

STEIN COLLECTORS INTERNATIONAL PROSIT



Vol. 2, No. 98

The Beer Stein Magazine

June 2016



Join us for SCI's 50th Convention, July 13-15, Corning, NY



**Bauscher-Weiden Porcelain Steins
and German Restaurants**



Old Stein Advertisements



Variations of Schierholz Steins

Coming in September:
The history behind three
Mettlach steins made for
the Rhode Island cities of
Newport and Narragansett

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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 2501 East 5th St., Montgomery, AL 36107. Periodicals postage paid (011-582) at Montgomery, AL, and additional mailing offices. Dues are \$35 per year (\$45 for overseas addresses, of which \$40 is used for a one year subscription to Prosit).

POSTMASTER: send address changes to
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Beaver Dam, WI 53916 or
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Note: Deadline for the next issue is July 15.

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A Message from Executive Director Fred Ellis



You still have a few weeks to register for the 50th SCI convention which will be in Corning, NY, on July 13 to 15, 2016. But don't delay, as seats are limited on pre-convention touring options, and an accurate count of attendees is critical for financial negotiations.

We are still looking for chapters to host the 2018 and 2019 conventions. The Executive Committee will assist you if you do not think your chapter has enough people.

I would like to thank those who volunteered to be the SCI bookkeeper. Treasurer Bruce Burner has selected one of them to fill this position, and we will announce the new bookkeeper at convention.

Just a reminder to everyone, when you receive your *Prosit* in the mail, your renewal date is on the label. If you have not received a *Prosit* by the month following the date of publication, contact John Strassberger right away so we find out why. It might be lost in the mail or your membership may need to be renewed. Please do not wait too long as we do not want you to miss any issues. *Prosit* comes out in March, June, September and December so let John know by the beginning of the next month. John Strassberger can be reached at stassb@cox.net.

SCI is run by volunteers. We are always looking for future leaders. If you think there is a position where you could make a contribution, please contact me so I can let you know what's involved in that office. My email address is sciexedir2015@gmail.com.

Prosit!

Fred

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SCI's Golden 50th Convention — Fun, Learning & Discussion

Sponsored By The Thirsty Knights



The Convention (including pre-convention) in Corning, NY from July 10-15, 2016 will be a golden moment in the history of Stein Collectors International. Efforts have long been underway

to make the 50th Convention memorable. The 50th convention will not only be social event, but it will be one of the most significant educational platforms that has ever presented at an SCI convention.

The convention committee has endeavored to bring together top-notch speakers, and provide many educational opportunities to learn about all aspects of drinking vessels.

Our featured lecturer will be Alan Fogel, the renowned expert in European and British antique pewter. Many of the pewter pieces he has sold can be found in major museums and fine collections throughout the world. He also has been a pewter collector and dealer for over 40 years. Mr. Fogel will present a fascinating lecture entitled, "A History of Pewter Objects: from Roman Times to the Present." This will be an exceptional event where many interesting facts about pewter drinking vessels will be presented.

There will be four round table discussions. Each is designed to expand the knowledge we currently have on drinking vessels, beer steins, and beer stein accessories. The discussion leaders and their topics are:

1. Judy Stuart - "Early Drinking Vessels (1500's-1700): Plain and Fancy."
2. Eric Salzano - "600 years and '6 Suspects': The Bartmann."

3. Joe Georgianna - The history of "Chittenango Pottery."

4. Russ Keiser- "Earth to Stein." The stein making process:

The highpoint of SCI's 2016 Corning Convention will be the day-long visit to the world-class Corning Museum of Glass. Despite the fact Corning is located in the rural, picturesque Finger Lake region of New York State, busloads of tourists pull up to the museum's doors daily. Last year 460,000 people came to the The Corning Museum of Glass to view its collection of 45,000 glass objects, some of which are over 3,500 years old.



Our day long visit to the museum begins early in the morning. We will enjoy a delicious breakfast at the museum. Then William Gudenrath, a world-renown authority of glassblowing techniques will deliver the keynote address. William Gudenrath is a glassblower, scholar, lecturer, and teacher. He is an authority on historical hot glass working techniques from ancient Egypt through the Renaissance, and has presented lectures and demonstrations throughout the world.



Mr. Gudenrath is also a contributor to a number of books and video segments including Chronicle: The Portland Vase

(BBC-TV and A&E, 1989), Five Thousand Years of Glass (British Museum Press, 1991), Journey through Glass: A Tour of the Corning Museum Collection (The Corning Museum of Glass, 1992), and Master Class Series II: Introduction to Venetian Techniques with William Gudenrath (The Corning Museum of Glass, 1998).

In addition, Gudenrath along with noted glass scholar Dr. David Whitehouse co-authored several articles on the manufacture and ancient repair of the Portland Vase for the 1990 volume of the Journal of Glass Studies.

This will be a rare opportunity to acquire knowledge about glass from a world renowned expert.

Next stop, we will visit The Rakow Research Library that houses the world's most comprehensive collection of materials on the art and history of glass and glassmaking. The Library Collection ranges from medieval manuscripts to original works of art on paper to the latest information on techniques used by studio artists. More than 130 archives contain unique material from individual artists, galleries, companies, scholars, and organizations.

Send those nagging questions about glass you always wanted answered to herald22@optimum.net, before coming to the convention. Your questions will be submitted to the Rakow Library research librarians. They will find the answers to your questions and have the documents to support that answer available for you to examine.



After enjoying a special lunch we then move on to the rest of the program.

Astrid van Giffen, an Associ-

ate Conservator, will speak to us on techniques of restoring Enamel. Ms. Giffen completed the conservation training program of the Netherlands Institute for Cultural Heritage (ICN) in Amsterdam, the Netherlands, with a specialization in glass and ceramics.

Then we visit the glass-blowing studio, where we will watch the amazing process of master glass blowers create a stunning piece of glass, right before our eyes.



Next we will separate into groups to do two of these five activities that you will choose during breakfast. The choices include:

1. Tour of the Blaschka Exhibition of 20th century glass models of soft-bodied marine invertebrates, crafted by Leopold Blaschka and his son, Rudolf, in their studio that was located in Dresden, Germany.



2. See the Contemporary Glass Art and Design in the New Wing .



3. View the collection of steins.



4. Take the Ancient to Modern Glass Tour, which has glass objects spanning 35 centuries of glassmaking.

5. Tour the museum on your own.

We will also have an opportunity to shop the museum's gift shop, which contains a spectacular collection of hand-blown glass treasures from around the globe.

Our day in the Corning Museum of Glass will be a highly exciting and educational visit that will remain in your memory, for years to come.

Although Education will play a major role in the convention, it will not overshadow social activities. There will be many wonderful opportunities for SCI members to socialize, both before and during the convention. Five very enjoyable Pre-convention trips have been planned.

Social activities during Convention

There will be two major social events, during the convention. On the Wednesday night, July 13th, the traditional German Night celebration makes its return. The Edelweiss Band will entertain us with live German music.

One of our own SCI members, Bill Weinig, is the leader of The Edelweiss Band. The band will play a range of songs from old German favorites, as well as new German songs, not often heard in this country. Be sure to pack your German dancing shoes, because this will not be a sit-down party. You will surely want to dance all night. Pay attention to details in your German dress, because there will be additional categories this contest.

Furthermore, other contests will be held. The beer-drinking contest will return to the SCI convention stage. In ad-

dition, we will have a new event, a beer-hosting contest. There will contests for both women and men, and prizes will be awarded to the winners. The crowning of Ms. Beer-stein will be taken to a new level this year.

Vienna Night a Gala celebration of the SCI 50th Convention in Corning, NY will occur on the Friday night, July 15th, and will be held in the Corning Museum of Glass. We will be transported back to the time of Johann Strauss, as a string quartet serenades us with waltz music. Wear your most Viennese elegant dress, to celebrate this special night. We enjoy wonderful food, dance, and reminisce about the history of our wonderful organization.

Get ready for the SCI 50th Convention in Corning, July 10-15, 2016 now. It will be jammed-packed with educational opportunities, fun, and of course the opportunity to attend beer-stein auctions and stein sales. Be sure to return your registration form to be a part of this historic event. To learn more detail about the convention, visit the SCI Convention's Facebook page at: <https://www.facebook.com/SCI50thConventionCorning2016>.

Before the Convention

Sunday July 10, 2016

Tour 1. Historic Home, Women's Rights, Elegant Dining & Wine.

For those who enjoy history a visit to William Henry Seward's house is a treasure. Seward was the Secretary of State for Presidents Lincoln and Johnson, and he negotiated the 1867 purchase of Alaska. His house remains furnished with the extensive Seward-family collections of 19th century memorabilia. Trained guides use these artifacts to make Seward's impressive story come alive. This museum is truly a unique chance to step back into the mid 1800's.

Our next stop is the Women's Rights National Historical Park, which tells the story of the first Women's Rights Convention held in Seneca Falls, NY on July 19-20, 1848. The park includes

visitor, educational, and cultural centers.

We will have lunch at Parker's Grille. After lunch we will visit The 3 Brothers Wineries and Brewery, which combines the high point of German beer and wine. There are 3 wineries and one brewery that brews a unique beer made from the Riesling grape and mixed with the German hops.

Tour 2. Seneca Lake: Wines.

We will have a wine tasting at the famous Wagner Vineyards Winery, which is one of the oldest and most recognized wineries in the Finger Lakes. It has won over 30 awards for their wines since it opened in 1979. We will also enjoy a scrumptious lunch at the Ginny Lee Restaurant, which overlooks Seneca Lake. Our next wine tasting stop will be at Chateau Lafayette Reneau that makes world-class wine. It is located on 140 acres of vineyards, ponds, and woodlands, and their panoramic view of Seneca Lake is absolutely unsurpassed. Spirit tasting is our next stop. Finger Lakes Distilling uses locally grown fruits and grains to produce a range of high-quality, hand-made spirits, including Vodka, Gin, Corn Whiskey, Bourbon, Rye as well as liqueurs and brandies.

Monday July 11, 2016

Tour 3 Elmira: Where Art & Motorless Flight Meet Twain.

Our first stop will be The National Soaring Museum, whose mission is to preserve the history of motor less flight. We will see a multitude of gliders, try out the museum's computerized flight simulators, and participate in fun educational programs. Next we will visit a gem of an art Museum. The Arnot Art



Museum has a world-class fine art collection of 17th, 18th, and 19th century European paintings, and 19th and 20th century American art.

We will lunch at The Hill Top Inn located on Elmira's East Hill. It is well known for having the view that often inspired Mark Twain.



The Inn was opened in 1933, and provides a dining experience that allows you to relax and perhaps find your own inspiration. After Lunch a specialized tour guide will escort us to several sites where Mark Twain worked and lived. Then we will visit the Birdland Brewing Company, whose philosophy is simple: use the best local ingredients to deliver full-bodied beer.

Tour 4. Keuka Lake Adventure: Tiffany Glass, Antiques, Beer & Wine Making.

We will visit the First Presbyterian Church in Bath, NY, whose sanctuary was designed by the famous stained glass artist, Louis Comfort Tiffany. Tiffany transformed the windows flanking the nave with his signature stained glass. Then, he designed the altar rail from wood and incorporated subtle religious symbology. Afterwards we will visit The Glenn H. Curtiss Museum, which contains a priceless collection relating to early aviation and other forms of transportation including cars, carriages, motorcycles, biplanes, World War I planes, bicycles and motorcycles. We will lunch and wine-taste at the Heron Hill Winery, while gazing on the stunning views of its vineyards along the shore of Keuka Lake. Heron Hill Winery was founded in 1977 and makes award winning Riesling wines. At our next stop, we may

find some "old" treasures at the Wild Goose Chase Antiques. The Steuben Brewing Company is a family owned farm brewery located on the west side of Keuka Lake. They make craft beer with local grown grains and hops.

Our final stop will be at the Finger Lakes Beer Company opened in 2009, and uses Keuka Lake water for brewing its award winning beer.

Tuesday July 12, 2016

Tour 5. Seneca Lake Dinner Cruise.



To celebrate winning our favorite new beer stein at the commercial Auction run by Keystone Auctions, we will taste some award winning beers at Horseheads Brewing, which opened in 2007. In its short history, Horseheads Brewing has won several awards including Best Craft Beer Brewery in New York. From there it is on to Watkins Glen, to enjoy a boat-cruise of beautiful Seneca Lake. While viewing the magnificent scenery we will savor an exciting buffet of five delectable entrees, and delicious desserts. This cruise will be a great time to enjoy spectacular views, share stories and to make new friends, who are also interested in beer steins.

Remember - this is SCI's 50th convention. Come relive our history and be part of the beginning of SCI's future.

Old friendships will be renewed, new friendships will be made, we will learn exciting things, and above all we will have fun. See you next month!



Stephen L. Smith

Sept. 4, 1940 – Feb. 12, 2016



Steve joined the Fairfax County Fire and Rescue Department in 1964 and worked his way up the ranks over 34 years of professional service to the rank of Deputy Fire Chief/Chief Fire Marshal and retired in 1988. During his years with the Fire Department and continuing into retirement, Steve also pursued his passion for history by collecting antiques, especially historical vessels "From Which to Drink," building a body of knowledge in which his expertise was sought after from all over the world.

Steve's expertise in the field of drinking vessels and his willingness to share his knowledge with other collectors earned him the Master Steinologist Award from Stein Collectors International in 1987. Steve was truly passionate about sharing his knowledge with his fellow collectors, and he was a frequent speaker at chapter meetings, never missing an opportunity to learn something new himself. He has continued to be an ambassador for the hobby of stein collecting, publishing his web site "Steve on Steins."

A Simple Verse



*Lustig gelebt und selig gestorben,
Das heisst dem Teufel die Rechnung
verdorben.*

A well-lived life and a peaceful death,
Ruins the devil's reckoning.

In late 1972 in the newsletter of *Erste Gruppe* chapter of Southern California, Terry Hill introduced an article by Steve Smith with the following words:

In this mailout you are receiving a real bonus of stein information. This added attraction comes your way due to the diligent research of Steve Smith of Fairfax, Virginia. Steve is one of those rare stein enthusiasts when confronted with a particular stein mystery will pursue the problem until he has a satisfactory answer. This article shows stein

readers a rare glimpse of what real bona fide research can provide. It is a shame there are so few articles on beer steins and their manufacturers that display this talent. Incidentally, Steve Smith is no novice to literary endeavors as he has penned a number of articles on antiques for local papers in the Washington, DC area. Danke sehr, Herr Smith, for sharing the fruits of your labor with Erste Gruppe.

And so, the article...

The D.R.G.M. Stein No. 154927

by Stephen L. Smith

I first noticed the D.R.G.M. 154927 mark when "Prosit" published the list of mystery marks supplied by Erste Gruppe. I thought nothing of it at the time as I had no steins with that mark in my collection. About six months later, I was photographing a large collection in which there were two steins that carried this mark. I checked back in "Prosit" and found out the mark and number were identical to those that I had just photographed.

A week later, as I was rearranging my steins in my wife's china closet, I happened to notice a very faint DRGM mark and number on the back of an ashtray I had acquired while in the Air Force in Germany during 1961 and 1962. The ashtray was marked "Thomas-Bavaria". Luckily I had another ashtray that was marked "Thomas-Markiredwitz-Germany" in the same collection that gave me more to go on for an address.

On March 3, 1972 I dispatched a letter to the "Thomas" factory asking them if they ever made beer steins with the D.R.G.M. mark and a six digit number. I received a reply on March 27th from the people at "Thomas" that told me "unfortunately they did never (sic) make any steins" and that "D.R.G.M. stood for 'Deutsches Reichs Gebrauchsmuster' and was used on items or designs which were legally protected (Gesetzlich Geschützt)". They had no idea who made steins with a D.R.G.M. number!

Early in May, after about two months of pondering, I got the brilliant idea that maybe the German Embassy in Washington, DC (about 20 miles away) could help. So, I wrote them asking for the address of the German Bureau that had the lists of the D.R.G.M. numbers. Their reply was to write the German Patent Office (Des Deutschen Patentamts) in Munich.

In mid-June I had a reply in English from the President's Office, no less, of the Patentamts, that answered the five questions I had asked about the mark and procedures. The questions are evident by the reply:

Re 1) German utility model protection lasts for a period of three years and may be renewed for another three years on request and subject to payment of a fee. At the expiration of this period of six years, the utility model lapses.

Re 2) By a utility model, the object concerned is protected as an article of every day use in respect to its technical application and its definite three-dimensional shape, whereas protection does not include its aesthetic effect (pictorial representation on the bottom).

Re 3) By the utility model number, only the owner of the title may be determined. Whether or not he is at the same time the manufacturer of the protected article cannot be ascertained here. The only possibility for you to find it out would be to inquire about this point of the owner of title.

Re 4) Descriptions of registered utility models are not published, but are made accessible to the public at the German Patent Office in Munich and Berlin. Since October 1, 1968 the documentation is micro-filmed at the Patent Office. Paper copies from such microfilms may be purchased from Schriftenvertrieb des Deutschen Patentamts, 1000 Berlin 61, Gitschiner Strasse 97-103, at DM 2. — per utility model.

Re 5) As far as utility models are concerned, which have been registered before 1945, only the owner of the title, the designation of the article and the commencement of the protection period may be ascertained by the number. No descriptions of utility models dating that long back are preserved.

I then sent my request to the address supplied in Answer No. 4 above in mid-July (after once receiving a letter that had to be interpreted by Jim Reuland, a fellow collector living in Arlington, Virginia, that stated essentially the same information that had been detailed in No. 5 above). I received an official looking document, called an abstract of the original patent listing, from which Jim ascertained the following information. The patent number (D. R. G. M.) 154927 was issued on 9 April 1901 to an Adolf Diesinger, located in Höhr by Koblenz, for the following: "Machining to the exact and sharp demarcation of colors on porcelain, ceramic and majolika, etc., consisting of a hand worked relief contour of all figures and decorative representation."

The conclusions that I have derived from all of the above are:

- 1) That Adolf Diesinger was the manufacturer (or owner) of the pottery as the designs found on these steins are all different and were not patented designs.
- 2) As the abstract also stated that the patent expired because "It was not renewed" that the steins could be accurately dated as being made 1901 to 1904.
- 3) Steins were hand tooled, so relief figures were carved from the same basic piece of clay as the body, and not attached later as was done with the applied relief figures of the Mettlachs. A brief glance at any of these steins will verify this statement.
- 4) After viewing a few of these steins, the only similar features I can find are:

- a) A blank base of about 1/2 inch that is light orange in color.
- b) A row of dots on the bottom of the stein separating the blank base from the main scene. The majority of steins also had the same dots separating the top of the scene from another blank space. But, this was not the case in all steins examined.
- c) Extremely heavy relief figures on most but not all steins. On some, the relief was no heavier than that found on steins being imported today.
- d) Background used in the main scene was either (1) closely spaced small dots or (2) a random textured surface that looks similar to flecked linoleum.
- e) There was no correlation between the handle designs. Some were plain and some had the faces of animals and men in relief on the top and bottom.

I would enjoy hearing from any member who has any additional information or anyone who disagrees with my findings or interpretations.

A hearty Prosit to Steve Smith

Members of German university student societies exchanged not only beer steins but *Bierzipfels*. These were pieces of ribbon bearing the society colors, held by silver bands or buckles. At the top was a clasp allowing them to be worn on the belt at student "beer blasts". For some of these exchanges a 1-Mark coin was wedged into one of the silver bands. This was a somber gift, as the coin was intended to be used by the recipient following the death of his *Bruder* to purchase a beer to honor the deceased for a final time.

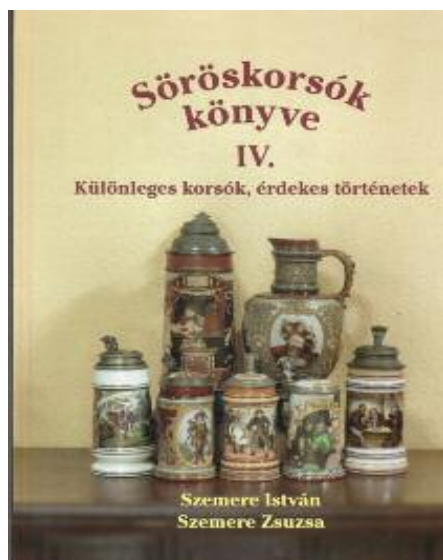
After reading this article I hope you will crack a cold one and raise it in memory of SCI Master Steinologist, researcher *par excellence*, mentor of stein collectors too numerous to count, and a friend to all who had inquiring minds.

Prosit!

BOOK REVIEWS

By Steve Breuning

Our first book is by our good friend and fellow SCI member István Szemere, He has just completed Volume 4 (IV) in his series of books. The newest one is titled **Particular Steins, Interesting Stories**. If you don't know of István, he is an avid collector, particularly the designs of Heinrich Schlitt, he serves as the President of The Hungarian Stein Collectors Association, and is a member of Alte Germanen.



This book is very complete regarding each of the presented topics and is also full of excellent pictures and descriptions. While I enjoyed the book for its content, my overriding thought as I looked through it was: "He really had a lot of fun doing this book".

As you can see in the Table of Contents, there is a wide array of topics with at least one or being of interest to all of our members. The only disadvantage to the book is that at least for now it is only available in Hungarian. While I do not read the language I have a co-worker who does so I was able to get through some of the text. It is very well done. The book will be in the SCI library by July of this year.

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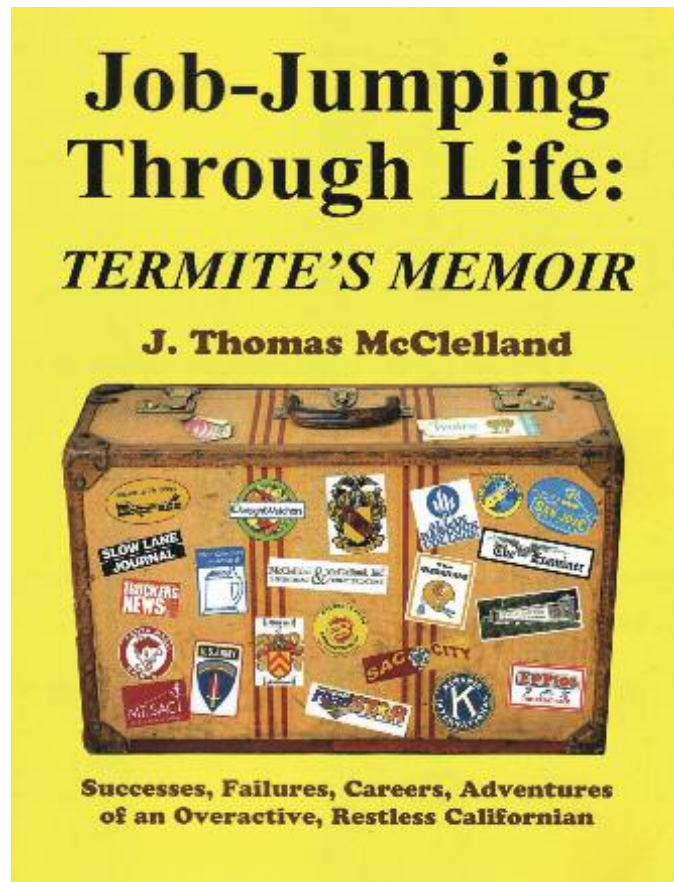


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BOOK REVIEWS

Our second book is by Tom McClelland. He has recently written a memoir that should be of interest to most SCI members. In case you don't know, Tom is the founder of SCI. He began our group in 1965.

His book is titled: *Job-Jumping Through Life: Termite's Memoir*. It is 324 pages of slices of his life from his childhood until now. Calling it an interesting read would be a gross understatement. This book will be especially interesting to you if you know Tom and/or want to know the story of his beginning SCI. To me Chapter 5 alone makes this book worth having. This Chapter discusses the beginning of SCI and covers much of its history through pictures and short commentaries. You will all be amused by the collection of historical (old) pictures. Tom will be at the Corning Convention to celebrate the 50th of his baby. He will have his book to autograph and sell.



How's your memory? Do you recall these SCIs from the fourth SCI Convention, 1970 – St. Louis. Can you find yourself, your old friends, or the future Master Steinologists?



Just how many variants are there in the Schierholz character stein collection?

by Steve Morris
die Golden Gate Zecher

Ask this question to any collector of Schierholz character steins and, most likely, you'll get a different answer. What confuses the issue is: all the different color variations, different sizes of the same stein, addition of music box bases, different lithophanes on the same stein, lid styles, thumblifts, pewter rings on some pieces, and different lids on the same base mold. The Frog stein #93, as another example, came with either painted eyes or glass eyes. All these differences tend to confuse the count and just recently I came across another color variation on the Owl with a Jester Hat (#37) which added a 6th color variation to its hat color. All these variations were possible because Schierholz was a small company and had



Bismarck (#15) was made in two sizes and three colors.



The 1/2-L Hops Lady (#23) appears in two colors, and also with a pewter lid ring.



The Gentleman Boar (#105) is found in three colors

the flexibility to make these changes, unlike larger companies like Mettlach.

Using my book, *The Character Steins of Schierholz*, I studied each stein and noted all the variations of each piece and tallied my results at the end of the project and came to the following conclusions:

- 92 individual stein molds were researched
- 47 were made in one size and one color
- 18 were made in one size and two colors
- 16 pieces were made in multiple sizes
- 8 steins came in multiple color variations

I did not include in this study "The Gentleman Poodle Dog" as no original piece has been seen to this point, or the one-off pieces, the Student Bull Dog or the Football stein as they were not production pieces. Nor did I include the steins Schierholz made for distributors Martin Pauson, Joseph Mayer, or J. Reinemann.



The 1/2-L Frog (#93) was produced in only one size, and only one color theme. It is found with both painted and glass eyes. The Frog on the right was a special order for a swim club. See *Prosit*, December 2008 for a short article about the swim club steins.



The Pig with Pipe (#11) was made in two sizes and two color variations, and with a music box base.



The Nürnberg Funnel (#25) was made in 0.3-L and ½-L sizes.

Mdl. No.	Common Name	Nbr. Sizes	Nbr. Colors	Notes
3	Bowling Pin	2	5	A
4	Bowling Ball	1	3	B
5	Happy Radish	4	2	
7	Sad Radish Pitcher	1	2	
8	Sad Radish	4	2	
10	Bismarck Radish	2	1	
11	Pig w/Pipe	2	2	C
12	Elephant	2	1	
13	Singing Pig	2	2	D
15	Bismarck	2	3	
16	Caroline	1	2	
17	Soldier	1	2	
22	Bavarian Soldier	1	1	
23	Hops Lady	1	2	E
24	Kaiser Wilhelm II	1	2	F
25	Nürnberg Funnel	2	3	G
26	Nürnberg Judge	1	2	
27	Drunken Monkey	1	2	C
28	Hungover Cat	1	3	C
29	Ram	1	2	C
30	Nürnberg Judge Head	1	1	
31	Ludwig	1	1	H
32	Ram Head	1	2	
33	Pixie	1	1	I
37	Owl w/Jester Hat	1	6	
38	Snowman	2	3	
40	Father Jahn w/Cap	1	1	
41	Father Jahn w/Wreath	2	2	
42	Berlin Bear	1	1	
43	Masquerade Lady	1	1	
44	Berlin Shield on a Barrel	1	1	J
46	Sitting Lion	1	1	
47	Bismarck in Retirement	1	1	
49	Cat on High Wheeler	1	1	
50	High Wheeler	1	1	K
51	Gentleman Dog	1	2	
52	Gentleman Fox	1	2	
53	Gentleman Rabbit	1	2	
56	Uncle Sam	1	2	L
57	Mushroom w/Gnomes	1	1	
58	Target Elf on Barrel	1	1	
59	Wilhelm I	1	1	
60	Von Moltke	1	1	
61	Munich Child w/Stein on Barrel	1	1	
62	Munich Child & Cat on Barrel	1	1	
63	Heidelberg Student	1	1	
64	Heidelberg Professor	1	1	

Mdl. No.	Common Name	Nbr. Sizes	Nbr. Colors	Notes
66	Alpine Man	1	2	
67	Turkish Man	1	2	
69	Burgermeister	1	1	
70	Chinese Soldier	1	1	
71	Fisherman	1	1	
72	Herring Fish	1	1	
73	Barmaid	1	2	
76	Pickle / Gherkin	1	1	
81	Old Man	1	1	
84	Alligator	2	1	
85	Rhinoceros	1	1	
87	Old Black Man	1	1	
89	Karoline	1	1	
91	Monkey on a Barrel	1	1	
92	Frederick III	1	1	
93	Frog	1	1	M
97	Clown	1	1	
98	Smiling Lady	1	1	
105	Gentleman Boar	1	3	
106	Stag	1	1	N
108	Gentleman Rooster	1	1	
110	Mephisto	1	1	
111	Newspaper Lady	1	1	
112	Radish Lady	1	1	
113a	Dutch Boy	1	2	
113b	Dutch Girl	1	2	
114	Can Can Dancers	1	1	
118	Gooseman of Nurnberg	1	1	
120a	Mr. Potato Head	1	1	
120b	Mrs. Potato Head	1	1	
121	Lion Head w/Monocle	1	1	
122	Mushroom Man	1	1	
123	Mushroom Woman w/Stein	1	1	
124	Mushroom Woman	1	1	
125	Baby Student	1	1	
129	Innkeeper	1	1	
?	Berlin Bear Head	1	2	
?	Owl w/Carnival Hat	1	1	
?	Perkeo on a Barrel	1	1	
?	Schützenliesel	1	1	
?	Skull on a Book	2	1	
?	Skull	2	1	
?	Chinese Man	2	1	
?	Sad Monkey	1	1	
?	Stag Horns	3	1	

Notes

- A. Known with colored lithophane
- B. Known with porcelain pinboy thumblift and colored lithophane
- C. Also music box base
- D. Two variations of the folded front legs
- E. Also pewter ring lid variant
- F. Three helmet variations
- G. Two examples of a completely different Trichter stein are known
- H. One 2.0 L piece known
- I. Three different music box bases
- J. Two versions of handle
- K. Two versions, two lithophanes
- L. One known with three-row hatband
- M. Two variations of eyes, one special decorated for members of a swim club
- N. The catalog also shows a variation of the Stag with a monocle, but no examples are known.

Colonel Skelton's Adventurous Cold War Career

By Joe Christensen

These two ornate cold war era steins belonged to an accomplished pilot named Eddie L. Skelton. The stein on the left prominently features his name underneath the blue military insignia. These steins represent just two brief periods in Eddie's long military career. In total, he served nearly three decades as a US Air Force pilot. He rose up through the ranks, from Private all the way up to Colonel. His adventurous military service spanned three major wars, World War II, Korea, and Vietnam. During this time he achieved many honors and at times he narrowly avoided death.

He was born on September 17, 1922 in Pope County, Arkansas to his parents Joseph E. Skelton and Artie M. Turner. He graduated college with two years of schooling and took up a modest job as a clerk. However, despite his rather routine job, he must have had ambitions for a more adventurous life.

On November 5, 1942, at the age of just 20, he left his job as a clerk behind him and he joined the Army Air Corps as a fighter pilot. World War II was in full swing and he was about to get a taste of the action.

At some point during the conflict Skelton was stationed at Iwo Jima and likely defended the skies above it. During his time there his instrument of air destruction was the P-51 Mustang fighter plane. Unfortunately, his heroic tales during WWII were lost to time. However, one death defying tale, later in his military career, was uncovered in an old Stars and Stripes newspaper article.

According to his cold war stein, he was stationed in Neubiberg, Germany from 1949 to 1952. Neubiberg is a municipality south-east of Munich, Germany. The town served as a Luftwaffe base during the Third Reich, but after the war became a U.S. Airbase. Eddie served there in the 525th Fighter Bomber Squadron, which was commanded by the 86th Fighter Bomber Group. Eddie was no longer flying prop airplanes like the P-51 Mustang that he flew during WWII, he was now flying the more modern F84 Sabre Jet.

On January 6th, 1952, a cold and very



Red arrow identifying locations of Eddie's name.

foggy day, Eddie and another man from his squadron, William Nelson, each took off in separate F84 Sabre Jets for a routine mission together (Nelson's last name can be seen in the roster on Eddie's stein). However, this mission would end up being far from routine. The two young First Lieutenants would narrowly escape disaster.

Everything was going fine, until Eddie's altimeter started "acting up". Luckily Nelson, who was flying in formation with Eddie, was there to guide him back to the field. However, at 10,000 feet things were about to go from bad to worse.

Nelson's "altitude gyro" went out and his plane began to plunge to the Earth. Without the gyro he was unable to tell his direction or if his plane was flying right side up. With each man's plane acting up, they were in hot water.

Thankfully, through the use of excellent teamwork, Skelton utilized his radio to



guide Nelson back to the field. The two planes, neither sure of their position in the fog, were then talked in by the field control tower. Luckily, both men were able to land safely that day.

Soon after his near brush with death, Eddie completed his service with the 525th Fighter Bomber Squadron. He would go on to join another squadron. According to his other stein, that squadron was the 602nd Aircraft Control & Warning Squadron in Birkenfeld, Germany. The town is located near the borders of Luxembourg and France, in the southwest Rhineland-Palatinate of Germany. While he was in this squadron, Eddie served in the Air Police from 1953-1956. The overall mission of the 602nd squadron was to provide early warning radar coverage and navigational aid to all aircraft flying over the occupied zones. Through hard work and obedience, Eddie became commander of the squadron in 1959.



First Lts William Nelson (left) and Eddie Skelton - photographed for the newspaper, The Stars and Stripes, on Monday, January 7th, 1952.

In the 1960's, during the Vietnam War, Eddie moved on and became the commander of another squadron, the 602nd Special Operations Squadron. The squadron mainly flew the Douglas A-1E Skyraider, an American single-seat attack aircraft. The 602nd Special Ops operated out of Udorn Royal Thai Airbase in Thai-

land. The squadron's daylight task was primarily of combat search and rescue of air crew downed in the Kingdom of Laos. Their secondary task, was night operations as flare ships that supported the Hmong guerrillas in Laos.

Eddie rose through the ranks and achieved many accomplishments throughout his entire military career. In 1970 he received his final rank, that of Colonel. Throughout his career, he received the Silver Star, Bronze Star and Distinguished Flying Cross for bravery above and beyond the call of duty.

Just two years later, Eddie was ready for a change of pace. After proudly serving his country for nearly three decades, he retired on May 31, 1972. He settled in New Braunfels, Texas with his loving wife, Martha I. (Markham) Skelton.

Eddie stayed active during his retirement. He was the president of the New Braunfels Tennis Association as well as an active volunteer for Hope Hospice.

Unfortunately, Eddie's long adventurous life came to an end on June 19, 2010, when he passed away in New Braunfels, Texas.



Eddie L. Skelton

of war. For this bravery, he achieved several military accolades, while impressively rising to the rank of Colonel. He lived a life full of adventure and his two cold war steins are a physical representation of some of his great military experiences.

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USAF Skyraider Training Class Photo June 1967. Digital image. USAF Skyraider Training Class Photos 1964-1973. N.p., 24 July 2015. Web. 27 Dec. 2015.



Eddie (sixth from the right) posing in front of a Douglas A-1E Skyraider in June 1967, after completion of a Skyraider training course.



THE HEIDELBERG TUN

By Andy Jurgovan

Years ago I purchased a 1/8 liter Jugendstil Krug designed by Gustav Partz. This German Art Nouveau style stein was manufactured by Marzi & Remy circa 1912. The design is #2312 and it is a beautifully simple relief stein of cobalt blue glaze on grey feinsteinzeug pottery (stoneware).



What really caught my attention is the lid. The details are strikingly similar to a drawing from an earlier era. At first glance, I thought it was a beer barrel - not realizing the significance it has to the castle in Heidelberg. The image on the lid is a detailed representation of "The Great Heidelberg Tun."



The Heidelberg Tun is the world's largest wine barrel (*Fass*) and it is located in the Heidelberg Castle. It was constructed in 1751 from 130 oak trees. It measures 28.7 ft. long and 23 ft. in diameter, and holds about 58,500 gallons of wine. The current Fass is actually the fourth in the Heidelberg Castle's history of enormous barrels. The first was built in 1591 followed by 1664, 1728, and 1751.

The big question I asked was: "Why make such a massive barrel?" Well in the 18th century, wine was a commodity highly desired. As such, public taxes were often paid with the vintner's wine. It was as good as cash or gold.

The area around Heidelberg excelled in winemaking. That meant a lot of

wine for Prince Elector Karl Theodor who controlled the Palatine (realm). It also meant a lot of "liquid" taxes. These taxes were collected into this tun. This mixture of wines was said to be a "vile slurry." But with such a valuable commodity, the Archduke Karl Phillip needed someone to watch over it. He assigned the job to his dwarf court jester, Clemens Pankert, better known as Klemens Perkeo or Perkeo of Heidelberg. Perkeo received his now common nickname because he would repeatedly say: "**Perché no**" ("Why not?" in Italian) when asked if he wanted another drink of wine.

Looking back, Perkeo may not have been the best choice as guardian. He apparently kept the wine safe from everyone but himself. Ultimately to his own demise.



Historical view of the Heidelberg Tun



View of the Heidelberg Tun today

It is said that Perkeo was so conscientious about his new position that he was constantly “tasting” it day and night to “ensure its quality.” He was a Herculean wine drinker who definitely loved his job.

Perkeo’s ultimate demise has two often reported scenarios:

1. His doctor told him to refrain from drinking wine and to start drinking water to cure his illness. He obeyed the doctor’s orders and dropped dead that night.
2. As a prank, the wine in his mug was substituted with water and after Perkeo drank it, his stomach couldn’t absorb the water and he dropped dead from heart failure.



Note that even after his death, Perkeo can be seen still keeping watch over his precious commodity.

The barrel usually was only partially filled. But after 10 years, it started to decay and leak. After several attempts to repair it, they finally gave up. It has remained empty since 1767 and surviving the ravages of many wars during the past 248 years, it has become a major tourist attraction in Heidelberg.

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Prosit - September, 2004: Castles and Other Buildings by Charlotte Whitham.



Reinheitsgebot

Rich Cress

Former *Prosit* Editor

The German Beer Purity Decree had its 500th birthday on April 23 of this year. It began in Bavaria, of course, and eventually spread to all of Germany, becoming law throughout the country in 1906.

On April 23, 1516, at a meeting in Ingolstadt, the co-rulers of Bavaria, the Dukes Wilhelm IV and Ludwig X issued a ducal decree that only hops (top picture), barley (bottom picture), and water could be used to brew lager-style beer.

Back then, wild yeast in the air did the

fermenting - or not- and so yeast was not originally included in the ingredients list. It was added sometime later.

And, of course, nothing stands still, not even German *Bier*. So, wheat beers, flavored beers, and several others are brewed and sold in Germany. But, of course, they can’t use the word Reinheitsgebot on the container. Some marketers believe that this word continues to add value to their beer.

And, no, Susan, there is no other law which stipulates that lids be placed on containers of beer, nor any other food container. Common sense is what has put covers on food containers, including beer steins. This has been a long-standing rumor that doesn’t seem to want to go away.



The Chancellor's Stein (originally in *Erste Gruppe Stein Zeitung*, Summer 1980)

By Al Myers
Erste Gruppe

Otto von Bismarck (1815-1898) is familiar to stein collectors as he is depicted on character steins and Mettlach items such as stein No. 1794 and plaques Nos. 1109 and 2142. He became the first imperial chancellor of Germany in 1871. This same year Wilhelm I on the occasion of his coronation as King of Prussia, presented Bismarck with the magnificent silver coin tankard shown here.

The body of the tankard is adorned with German/Austrian coins and acanthus leaves. A small crown surmounts the thumblift and the pouring spout is decorated with the bust of a Germanic warrior. Height and weight of the stein are 28.3 inches and 28.6 pounds.

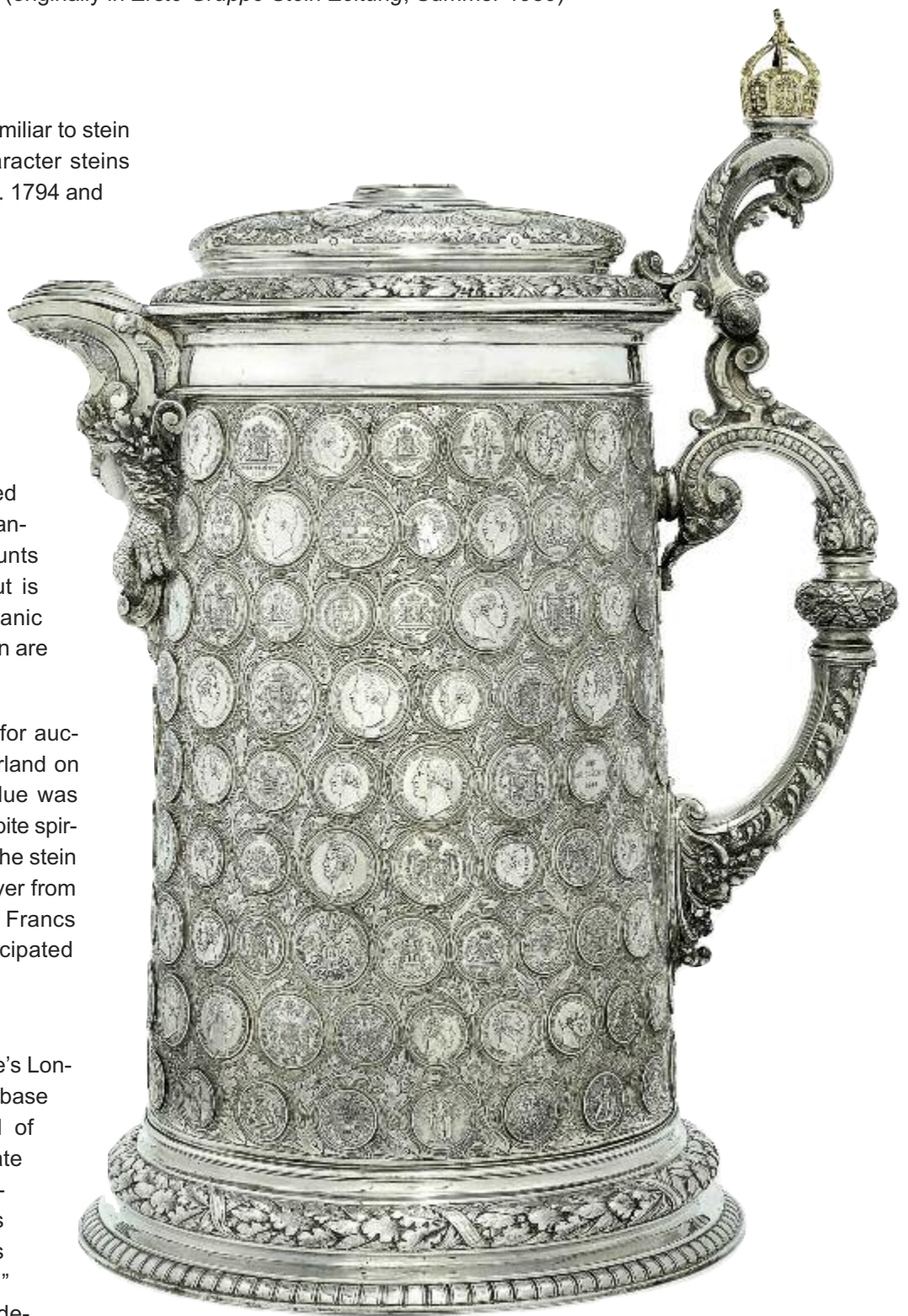
The chancellor's stein was offered for auction at Christie's in Geneva, Switzerland on November 20, 1979. Estimated value was 50,000 Swiss Francs (\$29,000). Despite spirited bidding by a German Museum, the stein was finally hammered down to a buyer from the Middle East for 250,000 Swiss Francs (\$145,000) or five times the anticipated price.

Update

This piece was sold again by Christie's London in 2010, and it is noted that the base bears the mark of Körner & Proll of Berlin, ca. 1871. The lot notes state that the tankard "takes as its inspiration the form and size of tankards favoured by the early Prussian Kings for ceremonial and military dinners."

The lid, not seen in this photo, is described as "slightly domed cover with Imperial German crown finial and inset with further coins and in the centre with a medallion depicting William I, Emperor of Prussia."

The pre-auction estimate was £40,000 - £60,000 (\$61,000 - \$90,000), and it sold at slightly below the upper end of the estimate (£55,250,



Wait a minute. Just how big is this tankard?

Assuming the 28" height was measured to the top of the finial on the handle, and using measurements taken from this image, the crown finial is almost 3 inches tall, the diameter of the body of this stein is almost 11 inches, and it would take a 34-inch belt to surround the body!

Ernst Bohne Söhne Characters Snuff-Taker, Tyrolean Man, Sausage Man or Charlie Weaver

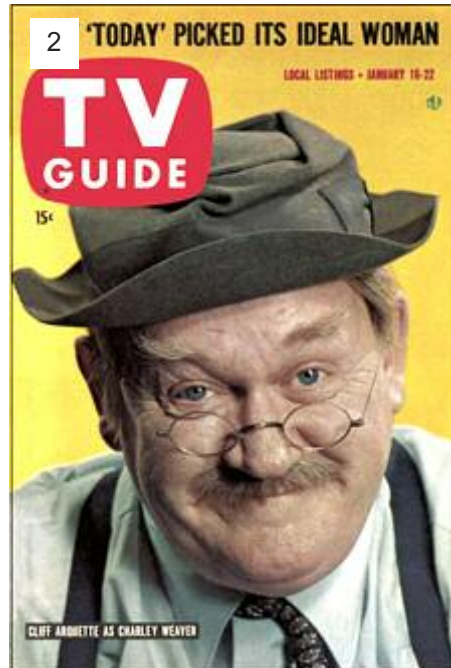
by John Johnson
Lone Star Chapter



In this author's opinion, one of the more interesting character steins from Ernst Bohne Söhne has several names attributed to it. In the book "Encyclopedia of Character Steins", by Eugene Manusov published in 1976, the stein is named *Tyrolean Man* (see figure 1, from Charactersteins.com) where the colors are skin tones with light brown hair, brown coat, white shirt, blue tie, and light green hat. The example pictured in Manusov's book is only marked with No. 46 on the bottom. In the Ernst Bohne Söhne catalog, this stein is simply identified as catalog number 4198.

Of all the references to this stein, the one I could never understand was that of *Snuff-Taker*, perhaps the most popular moniker for this stein. After all, the man on this stein does resemble both a Tyrolean man and the popular early comedic TV character Charlie Weaver (figure 2), but there is seemingly nothing related to the act of snuff-taking.

Recently I came across a true *Snuff-Taker* character manufactured by Ernst



Bohne Söhne. Figure 3 is an unlidded tobacco or snuff jar. I have been told the open top of the tobacco/snuff jar was meant to contain a moistened sponge to keep the tobacco product moist. It is 4½ in. tall and portrays the same man as the stein described above. In this design, the character is inhaling snuff as can be seen by the residue in his bushy moustache and on his thumb. The color palette on this item is similar to that on the stein with the exception of red vs. blue bowtie. Interestingly, similar to the stein de-



scribed in Manusov's book, the only marking on this item is a colored "number 46" on bottom.

Snuff-taking was a popular habit in years and centuries past. Snuff is a smokeless tobacco made from ground tobacco leaves. It is "snuffed" into the nasal cavity, delivering a swift hit of nicotine and a lasting flavored scent (especially if flavoring has been blended with the tobacco). Traditionally, it is sniffed or inhaled lightly after a pinch of snuff is placed onto the back surface of the hand or thumb, as seen here

So, there really was a bisque item produced by Ernst Bohne Söhne that portrayed the image of a German *Snuff-taker*. It is curious why this design was not produced as a stein versus the one that was, but it is obvious that the same modeler was involved as the distinctive character with bushy moustache is the same.

An additional recent find is a potential *Mrs. Snuff-Taker* character jar produced by Ernst Bohne Söhne. This open-lidded jar is identical in size as the male snuff/tobacco jar referenced above and also has a colored marked number 46 on its underside (perhaps a decorators number?). Note that the woman has finger extended and it looks like she is about to raise finger to nose. Both character jars on the shelf make quite a handsome couple in a certain sort of way. I am not aware of any stein equivalent to the female character.



A Tale of Two Cities... and Their Cathedrals

Das Straßburger Münster und Der Kölner Dom

By SCI Master Steinologists Andre Ammelounx, Roy De Selms & Robert Wilson

The porcelain stein seen here prompted some investigation. It depicts the famous Straßburger Münster (Strasbourg Cathedral), and by comparing the distinctive handle to those on dated regimental steins we conclude that it was made in the time period between 1888 and 1906. The maker was probably Bauscher of Weiden Germany, but, as is the case with most porcelain steins having lithophanes, it is not marked. (There are two reasons for this: (1) Impressed marks in porcelain have a tendency to fracture during firing, and (2) Decoration was often done outside of the site of manufacture and the manufacturer had no control over the quality of the final product.)

It seemed peculiar that the view of the cathedral as shown on the stein clearly has only one spire. Architecturally and aesthetically, this seems oddly out of balance, especially when compared to the Kölner Dom (Cologne Cathedral) as depicted on Mettlach stein #1915, and the pottery stein seen at right. What has happened in Strasbourg?

Both Cathedrals were initiated under the auspices of the Roman Catholic Church in Medieval times, but were forced to discontinue construction during the Reformation when Protestantism was gaining hold and splitting the Christian community into smaller parts. This was the time of the 30 Year War which resulted in the southern half of Germany remaining predominantly Catholic and the Northern half becoming predominantly Lutheran. The north tower in Strasbourg was completed in 1439, but the planned south tower was never built. In Cologne, work halted in 1473, leaving the south tower complete only up to the belfry level, and crowned with a huge crane that remained in place as a landmark of the Cologne skyline for 400 years.



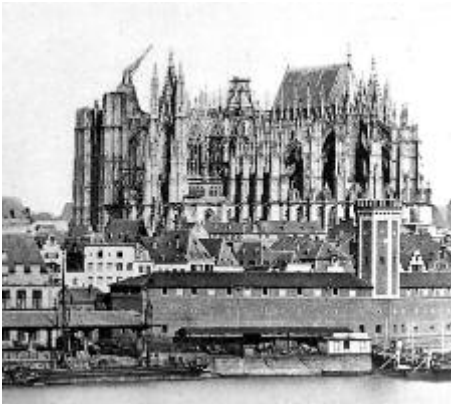
Above and below, this porcelain stein depicts the Strassburger Münster with its single spire



Mettlach #1915, the Kölner Dom



A pottery stein shows the Kölner Dom following its completion in 1880.



The Cologne Cathedral in 1856.
Note the crane at upper left.

The Cologne Cathedral existed for 400 years without either of the spires it bears today. In the mid 19th C it came to be seen as a symbolic means to help in the unification of Germany. So the Catholic Church with the help of King Friedrich IV of Prussia and some intervention by the Catholic families of Villeroy & Boch at Mettlach promoted the completion of the cathedral in 1880, following the unification of Germany in 1871.

Strasbourg's political and religious history followed a different path. It declared itself a free republic in the 14th century, and was a Free Imperial City during the 30 Years War (1618-1648). Shortly thereafter the city was annexed by King Louis XIV of France to extend

the borders of his kingdom, and Strasbourg Cathedral was taken from the hands of the Lutherans and returned to the Catholics.

In the late 18th C at the end of the French Revolution the monarchy had been displaced and the people wanted freedom and equality. The story goes that they saw inequality in the absence of the second spire of the Strasbourg Cathedral and insisted that either the second spire be completed or the one standing be torn down to reflect that equality. The ravages of war and revolution left no money to complete the spire. However the revolutionaries were convinced to leave it as is for the time being, and gradually the cathedral with its one spire became a fond landmark and that's what you see today.

Mettlach Delft plaques #5263 (Cologne) and #5260 (Strasbourg) provide excellent comparison of the two cathedrals.

All of the Mettlach pieces shown here can be seen at the AMOCA (American Museum of Ceramic Art) in Pomona, California.

See the 3-part article by Roy De Selms and Bob Wilson about the Cologne Cathedral, V&B Mettlach and Politics in the Mar. 2002, Sept. 2002 and Mar. 2003 *Prosit*.

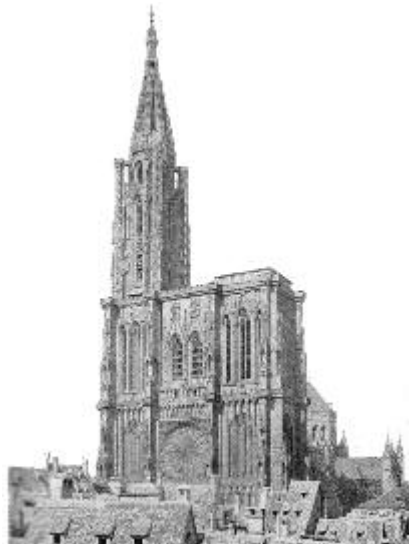


A Strasbourg Favorite

A visit to Strasbourg would not be complete without sampling the most famous Alsatian meal, *Choucroute Garnie*, or sauerkraut with garnishes. You'll find it on virtually all restaurant menus in Strasbourg and Colmar and elsewhere in Alsace. The "garnishes" are several different kinds of sausages and other cuts of pork. It might include frankfurt sausages, Strasbourg sausages, salt pork, ham hocks, or pork shoulder. It's also traditionally served with potatoes.



The west front of the completed cathedral in 1911



The *Strassburger Münster* with its unbalanced facade.



Mettlach Delft plaque #5263 shows the Kölner Dom.



Mettlach Delft plaque #5260 shows the Strassburger Münster.



Oberammergau, The Passion Play, and Anton Lang

By Martin Kiely

The Thirty Years War 1618-1648 was a European disaster fought between Catholic and Protestant nations involving most of Europe. Many people died, crops were destroyed, rape and plunder rewarded the mercenary soldiers and whichever army won that day took anything of significant value to finance future battles. Germany lost approximately 30% of its population. To make matters worse the bubonic plague struck parts of the nation during the war.

Oberammergau & The Passion Play

Oberammergau (population 5,254 in 2008), a village in Bavaria Germany, celebrated their Catholic religion by performing a Passion Play in the twelfth century. The tradition continued for four centuries until the Thirty Years War devastated the village. Oberammergau quarantined itself when the bubonic plague hit. Their strict measures worked for quite a while, no one became sick while their neighbors in nearby communities were dying in great numbers. Casper Schisler was a resident of the village who worked in Eschenlohe where the plague was very prevalent. Missing his wife and children he snuck home for a visit. Casper died within two days of his return. Eighty four more residents died within a month. The people of the village were terrified that they would be wiped out. Their strong faith resurfaced and the whole village made a pledge to God that if they were spared they would perform a Passion Play once every ten years. Miraculously the plague subsided that day and the people who were already infected recovered. Their solemn vow to mount a Passion Play commenced in 1634 and continues to this day. The play is performed every ten years in years ending in a zero.

Exceptions to the rule were made to celebrate the 300 year anniversary in 1934 and 350th anniversary in 1984. The play was not performed during the two world wars.

The village is ideally suited to host A Passion Play. Oberammergau sits in a valley surrounded by the Bavarian



Alps. A cross is erected on Kofel the valleys highest peak. The parish church is located in the middle of the village. Cottages around the church are mainly painted white, decorated with religious paintings and flowers which make a great impression on a visitor. Green meadows, mountain streams and the Ammer river give you a feeling you are visiting a sacred place.

The Passion Play is comprised of sixteen acts. Acts 1 through 7 cover Christ entering Jerusalem through to His praying to His Father in the Garden of Gethsemane. Acts 8 through 14 deal with the trial of Christ by Pontius Pilate. The third and last part, Act 15 to Act 18, tell the Way of The Cross.

No professional actors are used in the play. The 700 roles are all played by village residents. Wigs and false beards are forbidden. The chosen actors not only have to be able to act the role but physically must resemble the person they are playing.

Before more hotels were built to accommodate the growing number of visitors, the person who rented you a room in their cottage and served you breakfast would very possibly have a role in the play.

The first play in 1634 was performed in thanks for God sparing the village of the plague and was held in a field near the church. A larger meadow with more comfortable seating was used in 1830. The play was performed on Sunday but more show days were added to meet the demand. The village could expect an attendance of several thousand people per show. The play originally lasted eight hours but over time it was cut back to five hours. Understandably there was a three hour intermission to allow the audience and the actor's time for dinner. In 1890 the town built a new Passion Festival Theater which could accommodate 4,000 people. It was later expanded to its present audience capacity of 4,800. Renovations began in 1930 to improve the dressing rooms, install new machinery necessary for the play below the stage, and a theater re-design to more modern standards. The total audience for the year the play was performed was 400,000+ with a cast and crew of 1,100 men, women and children - all local. No small feat for a village of less the 6,000 people. Anton Lang in his book *Reminiscences* states; "You wonder what the Passion Play means for an Oberammergauer? Everything. He will live and die for it."

Oberammergau is not only famous for its Passion play. It has achieved world renown as a village of wood carvers. Naturally wood carvings of Christ on the cross are popular. Statues of the saints, Nativity scenes plus large religious carvings of altars, pews and confessionals were made. The market for secular carvings such as animals, dolls and other toys were also big sellers. The village has 200 wood carvers working full time at their craft. Other residents make their living as painters and potters.

Anton Lang, Potter & Christus Actor

Anton Lang was born on January 17th 1875 in the village. His father Franz owned a pottery there and also built stoves and ovens as a sideline. Picture 1 shows Anton at work in his pottery. He took over the business in 1860.



His mother died when Anton was young. His father's second wife resented her stepson. Fortunately he had a great relationship with his father and grandfather. Both men acted in the Passion Play. Grandfather played the role of King Herod and Franz was a Jewish priest named Ezekiel. Later his dad was given the role of King Herod. Father and son would practice the lines of the passion play while throwing pots. Anton when he was young aspired to be a painter. He used his painting talent in the decoration of his pottery. The pottery sold many plain white tiles to be

installed on the wood stoves in the local cottages. Anton experimented with color and designs on these tiles to make them more appealing to their customers.

Pictures 2, 3, and 4 show a 1 1/4 liter capacity mud green pitcher stein. The thumb lift and shank are pewter, the cover is copper. The body has a hand painted image of Christ on the cross. Above the cross there is a sign with the letters INRI which is a Latin for "Jesus of Nazareth King of the Jews".

Below the cross there is a crown with a dark blue vine design encasing a light blue shield decorated with three lilies. The lilies represent the Holy Trinity. Blueberries on a vine with green leaves border the cross on either side. This design is similar to a prototypical "coat of arms" – a shield bearing some form of symbolism, surmounted with a helm which is bearing a crown. The extra blue swirls or ribbons represent the mantling. Mary Magdalene is often depicted in a blue robe, which may explain the choice of color for the shield and mantling.

The base has a pewter ring with machined horizontal lines to prevent chip-

ping the pottery if it put down with a little too much vigor. There is a handwritten signature on the base placed there when the clay was soft by Anton Lang (Picture 5).



Steins and tankards have been used in the past in place of a chalice on occasion to celebrate Mass. Did Anton pot this vessel to hold wine at Mass? Was it used in a monastery or a home on special occasions to honor our lord? It surely was not made by him for everyday use.

Anton Lang (Picture 6) played the role of Jesus Christ (Christus) in the Passion Play in 1900, 1910, and 1922.





When he was too old to play Christ he was given the role of Prologue Speaker in 1930 and again in 1934 which was the 300 year anniversary of the play. The lead role in the passion play required not only superlative acting ability but great physical strength. The 150 lb cross was carried by the actor, before he was hung on for the crucifixion scene.

Elizabeth H.C. Corathiel in her book Oberammergau and its Passion Play mentions she attended a performance. Her impression of Anton's playing the role of Christ was: "The dominant characteristics of Anton Lang's interpretation were benevolence and meekness. He expressed the human rather than the supernatural aspect of the Savior, and his whole deportment radiated sweetness and love".

Helena Waddy in her book Oberammergau in the Nazi Era quotes P.W. Browne who states Lang was: "Tall and graceful with long flowing locks, large fair eyes; an open manly countenance; delicately molded features, a kindly yet earnest look; majestic, as he sat upon the colt led by John". Helena Waddy herself said: "He was the very image of Jesus in the western imagination". Playing a role in a play that affects the audience that profoundly makes it difficult to meet their expectations. Anton was not allowed to be

human. He was widely criticized when he displayed normal behavior like smoking his pipe while enjoying a beer in public or dancing at a ball.

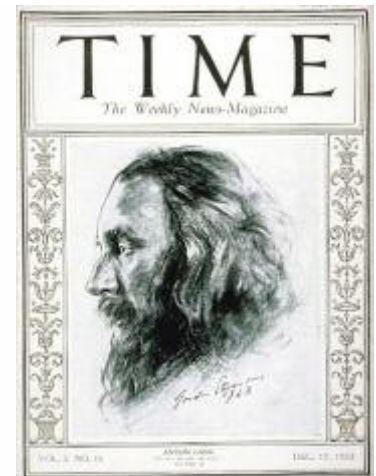
Anton Lang married his wife Mathilde in 1902. Their union was blessed with six children. The couple were supporters of the Bavarian Catholic Party. They went on religious pilgrimages to Jerusalem. He also visited Rome before his marriage where he was granted an audience with Pope Leo XIII. On a later visit to the Vatican with Mathilda they were granted an audience with Pope Pius X. He met Pope Pius XI on his last trip to Italy in 1925. Anton was a church warden. The couple started a home for orphans after the war and a second home to house the elderly. Mathilde who became head of the Bavarian Women's Movement started a village kindergarten. Suffice it to say they lived their life following the tenants of their faith.

Lack of man power and a severe shortage of food after WW I led to the cancellation of the 1920 Passion Play. The situation slightly improved by 1922 so the village decided to schedule the play. Big mistake. Inflation gripped the German economy, food was outrageously expensive and tickets were set at pre inflation prices. The village was broke. The village of Oberammergau asked their American patrons for help.

George Gordon Battle, a New York lawyer and a leading Democrat along with Governor Alfred E. Smith plus 21 others formed a committee. Their idea was to bring some members of the Passion Play notably the actors who portrayed Christ, Peter, and Judas plus 40 villagers to the U.S.A. to promote the play and display their wood carving skills, pottery, and painting in order to obtain orders which would help the village get out of debt. They would exhibit their wares in New York, Boston, Philadelphia, Baltimore, Chicago,

Cleveland, Cincinnati, and St. Louis in 1923 and 1924. In each city imitation village cottages would be built where the artisans would work and display their products. First stop on the tour was New York City where the villagers were to stay in the Waldorf Astoria.

A great crowd welcomed their arrival. The police had to clear a path for them so they could enter the hotel. People fell silent when Anton Lang with his flowing hair and Christ like features walked in. The men doffed their hats and stood in awe of the great man. Each morning when the villagers left the hotel to walk to the exhibition site they were accompanied again by large crowds of New Yorkers. Anton shook so many hands during the USA tour his arm became so sore he had to wear a sling.



Time Magazine's cover Dec. 17th, 1923 featured for the first time ever a drawing of Jesus Christ portrayed by Anton Lang (Picture 7). Research has not allowed me to confirm but I would think there is little chance Time Magazine has had a potter on its cover before or since. It is another example of the power and popularity of the play worldwide. The delegation from the village visited the White House where they met President Coolidge. Anton was asked by American reporters if only Catholics would be accepted into Heaven. He replied everyone who tries to live a good life will be welcomed into

Heaven. The reporter pressed him again; what about Jews? Anton replied Jews will also be in Heaven.

At this time the Nazi party was beginning to gain more and more power in Germany. Anton's remarks about an all inclusive Heaven where Jews would be welcomed did not endear him to the movement. Strike two he was a pacifist. Strike three he vehemently objected to the Nazi's attempt to add derogatory lines about Jews to the play. Anton began to fear for his safety. Possibly due to the strain he was hospitalized where he died on May 30, 1938 under suspicious circumstances. The close knit village came out in record numbers for his funeral with the exception of villagers who were members of the Nazi party.

Anton Lang did not accept movie contracts, product endorsements, or speaking engagements. The village refused a very lucrative offer to film the play. Both Anton and the villagers did not want to use the popularity of the Passion Play for material gain.

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Picture 6 from Jesus kreuztragend, Darsteller: Anton Lang (1922), Zeno.org.

Pictures 1 & 7 from Google Images.

Unusual Swiss Stein

By Ron Fox
Master Steinologist

When you think of 18th century steins, most would think of early faience from factories such as Nuernberg or Bayrueth, while others may imagine stoneware from Krussen or Altenburg. The stein featured here is from the late 18th century, but does not fit into either of the before mentioned categories.

First, it is not German made, and not made of faience or stoneware. This stein was made in Switzerland in the small lakeside town of Thun (pronounced "toon"). Like the Swiss potters of Winterthur, Thun was making pottery for several hundred years.

The stein is made of earthenware and the floral folk-art design is slip decorated. This is a decorating technique where they liquefy the clay and mix in a metallic oxide for the intended color. The potter scratches a design into the dried clay body, then the different colored liquid clay's are painted onto the scratched body creating the colored scene.



As you examine the two photos, you will see how colorful this stein is. The entire inside of the stein is painted with a rich dark brown slip. They include that color in the upper and lower recessed body bands, which gives great contrast to the daisy floral pattern. There are also four pairs of raised beaded body bands that have an orange color between them. The wider band is slip painted with bright red flowers. This area has the most variety of slip painted colors. The handle has six raised ribs, which gives one a good grip in holding the stein. It is finished off with a typical 18th century styled pewter lid. It also has a pewter base rim to protect the edges off the bottom, as this material could be easily damaged.

The last point I want to make about this stein is that it is extremely rare and I was thrilled to find it.



The Day the Beer Steins Went Away - A Little Humor: By Eldon Tetzlaff, Sun Steiners



A Story in Multiple Parts

Gebrüder Bauscher of Weiden and Famous German Restaurants in Washington, DC

by SCI Master Steinologists
Chris Wheeler, Roy De Selms,
Jack Strand and Walt Vogdes

Introduction to Bauscher Brothers by Chris Wheeler

This ashtray was recently pointed out to me. It had two company names on the sides which set me thinking.

It is a commercial/marketing piece, manufactured by *Gebrüder Bauscher Aktiengesellschaft Porzellanfabrik* of Weiden whose trademark is on the base. Two sides of the ashtray refer to Bauscher, the manufacturer, a third side refers to the firm of Wilhelm Märtz, a Glass and Ceramics store in Chemnitz, Saxony, and the fourth side contains an illustration of Märtz's place of business at 48-50 Lange Strasse. Märtz was in business selling artistic glass, porcelain and earthenware items and luxury wares. I say was, since I can find no record of him on-line. There are however several examples of porcelain sold by him and with his mark, on an on-line auction as I write this.



However my main interest is in Bauscher Porzellanfabrik. Most collectors avoid the vast majority of Bavarian porcelain steins, since they were turned out in their tens of thousands, mainly for use in hotels and other hostleries. Bauscher was founded by the brothers August (born October 31st 1849) and Conrad Bauscher (born January 30th 1853). They had no background in porcelain; indeed their



August Bauscher



Conrad Bauscher

parents were well heeled brewery owners and restaurateurs. Conrad originally trained as a confectioner, whilst August was a merchant in a chemical factory.

However, both brothers developed an interest in porcelain. By the age of 27, August, with his father's help, owned part of a porcelain factory in Tirchenreuth. They quickly identified a niche in the marketplace for high quality, durable, everyday porcelain for luxury hotels and ocean liners. All they had to do now was make it!

In 1881 they had a factory and kilns built in Weiden, which was close to the railway. All the necessary raw materials were quarried close by and there was plenty of labor available. Having no porcelain skills themselves, they had to employ all the essential skilled labor from outside the area.

Eventually, with a lot of luck and good judgment, production started with the motto "Quality over quantity". By 1882 they had been so successful that they won a medal for their porcelain exhibited in Nuremberg. By this time they had 97 employees.

August and Conrad, by now joint equal partners in the business, recognized there was a burgeoning export market available, so to satisfy this they opened sales offices in New York. They had decided to make their porcelain beautiful as well as useful, so in 1900, to achieve this, they built a brand new factory with four new kilns, for an increased number of workers, decorators and with its own boiler house.

Although the products were very successful, with further awards being received, the expansion nearly crippled them with debts and mortgages. By 1910 Conrad, who had been sick for some time, died at the age of 57, and the family business was converted into a joint stock company in 1911. August soon retired, also became ill and eventually died in 1917.

However by this time Bauscher Porzellanfabrik was a world-recognized brand as "Porcelain for Catering".

In 1927 they joined with Lorenz Hutschenreuther to become one of the largest companies in this sector, but in April of 1945 bombing completely destroyed the factories and more than two million articles were lost. In spite of this, production restarted in July with 80 employees, and, by increments between 1953 to 1956 they restored their business with modern production facilities, producing 25 million pieces of porcelain per year. They are still in business today.

Their strap line by then was "The World Brand in Hotel Porcelain." The brothers would be well pleased!

A Stolen Stein by Roy De Selms

It seems likely that items used in a commercial watering hole which are marked as "Stolen from" not only have increased likelihood of being stolen, but the losses are more than offset by the marketing value. The unlidded stein seen here was the property of the Hotel Restaurant Gerstenberg in Washington, DC which opened in 1887 and closed in 1917. The photo transfer is presumably Ernst Gerstenberg, the proprietor of the establishment.

The unlidded stein can be dated to between 1888 and 1906 by comparing the distinctive handle to those on dated regimental steins. Adding a lid at that time would have at least doubled both the cost of the stein and the amount of loss when "stolen". The stein was made for the American market by Bauscher Porcelain Manufactory of Weiden, Germany, and marked "Made in Germany". This also helps to date the stein to after March 1, 1891 because that's when the marking of "country of origin" went into effect for imports to the USA. Great Britain had a similar law, but slightly earlier in 1887. Also the capacity mark in "Liters" is interesting on a stein custom ordered for export to America. Germany adopted the metric system in 1875, and although the entire scientific community worldwide uses the Metric system exclusively, the USA continues to use the English system of measures.

The closure of the restaurant was coincident with the entry of the USA into



WW I and the beginning of Prohibition. Even though the largest ethnic group in the US at the time was of German descent, there was so much anti-German sentiment, including among some of those of German descent, that it caused some German restaurants to close and aided the cause of the Anti-Saloon-League and the WCTU (Women's Christian Temperance Union). This is when "Frankfurters" became "hot-dogs" and "German Toast" became "French Toast". Fortunately in the end sensibility prevailed and we still have *Bier und Sauerkraut und Wurst!*

After submitting the above material as a Stein-of-the-Month article for the SCI web site (December 2014), I was surfing some of Gary Kirsner's old auction catalogs and discovered a listing for what appears to be the same stein, this time with lid. The description reads

266. Porcelain stein, .5L, transfer, mkd. Bauscher Bros., *Hotel Restaurant Gerstenberg, Washington, D.C.*, a gift at a White House dinner given by Theodore Roosevelt, pewter lid with relief Ernst Gerstenberg, Wash. D.C.

Can we confirm a connection to President Theodore Roosevelt? Time for more research.

In 1902, in the early days of Theodore Roosevelt's presidency, Admiral Prince Heinrich, brother of Kaiser Wilhelm II, visited the United States for the launching of the Kaiser's yacht, *Meteor III*, which was built in America. During his visit the President hosted a State dinner in the Prince's honor at the White House. Beer was a natural choice to be part of the menu. Out of necessity, steins were obtained from a local German restaurant, which led to an amusing incident as reported in *Town Topics*. To the chagrin of those steeped in social protocol, when the steins were raised the words "Stolen from Gerstenberg's" were seen on the bottom of the steins in bold letters.

While it would seem unusual, even unlikely, that a U.S. President would offer as a gift an item which essentially advertises a commercial business, let alone one bearing the label of "Stolen", based on this new information we can safely place a Bauscher-Weiden stein in the hands of both President Theodore Roosevelt and Prince Heinrich of Prussia at the State dinner, probably raised in a welcoming *Prosit!*

Steins Which were NOT Stolen by Jack Strand, Roy De Selms or Walt Vogdes

Here we see front and side views of the lidded Gerstenberg stein. Although the body of this stein is shorter and wider than the "Stolen from" example, the decoration is identical except that the



The three known Bauscher Weiden steins made for Hotel Restaurant Gerstenberg. Note the differences in shape and size.

central portrait shows Ernst Gerstenberg in a slightly different pose. Of particular interest, however, is the exceptionally nice relief pewter lid.



It turns out that the Hotel Restaurant Gerstenberg was not the only eating and drinking establishment in DC to have steins custom made by Bauscher-Weiden for their use. A stein made for the Rathskeller in the Hotel Fritz Reuter is seen next. It also had a very fine relief pewter lid, although not as artistic as the Gerstenberg lid.



Bauscher-Weiden steins may be found with this factory mark.

Other Gerstenberg Wares

By Walt Vogdes

Next we find a soup tureen and a lid-de sugar bowl made for Gerstenberg in the same brownish-red color as the steins.



The sugar bowl carries two Bauscher-Weiden marks on the base: in ink, "Bauscher Bros. New York / Factory Weiden / GERMANY". The second mark is an impressed partially obscured oval containing the words BAUSCHER and WEIDEN (see the marks of this firm at www.Stein-Marks.co.uk).

It's interesting to compare the depictions of Ernst Gerstenberg on these two pieces. On the soup tureen he has no beard and his hairline seems to be receding. Unfortunately we can't readily tell which one is older.

Now to something totally unexpected, and not connected (at this point) to Bauscher-Weiden. I first noticed a pretzel-flask like this one many years ago, but never got up the gumption to buy one. I came across these images while working on this article, and you can well imagine my surprise to see what is stamped on the back.



German Restaurants in Washington, DC

In recent years there have been few German restaurants in the city. Old Europe, on Wisconsin Avenue in Glover Park, is an exception, now having been in operation for almost 70 years. It has not always been that way, and perhaps the German food establishments today are all the locals require.

In the early years of the 20th century there was a significant German population in Washington, DC. Not by coincidence, there was a strong and persistent demand for traditional food from the old country, and German restaurants flourished. It didn't hurt that several of them also brewed typical German beer.

Let's take a look at the history of the two restaurants mentioned earlier in this article.

Hotel-Restaurant Gerstenberg

Known as "Rum Row," the stretch of Pennsylvania Avenue between 13th and 14th Streets NW was home to a variety of Bohemian restaurants and saloons. Its central location made it a focal point for eating and drinking. Ernst Gerstenberg, a German immigrant, located his Hotel-Restaurant at 1343 Pennsylvania Ave., cheek-by-jowl with the Washington Post, which in turn was flanked on the other side by Engel's, another popular German restaurant. In 1921 the Post wrote that

"On the Row a man met and mingled with the elite, the bon-ton, the busy man-about-town, the Bohemian, the poet laureate, the soldier of fortune, and everything but the bootlegger, a type that at that date had not come into existence."

Gerstenberg came to the US in 1883 at age 28. His wife, Augusta, was the force behind the menu, and her *hasenpfeffer* (rabbit stew), *Wiener schnitzel*, veal chops, *sauerbraten* (sour beef) and *latkes* (German potato pancakes) were favorites. Ernst turned his hand to brewing, becoming famous for his pilsner, which patrons drank with the ritual and abandon of students at Heidelberg University. Those who com-

ported themselves well in this activity were said to have graduated from the University of Gerstenberg. George Rothwell Brown, a Washington correspondent, columnist, and local historian, told the following story:

One day mein host Ernst, in a heated argument with a customer, bet his friend that one of the bar boys could drink a gallon of beer without pausing for breath. The wager was accepted, and Herr Gerstenberg looked about for the boy, who had been there only a moment before. Presently he was seen, coming up from the cellar. "It's all right, boss," he said in a whisper, "go ahead and make the bet. I've just been down to see if I could do it."



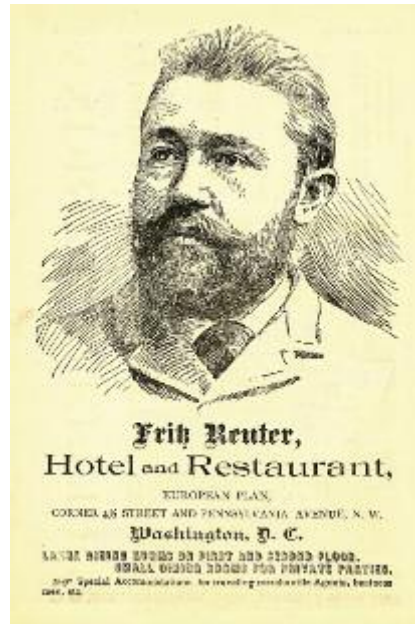
This wide view of Pennsylvania Avenue circa 1910 looks west, with Rum Row in the near foreground. Trolley tracks run down the street, and trolley cars, horse-drawn carts, cars, bicycles and pedestrians attest to the commercial vitality of the area.

The photo shown below is an enlargement of a portion of the one above. The building in the center of the scene is the Washington Post building, with Gerstenberg's to the left in the photo, and Engel's to the right.



Hotel-Restaurant Fritz Reuter

Among the several well-known German restaurants in Washington, DC at the turn of the 20th Century was the Hotel and Restaurant Fritz Reuter. Reuter was born in Hanover, Germany in 1862 and came to the U.S. in 1883, age 21. A year later he opened his own *Gasthaus* in Washington at the corner of 4½ Street and Pennsylvania Ave.



Hotel and Restaurant Fritz Reuter at the corner of 4½ St. and Penna. Ave.

German restaurants were common in Washington at that time, and counted among the city's best. Reuter did well, catering to the local populace as well as to political leaders, statesmen and international figures, including Prince Friedrich of Prussia on his visit to America in 1902. Reuter appealed to the public with an opulent interior and a refrigerated glass showcase facing Pennsylvania Avenue. Again quoting George Rothwell Brown, Reuter's was "a memorial to the small hot bird, the



large cold bottle, to terrapin, and to the broiled, live lobster."

Although Fritz Reuter committed suicide in 1906 while in a bout of depression, the restaurant continued in operation under the new proprietor, Henry Achterkirchen. Achterkirchen, also a native of Hanover, applied his own name to the Rathskeller in the Hotel Fritz Reuter, seen below.



Achterkirchen's signature dish was named in honor of his predecessor: Planked Steak á la Fritz Reuter, "a dish fit for a king."

Achterkirchen died in 1914, and disputes with the District Excise Board were too much to overcome, and the restaurant closed. A few years later the site was taken over and the building razed for a Ford Motor Co. assembly plant and service center.

Thus ends the story of two fine German restaurants who served the high fa-lutin', the connected and the privileged, alongside members of the military, politicians, and every day working men and women. *Auf Wiedersehen!*



Old Stein Advertisements

by SCI Master Steinologists Andre Ammelounx, Roy De Selms, Walt Vogdes & Chris Wheeler

Over the past year a number of old advertisements featuring German beer steins have appeared on eBay (the German seller's handle is buecherkarten-und-mehr). These ads originally appeared in late 1800 newspapers and other publications, and were placed by resellers or finishing firms. They rarely identified the manufacturer, and the firms seem to have enjoyed some form of exclusive right to offer these steins.

These ads are informative to collectors for the name which the advertisers applied to the steins, and for the original pricing information.

The following sections of this article show the advertisements and, when available to the authors, a color image of the featured stein(s).

All of these images along with more detailed information about each of the firms is found on Chris Wheeler's web site, www.steinmarks.co.uk.

Theresienthaler Krystallglasfabr. Niederlage München

Kaufingerstraße 9, Munich



From an 1887 newspaper. Translation: *Newly available! Bismarck~Beer Stein. 1/2 liter, legally protected with fine pewter lid (Bust in artistic presentation). Price includes packing: Glass Crystal 3.50 Marks. Antique Green 3.75 Marks. With cash on delivery available from: Theresienthaler Crystal Glass Factory Warehouse Munich.*

J. Neumark

Weinstraße 18, Munich

These ads appeared in a Munich newspaper dated 1887.



Translation: *The Fashionable Lady Stein was found in the catalog as #2070 as desirable and practical for use, and available in stoneware (with body design) exactly like the accompanying advertisement at 7 Marks per piece, includes packing.*



See also the article in the September 2006 issue of *Prosit* by Charlotte Whitham which received the Jack Lowenstein Best Article Award for 2006, "Ladies with Bustles."



Translation: *Utopia Stein. Newest beer stein in colored earthenware, produced (with) a picture of the Utopian life. Available with cash on delivery 4 Marks. includes packing.*



SCI Master Steinologist John McGregor (dec.) wrote a very entertaining and informative article about "Schlaraffenland (Glutton's or Fool's Paradise)" in the December 2004 issue of *Prosit*.



Translation: 1/2 L. Genuine and Latest - Shrapnel Stein in porcelain with lithophane replicated from the original (artillery shell). Price M. 4.- includes packing available with cash on delivery.



M. H. Neumeyer
Colosseumstr. 3/2, Munich



Cameroon student. Translation: Highly original. Beer stein with pretty lithophane of farm scene. Porcelain a Mk. 3.50 incl packaging from Munich.



Translation: The Cameroon Student 1/2L. Exactly as in the accompanying advertisement in coloured faience as an original beer stein, available with cash on delivery for 3.50 Marks, includes packaging.



Translation: Soldiers and Veterans stein. Original beer stein in colored earthenware, with the national colors of the German Empire (black, white, red). Available with cash on delivery of 4.5 Marks, includes packing.



Oswald Lorenz Lorenz & Co.

Dresden



Newspaper advertisement 1887

Transl.: Dresden Beer Stein (legally protected) with glass hinge and removable lid, guaranteed lead free, of the finest nickel-silver, as the simplest, cleanest and most practical stein in the Association of Dresden Restaurants available in 0.4 and 0.5 L. sizes, price per dozen with lid...15 Marks, the same glasses as replacements without lids per dozen...6 Marks, in 0.2, 0.25 and 0.3 L. sizes with lid per dozen...14 Marks, the same glasses as replacements without lids per dozen...5.40 Marks, on the lid a monogram, names and numbers finely engraved per dozen...2 Marks. The lid anyone can remove by unscrewing the screw and

fastening to another glass (body). To obtain in quantity use glass merchants, but in Dresden use Oswald Lorenz owner of the Manufacture Dresden Beer Steins.



Note the firm name - Lorenz & Co. Dresden - inscribed on the lower rim.

This firm obviously catered to Bierstuben and Biergarten, with the special feature of lids which were easily removed and therefore could be fitted to a replacement body if one were broken. It's not hard to imagine how that might happen in a Bierstube!

V. Sachs

Rosenthal 9, Munich

From a Munich newspaper of 1887.



Translation: New! Original! Useful! Legally Protected. 1/2 L. Alpine Stein. Stoneware stein according to adjacent antique drawings, available at 5 Marks. each with cash on delivery, includes packing.

We were not able to find a color photo of this stein, perhaps one of our readers can provide one.

S. Liebschütz

Marienplatz 26, Munich



From a newspaper dated 1887.

Translation: Mephistopheles (the Devil) stein, legally protected. Newest, most original and practical beer stein in bottle form, (made) out of earthenware. To obtain (one) pay in advance 5 Marks (which) includes packing from S. Liebschütz, Munich.





From a newspaper dated 1887. Translation: German Michael - Newest (and) best original 1/2 L. beer stein (made of) the finest colored Faience. Cash on delivery from M3.50 including packing, from S. Liebschütz, 3 Mark-Bazar, Munich.



Brüder Thannhauser
Rosenthal 16, Munich



Newest, finely painted stoneware stein. Low form with "Old German" fittings, Marks 3.50. Tall form with ornate fittings, Marks 6.0 as shown in the ad-

jacent drawing, solid execution! Packaging free.

The expression "d' Loni war a net ohni!" is in a Bavarian dialect which is first translated to high German as "Die Hannelore wäre auch nicht ohne". From there we conclude "The Bavarian woman will get her way."

Although we were not able to locate a color photo of this stein, we did find a cabinet photo of the original painting by Toni Aron. Aron is best known for a painting of Coletta Möritz, the model for the *Schützenlied* (Target Lady).



Translation: Artistic pewter casting factory & painting, glass - and porcelain-ware warehouse. 16 Kaufingerstrasse 16. Largest selection of suitable mementos of Munich. Specialty: Munich Bierseidel and glazed beer steins. New creation: In memory of the glorious war years 1870-1871: The Blue Devil (according to the adjacent image). Mk. 5.

The stein shown in this ad was made by Schierholz, and although the only known Schierholz catalog pages do not provide names for their steins, we stein collectors have come to know it as the "Bavarian Soldier." The term *Der blaue Teufel* (blue devil) in this advertisement struck me - and others whom I asked - as curious. Peter Meinlschmidt came to the rescue.

"In some old songs and poems relating to the Franco-Prussian War of 1870/71 references are made to the 'blue devils', such as *Bei Sedan hat mein Vater tüchtig g'rauft, die blauen Teufel hat man uns genannt...* (At Sedan, my father was pretty much in the midst of the scuffles, the blue devils they were called...). The Bavarian soldiers, wearing a uniform of 'heavenly blue color', fought so ferociously that the French called them the 'blue devils'. Note that this term relates to a specific historical time and perspective, and is not well known in Germany today."



Bavarian attack at Sedan, 1870
der blauen Teufel with Raupenhelm



Although Schierholz did make many of their character steins in color, including blue and white, this stein - unfortunately - is only known in the tan color.

Martin Pauson

5 Neuhauserstrasse 5, Munich



This advertisement appeared in the catalogue of Munich's 3rd International Art Exposition, dated June 1888. Translation: "Our own pewter foundry. Our own art studio. Largest stock and widest selection of products of the glass, porcelain & ceramic industries. München, 5 Neuhauserstraße 5. Dear visitors to Munich, allow me to draw particular attention to my establishment which has the largest possible selection of objects for memories of Munich: Beer steins and glasses, vases, figurines, plates, cups, etc., with views of Munich and the highly popular Royal Bavarian castles, offered at very cheap prices. Particular specialties: Beer steins and Munich Child characters with Bavaria lithophane. Beer steins with the Kgl. Hofbräuhaus, Munich Child and Bavaria (newly painted on the stein)"

A year later the firm placed an ad in the *Festschrift für das VII. Deutsche Turnfest* ("Commemorative Report of the 7th German Gymnastics Festival," held in Munich). In this ad they specifically touted their "Newest creation: Beer steins 1/2- and 1-liter representing the *Münchener Frauenturm* with Bavaria

lithophane and three German state coats of arms. For *Turners* (gymnasts) we offer a very nice selection of items as steins, dishes, glasses and emblems with Turner and other symbols in very dignified execution."



Stein Exchange

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

Wanted: Saeltzer steins! Missing lid, minor damage not a problem, tell me what you have. BHoffmann@pacificbells.com Bernd Hoffmann



Wanted: Cold War American Regimental steins. mario40@att.net Mario Pancino, PO Box 97, Montrose, CA 91021.

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

Wanted: German brewery steins, old and lidded. I will trade or buy. Send photos and info to Tom McClelland by email, macnewsboy@comcast.net.

Wanted: Early copper, brass or wood steins. foxauctions@yahoo.com. Ron Fox, PO Box 4069, Vallejo, CA 94590.

Offering: Professional pewter repair. I have 25 years experience. I am more than willing to take on that difficult job that others won't. Email me with that difficult job. Bill Christensen. Tel. 616-784-5869, or rudedogg00@hotmail.com.

Selling: A collection of bowls, plates, beakers, beer mugs, pitchers by Villeroy & Boch Dresden. Contact me for details. wvogdes8534@comcast.net. Walt Vogdes

Wanted: Your articles for Prosit. Send text and photos to svcoyote@aol.com, and we will do the rest. MS Word files preferred, photos should be a minimum of 700 pixels in width.



August Saeltzer Kreussen-Style Steins

By John Johnson
Lone Star Chapter

There have been several recent articles written in *Prosit* magazine (Refs. 1, 2) about the stein firm of August Saeltzer. These articles have primarily discussed the hand-painted steins and porcelain-decorated steins completed later in the firm's existence. What I would like to discuss here are the earthenware "Kreussen" series of steins which the firm manufactured and decorated early in their existence.

The August Saeltzer firm was first noted in the 1850's when Saeltzer applied for permission to produce artistic wares. Early production included utilitarian stove tile and Grecian-style urns and vases. It has been recorded previously that in 1866 Saeltzer added a line of Kreussen styled steins and medieval style jugs. Ron Fox first reported on August Saeltzer and this series of steins in 1998 (Ref. 3). These steins and jugs were reproductions of early stoneware produced in the 17th Century. I am not aware of any extensive research on this subject and am only aware of a single catalog page published showing this series of steins. That single page, showing models 608-614, was shown in Fox's article.

Identifying Saeltzer Kreussen Steins

I have an extensive collection of "Kreussen-Style" steins as I enjoy the subject matter and the fine, detailed hand-painting. The large majority of these earthenware steins are unmarked. Earthenware, in simple terms, is clay baked hard at low temperatures. It is not a durable material in terms of a drinking vessel and I think these steins were created primarily for aesthetic appeal, replicating the artistic creations from several Centuries earlier, and were primarily made for display versus long-term drinking usage. In addition to Saeltzer, Fleischmann in Nürnberg, among others, reproduced early Apostle, Elector, Hunting, and Planet type earthenware and stoneware steins.



Fig. 1a - A Saeltzer Kreussen-Style Apostlekrug reproduction

I have observed two different Saeltzer marks among these earthenware steins. One identifying mark is a small oval which contains the words "Saeltzer" and "Eisenach." The other mark is an incised "A" and "S." Figures 1a-c depict my only Saeltzer Kreussen stein showing both identifying marks along with a three-digit model number.



Fig. 1b - The incised AS mark, the oval Saeltzer / Eisenach mark, and the model number 599



Fig. 1c - A close-up of the oval Saeltzer / Eisenach mark

This marking is most curious to me. In addition to the two different firm trade-marks, the model number is unusual. This is the only Saeltzer stein in my collection bearing a three-digit number, and all of the models shown in the catalog are 600 or higher.

A 1½ liter Saeltzer Kreussen-style stein marked with incised mark on the bottom is shown in Figures 2a-b. The pewter touch mark, which appears three times on the inside of its lid, is shown in Figure 2b. For other smaller Kreussen-style steins one finds only a single such touch mark. In an earlier article in *Prosit* (Ref. 2), that mark is attributed to G. Rebestock, an Eisenach pewterer.



Fig. 2a - Marked Saeltzer with tie to pewterer G. Rebestock of Eisenach



Fig. 2b - The Rebestock mark appears in triplicate inside the lid

As mentioned earlier, the majority of Kreussen-style earthenware steins are unmarked. We also know that many of Saeltzer's later decorated stoneware and porcelain steins were not marked on the base. With that in mind, and knowing that Saeltzer did produce a line of Kreussen-style steins, it is safe to say that certainly *some* of these unmarked steins were produced by Saeltzer. Further, the presence of Rebestock's pewter touch mark on the lid of a Kreussen-style earthenware stein places the stein in Eisenach, making it very possible, perhaps likely, that it was decorated, if not actually made, by Saeltzer.

My working theory is that the unmarked steins were hand-decorated using blanks from local potter(s) outside the Saeltzer firm. I would postulate that *earlier* Saeltzer Kreussen-style steins potted by the Saeltzer firm were marked on the stein bottom with identifications noted above. As additional potters flourished in the Eisenach area, Saeltzer may have found it more cost-effective to buy blanks and concentrate their efforts on stein painting/decoration versus earthenware manufacture. Figures 3-5 show three unmarked steins which have the Rebestock touch mark beneath pewter lids.



Fig. 3 - An unmarked *Apostelekrug* featuring the Lamb of God



Fig. 4 - An unmarked *Apostelekrug*



Fig. 5 - A third unmarked *Apostelekrug*, with the Lamb of God

Other Saeltzer reproduction Kreussen-style steins have been noted by the author in various other publications. Multiple reproduction Kreussen steins are depicted in the pamphlet *Creussener Steinzeug* (modern spelling), several of which I would attribute to Saeltzer by their "GR" stampings inside lids (photos 138 and 139 in Ref. 4). Another such stein is depicted in an early *Prosit* article by Leonce Miller for a 1½ liter stein (Ref. 5).

A hunting motif Kreussen-style stein is shown in Figure 6 (No. 611 in Saeltzer catalog).

Another stein that is attributed to Saeltzer as decorator has a pewter lid from a different pewterer. See Figures



Fig. 6 - Model 611 in the Saeltzer catalog, a hunting theme

7a-b. Markings on this pewter lid are R-R.M. GP 7. This stein of 6 sides has a small capacity (¼-liter).



Fig. 7a - A ¼-liter, six-sided *Apostelekrug*.



Fig. 7b - A different pewtersmith created the lid for this stein. The mark reads R-R.M. GP 7



Fig. 8a - A Saeltzer Electors jug



Fig. 8b - The base mark of the jug shows the intertwined A and S trademark of August Saeltzer

Figure 8a depicts an Electors jug made by Saeltzer that has the more well-known hand painted base mark of the Saeltzer firm, an intertwined A and S. My speculation is that this jug may have been made in an earlier production period. It is the only Kreussen-type item I have from Saeltzer that is hand marked/painted in this fashion.

Characteristics of all the Saeltzer Kreussen-style steins in my collection include a dull matte finish on the stein

bottom (no comb marks from stein production), completely flat bottom, mostly dull finish on stein interior, and heavier in weight than the original stoneware Kreussen steins. None possess any pewter base ring. All, with the exception of my small (¼-liter) six-sided stein, have a characteristic protruding lip at the stein base.

Based on stein sales of Saeltzer Kreussen-style steins in auctions and Ebay for the last several years, I don't think these steins were produced in abundant numbers. Saeltzer was a small firm with few artists, at least at the beginning of the firm, as detailed in prior research. The intensive detailed painting required for this series of steins and possibly initial costs and limited demand likely resulted in many fewer steins made compared to Mettlach and other large stein producers

I believe there may have been special order or "low-production run" Kreussen-style steins manufactured also. Figure 9 shows a 1½-liter unlidded, unmarked Elector stein. Steve Smith (Ref. 6) noted an identical design on a stein in his collection that does have a Saeltzer firm marking.



Fig. 9 - 1½-liter unlidded, unmarked Elector stein

Another stein I believe is Saeltzer-made and decorated is the planet stein in Figure 10. The painting is fine and very detailed; the stein is unmarked on either stein body or lid.



Fig. 10 - An unmarked Planetenkrug

The author would be interested in feedback from others who collect Saeltzer Kreussen-style earthenware steins. I'm confident there were many varied Kreussen-style designs made in the late 19th Century by the Saeltzer firm before hand-painted stoneware and porcelain/lithograph steins became their primary product.



References:

1. March 2011 Prosit, "The August Saeltzer Studio and the Transfer Decorating of Louis Martini, Part 1", Steve Johnson December
2. June 2011 Prosit article, "The August Saeltzer Studio and the Transfer Decorating of Louis Martini", Steve Johnston
3. December 1998 Prosit article, "The August Saeltzer Factory", Ron Fox
4. *Creussener Steinzeug, Kataoge der Kunstsammlungen der Veste Coburg*
5. June 1989 Prosit article, "Apostle Kreussen Steins", Leonce Miller.
6. Steve Smith, stein depicted on "Steve on Steins" website.



An Early Third Reich Stein

By George Schamberger
SCI Master Steinologist

This stein was in Ron Fox's auction of Feb. 21, 2016. It is a highly political stein with a 3rd Reich connection, and worthy of a short article explaining its significance.



Photo credit to Ron Fox

D.H.V. stands for *Deutschnationaler Handlungsgehilfen Verband* (German National Union of Commercial Employees). Wikipedia explains that this "was a German nationalist and anti-Semitic labor union in Germany. It was directed against Social democracy, had an anti-democratic and anti-liberal ideology, and supported the concept of a conservative revolution. Formed in 1893, it promoted the interests of the merchant class, and is considered to be part of a proto- or pre-fascist movement.



Post card with logo of D.H.V.



The construction of the 3rd Reich, for the national idea of our *Führer Volkschancellor* Adolf Hitler.



D.H.V. Poster, "Dismiss the double earner, hire unemployed workers. Help this way to ease the unemployment! Vacate a workspace!"

According to their bylaws anyone could become a member if he had an unblemished record; however, Jews and their descendants were excluded from membership, as were women.

In 1905 D.H.V. had 75,000 members, in 1913 150,000 members, in 1930 a total of 592,000 members. After 1930 increasingly the D.H.V. aligned itself with the NSDAP as part of a commonly national movement. In 1933 the D.H.V. was equally integrated in the NSDAP. The federation established their own health insurance. An enforcement of the Sunday rest was an improvement for the health insurance for merchants as well as for the apprentice protection.

I extend thanks to Walter Vogdes for assistance in organizing and preparing this article for Publication.



"Whoever drinks beer, he is quick to sleep; whoever sleeps long, does not sin; whoever does not sin, enters Heaven! Thus, let us drink beer!"

— Martin Luther

Rugby is great. The players don't wear helmets or padding; they just beat the living daylight out of each other and then go for a beer. I love that.

— Joe Theismann

Let a man walk ten miles steadily on a hot summer's day along a dusty English road, and he will soon discover why beer was invented.

— Gilbert K. Chesterton



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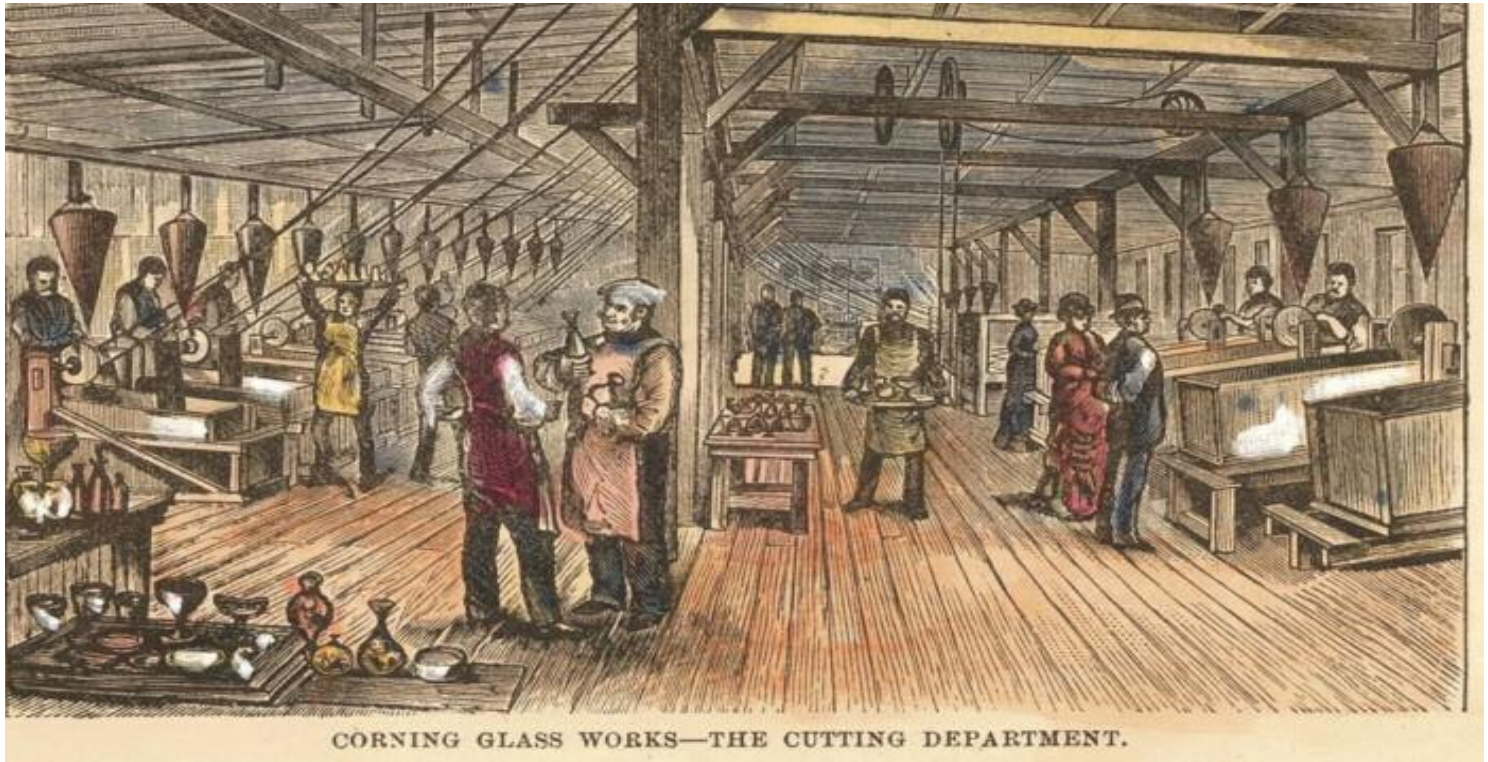
Founded in 2001 and opened in September 2004, AMOCA is the largest museum in the United States devoted exclusively to ceramic art and historic innovations in ceramic technology. It is located in an area abounding with ceramic history and internationally recognized clay artists from the Arts and Crafts 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. A new exhibition focused on fairy tales and folktales from the Mettlach Collection will open this Summer. Examples of fairytales and folktale scenes are illustrated on the steins below.



Pictured above, six Villeroy & Boch Mettlach beer steins, all circa 1890-1910. From left to right, 1) Etched #2089 designed by Heinrich Schlitt, "Schlaraffenland (Utopia)"; 2) Etched #2391, "The Swan Knight's Wedding Procession"; 3) Transfer decorated 1909 / 1338, "Frogs' Choir"; 4) Transfer decorated #1909 / 727 designed by Heinrich Schlitt, "Bowling Gnomes"; 5) Etched #2082, "William Tell shooting an apple from his son's head"; 6) Etched #2134 designed by Heinrich Schlitt, "Dwarf in a nest drinking beer";



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