

STEIN COLLECTORS INTERNATIONAL

PROSIT



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The Beer Stein Magazine

September 2014

Bowling Steins

by John Strassberger



Photos From the Road

by Ron Fox



Washington Pokal

by Ron Fox



Prized Fritz Quidenus Design

by Terry Hill

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A Message from Executive Director David Lowry

An organization is only as good as the members that make up that organization. Translation: We need members to help in the smooth running of the club.

We have had a few members step up to cover the Facebook site, Chapter Development, and Secretary. George Felty, Steve Bruening and John Kelly are to be commended for doing this!

One of the most pivotal positions is that of our Vice President of Membership. After this year's convention, John Kelly has agreed to switch from Secretary to being our VP of Membership. We thank John for doing this. We needed someone to step in and fulfill this role and we thank John for doing this. He will be working on reminding current members to renew their membership and to attract new active members.

Granted, there are ones that will never renew - ones that may have joined to see what was included and decided to not renew. As an example, I also collect American Breweriana and originally joined 5 different clubs/organizations. As all 5 memberships were about to expire, I decided to keep only 2 memberships. The other 3 clubs called me, sent postcards and letters with SASE to try and get me to rejoin but I never did.

So, there will be some who consciously decide not to renew. However, ALL need to be reminded to renew. A new membership process was instituted by the Executive Committee in this regard. In the absence of a VP of Membership, our President Justin Pimentel filled in here and sent out the reminders. Some renewals were received but others were not.

We also need to develop ways in which new members are attracted to SCI.

If these dropping membership numbers are not reversed it will affect other aspects of our club, such as Prosit consisting of less pages and/or being available only in a pdf format.

Many of the Executive Committee members are still working for a living and have families and other responsibilities to deal with. All want to do well in their respective positions, but we need someone to step up and fill the very important role of Secretary as well as the Director of Internet Activities after this year's convention since John Piet is stepping aside.

The drop in membership numbers is also reflected in the convention attendance at last year's convention in L.A. which was a money loser. This year's convention should be better since the attendance should be better.

If anyone can be the Secretary or Director of Internet Activities, please contact me and let me know. Remember - an organization is only as good as the members that make up that organization.

Prosit Dave Lowry

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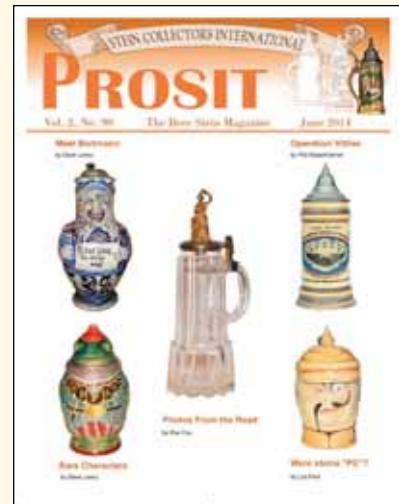
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Manufacturer Discovered

By Arvid Frende

In the March 2014 issue of Prosit, Les Paul wrote about a group of character steins he, and others, have; and wondered who may have made them. The body mark he found was an incised "JLK" with an "R" beneath. As a collector of Diesinger, I was familiar with a Diesinger pewter mark – the letters "AD" with an "H" beneath, indicating Adolph Diesinger and the city of manufacture – Hohr. There are many similar examples of stein maker's initials above the first letter of their city.



Knodgen Factory mark
There are a number of methods to research marks found on steins. The easiest and most common would be to try and find a match for a base mark. In this case the letters JLK had been researched and there were no positive results, so I decided to look for manufacturers in cities that begin with the letter "R." The most comprehensive book I have was written by Dieter Zuhlsdorff and is the Keramik-Marken Lexikon. It lists manufacturers of porcelain and ceramic in Europe between 1885 and 1935. While the book has over 700 large format pages it has no listing for Diesinger, who probably made over 2000 items in the over 25 years they were in business. This proves no one research method is fool-proof. Fortunately, the book has a section that lists manufacturers by city. Looking under the "R's" I found a company – Jacob Leopold Knodgen in the city of Ransbach, which is close to Hohr. The business was started in 1892 producing typical Westerwald products including "figuren" steins, ie figural or character steins. The father of Jacob Leopold Knodgen, Jakob Andreas Knodgen produced steins in Hohr starting in 1858. After World War I, J.L. Knodgen switched production to household items such as vases.

I was unable to find any direct proof of this mark used by this firm, but in the absence of evidence to the contrary, Les' character steins were probably made by Knodgen.



Knodgen sailor



Knodgen card player



Knodgen Falstaff



Knodgen handle

Editors note: Les Paul responded as follows:
Wow! Great! Wonderful! Arvid is a hero. We have been trying to solve this puzzle for years. This is a really big deal. The name fits all three initials. The city fits the letter "R". The time and location of production is right. And they made character steins. Short of a copy of their old catalogs, what more proof could we ask for? I just asked the question. Arvid found the answer. We finally know what to call this important group of character steins: "Knodgens". The "K" is pronounced.

KEGELSPRACHE und KRÜGE

The Language of Bowling and Steins

by John Strassberger

The popularity of bowling is world-wide and rightfully so. Bowling is truly a sport for everyone. You don't have to be in particularly good physical condition to play, although a certain degree of hands-eyes-feet coordination would be helpful. No investment in expensive equipment is necessary; bowling balls are provided and shoes rented. Serious bowlers will need to buy one bowling ball. Try golfing with just one ball! Even the very young, the elderly and those with disabilities can participate thanks to ramps that let them aim and launch the ball. It is also a sport with equalit; that is, there is no offense versus defense; no variety of positions where some players are more active than others; everyone plays the same game.

On top of all that, it is a sport where you can drink beer while playing! What's not to like about bowling?



In this modern world of smart phones and other internet-related devices, there is a saying, "There's an App for that!". That phrase is taken from an old German saying, "Es gibt einen Krug für das!" or "There's a stein for that!" (Well, an old German might have said that sometime!) Like many other activities, there are beer steins devoted to the sport of "Kegel" or bowling. Most depict bowling scenes that are self-explanatory. An excellent example is Mettlach #1403 (Fig 1, 2, and 3). Note the nice master stein in Fig 3. Others include Mett-

lach #2808, which shows a woman bowling, and Mettlach #2957 showing the pin boy getting hit by the ball. A frequently seen theme on bowling steins is a ball and pins with the words *Gut Holz!* This means "Good Wood!" and is the bowler's version of Good Luck!

Recently, I was offered a bowling stein that the seller said should interest me and that "it would make a nice story for *Prost!*". When it arrived, I was definitely interested but it certainly was not your typical "self-explanatory" stein. I knew I was going to have to delve into the German world of *KegelSprache und Symbole* – the language and symbols of bowling. Figures 4, 5, and 6 show the design of the stein. This is a Martin Pauson stein, a typical half-liter porcelain form, with transfer and hand-painted decoration, and a lithophane of Defregger's zither player and two young women.

the scoring methods of the games are entirely different.

So what do the symbols on this stein mean? The Number 9 shown in a blazing sun stands for the phrase *Alle Neun!* or "All Nine!" – the *Kegel* equivalent of a strike.

The dark brown circle in the center is the bowling ball. It has black writing on it that is difficult to see without holding the stein at an angle to light. The words *Lignum Sanctum* mean "holy wood". This is a very hard and long lasting wood from a tree more commonly known as *Lignum Vitae* or "tree of life". In the early 16th century, Spain began exporting this wood to Europe from its Caribbean and South American colonies. It became the most popular wood for bowling balls until being replaced by rubber in the early 20th century and later by the polyester and resins used today.

In Fig 4 is *Pudel!* or "Poodle" and is illustrated by a dog posing much like the Bavarian rampant lion. I have no idea why this poodle takes such a noble stance since a

Pudel is nothing more than a gutter ball. The alle9.de web site says the term has nothing to do with the dog. It is a reference to when bowling alleys were outside at restaurants. The gutters under the roofs to carry away rainwater were called *Puddle* which became *Pudel* for bowling. Another source said: "*Pudel* should be avoided if possible, because the psychological and financial consequences for the offenders are incalculable." More on that at the end of this article.

Beneath the bowling ball is the word *Königsmord!*, translated as Regicide or murder of the king. The

picture shows a crowned bowling pin that is stabbed through with a sword. In *Kegel* it is a ball that knocks down only the number 5 or King Pin (Fig 8). It is described as one of the hardest shots to make. It is only possible because of the size and spacing of the pins and ball, as mentioned above.

The last word is *Stier*, or bull, and is accompanied by a picture of a bull. This refers to the bowler knocking down only the middle pins (Fig 9). There is a bit of a translation problem with *Stier*. Since the English

A brief note about bowling before I get into the details of the stein. Most Americans are familiar with the 10-pin form of bowling but there are parts of the country where 9-pin and duck-pin varieties are popular. In Europe, there are various forms of 9-pin bowling but this stein is based on the most popular German version known as *Kegel*. In *Kegel*, the nine pins are arranged in a diamond shaped pattern (Fig 7) rather than the triangle of 10-pin bowling. The pins are thinner, spaced further apart and the balls are smaller than their 10-pin cousins. Also,

figure 4



figure 5

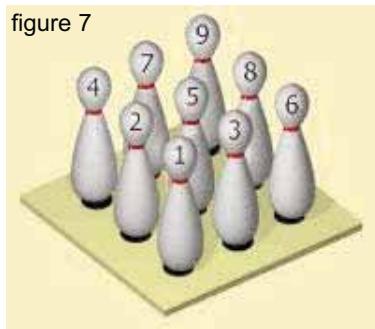


figure 6



language was derived from ancient German, there are many words that sound and mean the same in both languages. For example, *Bier* and beer, *Vater* and father, *Mutter* and mother, etc. However, the German *Stier* and the English Steer definitely do not follow the pattern. No English-speaking bull would want to hear that he is about to become a steer since that involves castration. The German word for the unfortunate steer is *Ochse*.

figure 7

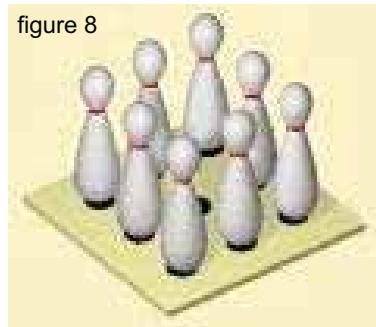


As time passes, some words fall out of usage, lose their meaning or are replaced. This appears to have happened with *Königsmord* as it is rarely mentioned on *Kegel* web sites today. Now, if it is mentioned at all, it is referred to as *Alle ohne König*, or, All without the King. Also, the *Stier* is now called a *Herz* or Heart. However, the poor *Pudel* does retain its meaning of futility.

Now a note of caution. An American bowler visiting a German *Kegel Klub* for the first time would do well to observe and keep silent before venturing into the sport. The first thing he will notice is that traditional *Kegel* lanes are narrower (15" vs. 41") and

almost twice as long (92' vs. 62') as those in 10 pins. The lane has a slight concave shape and it widens to about 3' at the pins. That impressive curve you put on your bowling ball back home won't help you here. Next, you will have to determine if this a *Sportkegler* group that is bowling or is it *Freizeitkeglern* (recreational bowlers).

figure 8



The *Sportkegler* are the serious bowlers following the strict rules of the game. The bowler will bowl three balls per frame and the pins are reset for each ball. You don't simply add up the pins you knock down. Various formations score different points, an *Alle 9* scores 24 points, a *Stier* scores 6, roll a *Pudel* and you lose 1 point, and so on. There is a description in English of these *Kegel* rules on a website of a *Kegel* club in Australia, "tanundakegelclub.8.com".

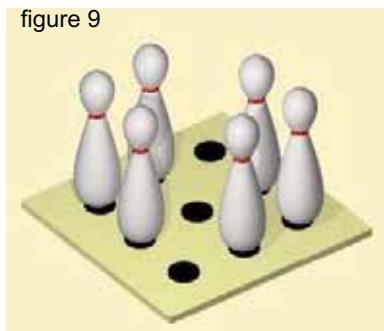
Meanwhile, the recreational bowlers are participating in *Kegelspiele* or bowling games. To quote the *Kegelspiele.info* web site, "The first rule is: A proper set of rules does not exist." There are literally hundreds of these games described on *Kegel* web sites. Bowling clubs are urged to send

in new games they create. The games are difficult to translate so I picked just the simplest for an example:

"*Idiotenspiel*, or Idiots Game: Each bowler throws 3 times with the left hand, three times with the right hand, and 3 times backwards between the legs with both hands. All pins are reset for each ball. Most points wins." Remember, it is a sport where you can drink beer while playing!

The majority of the games have a complicated scoring system so it would probably help to have an accountant on your team. Games have varying amounts of points per ball, per different pin, per different sets of different pins that remain standing. For some, each frame has an increasing amount of money riding on it. Whichever game you play, there will be winners and losers. You and your team stand to win or lose big in beer, schnapps, or money. That explains the earlier admonition regarding the "psychological and financial consequences of a *Pudel*". Don't let your team down.

figure 9



I began my research simply to find out what a poodle, a stabbed bowling pin and a bull have to do with bowling. Once again, research reveals there is much more than meets the eye on beer steins. Go back to Mettlach #1403. It is a disservice to Christian Warth, the designer of the stein, to say this stein is "self-explanatory", that it's just a bowling scene. Warth actually shows two teams engaged in *Kegelspiele*. One team looks glum and their beer mugs are empty. The bowler looks confident, his beer mug is full and waiting on the table as his team cheers him on. Anything but a *Pudel* and they win another master stein of beer! *Gut Holz!!*

References:

- www.alle9.de
- www.northamericanbowling.com
- www.kegel-spiele.de
- www.kegelvereinlustigerunde.de
- www.kegelspiele.info

Bacchus, the Original Party Animal

By Ron Hartmann

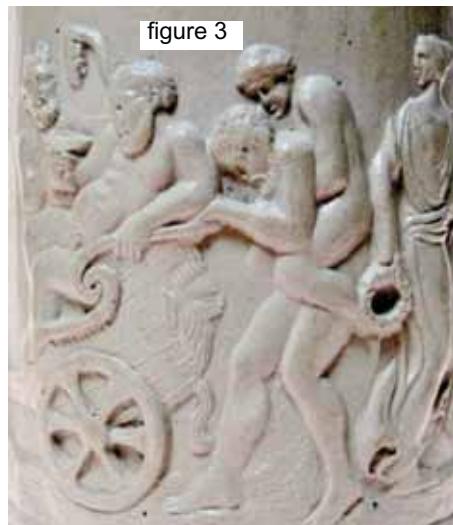
One particular stein in my collection always fascinated me. The stein was mentioned in an article written for our Gateway Steiners newsletter (April 2008) titled, "Who is this guy Gambrinus?" Around the stein's body is a rather provocative parade scene, risqué to say the least. It seemed somewhat out-of-character for old Gambrinus, king of beer. Could this scene be depicting someone other than Gambrinus? (Fig. 1) I recently asked Ron Fox about the stein. He suggested the fellow in the chariot might be Bacchus, not Gambrinus. But who was Bacchus? An internet search revealed a great deal about this character, Bacchus (Bac'chus). In ancient Greek and Roman mythology, he was the god of wine. But that finding was only the beginning of the story.

figure 1



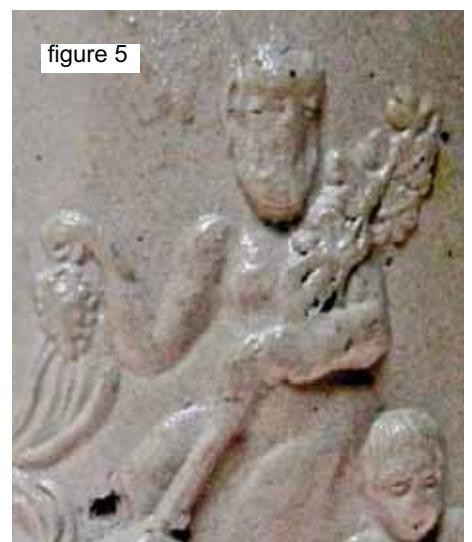
The procession depicted around the stein is led by a flute-playing nymph. She is followed by a crowned bearded male, naked, carrying a bunch of grapes in his right hand and a pine bough-topped staff in his left hand. A small naked handler, perhaps a cherub, leads two panthers as they pull a chariot carrying a drunken Bacchus, in the buff of course, but modestly covered by an oak leaf. He raises a cluster of grapes with his right hand while a horned satyr offers him wine. The chariot is followed by two naked individuals, one riding piggy-back on the other. Two clothed nymphs appear to be heading head behind a tree trunk. On the other side of the tree more naked debauchery is happening. A part goat, part man satyr sits upon the back of a nude

male as he tries to entice a shy, still clothed nymph. A cherub seated in the crook of an oak tree looks on.



Bacchus, originally known as Dionysus, was one of many sons of Zeus. In his younger years he experimented with grapes which grew on Mount Nyssa, his birthplace. This interest led him to create wine, a drink previously unknown to the gods. Bacchus sampled his discovery so freely that the nymphs (who also lived on Mount Nyssa) thought he was stricken with madness. His drunken state led him to experience the world's first hangover. Seeking a cure, he visited an oracle and was told that his sufferings were a punishment for enjoying a pleasure unknown to the gods! He replied that the experience was worth the pain, and went on his way. The young man who had delighted in the glory of wine developed into a violent and surly rascal, typically shown accompanied by a decadent crowd of centaurs, satyrs, nymphs, and *Bacchanals* who gathered around him. According to Wikipedia, "In modern usage, *bacchanalia* can mean any uninhibited or drunken revelry. The *bacchanal* in art describes any small group of revellers, often including satyrs and perhaps Bacchus or Silenus, usually in a landscape setting. The subject was popular from the Renaissance onwards, and usually included a large degree of nudity among the figures." This certainly describes the scene on the subject stein.

Some questions remain. For example, the crowned fellow behind the flute-playing nymph leading the entourage fits the description given for Bacchus – crowned, bearded, staff topped with a pine bough, grapes in his right hand – but Bacchus would surely be the intoxicated gent in the chariot.



As for the stein body and pewter: It is a 1 liter tannish-grey stoneware stein from Regensburg-Westerwald area. Formed on a

potters wheel, relief decoration was applied afterwards by hand using a three-piece iron mold. The ball thumblift has a closed five-piece hinge. A running fox is embossed on the lid. (Fig. 6) An early capacity mark – S 1L – is located centered at the top of the stein's front. (Fig. 7) The mark dates the stein after 1875 when Germany adopted the Metric System. The "S" stands for "summe" or "sum" followed by the metric capacity underlined with a capacity line. Regensburg factories were the first to produce steins with documented capacity marks, according to the article, "Der Masskrug und Capacity Marks," by Roy De Selms, Master Steinologist. (Prosit, Dec.2010, pp.19-22)



figure 6



So there you have it. It is not Gambrinus who we see here, but Bacchus. Perhaps a mythological god, but Bacchus most certainly was a world class "party animal," too! Today, a drunken orgy is still called a *bacchanalia*, and for good reason. Thanks are due Ron Fox, SCI sources and the amazing internet for providing information for this article.

Washington Pokal

by Ron Fox, SCI Master Steinologist

This short article concerns one of the best quality glass pokals you will ever see. Besides the fine detail, the George Washington portrait is extremely unusual for a Bohemian piece (figures 1 & 2).

figure 1



figure 2

This pokal is a cobalt overlay with the image wheel-cut in the cameo technique. There were only a few Bohemian glass artists skilled enough for this craft.

Charles Willson Peale was a famous early American artist, best remembered for his portraits of the leading figures of the American Revolution. Washington sat for his first portrait in 1772 and Peale had six other sittings with the father of our country. In all, Peale painted 60 portraits of Washington. The painting in figure 3 is the guide for the portrait on this magnificent pokal. It was also the inspiration for Washington's portrait found on our country's dollar bill (see figures 4 & 5).

figure 3

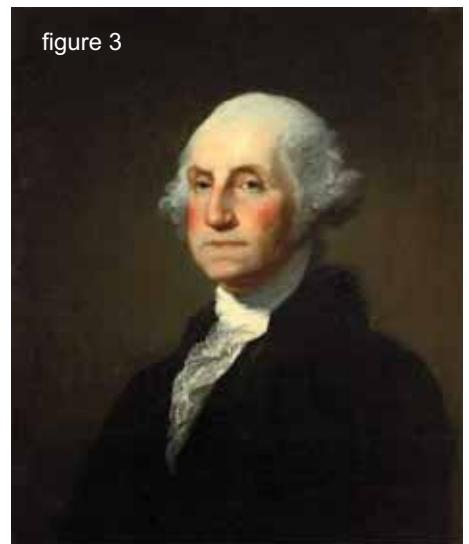


figure 4



figure 5



A Prized Fritz Quidenus Design

by Terry Hill, SCI Master Steinologist

Fritz Quidenus, even to the novice beer stein collectors of the 60s and 70s, was a familiar name. The pages of Bob Mohr's Mettlach Steins and Their Prices were filled with descriptions of his designs on beer steins, plaques, and beakers. Fritz, along with his fellow Mettlach designers Heinrich Schlitt and Christian Warth, made up what we considered to be the "Mettlach Big Three." Later compilers of Villeroy and Boch data, Anton Post and Gary Kirsner, provided us with catalogs and photographs that chronicled the design work of these three as well as many others. Many collectors in acknowledgment of the skill that Quidenus demonstrated, considered his Mettlach 2455 (6.8 liter) Lohengrin as the finest beer vessel ever produced by V and B. In spite of this notoriety, little has been published about this very accomplished artist.

In 1985, Beate Dry-v. Zezschwitz provided SCI readers with a short account in "Prost" about our subject: "Quidenus was born on February 10, 1867, in Freudenthal, Czechoslovakia and settled in Munich in 1891. Here, he became a member of the Association of German Illustrators, which suggests -- as his work for Villeroy & Boch demonstrates -- that Quidenus was a talented draftsman with a gift for narrative illustration, and an artist who was not averse to turning his hand to the design of colorful scenes of Villeroy & Boch stoneware. He can therefore be grouped with other gifted contemporary Munich designers and illustrators such as Franz von Stuck, Ludwig Hohlwein and Franz Ringer whose humorous designs for the Mettlach firm provide brilliant proof of his liveliness and quality of popular art in Munich at the time." Chris Wheeler's website "Stein Marks" adds that Quidenus died on February 28, 1928 in Ober-schleissheim near Munich. Auction notes, exhibition descriptions and city directories make up what little else there is to make up a Fritz Quidenus biography.

Over the years I had added a half a dozen Quidenus pieces to my collection when a great convergence occurred because of another collecting interest that I have pursued since childhood, and that was collecting post cards. As I accumulated steins and became interested in the stories that many of them told, I turned my post card collecting in a parallel direction and sought out corresponding stories. I had acquired a

figure 1



figure 4



(Fig. 4) shows the signature detail of the Andelfinger card. This post card publisher specialized in Munich tourist scenes, especially those of the Hofbräuhaus. As it turned out, Quidenus was the C. Andelfinger chronicler of daily Munchener life at the Hofbräuhaus and for years the HB souvenir stand had many sets of his cards for sale. Of course I continued my search for other steins in this set and documented their existence from a ca.1910 Marzi & Remy catalog. Additional members of this set include (Fig. 5, 6, and 7).

figure 5



Marzi & Remy ½ liter stoneware stein that pictured a student with a guitar slung over his shoulder. (Fig. 1) I thought it to be charming and inexpensive enough so it found a new home on my shelves. It wasn't long after that purchase that I found a post card with the same student and guitar and it was signed by the artist Fritz Quidenus. I was thrilled with the connection and within the year I completed the post card set of six cards that were published by C. Andelfinger of Munich. (Fig. 2 & 3)

figure 2



figure 6



figure 3

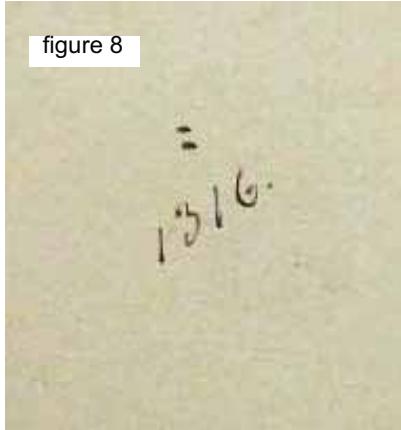


The base of these stoneware pieces is identified with a design number in ink or glaze. In (Fig. 8) you will see the base marking for #1316. The complete set is displayed in the Marzi Remy catalog in (Fig. 9,10, and 11). Now that was too easy, there

figure 7



figure 8



just had to be more. In (Fig.12) we have an unlisted 1 liter version of 1316 that is not found in the M & R catalog. The biggest anomaly of all of the Marzi & Remy production featuring this family of Quidenus design is the 1312 found in (Fig. 13). This stein photo was provided by New York SCler Richard Satterly in response to my Prosit article, "Quidenus... or Not?" in last year's September issue. This Quidenus ½ liter pottery stein sports the same design as its stoneware counterpart but with an entirely different body style. Note also the 1312 design number found on the lower body in (Fig. 14).

It was not too long after I started gathering these Quidenus designed pieces that I began to add variants that wouldn't fit into the Marzi & Remy definers. None were included in the M & R catalog and all were produced on steins that lacked factory or design numbers. Most importantly, major portions of the design work are different. While the subject remained the same

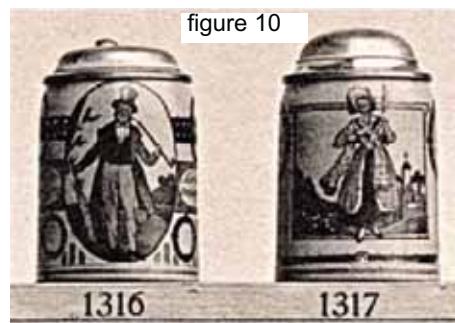


figure 13



figure 12



(student, soldier, kellerin, etc.), garlands, latticework, or wording had been changed. About the time that I began organizing the material for this article, a stein collecting pal from Munich, Franz Hassman offered me a stein from this Quidenus genre that would put a lot of this material into some kind of order. Years earlier, I added (Fig. 15) to the group. No factory or design numbers marked this stein that resembled Marzi & Remy 1313. When my package arrived from Munich, I was thrilled with what the stein revealed.

(Fig. 16) This bierkrug was identical to the aforementioned except that it displayed the factory mark of Albert Jacob Thewalt and an impressed 321 (fig. 17). My biggest grin was saved for what I viewed at the bottom of the stein's scene, the initials of F.Q. (Fig. 18) It was as if this particular beer stein was the Rosetta Stone. I now could place (Fig. 19 and 20) into the set of steins that Franz Quidenus designed for Albert Jacob Thewalt of Höhr-Grenzhausen.

figure 15



figure 16



figure 17

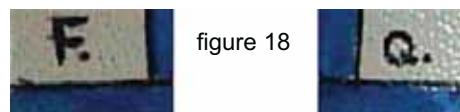
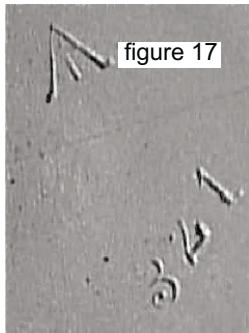


figure 18

figure 21



figure 19



figure 20



figure 22



This article couldn't end here as there are a number of related steins that beg for information. How about this 1 liter beauty produced by Merkelbach & Wick? (Fig. 21) Sporting two of Fritz Quidenus's figures it is also capped with a beautiful pewter lid that shouts out Quidenus. The bottom of the krug reveals the Merkelbach factory mark used between 1879 and 1921 and a design number (N 11). Perhaps a Prosit reader can find an example of N10 or N 12 or other piece of data that would place this piece as part of Merkelbach & Wick's production. There also exists the possibility that this bierkrug was the product of a Munich finishing shop where a Merkelbach

factory blank was decorated and sold. If that is the case, a great deal more discussion will be need to support such a claim.

This pewter example that oozes with Jugendstil decorative elements displays not one but three of our Quidenus characters. The elaborate design features a parasol lady in a central cartouche and flanking her on each side is a soldier and a gentleman. (Fig. 22)



figure 23

This last item was from an ebay auction whose seller proclaims that it is a wine stopper from the WMF (Wurtemberger Metal Fabrik) line of wares. While I couldn't verify this identification by examining my factory catalog it might be from a different edition as WMF produced many catalogs. (Fig. 23)

I am closing this article for now as there is much more to tell in another article for another issue. The story of Fritz Quidenus continues and if you have material to add please join this effort.

My thanks go to Richard Satterly and Franz Hassman for their photos and valued information. When I pen the last portion of this story we will see more of this prized Fritz Quidenus design.

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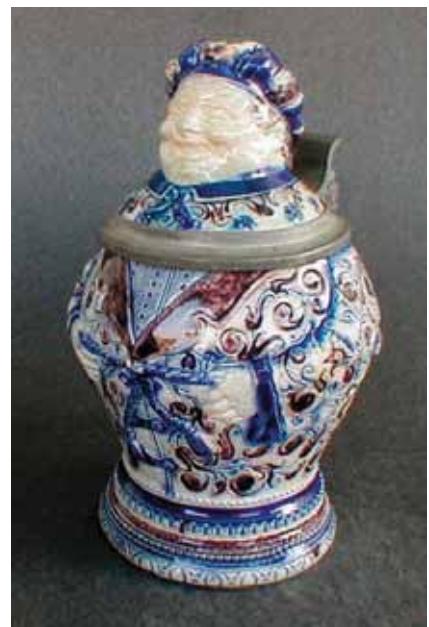


In the last issue of Prosit, Les Paul wrote an interesting article titled "Factory Mismatched Character Steins." He showed several steins where the factory took some short cuts and attached a lid that was not from the original design. Some were obvious, while others needed closer examination.

Wendel Barney, from the Gambrinus chapter, emailed a couple steins he has in his collection that are also factory mismatched. I am always appreciative when one of our Prosit articles gets a member to check his shelves and respond. Thanks, Barney.



Without looking closely, this stoneware character looks good.



As we look closer from this angle, we see that the coat and collar don't match the bottom.



This Schierholz character looks good until you realize the bottom is the cat with a hangover and the lid is the drunken monkey. So much for drinking on the job.

Photos From the Road

Thirty Third Installment

by Ron Fox, SCI Master Steinologist

This page is dedicated to the steins from the Bunzlau factory. Most consider them to be made of stoneware, but they are actually made of high fired earthenware. These steins go back to the mid 17th century and continued through the mid 19th century, when porcelain and style changes diminished the demand.

The town of Bunzlau was part of Silesia and today is part of Poland, about 30 miles from the German border.

The first stein is in a ball shape with the typical brown loom glaze. It is void of any decoration, but embellished with nice pewter mounts.

The next stein is tankard shape and has vertical relief ribs. As you can see the brown loom glaze varies from stein to stein. These shade changes are due to the period each stein was made.

The last stein on the top row is from an earlier period of production. The brown glaze is very dark and the applied relief eagle has a yellow brown coloring which you would not find in the 18th and 19th century.

The middle row starts with a bulbous shaped stein. It is called a melonkrug because the diagonal ribbed form gives a melon appearance.

The middle of the page features a three liter stein with applied relief of floral and crucifixion scene. The relief work is of an ivory color typical of what they used in the 18th and 19th century.

Most interesting is this character stein of a circus bear. It is early 18th century and a special item.

Bottom row begins with another 17th century stein. As you see, it has the dark brown glaze and yellowish applied relief.

The last two steins are similar. About the same shape, size and eagle decoration. The main difference is the many colors on the relief. That is the only time I have seen this on a piece from the Bunzlau factory.





I am again going to dedicate a page to one early factory. This one is to the Altenberg stoneware workshop. They were located in eastern Thuringia, which had rich clay deposits suitable for their stoneware production. They had a distinct style that would be hard to confuse with other factories. Their stein bodies fired up in either their orange/brown or grey coloring. This was determined by whether they used an oxidation or reduction firing. They were known for their pearle-work designs created by a series of applied stoneware dots.



The first stein is oxidation fired with a pearle-work floral design. It is from the 1750 period.

Next is a grey reduction fired stein with very rare enameling on the double shields. An unusual addition for an Altenberg stein.

The last stein on the top row is ball shaped and has pewter medallions added as decoration to the body. It is from the end of the 17th century really appeals to me.

The middle row begins with a grey reduction fired body and busy applied pearle-work floral design. Like the stein on the top row, it too has the rare enameling. Because there are two on this page, don't think you could easily find another example.

The middle of the page has an oxidation fired stein with pearle-work design of a stag and boar. It is dated 1714 on the body.

This row ends with another grey reduction fired piece. The pearle-work is applied in a geometric pattern. It has super mounts and five body bands set into the grooves.



The entire bottom row has oxidation fired orange/brown bodies. The first has pearle-work decoration of horses and floral. You will have trouble finding another stein with 10 pewter body bands like this one.

The best thing about the next stein is the hour glass body form. That quality usually adds a premium to the price.

We finish up with these examples from the Altenberg factory with an applied relief shield and pearle-work florals. The additional cobalt gives the stein great contrast.

These next two pages will be a great visual treat. Most of these steins are in well known museums and it is unlikely you will find similar pieces in the average collection.

The first stein is part of the Treasury of the Topkapi Palace in Istanbul. It is from the 16th century and made of Jade. Garnet settings are attached to the body, handle and lid. It is what happens when jewelry and steins collide.

Next is an early 17th century gilded silver tankard. It has four glass panels attached to the body that are finely painted. It was made by silversmith Hans Heinrich Riva of Zurich. The glass panels were painted by H. J. Sprungli. A magnificent piece.

The middle row begins with an interesting Norwegian carved wood tankard. The body depicts folks dressed in their ethnic clothing dancing to a musician. The lid has two large dwarfs facing in different directions. The finishing touch is the original multi-colored painting.

Next is an early 17th century gold ruby glass tankard. It is decorated with delicate gilded silver mounts. Such a fragile piece must have been well cared for to make it until today in perfect condition.

The bottom row starts off with one of the most unusual steins I have ever seen. Two mussel shells, carved with profiles of a man and woman in Classical costumes, come together to form this masterpiece of late 16th century by Nurnberg silversmiths. The shells were worked by French carvers, who were renowned for their skill in this craft around the middle of the 16th century. This extraordinary piece is on display in the Hermitage Museum in Russia. If you are ever in St Petersberg, you may want to put it on your agenda.

The last piece on this page is another Norwegian tankard. It was made in the late 17th century and displays the finest quality carving you could hope to find on such a piece. It is believed to be from the workshop of Samuel Halvorsen Fanden.





This page starts with a hand chased King George IV gilded silver tankard. This late 18th century beauty is embellished with cameos, agate, onyx, sardonyx, jasper, amethyst, siberian amethyst, chrysoprase, emeralds, ruby, Russian aquamarine, Russian green beryl, sapphires from Sri Lanka, pink sapphire and turquoise. There is much to examine on this unique stein.

The French were known for enameling on silver, such as the limoges factory. This next stein is done in that technique. It features a middle eastern mosaic design on both the body and lid.

We see many carved ivory tankards, but most have nude women, cherubs or battle scenes for their decoration. The ivory stein that begins the middle row features the old city wall of Nurnberg and its towers. A much more unusual subject matter for a carved ivory piece. The mounts and handle are made of brass.

This next stein is made of inlaid stone with fancy silver mounts and handle. The stone is mostly turquoise and was French made in the mid 19th century. It can be found in The Victoria & Albert Museum. It is one of my favorite museums.

Of all the German Jugendstil artists, Richard Riemerschmid was probably the most famous. Besides designing in a variety of mediums, he was very active with the stein manufacturers. The bottom row begins with one of his designed steins made in stoneware. It is a large 2 liter and not an easy stein to locate.

The last stein on this page is a very unusual silver character stein. It is a tall 1 liter with the feathers made of turquoise and mother-of-pearl. It also has glass eyes. It is a custom made piece and it is unlikely that another will turn up.

I continue with two more pages of rare and unusual steins from museums and private collections.

Oriental porcelain was extremely popular in Europe during the 17th and 18th centuries. These pieces were made both in China and Japan. This first stein is from Arita, Japan and was made right around 1700. They are difficult to find, especially with period pewter mounts. They can also be found with period German silver mounts.

Finding steins made from hard marble-like stone is uncommon. This second stein is ground and polished like glass and has delicately enameled silver base, handle and lid. It is 17th century and attributed to Nuremberg artist and silversmith, Johann Heel.

The middle row starts off with a large wide stein made of tightly woven reeds. It is not only unusual, but logically the basket technique makes very little sense for a beer stein. Probably why we see so few.

Next is a large Russian 2 liter silver tankard. Notice the double headed Russian eagle finial. It is set on three ball feet, with a matching ball as the thumblift. It has an overall gold wash both inside and out.

Serpentine is a soft stone milled and used for the body of a stein. This technique goes back to the late 16th century, which is the age of the first stein in the bottom row. Besides the serpentine body, the gilded silver mounts are encrusted with jasper, agate, marble, wood and ivory, attached like jewelry. The photo does not come close in showing the beauty of this unique tankard.

Steins made of wood are certainly not hard to find. They were made in most of the Scandinavian countries for several hundred years, as well as the Germanic areas. The wood stein here is not what you would commonly find. The body is made of one piece and hollowed out. You can see in the raised areas, the bark was left on the body. The handle, thumblift, and lower body, have separate branches attached. There is a seated stag nestled into the body branchwork. As you can see, there is a transfer scene of a monk and verse. Pieces like this were made in the Adirondacks of upstate New York. I have not seen another so elaborate.





I start this page with an enamaled silver tankard from Moscow. It is appropriately called Russian enamel. The enamel over metal technique is called cloisonne. The floral decoration is finely done and most appealing to the eye.

This amber stein was made in Nuremberg in 1659, its eight panels of amber set in straps of silver gilt. The panels are carved in low relief with figures. Amber is petrified tree sap. Tankards made with this unusual material are extremely rare and ridiculously expensive when they show up on the open market. I have yet to have the opportunity to hold one in my hands. I have always been on the other side of the glass at important museums.

The middle row starts with a super hand chased silver stein. It has a face on the side with snail spout and finial. The handle is made of ivory and portions of the silver have a gold wash.

This next stein is usually found in a spotted stoneware made in Frechen. Instead we have a lead glazed hafnerware from the same period, which is late 16th century. The Fancy silver mounts are of English origin, even though the body is German.

In the bottom row, we see another Russian enamel gilded silver tankard. This one is larger than the one above and features a busy mosaic design over the body and lid. It has engraved personalized initials in the front oval panel and a pineapple shaped finial. The dominant turquoise coloring really enhances its appearance.

The last stein on this page is made of serpentine, like the one discussed on the left hand page. This one does not have all the bells and whistles, but makes up for it with the hand chased gilded silver lid, base rim, handle and body bands. This piece was made in the later part of the 17th century. Serpentine was soft, so it took very little abuse before it would sustain some damage. Finding them with lines is common and should not be a reason for passing on purchasing one.

These next two pages will be an assortment of old wood steins made with a variety of techniques.

First is a carved character stein in the shape of a barrel. It has a detailed dwarf finial on the lid. The hinge is attached to the top rim instead of the handle.

The next stein is made like a keg. They cut individual wood slats to fit into the tapered body once they were assembled. There are two cane body bands holding everything securely in place. They used both a dark and light wood for contrast.

The last stein on the top row also is made of individual slates of light and dark woods. In this case, the slates were cut in a wavy design. The wood lid is carved with the initials "JS."

The middle row starts off with a pyro decorated stein. They burned the design into the wood. Teddy Roosevelt was very popular in the 1900 era and his image wearing his Rough Rider uniform is on this stein. Great subject matter.

Next is another pyro wood stein featuring Admiral Dewey, also from the Spanish American War. He looks good next to Teddy.

We finish the middle row with a hand painted scene on the wood body. There are three men in ethnic dress, rowing in a boat. Two bands of cane frame the painted panel.

Burl tankards come in a multitude of sizes. I have seen them with a capacity over 3 liters. They are Scandinavian and can come plain like the first one in the bottom row, or with detailed carving. In any case, these burl tankards are nice to have.

The last stein has detailed floral carving over the entire body and lid. It is completely made of wood, even the hinge.





There are very few wood character steins. The top row has two of them. We start off with an owl that has a shield on his chest with the HB letters for Hofbrauhaus. The glass eyes help bring a bit of life to the stein.

Next is another assembled slat Stein in a barrel shape. It has the two sets of canes holding it together.

Last in this row is the other character Stein. It is a German sporting a bushy mustache and wearing an engineer's cap. I have seen the mate, which is a woman.



The middle row begins with an American Adirondack Stein with a set on lid. It has a transfer scene of a monk reading a newspaper. A piece of branch makes the handle.

The middle of the page features a cavalier in the pyro technique. A verse is just above the top band of cane.

Last in the middle row is completely carved with floral design. It has four flared feet and a dwarf finial on the lid.



Bottom row has our last Adirondack Stein. The transfer is of an Indian chief wearing a full set of eagle feathers. The hinge is attached to the top rim and it has a branch handle. One of the features of Adirondack wood steins is portions of the piece still have the outer bark.

Next is a tall pyro Stein with a scene of a drinking monk and finished off with an acorn finial on the lid. These pyro pieces were made with a very light soft wood.

Our last Stein is made of root wood. This piece looks very different than all other wood steins. Even the lid is made from the root. There is some shallow carving that goes around the upper portion of the body.

This page displays a group of interesting and attractive glass steins. They depict examples of various techniques and colors.

The first stein is an overlay, with clear over white. Trapped between the layers are thick cobalt horizontal threads. It is finished off with the body having a facet cut.

Next is another overlay. It has clear over white with amethyst stained triangular and oval design. The inlay lid is set into a delicate brass mount.

The top row ends with an enameled clear glass stein. The building is done in a violet color with white enamel on the inside of the body. It is further decorated with fancy floral gilding.



The middle row begins with a 1 liter that has internal threads draped within the body. A technique seldom seen on glass steins.

The middle of the page is a tall green glass stein. It is decorated with both prunts and heraldic enameling. The matching glass spiral inlay is a nice finishing touch.

Next is another overlay. This time it is cobalt over clear and exhibiting the cameo glass technique. It has a large ram for the decoration and has a matching cameo glass inlay lid.



The bottom row starts with a 1 liter that has an amber stained body that has an intaglio cut scene of two dogs. The matching amber glass inlay is set into a brass mount.

Theresiethal made a large volume of glass steins. This amber one has a detailed scene of a monk and hunter in a wine cellar. As is usual with many of their steins, it has a pewter base rim.

We finish this page with a green glass stein that has both applied threads and prunts on the body. The cylinder body is set into brass base rim, handle and lid. You will also find Porcelain Royal Vienna steins with the very same brass mounts.





Recently there was an outstanding auction in England titled "Masterpieces of Bohemian Glass." I complete this installment with fantastic Bohemian pokals from this super sale.

The first one is a cranberry overlay. The large front panel is intaglio cut with a proud standing stag. In the 1850-60 era of Bohemian glass, you do not see cranberry overlays as often as ruby, amber and cobalt.

Next is a ruby pokal with a very detailed intaglio cut scene of men on horseback involved in a busy hunt. The lid and foot has additional wheel-cut grape and leaf design.

The last pokal on the top row is another ruby pokal. It features the intaglio cut scene of an adult female horse and her colt. Again, their is additional wheel-cut grape and leaf design on both the set on lid and the foot.

Cobalt overlay pieces are not difficult to find from the Bohemians during the mid 19th century. Finding the cobalt and amber combination, on the pair at the bottom of the page, is very rare. The cobalt is an overlay and finely intaglio cut through to the clear. The amber is not a layer of glass, but rather a stain applied once all the other work was completed. They are very stunning pieces and having a matched pair makes them even more unique.

Last we see an amber stained piece with an intaglio cut stags fighting scene. Just another stunning pokal.

I think it is important to point out that dark cobalt is always an overlay. Amber is always a stain and ruby can be either a stain or overlay. You need to look close at the wheel-cut edges to see if that ruby color has any depth. To be an overlay, you will need to see some thickness to the ruby layer.

This ends another segment of this series. We will be driving across country the middle of August and expect to make several stops. They should produce some interesting photos for the December installment. We hope to see many of you in Pittsburgh the first week of September.

3rd East Prussia Field Artillery Regiment No. 79 Garrisoned in Hammerstein, Pomerania.

By Ron Hartmann

Featured here (Fig. 1) is a seldom seen East Prussian regimental stein with a rare garrison town located in the province of Pomerania, Kingdom of Prussia. Reservist Krenz, the original owner of this wonderful stein, served first with the Field Artillery Regiment Field Marshall Count Waldersee (Schleswig) No. 9 and later, in the 5th Battery of the 3rd East Prussian Field Artillery Regiment No. 79 garrisoned at the Hammerstein Training Area located in Hammerstein, Pomerania. Reservist Krenz's service years were 1911-1913.



figure 1

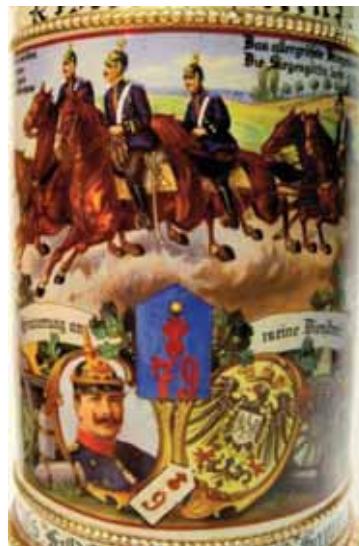
chorus resounds; Artillery ahead – Artillery ahead!). Reservist Krenz's name is below the frieze. The regiment's name: 5.Batr.3.Ostpreus. Feld.Art.Regt.Nro.79, Hammerstein 1911-1913 (5th Battery, 3rd East Prussian Field Artillery Regiment No. 79 – Hammerstein 1911-1913.) is placed above the bottom frieze band. Around the base (Fig. 2) various shields showing the life of a soldier and spirited mottos connected by colorful banners surround the stein's base. Centered underneath are the words *Haubitzenonne ist unser Gruss!* (Howitzer thunder is our greeting!)

figure 2



Across the front of the stein, mounted artillerymen and charging horses race across fields pulling a cannon and caisson. A light blue shoulder board with red "79" and grenade is front and center. Cartouches on either side show Kaiser Wilhelm II and the Prussian coat-of-arms along with the white shoulder board with red "9" and grenade of the 9th Field Artillery Regiment, Reservist Krenz's first assignment. Side scenes show artillerymen detailed with the regiment's light blue shoulder boards, manning their cannon. (Fig. 3, 4, 5)

fig 3



This very colorful ½ liter pottery relief stein stands tall measuring 34 cm overall. Above the upper frieze band a rousing slogan reads: *Es wirbelt der Staub, es dröhnet die Erde, es rasseln Geschütze, es wiehern die Pferde, und weithin schallt es im Jubelchor, Artillerie vor! Artillerie vor!* (The dust swirls, the earth rumbles, the cannons clatter, the horses neigh, and everywhere the rejoicing

figure 4



figure 5



The screw-apart lid is in the form of an artillery shell nose cone with timing ring topped with a model 96 field cannon manned by two artillerymen. (Fig. 6, 7) Base of the lid is highly decorated with scenes from the field, detailed in Repoussé. (Fig. 8) A cavalryman upon a charging horse forms the thumblift. Only recently noticed, a stanhope is set into the back of one of the finial's men. A picture still exists in the stanhope, albeit difficult to identify the scene, due to crackling. (Fig. 9, 10)

A garrison located in Pomerania, a double unit stein, a stanhope with a picture and an overall quality stein made late in the regimental stein era, all come together, making



figure 6



figure 7

(Schleswigsches) No. 9 (Field Artillery Regiment General Field Marshall Count Waldersee (Schleswig) No. 9) garrisoned at Itzehoe, Schleswig-Holstein, located near Bremen and the North Sea. The following year on 1 Oct 1912, the 3rd East Prussian Field Artillery Regiment No. 79 was formed and became part of the XX Imperial German Army Corps, 41st Division, 41st Brigade. It was to be garrisoned at the Hammerstein Training Area in Hammerstein, Pomerania. Population of Hammerstein at that time numbered about 4,500. Existing batteries, including Reservist Krenz's 5th battery at Itzehoe, were selected from all of Prussia for reassignment to the newly established Field Artillery Regiment No.79. The regiment remained in Hammerstein until 1 October 1913 when it was relocated to its final garrison at Osterode, East Prussia.



figure 8



figure 9



figure 10

this a very handsome and rare stein. As Ron Heiligenstein noted in his fine book, less than 1% of regimental steins show garrisons located in Pomerania, Posen, Silesia and East Prussia, and those would be considered "exceptionally rare." These are the important details to be recognized if a collector wishes to learn the full "story behind a stein."

When inducted in 1911, Reservist Krenz served with Feldartillerie-Regiment General Feldmarschall Graf Waldersee

Hammerstein Training Area (Übungsplatz) was established in Hammerstein, Pomerania in 1885 by the Prussian Army. After the 79th relocated to Osterode the area was little used. However, when WWI broke out in 1914, the area was utilized by the German Army as a prisoner of war camp for Russian prisoners. A couple decades later during WWII the area became the notorious Stalag II B housing thousands of Russian prisoners. Bad conditions and mistreatment resulted in the death of untold prisoners. In 1945 the town was ceded to Poland and renamed Czarne. All Germans still living there were expelled and replaced by Poles. Today, Czarne, Poland is a small peaceful town, home to some 6,000 residents. Change happens and time marches on.

Stein owner Krenz became a reservist in 1913 upon completion of his three year obligation to serve with the standing Army. WWI broke out less than a year later. It makes one wonder about his fate. His stein survived, did he? Many thanks go to Peter Meinlschmidt, Ron Heiligenstein and others for sharing their knowledge and expertise to bring this article to completion.

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Character Stein “Go-withs” Second Installment

by David Harr, SCI Master Steinologist

In my first article, I explained my parameters of what I consider a character stein go-with to be. “The item must be the same subject/character, made of the same material, by the same manufacturer.” I also told of the stein collectors that welcomed me into the hobby and influenced my thinking on collecting.

The Schierholz porcelain factory in Plaue made some of the finest character steins. They also made many character go-with items for me to search for. There is no record of these items, so I am usually unaware of them until I find them during my antique hunting. That makes the search exciting.

One of the most popular characters Schierholz made was the radish. Salted radishes were served in German pubs, like we serve salted peanuts or pretzel here in the States. It helps the patrons stay thirsty and drink more. It makes sense that they would make a stein in this form back in the late 1890's. With enormous sales of these character-steins, it makes sense that they made many go-withs with these faces.



Here are the two radish steins Schierholz made. As you can see, there is a happy face and a sad one. What is the artist that designed these steins trying to say? Lets go back to Prosit's March 2013 issue and look at Les Paul's article on page 35. Are we looking at a man and woman? I believe we are! She's frowning and he's intoxicated with a very happy face.

The following photos are my Schierholz radish stein go-withs.



A sad radish decanter with a matching stopper and two cordials.



Here are the two cordials with an egg cup between them.



The decanter stopper got lost or broken easily. It is a real bonus to have it.



The happy radish pipe is extremely rare. I have only seen it a couple times. I also collect character pipes, so he fits into both my go-withs and pipe collection.



This sad radish mustard pot was a great find. It has a set on lid and was found with the original porcelain spoon.



This little cutie sports a handle and may be part of a larger condiment set. I will have to keep looking.



These two guys were made to hold toothpicks. One is a bit larger than the other.



Here are three salt and pepper shakers. The one in the center has his frown on the opposite side from the other two.



Here is a set of salt and peppers. The happy and sad determines the spice.



These were a great find. Three condiment holders, one having the original spoon.



It appears that the sad radish was used more than the happy in the go-withs. I like the happy much better.



The underside and markings of the condiment holder.



The underside and markings of the happy radish salt.



I think this utensil set in the original box is killer.

I hope you enjoyed the tour of my radish go-withs. If you have something not on these pages, contact the editor.

Editor's Note: A few issues back, we reprinted an interesting article from many years back. The following article is another from the Prosit archives, that was first printed in June of 1970. It is extremely well written and has stood the test of time. If you have an interest in faience steins, you will enjoy the read. Photos have been updated to color.

The development of lustre also probably arose in Mesopotamia in the ninth century. The spread of the Islamic civilization brought the art of lustre to Spain where it spread to Italy. The crusades brought the art of tin glazed, enamel decorated pottery

Faience Steins

By Robert W. Lenker

To a great number of readers of this bulletin, stein collecting is synonymous with the accumulation of Mettlach steins. While the Mettlach products, especially those using inlaid colored clays and the cameo type, are very attractive, they do not constitute the entire spectrum of desirable steins. One phase of stein manufacturing which I personally find very attractive is the faience steins of the seventeenth and eighteenth centuries. These steins were principally made in Holland and Germany and are entirely hand made, directly reflecting the ability — or lack of it — of the artists who made them. They have a fascinating history. The discussion which follows has been divided into three parts: history of faience, method of manufacture, and faience steins.

HISTORY OF FAIENCE

Faience is porous earthenware made of clay which was fired to a lower temperature than that required for porcelain and covered with a white glaze on which decorations were painted. The white color was obtained by adding tin oxide to the glaze. The name faience came from the Italian city, Faenza, which was a great pottery center during the Italian Renaissance. So important was this center that the name faience became a universal term meaning tin enameled earthenware.

Historically, it is not known when or where man first used glazes to decorate pottery. There are archeological records of its early use in both Egypt and Mesopotamia. It may be that it was independently discovered and developed. However, since there was communication between the two areas, the discovery could have been in one area and transported to the other. In Egypt, records of the use of glazed pottery have been found as far back as 2550 B.C. However, the greatest development in the art of ceramics in Egypt was in the interval of 1540 to 1350 B.C. A full spectrum of colors was used including blue, green, yellow, red and white. These glazes, however, were lead glazes.

figure 1



Tin glaze, which forms the white background, is thought to have been first consciously discovered and made use of in about 1100 B.C. and probably originated in Assyria. However, Babylonian potters were also using tin glazes at about this time. As later, the tin glaze was used to cover the buff pottery surface to make a white background on which to paint decorations. While the use of tin glaze undoubtedly originated in Mesopotamia, it was the Chinese influence which fully developed it into an art form. At this time China and Mesopotamia were in contact through trading. The use of tin glaze fell into disuse at about 500 B.C. The Greek potters did not make use of glazes since they preferred to draw pictures on their pottery and the glazes were not easily controlled. The Roman civilization, which borrowed much from the Greeks, did not make a significant contribution to the development of glazed pottery.

The use of tin glaze was revived by Persian potters in the eighth century A.D. This redevelopment of tin glaze was brought about by the constant attempts to get an effect something like the beautiful porcelain which was being made in China.

with Chinese and Near East designs to Italy where it eventually spread throughout Europe. These two colorful arts were combined with the modeling and molding arts and became the basis of all the ceramic arts that followed.

The development of tin glazes in Europe had its origin in the Italian use of tin enamel for the manufacture of majolica which began in the fifteenth century. By the latter part of the sixteenth century the use of tin glaze had spread into France. The faience of Italy and France had little to do with that of Germany at this time. The Germans preferred stoneware, and the demand was for modeling and not for color. German stoneware was first made in the fourteenth century and was a fired, semi-vitrified ware. It became fully developed as an art form in the era 1500 to 1600 and was principally made at Nuremberg, Cologne, Frechen, Eigelstein, Siegburg, Raeren, Westerwald and Kreussen. When used, the colored glazes used on stoneware were of the lead type.

The development of faience in Germany was almost solely due to the Dutch influence. In the early years of the sixteenth century, Italian potters settled in the Netherlands and the tin enamelling technique was soon fully established. At the beginning of the seventeenth century the first Dutch contacts with the Far East took place with the founding of the Dutch East India Company. The Dutch were soon doing a thriving trade in Chinese porcelain which became very popular. This caused the Dutch potters to turn to the profitable task of imitating the blue and white Chinese porcelain. The almost insatiable demand for Chinese porcelain and the faience led to the rapid growth of the faience industry in Holland, much of which took place in the town of Delft.

The faience industry spread from Holland to Germany and the first factories in Germany were established under Dutch influence in the seventeenth century. The Dutch influence in painting, architecture and the decorative arts was widespread in Northern Germany and it was natural that an art form such as faience should spread from Holland to Germany. Germany, like the rest of Europe, had had its appetite whetted by the appearance of Chinese porcelain. The production of faience in Germany reached its height in the eighteenth century. The principle faience factories in Germany were at Hanau (1661-1806), Frankfurt-am-Main (1666-1772), Berlin-Potsdam(1678-1780), Dresden (1780-1785), Ansbach (1710 - 1804), Nuremberg (1712-1840), Bayreuth (1714-1800), Crailsheim (1715-1827), Durlach (1723-1890), Fulda (1740-1758), Kunersberg (1745-1767) and Schrezheim (1752-1863). The faience factories and faience as an art form folded in the latter part of the eighteenth century before the onslaught of Wedgwood's creamware.

METHOD OF MANUFACTURE

Faience was manufactured in the following manner. After the clay was thrown on the wheel or modeled, the object was given a slight firing just to harden it enough to handle. It was then dipped in the tin glaze or had it poured over it. After the glaze had dried the decoration was painted with decision and certainty for the surface was porous and very absorbent so that the color took immediately. The colors were obtained from various metallic oxides. For the background, white was obtained from tin oxide, green from copper oxide, yellow from antimony oxide, blue from cobalt oxide and purple from manganese oxide. A good and consistent red was not obtainable. The oxides were mixed with water to

facilitate painting. The painting was usually done within an outline made of cobalt and iron oxide. After the painting was completed the piece was fired and in a single operation the tin glaze and metallic oxides fused into one. In Holland, prior to the firing, the object was powdered with a "kwaart" which was a fine dust of lead oxide which gave a colorless glaze and produced a brilliant finish to the object. The lead glaze was not used in Germany. As mentioned, a good red was not available which would withstand the high temperature of the firing. If a red color was desired, iron oxide was painted on the fused glaze and the object was fired again but at a lower temperature. Finally, if gilding was to be used, it was put on last and the object was re-fired at a still lower temperature.

hausmalers, worked chiefly in Nuremberg and Augsburg. Finally, there is a decorative form called "schwarzlot" in which the decoration is painted in a single, dry blackish-gray color. This work was also done by the hausmaler.

FAIENCE STEINS

The accompanying photographs give some indication of the variety in sizes and shapes of faience steins and the wide range of the themes used for the painted decorations. The full color photographs do great justice to the decorations. As in every art form, the quality of the painted decorations of faience varies from excellent to horrendous. It must be remembered that, for the high temperature colors, the tin oxide



figure 2

The German factories of the late seventeenth and early eighteenth centuries worked only with the high temperature colors described above. For several centuries glass had been decorated with enamel colors by skilled painters. These enamels included a much wider spectrum of colors and, in addition, gold and silver were available. The enamel colors required a much lower temperature for their fusion. To make use of this method of decoration, the object was bought and decorated by the glass enamel painters who worked in their own homes or studios. These artists, called

surface was very porous and absorbent and mistakes could not be erased. A sure, accurate and confident hand was required to do the painting. For the artist who did not possess this ability, the result of his work was often something less than desirable. Those who tend to label faience as primitive have not seen some of the truly great painting which was done. Many of the great artists who worked at the German porcelain factories at Meissen, Nymphenburg, Höchst, etc., were also faience painters.

Sometimes the bottoms of faience steins

are signed. However, these are often the initials of the artists who did the painting and not factory marks. The tracking down of the owners of these initials is usually a hopeless task and the collector should judge the piece by the quality of the decoration and not be concerned about marks. Pieces may sometimes be attributed to the various faience factories by comparison with those known to have been made at a certain factory or through certain traits unique to a certain factory. However, the process of attribution requires a great deal of experience and usually, access to a major museum collection. Often the pewterers who attached the pewter tops and bottom's on these steins signed their work in the form of touchmarks on the pewter. If it is assumed that the pewterer and the faience factory were in the same town or close by and if the pewter lid is original, the process of attribution may be narrowed by identifying the pewterer through the touchmarks.

Finally, to the would-be collector of faience, it must be remembered that faience is soft and fragile and will not withstand much punishment. Consequently, very few pieces have withstood two to three hundred years in anything which could be called mint condition. Chips and cracks are normal and are to be expected. Perfect pieces should be viewed with some suspicion. Although forgeries in German faience are relatively rare, they are common in Dutch faience. Due to its soft nature, the bottoms of faience steins were usually protected with a pewter rim or a full pewter bottom. Often these were glued on and in the intervening years the glue dried out and the bottoms dropped off and were lost.

As most of the readers of this bulletin know, the Mettlach 5000 series of steins is, to some extent, similar to the eighteenth century steins. A comparison of a Mettlach faience type (5019) and an eighteenth century faience stein is shown in an accompanying photograph. As may be seen they are very similar. However, when seen in person there is no question as to which is which, even without looking at the bottoms (fig. 2).

It is hoped that this short discourse on faience steins will be informative for my Mettlach and other collector friends. It has been my experience that many stein collectors are exclusively Mettlach collectors. In my opinion a good stein collection should contain representative examples from all

phases of stein manufacturing. The stoneware steins of the sixteenth and seventeenth centuries are virtually unobtainable today and can only be seen in museum collections. The faience steins of the eighteenth century, however, are obtainable today and good examples can be found with diligent searching. These pieces should be judged by the quality of the decoration and not by the physical condition of the stein. If the collector insists on so-called mint condition, he would be well advised to look elsewhere for his steins. These steins have always appealed to me because they are entirely hand made and are an honest expression of the capabilities of the artists who created them. They have a charm and individuality all of their own which I do not always find in other steins. In all the years in which I have been collecting and viewing other collections, I have never seen two with exactly the same decoration. Furthermore, when I handle and examine a faience stein I have a feeling of association with the artist who created it, which I do not have with the steins of the late nineteenth century. These later steins, to a great extent, were a product of the machine age. It must be remembered that the Villeroy and Boch Company had a semi-production line at Mettlach and their steins were, in effect, mass produced. No matter how beautiful one number may be, all others with that number will be virtually indistinguishable from it.

An apt analogy from another field is to compare the beautiful handblown glass of the seventeenth and eighteenth centuries with the machine made pressed glass of Sandwich and elsewhere. In a similar vein is the comparison of the hand made furniture of Chippendale and Queen Anne periods with the machine carved furniture of the Victorian age. In every field where machines took over the manufacture of previously hand made products, there seems to be a loss of individuality, charm, and in many cases, quality.

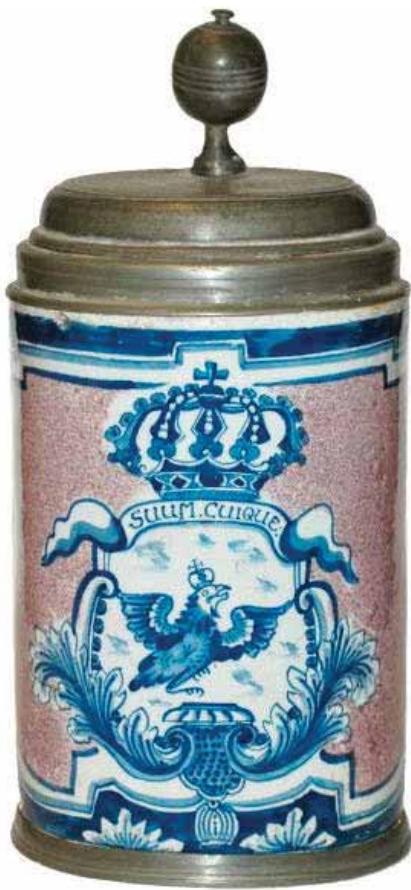
For those who wish to become better informed on faience in general, they are referred to Warren Cox's book, *Pottery and Porcelain*.



Bayreuth



Ansback



Berlin



Erfurt



Frankfurt



Nurnberg



Schrezheim



Proskau

The Musical Beer Stein - An Under-appreciated Gem

by Dr. Casey J. Hayes

I have been a stein collector for just over a year, collecting all types of steins. I really didn't care about the maker or the size of said stein, as long as the look was appealing to me. I have a half dozen very early 18th c. faience steins, ornate relief steins, a couple of early 17th c. pewter tankards, etc...you get the idea. My collection lacked focus, which is problematic on a professor's budget.

I am a Music Professor at Franklin College in Franklin, Indiana, as well as an Instructor of German at the school, primarily for singers in my program going into graduate school for Vocal Music. So...Music, German Steins...Musical German Steins? I knew they were out there, and I actually had several in my collection, but they all had the same "look" to them (not all that interesting to me). And as for the music box itself? I had no knowledge of the subject of musical mechanisms, but surely it could be an interesting combination. Having a small collection of mid-to-late 19th c. cylinder music boxes, it was actually making a bit of sense to take a broader and more "open-minded" view of musical steins. I started where I begin most searches for concrete items; Ebay. It was there that I saw the first of what would become my collection's primary focus, a Marzi & Remy, 1 Liter POG advertising the "Internationale Ausstellung für Musik und Theaterwesen, Wien, 1892" (International Exhibition of Music and Theater, Vienna, 1892). There were pictures of the musical mechanism, but knowing nothing at all about them, I was more interested in the stein itself. That would soon change, but first, the actual stein.

I guess that I loved the simplicity of the Marzi & Remy #992 body contrasting with the ornate design of the POG. In any case, it was beautiful and gave me a starting point to research the stein. I mean, we have an exact match of the body, the lid is stunning (in my opinion), and the event advertised sounded intriguing. The music box came with a separate key with which to wind it, appealing to me even more. Winding the mechanism up, the music was BEAUTIFUL! I simply couldn't believe that I was listening to a musical stein. Then, all of the sudden, the song changed to a completely different selection. It was a "shifting cylinder" mechanism, characteristic of the cylinder boxes in my collection. This was not your ordinary musical stein, like the others in my general collection. The more

"generic", for lack of a better word, musical steins I had sounded nothing like this. This music was rich, vibrant and exquisite, not surprising that it was in a stein representing an International Music and Theater gathering in the 19th century's "City of Music", Vienna. I had no idea if this was an isolated incident; such an exquisite musical mechanism in a stein, so I began first by researching the POG event.



It seemed that the Mayor of Vienna, Johann Nepomuk Prix and the Princess Pauline Metternich came up with an idea to celebrate the 100th Anniversary of the death of Wolfgang Amadeus Mozart in 1891. The event would bring together all of the country's artifacts related to the famous composer; manuscripts, instruments, prints, and portraits, as well as concerts celebrating the life and death of Austria's most famous of musical sons. It was Princess Pauline who suggested that the event go "International", forming a committee of 242 individuals (a staggering number to stage any event) and inviting all nations to participate in the gathering, which would take

place between May 7 and October 9 of 1892. Not only would there be a celebration of Mozart, but of ALL music and theater contributors. However, the Teutonic composers of Mozart, Schumann, Meyerbeer, Weber, Mendelssohn & Beethoven would be the focus. Richard Wagner, the greatest of all "Gesamtkunstwerk" composers, would have his own building as a central focus of the Music & Theater gathering. This monument to Wagner was called the "Gibichungenhalle", a building in which the legitimacy of German dynasties was underpinned with mythological fables & figures throughout Teutonic History. I ask you...what is NOT to love about this event and, by proxy, this stein? With such an important national and international event about music, it was no surprise that the music box was stunning.



It took me months to do a "crash course" in musical mechanism construction. Not only did I need to learn about the construction of a musical mechanism (after all, I had to be able to tell a good mechanism from a "not so good" one!), but I had to learn the plethora of manufacturers, their histories, their makers-marks, and their output. Long story short, this particular mechanism was created by one of the more famous mechanical music makers of the time, the firm of Mermod Freres in St. Croix, Switzerland. The mechanism was constructed out of brass, as opposed to common cheap steel, which was much more common and much more affordable. However, the resonance of brass is much richer and used to create a higher quality of mechanism not commonly found in beer steins. I also learned that those mechanisms which use a sepa-

rate key to wind them are usually far superior to those with the attached winder; a throw-back to the intricate workmanship by Swiss watch-makers who were the originators of the mechanical music phenomenon. The musical tunes themselves were rather obscure songs by the German composer Friedrich von Flotow and the more famous Johann Strauss Jr., both of whom were beloved by the Viennese people and whose music was as popular during 1892 as Miley Cyrus is today. Truly, this was a souvenir meant to bring Vienna home with the attendees of the Ausstellung, and I am honored to own it.

As I said earlier, this stein was the first in my obsession with quality musical steins. Here's the thing...they are not all that valuable and can be obtained rather inexpensively. Most of the finest musical mechanisms do not work when I purchase them and they rarely have the key included (although those are easy enough to find online or at any clock store). Their low cost is more than likely due to the lack of demand for these quality items. Due to this lack of demand and thus knowledge into musical steins, I have had to learn quite a bit when it comes to the repair and restoration of these mechanisms. When there is a mechanism that I cannot fix, I send it off to be completely rebuilt by one of two quality refurbishers of musical mechanisms: Tony Ciuffini and Don Caine, both of California. It is quite expensive to have them rebuilt; however, the historical significance of maintaining the original work is of utmost importance to me and the cost is of little concern. Those whose focus is the actual stein rarely bother with having the mechanisms replaced or repaired; they simply toss them away (I weep at the mere thought of this!) or simply ignore that it exists. To me, the beauty comes from the sound that the mechanism makes when inside the base of the stein. There is nothing at all quite like the sound of a well-made musical mechanism resonating out of the pottery stein base. The richness is truly amazing! Even with the cheaper mechanisms, such as those made after WWII by Lador (NOT early Lador...they are outstanding), Thorens and the more modern MAPSA and Superstar mechanisms, you can easily tell the difference in the sound made by the stein. Simply remove the mechanism from the base and wind it up and listen...you will hear a thin, weak, tinny concoction of dings and plings which are attempting to sound pretty. However, when you listen to the same mechanism replaced back into the base of the stein, the sound resonates with a richness not possible anywhere else. Even a cylinder mechanism in a wooden box pales in comparison to the depth of resonance from a quality stein. I am hooked.

My musical stein collection now numbers over 100 and is still growing. I have all types of musical steins; from the not-so-good to some of the most outstanding examples of musical steins I have ever run across. I search the world for those steins which are historically relevant, aesthetically pleasing, and whose musical mechanism is made by one of the fine 19th century manufacturers. Below is a list of just a few of the more outstanding musical steins in my collection:

which to turn the music on which sets it apart from other cylinder-based steins. It is not key-wound, but a stunning example of mechanical music. I am certain that the sound of the music is greatly affected by the ceramic lining of the stein, but since I do not wish to disturb the mechanism to the point of placing it in another stein of similar make and construction, I will just have to rely upon my knowledge of acoustics and sound reverberation and resonance.



2 .

1. Hauber & Reuter #408 – “Trumpeter of Sackingen” – Ceramic-lined – This stein is a wonderful example of ceramic lined steins, with an exquisite musical mechanism manufactured by the elite Nicole Freres makers of St. Croix. There are many “branches” of the Freres family and their musical mechanism manufacturing, but Nicole Freres made only a few to go into steins. This is one of only a few known to exist. The mechanism itself is a shifting cylinder which plays the popular “Barcarolle” by Jacques Offenbach from his “Tales of Hoffman” as well as the popular folk song “La Paloma”, a common tune used in musical cylinder manufacturing. However, it is the elaborate mechanism in

Girmscheid #1250 – “Ein Altes Lied” (artist Karl Beuler) – This stein, although not a visually unique design, was created by one of the finest artists/designers in the Girmscheid catalogue. The mechanism was manufactured by yet another of the famous Freres family, Mermod Freres, as was the 1892 Marzi & Remy mechanism. Key-wound, the mechanism plays “Die Liebeslaube”, a popular 1912 German song, as well as a waltz from Franz Lehár’s 1902 Operetta “Der Rastelbinder”. Song selection, in many cases, may help identify the manufacturer when no stamp is visible. In this case, the stamped “MF” found upon removing the comb from the plate was an easy indicator of the manufacturer. Also, it was known that the Girmscheid Company frequented the Mermod Freres Company in use with their steins.



3. Reinhold Hanke #1223 – Again, maybe not the most remarkable of steins; however, this particular stein came with the most interesting of musical mechanisms. This early Lador mechanism (again...the later Lador mechanisms are rather weak) features a stunning shifting cylinder of four songs! AND...it was manufactured to be sold on the American market as well as to the ex-patriots who had flocked to Weimar-Era Germany before leaving upon the rise of the National Socialists. This cylinder plays the following tunes - “Ukulele Lullaby” from 1927, “If You Knew Susie” from 1925, “Alice, Oh Where Are You Now” from 1926 and “The Dicki Bird Hop” also from 1926. The richness of this cylinder comes from its placement within the stein and the resonance off of the pottery. This is truly a piece of history, as both “If You Knew Susie” and “The Dicki Bird Hop” were later banned as Entartete Musik by the Third Reich. This is a great example of the Weimar Era encapsulated into a single multi-dimensional object.

As I continue to build my collection of musical steins, I have had to not only rely upon my stein knowledge and the wonderful resources of SCI and Beersteins.net, but I have also joined the Music Box Society International in order to better educate myself on the practice of placing musical mechanisms into the base of beer steins. I have exactly 124 musical steins of all makes, models and quality in my collection. However, I have fourteen which, in my opinion, stand out as the finest examples of musical mechanisms married with the German stein (avoid the Japanese knock-offs at all cost!). Many of these are key-wound, all are late 19th c., and all are beautiful works of art.

In my research, there are few, if any, researchers into musical beer steins and, if you are out there and reading this article, please feel free to contact me, Dr. Casey J. Hayes, at CHayes@franklincollege.edu I would love to connect and share my knowledge and gain even more from you as I continue to prove that musical steins are not only worthy of collecting and researching, but are spectacular objects; able to please not only the viewer, but the listener. Knowledge is power, and I shall continue to learn and educate anyone interested in this fascinating, yet overlooked sub-category of our greater stein-collecting obsession. Viel Glück!



SCI Library

by Lyn Ayers, SCI Master Steinologist

In previous articles I have written about how to use the library and its contents specifically books on pewter and manufacturers' marks. After reviewing what has been completed and what still remains, it occurs to me to take a step back and provide a brief overview of the varied categories on which we have research materials.

Following are the primary categories:

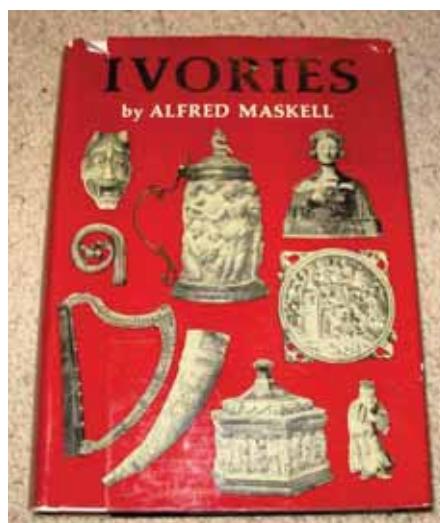
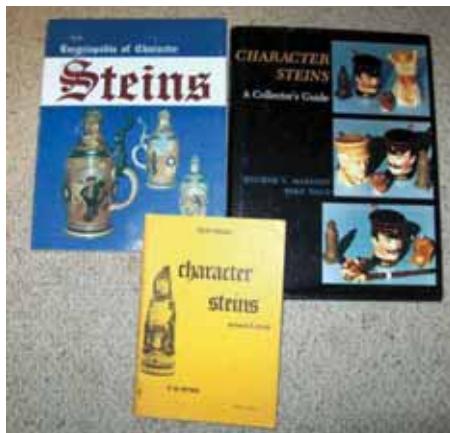
- *Marks
- *Pewter
- Regimental
- Villeroy & Boch/Mettlach
- Ceramics
- Pottery
- Porcelain
- Stoneware
- Faience
- Jugendstil
- Faience
- Glass
- Precious materials (gold/silver/ivory)
- Miscellaneous
- German history
- General books on beer
- Artists/Bibliographies/Character/Creussen

*The asterisk indicates they have been covered in previous articles. The rest remain to be addressed.

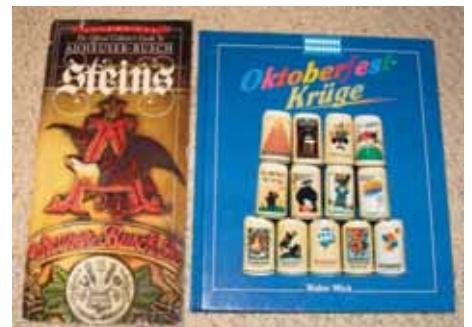
A few of these categories are quite large while we only have 2 or 3 on other topics. I highly recommend that you review the listing of these books in the library section of the SCI website. However I know that not all of you have access to a computer. I will continue to submit articles on the various categories in the future. Actually I would be happy to prioritize them according how you would prefer. Just send me an email at ayers@wa-net.com.

Until I hear from you, here's a topic that might be of general interest. Instead of devoting the entire article to one category, I will write about several groups each consisting of only a handful of books and other documents, even though many have been additionally discussed in several of the general texts.

For example, there are only three books on character steins, two by Gene Manusov and one by Robert Mohr. (Characters) Another example would be books on ivory. The problem here is that I only have one book, titled Ivories, which includes many other carvings in addition to steins. (Ivories)



For something different, is anyone interested in more modern steins? However, although there have been several new manufacturers since the 1970s, there are few books in the library. The first that comes to mind is Oktoberfest Kruege, which is only on Octoberfest steins from Munich. Another would be The Official Collectors Guide to Anheiser-Busch Steins, Vol. 1, and the final one is Historic Jahreskruege and Their Prices, by Joseph Beard on reproduction of early steins which is on CD. (Modern)



The final small category I will showcase here is books on Artists. Heinrich Schlitt, 1849-1923, Der Ratskeller zu Wiesbaden containing a discussion with photos of its designs by Schlitt; and Ludwig Hohlwein, 1874-1949, Kunstgewerbe und Reklamekunst. (Artists)



How about books on pipes? Von der Schonheit der Pfeife, a German translation from French on the history of the pipe, plus Die Reservistenpfeife, Ein Wehrzeit-Erinnerungsstück als volkskundliches Dokument 1813-1918, which discusses regimental pipes including an English translation by George Schaumberger. Finally we have "Zur freundschaftlichen Erinnerung" or tubinger Porzellanmalerei fur Studenten. (Pipes)



You can readily see that the library covers a broad spectrum of topics. A few have many references and others only a very few. Contact me if you see any of these books you would like to review. More of these articles on the contents of the library will be shortly forthcoming.



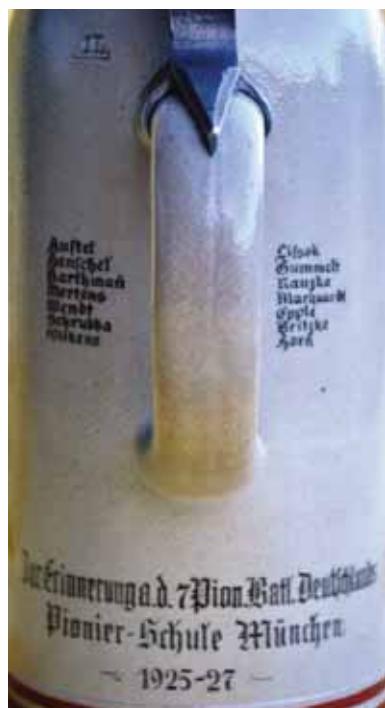
A Special Reichswehr Commemorative Beer Stein

by Peter Meinschmidt

I would like to present to you a special decorative *Reichswehr* stein which I have recently added to my collection. It is a 1 liter stoneware stein (with interior and exterior glazing) in the shape of the well-known Bavarian "brewery steins", which stands out from among the run-of-the-mill *Reichswehr* steins that I have seen so far, with its relief lid, thumblift, finial and specially adapted transfer on the stein body. The exterior stein body has the typical texture of the salt glazed technique. Even in Gary Kirsner's book "German Military Steins" (published in 1979) which shows pictures of nearly 270 military and commemorative *Reichswehr* and *Wehrmacht* steins, this type of stein and lid is not included. The stein is 19 cm tall. From the manufacturer's logo incised into the bottom of the stein you can see that the stein was produced by the renowned Westerwald stein manufacturing company Marzi & Remi (in existence from 1880 to 1964) from Höhr (today Höhr-Grenzhausen, Germany).



The stein is dedicated to a *Reichswehr* soldier named "Georg Lissok" and bears the inscription "Zur Erinnerung an das 7. Pionier-Bataillon Deutschlands, Pionier-Schule München".



München 1925 – 1927. (In remembrance of Germany's 7th Engineer Battalion, Engineer School Munich 1925 – 27). This inscription is on the back of the stein along with a roster of 14 comrade's names (including that of the stein owner) arranged on both sides of the handle in columns of 7 names each.

Since this is a commemorative *Reichswehr* beer stein, the decor of which is reminiscent of a regimental stein from the Imperial period (1890 to 1918), I would like to briefly describe the *Reichswehr* and its organization a bit more in detail and point out the differences with respect to the former German Imperial Army. In the wake of World War I, which Germany lost, and the demobilization of the "Imperial Army", the so-called "provisional *Reichswehr*" still counted

200,000 troops by October 1, 1919, whose number was brought down to 150,000 by October 1920 and, finally, – in accordance with the dictate of the victorious powers (i.e. the Allies) – to a total of 100,000 troops. This 100,000 man army was referred to as "*Reichswehr*" (*Reich Defense Force*) and existed as such from 1921 to 1935. (Besides this land force there was also a negligible Navy called "*Reichsmarine*" numbering only 15,000 troops.) *Reichswehr* and *Reichsmarine* were not allowed to have any heavy weapons (i.e. heavy guns, tanks, aircraft, antiaircraft guns, submarines or large battle ships). Additionally, it was to be exclusively composed as a "professional army" of long-term serving volunteers (with enlisted men and NCO's serving for 12 years and officers for 25 years.) Organizationally, the rump state remaining from the German Reich (minus the lost territories in the West, North and East) was sub-divided into 7 Military Districts (*Wehrkreise*), whose troops (infantry, artillery and cavalry) were, however, also organized in regional units, almost just like in the former "Imperial Army". Munich and the major part of the former Kingdom of Bavaria belonged, for example, to the Military District (*Wehrkreis*) Roman Seven *Wehrkreis* 7, the units of which also bore the number seven as part of their designation. Thus, the 7. Pionier-Bataillon (Engr Bn) of the *Reichswehr* was also additionally named "7. (bayerisches) Pionier-Bataillon (7th Bavarian Engr Bn)" and this is the unit whose name is inscribed on my stein.



The geopolitical framework conditions of the *Reichswehr* also included the fact that – according to the stipulations of the Versailles Treaty – the part of Germany located on the left bank of the River Rhine had been declared a demilitarized zone and even the fortified "bridgeheads" on the right bank of the Rhine, inter alia the areas around Cologne, Coblenz, Mainz and Kehl were stripped of any (German) military presence (see map).

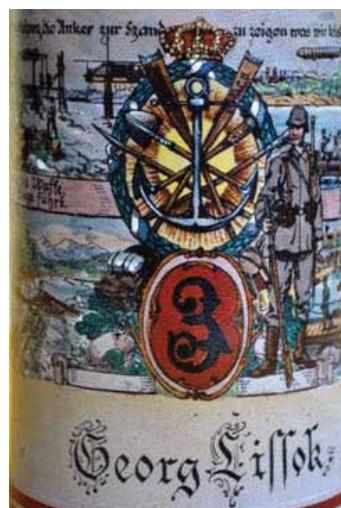
The Allied occupation of the Rhineland was eventually terminated (prematurely) by June 30, 1930. The Commander-in-chief of the *Reichswehr* was the respective President of the German Reich (*Reichspräsident*). Monitoring the compliance with the restrictions in terms of size and equipment of the *Reichswehr* was an office called *Commission militaire interalliée de contrôle* or Military Inter-Allied Commission of Control. This body exercised a strict control until late 1927, when it considerably relaxed its activities.



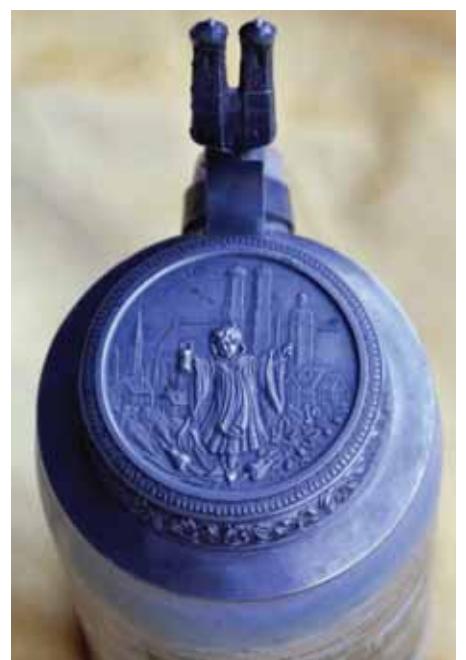
Returning to the stein, it has a transfer with a center motif and four lateral views attached to its body. The lateral views show scenes from engineer service, as they are also found on engineer regimental steins from the imperial period, i.e. scenes of bridge building and river crossing. Even the old (imperial slogans) "Die Pontons eingefahren, die Anker zur Hand, zu zeigen, was wir leisten, zu Wasser und zu Land" (the pontoons put in place and the anchor ready in our hand, we show what we can do on water and on land) and "Es lebe hoch die Waffe, die Axt und Säge führt, das Corps der Pioniere, das nie den Mut verliert." (Long live the service branch that uses the saw and the ax, the Corps of engineers that will never lose courage) have again been used. In the upper part of the central motif surrounded by a wreath of laurels and sunbeams, typical engineer tools, such as anchor, rod, shovel, pickax and paddles are shown (one of which inscribed "2. Komp." (2nd Company) and the other one with the abbreviation „B.P.B.“ (i.e. *Bayerisches Pionier-Bataillon*)). These engineer tools are surmounted by a royal crown, the cross of which is missing at its peak. In a medallion



below the numeral "3" is proudly displayed on a reddish brown background. This symbolizes the fact that the 7. *Pionier-Bataillon* of the *Reichswehr* continued the tradition of the former Royal Bavarian 3rd Engineer Battalion (*Königlich Bayerischen 3. Pionier-Bataillon*) that had been garrisoned in Ingolstadt. (By the way, every *Reichswehr* unit would continue the tradition of one or more former units of the Imperial Army.) To the left of the center motif is a standing *Reichswehr* engineer in grey field dress uniform with his rifle and spade worn on the back. (Of course, the head dress is no longer the spiked helmet!) At the bottom of the transfer is a blank bandeau and centered below it is the name of the original stein owner ("Georg Lissok") inscribed on the stein in Gothic script. *Buchstaben aufgebracht.*



On the rear side of the stein, astride the handle is the comrade roster with a total of 14 names (including that of the stein owner) arranged in two columns of 7 names, each. Below the handle is the inscription "Zur Erinnerung an das 7. Pionier-Bataillon Deutschlands, Pionier Schule München 1925 – 27". We thus deal here with a commemorative stein possibly relating to a TDY detachment or training course at the Munich Engineer School (*Pionier-Schule*) of the *Reichswehr* in Munich (*München*). This school existed in Munich from 1920 to October 1936, when it was relocated as an Engineer School of the *Wehrmacht* to Berlin-Karlshorst.



Finally, here is a brief description of the stein's "stepped" lid pewter lid measuring 3 cm in height. While the world-famous twin towers of the Munich St. Mary's church are making up the thumblift finial (measuring 4.5 cm in height), the "flat part" of the lid shows a relief view of the "Münchner Kindl" or Munich Child against the backdrop of the St. Mary's church and some houses next to it. The "Child" holds an onion-shaped beer mug with open lid in her right hand and at her feet wheat ears, radishes and oak leaves with acorns are depicted.



Allegory of the Little Drummer Boy by Mettlach

by SCI Master Steinologists Andre Ammelounx, Roy De Selms and Robert D. Wilson

The American Museum of Ceramic Art in Pomona, CA has recently acquired a Mettlach figurine (figures 1 and 2) that appears to present the allegory of the "Little Drummer Boy". The music and lyrics of this theme were composed by Katherine Kenicott Davis in 1941 and immediately became a huge hit. You will probably remember the tune from these lyrics: "I played my best for Him barum pum pum pum..... me and my drum."

figures 1



figure 2



The legend goes that there was a poor little boy in Bethlehem who awakened late one night to a parade right outside his house. He liked parades so he grabbed his little drum, snuck out of the house and joined the procession which seemed to be following a star in the night sky. His drumming didn't seem to be appreciated by ei-

ther the people in the solemn parade or the neighboring townspeople trying to sleep, but he persisted anyway. When they arrived finally at a little manger, the three Magi or wise men went in with fabulous gifts fit for a new born King. The little boy felt out of place with no gift, but finally had an urge to enter anyway. He asked if he could play his drum for the sleeping Child and the Mother cautioned "if you play softly".

As he played the Child awakened and smiled compassionately and with approval at the little drummer boy and his gift.

figure 3



figure 4



There are other versions of this legend and the origin seems lost in antiquity and has no basis in Biblical records, but does carry a nice message and has been used on Christmas cards (fig. 3) for a while now. We know that it didn't start in 1941 and that it predates 1867 because the figurine (fig. 1) depicting the story appeared in the Villeroy & Boch Exhibit (fig. 4) in the 1867 World Exposition in Paris. All of the large objects and figures in the exhibit were made of terracotta by V&B at Merzig, but the line of nine small Parian figurines in the center were made by V&B at Mettlach. The "Little Drummer Boy" figurine in figure 1 is difficult to make out, but can better be seen on magnification in the center of these nine Parian figurines.

Although there were no steins represented in this 1867 Villeroy & Boch exhibition, we know that steins were being made at Mett-



figure 5



figure 6



figure 7

lach before and thru this time period. It is believed that in addition to a number of Parian figurines as exhibited, there also were steins made in Parian. The Parian wares seem to have been produced in the brief period from the 1860's thru the 1880's and then discontinued for whatever reason. Examples of parian steins purported to be made at Mettlach and in the collection at the AMOCA are seen in figures 5 through 7. Although Parian steins in this category have long been thought to have been made at Mettlach, none has been seen with a Mettlach logo. However form numbers inscribed corresponding to proved Mettlach steins made before and after this period are in evidence, but do not establish the authenticity one way or the other. We would like to hear from any readers that might authenticate the manufacturer of these Parian steins.

Editor's note: The following letter was received in response to the article written by Lyn Ayers in the June issue of Prosit. I thought it was worth printing so everyone could see his observations. Martyn is a stein collector member living across the pond in England. I appreciate that he took the time to respond.

I got my copy of Prosit today and enjoyed your article on the Dudson piece. The scene on the tankard is called "The Kill" and is a common scene on so called "Hunting Mugs", usually in brown saltglaze stoneware, and was made by many English potteries in the 19th and early 20th century. Copeland (successors to Spode) made it in stoneware in 1890-1910 and reintroduced it in 1920's-1938. Reference "Spode and Copeland Marks" by Robert Copeland second edition. I have a quart mug in this style and scene, but unmarked so it could be Dudson! As for the pewter, C20th manufacturers often gave their pewter fancy names to imply age and quality and in this case that applies to "Camden Hall". I have looked on google and found a lighting firm using the title and a site giving illustrations of similarly named pewter including your Dudson piece. I hope this helps.

Waes Hael! Martyn Brown



This is the stein from Lyn Ayers' article

Prosit is the life blood of our organization. It has a long history going back to the late 1960's. We have come a long way from its inception and grown greatly in size quality and solid education. I appreciate all our members, past and present, that take the time to share what they have learned about our loved hobby. I would like to encourage those that have never contributed to our magazine, to consider doing so. We are here to help turn your thoughts into a polished article. Let us hear from you today.



*Gruß aus München!
Vielen Dank von
no. Olson!*

Do you ever feel that collecting is a heavy proposition?

I know there are many stein collectors that also collect German postcards with an interesting or humorous stein subject matter. I would ask those that collect them, to go through and email a scan of any you think would be of interest to our membership.

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: Fraternal German University Steins, especially those relating to dueling. Contact Arnold Frenzel, P.O. Box 178, Sharpsburg, GA 30277 or email me at aafrenzel@gmail.com

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

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

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

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

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

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

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

Wanted: Mettlach PUG 1/4 liter #2327/1200 city beaker. "Bremen", to complete our set. Does not need to be in mint condition. Ted Haessler 951-693-0639

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

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

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

PITTSBURGH

by Jack Strand

We look forward to our trip to the 2014 SCI Convention in Pittsburgh. I turned to my steins to try and envision the city during the Pre-Prohibition years. First a visit to the breweries at that time. There were 30 breweries in Pittsburgh and they were particularly important to the large German population.

Liberty Brewing Company

Their steins featured the pin-ups of the day. To my eye the only provocative feature appears to be the flowers in the hair. The beautiful lady was on the front and the brewery logo on the reverse. (figures 1 & 2)

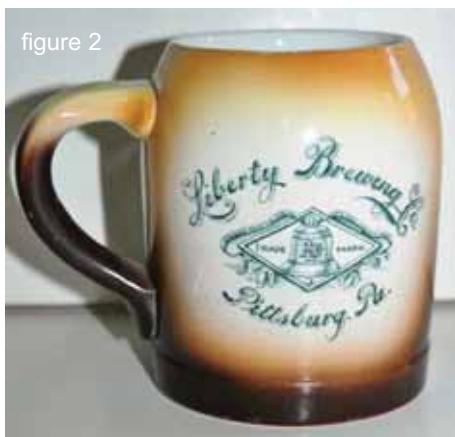


figure 2



figure 1

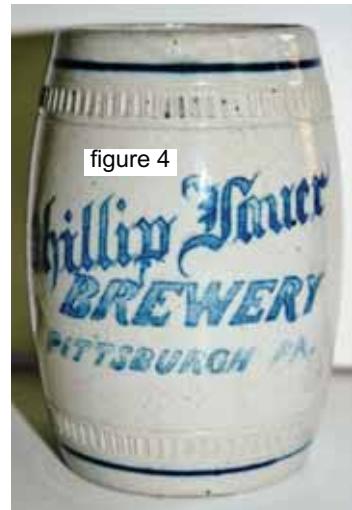


figure 4

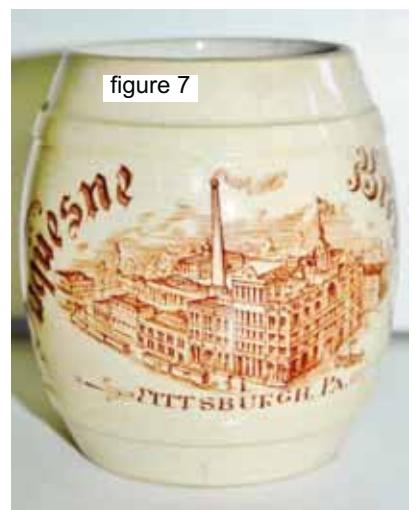


figure 7

Phillip Lauer Brewery (Figure 4)

Duquesne Brewing Co. (Figures 7 & 8)

Pittsburgh Brewing Co.-Swankey & Ober Bros Department, Pittsburgh Brewing Co.



figure 5

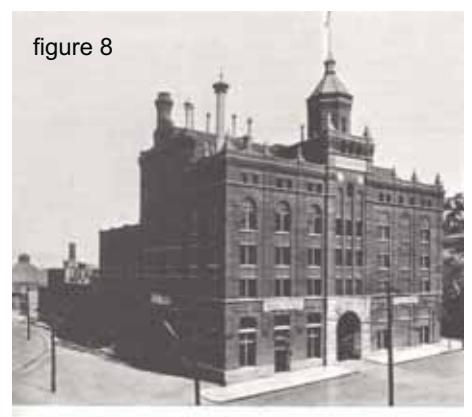


figure 8

In 1899 16 brewery plants were consolidated to form the Pittsburgh Brewing Co. This included Lauer and Ober. (Figure 5)

Wainwright Brewing Co.

figure 6

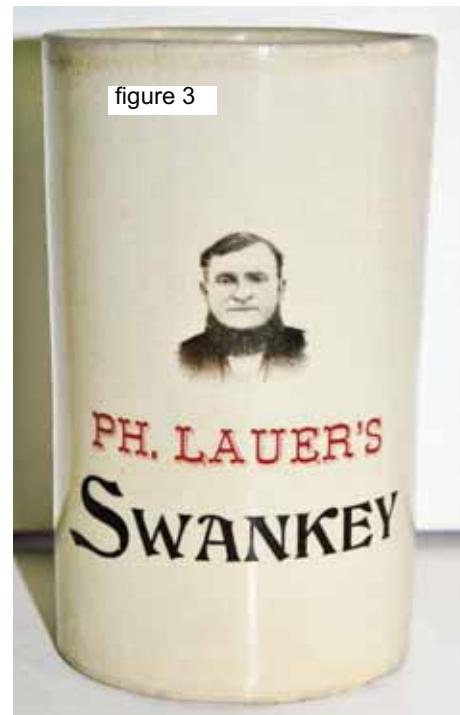


figure 3

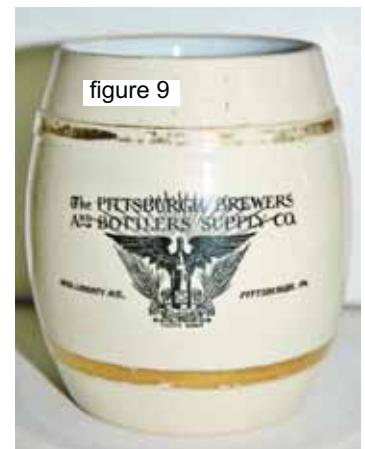


figure 9

The oldest and one of the largest breweries in western Pennsylvania. (Figure 6)

Ph. Lauer's Swankey (Figure 3)

And to supply these Breweries The Pittsburgh Brewers & Bottlers Supply Co. located at 1633 Liberty Ave. (Figure 9)

And, where could we drink those beers at that time?



The Bank Cafe (Figure 10 & 11)



figure 11

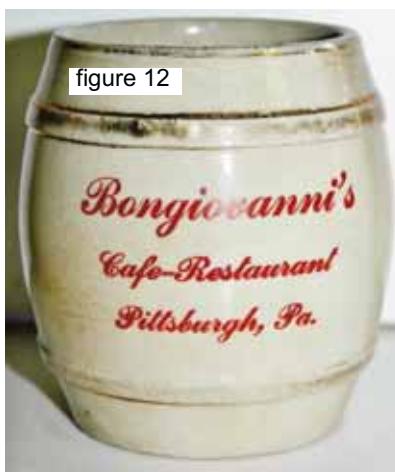


figure 12

figure 13



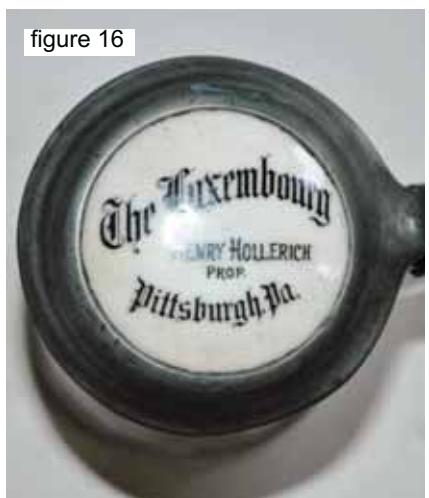
Bongiovanni's Cafe-Restaurant An Italian eatery opened in 1906 and owned by the well-known Frank Bongiovanni. (Figures 12 & 13)



Hammel's Cafe Located in the Jenkins Arcade Building in downtown Pittsburgh. (Figures 14 & 15)



figure 15



The Luxembourg (Figure 16)

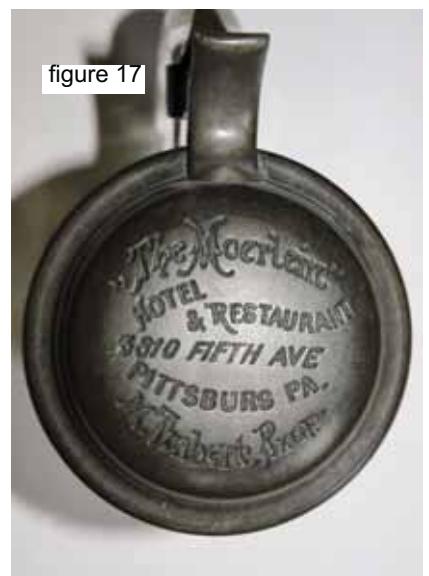


figure 17

"The Moerlein" Hotel Restaurant Located at 3810 Fifth Ave., M. Traberg, Prop. (Figure 17)

Union Restaurant



figure 18

Located in the basement of the Frick Building at Grant & Diamond Streets. (Figure 18)



figure 19



figure 20

After visiting the breweries and drinking establishments, some sightseeing of the downtown area is in order. On the two Fraternal Order of Elks relief steins - both identical except for the coloring - there is the New Carnegie Library on one panel and the County Court House on the other. (Figures 19, 20 & 21.)

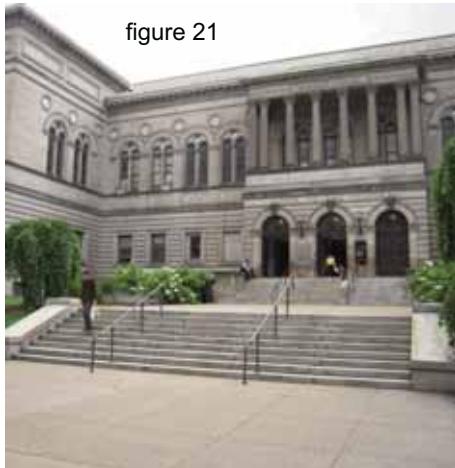


figure 21

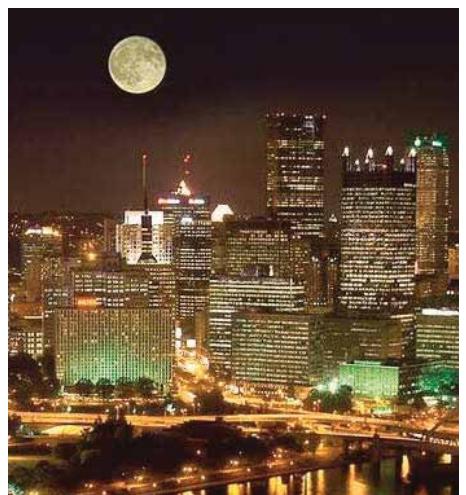


figure 22



figure 22

Fraternal and Masonic Orders were prevalent during this period. Another stein believed to be the Knights of Templar Chapter with the Pittsburgh city logo is pictured in figures 22 & 23.



I am sure that we will find Pittsburgh just as interesting today as it was at the turn of the last century. This photo sure makes this city look appealing.

Book Review

Szemere István of Budapest, Hungary, has just completed the printing of his third book on beer steins. The title is "Beer Stein Book III" and primarily covers steins from the Westerwald firm of Simon Peter , with a chapter dealing with the factories history. The book shows many original catalog pages along with matching steins from Szemere's personal collection.

There is a chapter that covers Szemere's story of his collecting and the friends it has brought into his life.

The book review of volume II, by Walt Vogdes, is printed in both English and Hungarian.

There are over 70 pages of old Gerz catalog pages, with blowups of one of the individual steins from that page and the matching Stein from his collection.

There is a 20 page chapter showing some of the steins Gerz produced from just after WW II until today.

There are 85 pages of other Westerwald steins, their old catalog pages, factory base marks and matching steins from Szemere's collection.

There are several pages of Mettlach items that were not in the two previous books. They were designed by Heinrich Schlitt, the artist Szemere specializes in within his collection.

The book covers information on both Heinrich Schlitt and Franz von Defregger.

The book ends with a small glossary of marks found on Westerwald pieces.

The book is in Hungarian with an English translation. Those interested in purchasing a copy, please contact the editor.



Highlights in the Pittsburgh SCI Convention Auction

Fox Auctions
P.O. Box 4069
Vallejo, CA 94590
631-553-3841
foxauctions@yahoo.com



September 4, 2014



VISIT - AMOCA

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



The Mettlach Wares Exhibit in the Lower Gallery of the AMOCA has been renewed with the help of J. Paul Getty and Windgate Museum interns. Featured now are steins, plaques and vases illustrating various phases of art history and cultural advancement. Some of the steins on display show women engaged in sports, ca. 1900. From the left are women enjoying cycling, the more leisurely sport of Kegeln (Nine-Pins bowling) and skiing. These steins are relatively rare since not that many women were participating yet in sports, much less buying personalized beer steins.



The 2014 SCI Convention will be in Pittsburgh, Pennsylvania

September 5-7, 2014



Still time to sign up

