award

This summary is from the minutes taken by Secretary Joann Ellis. AS soon as the complete minutes are finalized they will be able to be viewed on the SCI Website, under the Members Only tab.



**399 North Garey Ave.
Pomona, CA 91767
909-865-3146
frontdesk@amoca.org**

Founded in 2001 and opened in September 2004, AMOCA is the largest museum 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.



The Mettlach Wares exhibit in the Lower Gallery of AMOCA was organized with the help of a Getty Multicultural intern and a Windgate Museum intern. The current exhibition focuses on works by several Mettlach artists, using items in the Museum collection donated by the late Robert D. and Colette D. Wilson. This exhibit runs through July, 2020.



Pictured above, seven Villeroy & Boch Mettlach beer steins, all circa 1890-1910. From left to right, 1) Relief #24 designed by Ludwig Foltz; 2) Etched #1932 designed by Christian Warth; 3) Etched #2583 designed by Fritz Quidenus; 4) Etched #2075 designed by Otto Hupp; 5) Cameo #2652 by Johann Baptist Stahl; 6) Etched #3168 designed by Ludwig Hohlwein; 7) Etched #2134 designed by Heinrich Schlitt.

Photos of Mettlach steins courtesy of The Beer Stein Library.



\$7800

Fox Auctions
P.O. Box 693
Rodeo, CA 94572
631-553-3841

foxauctions@yahoo.com



\$960

Record Prices

If you are thinking it is time to sell your stein collection, contact us today for our evaluation.



\$9600



\$13,200



\$3100



\$24,000

We Work Hard for You



\$12,000