

# STEIN COLLECTORS INTERNATIONAL PROSIT



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The Beer Stein Magazine

June 2017



**A Mettlach Stein  
with Zuni Design  
By Harvey Goldson**

**A Rare American Eagle Flask  
by Merkelbach & Wick**

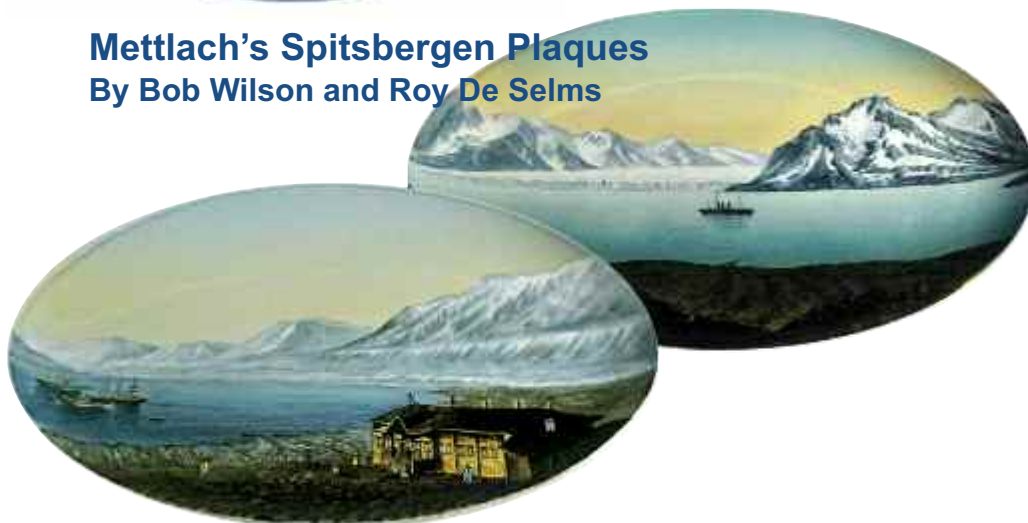


**Photos From the Road  
43rd Installment  
By Ron Fox**



**Hof-Bräu Haus NYC  
August Janssen, Wirt  
by Lyn Ayers**

**Mettlach's Spitsbergen Plaques  
By Bob Wilson and Roy De Selms**



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Visit the SCI web site at  
[www.stein-collectors.org](http://www.stein-collectors.org)

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## Ein Prosit, ein Prosit, der Gemütlichkeit!



### Oompah! Listen up!

Steins will be raised and the band will play when you renew your membership. See the box below for all the details. Just so you know, we are happy to receive early renewals, it won't mess up our record keeping at all!

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*Prosit!*



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Williamsburg, VA 23188





I saw it on eBay

## Fine and Rare Merkelbach and Wick Stoneware Eagle Flask with 43 Stars

This unusual flask, clearly made for the American market, is seen front and back, with and without the removable stopper.



*This interesting flask (or decanter) was recently offered for sale on eBay. The description given is reproduced below. The asking price was \$1,300.*

These flasks are exceedingly rare--I have found only four other examples that have sold in the past decade or so. The first pair, sold at Cowan's in 2003, was marked but misidentified as an American production, possibly by Morris and Willmore of Trenton, New Jersey. A second pair sold at Pook and Pook in March 2014 (from the collection of Kristina Barbara Johnson), but I was informed (by the purchaser) that there was substantial restoration.

This example is in exceptional, almost as fired condition, with but a few very small chips around the edge of the head (visible in the photographs). There is some glaze irregularity, probably due to a drip in the kiln, and a small area of glaze miss on one of the

stars. I have examined this with a loop, and based on the smooth edges of the surfaces, conclude that this is a glaze miss, rather than an area of damage that occurred post-firing. As is evident in the photo, there is a tight hairline on the top of the of the right-hand wing, which is fully stable and covered by the salt glaze--clearly a separation that happened in the firing rather than evidence of damage. There is a shallow chip to the base next to the mark which appears to have happened during removal of the flask from the kiln, as it lines up with a stilt mark. Merkelbach and Wick included small holes at the base of the wings to prevent damage during firing.

The flask / bottle measures about 10 1/4 inches high. It is marked on the base with the firm's earliest impressed mark, suggesting a broad date range of 1880-1921. Yet, the relative rarity of this form and the specific inclusion of

43 stars suggest a narrower date of production that is tied to the statehood of Idaho on July 3, 1890. Interestingly, although Idaho was granted statehood on this date, 43 star flags are amongst the rarest of the period, since only 10 days later (on July, 10, 1890) the Wyoming territory was admitted as the 44th state.



The base of the flask / bottle clearly shows the circular Merkelbach & Wick Grenzhausen mark.

# My Kind of Town, - Chicago Is!

51st Annual S.C.I. Convention August 29—September 3, 2017



The Meister Steiners, as hosts of the 51<sup>st</sup> annual SCI Convention, invite you to come to Chicago and experience "Our Kind of Town", from August 29 through September 3 (pre-convention activities August 29 - August 31 and the Convention from September 1- September 3).

## WHERE:

Rosemont, Illinois, a northwest suburb of Chicago with easy access to the city, airports and major expressways. It is located 3 miles from O'Hare International Airport. Getting to Rosemont is easy. You can fly into O'Hare or Midway Airports. If driving, both Interstates 90 & 94 are very close. And, there's always Amtrak. So many options!

## HOTEL:

For those who stay there, the Embassy

Suites, Rosemont offers, free shuttle-service to and from O'Hare airport, free hot breakfast, free cocktail hour with hors d'oeuvres, and a location that is within walking distance to many activities in Rosemont.

Special Convention rates for SCI are obtainable during these dates as well as three days before and three days after. When calling the hotel, make sure you mention Stein Collectors International. If using the hotel's online link, the SCI rates will already be there.

## Rates:

\$119 + tax for a king  
\$129 + tax for 2 double beds  
\$10 a day self-parking with in and out privileges.

Reservation cut off is August 18, 2017 by 5pm central time. Phone number to call for reservations is 847-678-4000.

Online link: <http://tinyurl.com/zxxb4e8>.

## THINGS TO DO:

Rosemont is approximately 15 miles from downtown Chicago. A station for the CTA train (which takes you downtown) is 2 blocks from the hotel.

For those of you who prefer to remain closer to the hotel, Rosemont has much to offer. You can walk to MB Financial Park for free outdoor evening entertainment. The Fashion Outlet mall with over 530,000 square feet of retail space is located close to the hotel. Want to try your luck? There's a casino in Rosemont with a free shuttle door to door. A couple blocks away is "The World's Largest Public Display of M.I. Hummel Figurines"! The Donald E. Stevens Hummel Museum contains the late mayor's collection. You'll find a wide assortment of dining opportunities near the hotel.

## PRE-CONVENTION ACTIVITIES

### Tuesday August 29

Exec. Committee Meeting 7-10pm

### Wednesday August 30

#### Ron Fox Auction

Preview: 9am-12 Noon

Auction: Noon-5pm

### Thursday August 31

#### Home Tours (8am-12:30pm)

## You won't want to miss this!

Two of our members are graciously opening their homes to view their beautiful collections of steins, antiques, paintings and a myriad of items. One collection has a wide variety of steins and the other, although varied, has a strong emphasis on American Souvenir and Brewery steins. You'll enjoy it all including a box lunch on your way back to the hotel.

### Sanfilippo's Place de la Musique (2pm-7pm)

A visit to Sanfilippo's Place de la Musique is an opportunity of a lifetime! You'll have the chance to tour this 44,000-square foot home located on 57 acres in suburban Chicago also known as the 'Victorian Palace'. It is renowned worldwide for its magnificent collections of beautifully restored antique music machines, phonographs, arcade and gambling machines, chandeliers, art glass, the most spectacular European salon carousel in existence, street and tower clocks, steam engines, and other functional mechanical antiques, displayed within a breathtaking French Second Empire setting. You will see and hear the world's largest indoor theater pipe organ in the three-storied music room. And, you'll stroll through an ice cream parlor and an old-fashioned saloon. Best of all, you'll have a chance to ride on a beautifully restored 1890's French carousel which is 46 feet in diameter and has 36 hand-carved Hübner horses, four ornate rocking gondolas and a spinning lovers' tub. This museum needs to be seen to be believed!

## CONVENTION BEGINS

### Friday, September 1

The 51<sup>st</sup> Annual SCI Convention opens with our general meeting. Exceptional keynote speakers will enlighten us on both Friday (2 speakers) and Saturday (3 speakers) with their expertise on topics related to our favorite hobby.

**Ron Fox** "Photos from the Road" Covering Some of the Rarest and Most Unusual Steins from Collections

**Phil Massenheimer** "An Introduction to Schafer & Vater and their Bottles Known as Whiskey 'Nippers'"

**Arvid Frende** "Landsknechts"

**Steve Steigerwald** "Mettlach Probes, Rarities and Oddities"

**Walt Vogdes** "Wide Ranging Discussion of Glass"

### Stein Sales Room (2:30-5pm) & Saturday (1-4:30pm)

### German Night at Hofbräuhaus (6-10 PM)

To top it off, Friday Night is 'German Night' at the nearby Hofbräuhaus. Guess what? No buses needed because it's within walking distance from the hotel. We'll have our own room from 6 pm to 10 pm. After an excellent meal, we have the option to close the room off for conversation or open it up to enjoy the live German band. Don't forget to bring your lederhosen and dirndls. There will be prizes for "The Best Costume".

### Saturday, September 2

Saturday continues with more opportunities for healthy fun, education and collecting through water aerobics, three keynote speakers (9-10:15 am; 10:30-11:45am and 2-3:15pm) and the stein sales room (1-4:30pm)! Lunch will be provided at the hotel for all.

### Afternoon Tea (1-4pm)

What's a convention without Afternoon Tea? This will be held at the King-Bruwaert House in Burr Ridge with the possibility of some surprise entertain-

ment.

### Member's Auction Consignment (5pm)

Bring your auction items on Saturday afternoon prior to the cocktails and reception.

### Sunday September 3

#### Round Table Discussions:

There will be 6 round tables: 2 from 9:30-10:30am, 2 from 10:30-11:30am, and 2 from 11:30-12:30 pm. You can exchange and glean additional knowledge about our hobby from:

**Jerry Berg** "Linen Marks and Tinker's Dams - what they are, where are they, and what do they tell you about your steins?"

**Marty Cameli:** "Pigeon Steins and History of the Influence of Pigeons even during the World Wars"

**Rich Cress:** "Wood Carvings"

**Steve Morris:** "Character Steins Primarily Schierholz -Its Factory & Wares"

**John Strassberger:** "The Beer Steins of Martin Pauson & Fate of the Pauson Building"

### Members' Auction Preview (12-1pm)

### Members' Auction (1pm)

### Dinner at Embassy Suite Starting at 6:30

Now the fun really begins! The Sunday evening **Theme Dinner** will be "**The 1950's Sock Hop**". Dig through those boxes to find your best 50s outfit. You may win the prize for best costume. Also, a prize will be given to the person wearing the craziest socks.

**If you haven't registered yet, you can on the SCI website and pay with PayPal. Sign on at [stein-collectors.org](http://stein-collectors.org).**

**Or, you can copy the following registration form and mail it in.**



## Preliminary Conference Schedule

<b>DAY 1 TUESDAY, August 29</b>		
	<b>Pre-Convention</b>	
	Executive Committee Meeting	7pm-10pm
<b>DAY 2 WEDNESDAY, August 30</b>		
	<b>Pre-Convention</b>	
	Registration	9am-12pm
	Ron Fox Auction Preview	9am-12pm
	Ron Fox Auction	12pm-5pm
	Registration	5pm-6pm
	Board of Trustees Meeting	7:30pm-10pm
<b>DAY 3 THURSDAY, August 31</b>		
	<b>Pre-Convention</b>	
	Registration	7am-8am
	House Tours	8:30am-11:30am
	Registration	11am-12 Noon
	Box Lunch for House Tours	Noon-1pm
	SanFilippos	3pm-6pm
	Registration	7pm-8pm
	Dinner	On your own
<b>DAY 4 FRIDAY, September 1</b>		
	<b>Convention Begins</b>	
	Registration	8am-9am
	Breakfast	6am-9am
	Pool Aerobics	6:30am-7:30am
	Stein Sales Room Setup	7am-9am
	SCI General Meeting	9am-10:30am
	Speaker #1	10:45am-Noon
	Lunch-On your own	12pm-1pm
	Speaker #2	1pm-2:15pm
	Stein Sales Room	2:30pm-5pm
	Cocktails/Reception	5:30pm-6:30pm
	1st timers reception	5:30pm-6:30pm
	Hofbräuhaus - German Night	6pm-10pm
<b>DAY 5 SATURDAY, September 2</b>		
	Breakfast	7am-10:30am
	Pool Aerobics	6:30am-7:30am
	Speaker #3	9am-10:15am
	Speaker #4	10:30am-11:45am
	Lunch at hotel	12pm-1pm
	Stein Sales Room	1pm-4:30pm
	Speaker #5	2pm-3:15pm
	Afternoon Tea	2pm-4pm
	Members auction consignment	5pm
	Cocktails/Reception	5:30pm-7:30pm
	Hospitality Room	5:30pm-7:30pm
	Dinner	On your own
<b>DAY 6 SUNDAY, September 3</b>		
	Pool Aerobics	6:30am-7:30am
	Breakfast	7am-10:30am
	Round Tables	9:30am-10:30am
	Round Tables	10:30am-11:30am
	Round Tables	11:30am-12:30pm
	Members auction preview	12 Noon-1pm
	Lunch	On your own
	Members Auction	1pm
	SCI-various committees meet	2pm-5pm
	Cocktails/Reception	5:30pm-7:30pm
	Theme Dinner - Back to the 50s	6:30pm



## From the Librarian



As Librarian I have been cataloging the back issues of Prosit that are in the library. What should be obvious is they don't do anyone any good just sitting stacked on the floor of the library awaiting disposition.

So here's the deal: if any chapters want miscellaneous back issues for only \$1.00 per issue plus the cost of shipping, send me an email. I will box up as many as you want and ship them the cheapest way possible—Media mail. I will then advise you what the shipping cost is plus a rough overview of the selection of issues.

Just to set expectations, we don't have any extra issues from the 60s, 70s, or 80s. Some later years have none and for other years there are tons (not really tons, but bunches.)

If your chapter has a library or needs door prizes at meetings or for welcome gifts for new members or for shows or for just perusing, back issues of Prosit might be the ticket. Contact me at [layers@wa-net.com](mailto:layers@wa-net.com) and let's get some use out of them!

On the other hand, if you are an SCI member and you would like a handful to complete your collection, again let me know and I will ship them for \$1 apiece plus shipping costs.



**REGISTRATION FORM**

**Stein Collectors International 2017 Convention Chicago, IL**  
**Embassy Suites -Rosemont • (847) 678-4000, 5500 North River Road, Rosemont, IL 60018**  
**Pre-Convention August 29, 30, 31 – SCI Convention September 1, 2, 3**

First \_\_\_\_\_ Last \_\_\_\_\_ Name for Badge \_\_\_\_\_  
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 Spouse/Partner: Name  
 First \_\_\_\_\_ Last \_\_\_\_\_ Name for Badge \_\_\_\_\_  
 Guest 1: Name  
 First \_\_\_\_\_ Last \_\_\_\_\_ Name for Badge \_\_\_\_\_  
 Guest 2: Name  
 First \_\_\_\_\_ Last \_\_\_\_\_ Name for Badge \_\_\_\_\_

Includes ONE Convention Stein Convention Stein		Registration 3-1-17 to 7-31-17	Late Registration After 08/1/17	Quantity	Total
Single Price		\$295	\$320		
Couple Price		\$535	\$560		
Extras	Description	Date/Time	Cost		
Trip 1: House Tours	2 homes open with large collections of steins and antiques. Box lunch.	Thur. Aug.31 8am-12:30pm	\$47 per person	_____	_____
Trip 2: SanFilippo Estate	44,000 sq. ft. estate with the largest collection of automated musical instruments in the world.	Thur. Aug.31 2pm-7pm	\$47 per person	_____	_____
Afternoon Tea	At King Bruwaert House. Possibility of some surprise entertainment.	Sat. Sept.2 1pm-5pm	\$45 per person	_____	_____
Stein Sale Table	Full Table	72" x 30"	\$30	_____	_____
Stein Sale Table	Half Table	36" x 30"	\$15	_____	_____
Additional Stein	Each	While Supply Lasts	\$45	_____	_____
TOTAL				_____	_____
50% DEPOSIT				_____	_____
BALANCE DUE				_____	_____

Refunds per SCI by-laws, rules & regulations.

Make check or money order in US dollars, Payable to: SCI Convention

Mail to: SCI Registration Committee • 418 Glendale Ave. • Lehigh Acres, FL 33936

**Mailed Registrations must be received by August 23, 2017 due to travel requirements of registration committee! After that date you can register online or at the convention.**

**Register online with PayPal at [www.stein-collectors.org](http://www.stein-collectors.org)**

Online Hotel reservations can be made at: <http://tinyurl.com/zxxb4e8> or by calling 847-678-4000. Mention Stein Collectors International.

Room rates: \$119 for a king, \$129 for 2 double beds. **Room rate cutoff August 18th or when group block is sold-out.**

Questions? Call Nancy Strand– (708) 383-4220 or Email Carolyn Estep at [SCIConvenReg@comcast.net](mailto:SCIConvenReg@comcast.net)

**If you have any dietary needs or physical requirement, please let us know...**

## Hof-bräu Haus New York City Aug. Janssen, Wirt

By Lyn Ayers

SCI Master Steinologist  
Pacific Stein Sammler

Browsing through Bo Groebner's room of steins for sale at the 2016 SCI Convention in Corning, NY, I spotted this old menu. At first I thought it was from the *Hofbräuhaus* in Munich, but soon realized it was from the *Hof-bräu Haus*, proprietor Aug. Janssen, in New York City. The cover gave an address of Broadway and 30<sup>th</sup> St., New York; a second location was listed in the Washington Building, New Haven, Connecticut. Janssen copyrighted the *Hof-bräu Haus Speisekarte* in 1908.

Glancing through it I was intrigued by the German style and subject images, plus several pages of writing in English about the restaurant and some of its history. Thinking it would be an interesting addition to the SCI Library, I suggested Bo donate it. He laughed and I knew immediately I would have to pay for it. As I was thinking about what it would be worth to the Library, he shrugged his shoulders and said "OK, consider it a donation to the Library on one condition: You must write an article about it for *Prosit* and credit my father as the donor since it is his." That was not a hard decision for me, as I felt this would most likely be a simple article to write and an interesting one for our members, some of whom undoubtedly visited this restaurant in years past.

Arriving home from my extended convention trip and needing a break from trying to catch up, it was time to really study the menu to see what could be learned. The pages of the menu were bound together with staples supplemented with a red ribbon. At the end of the ribbon was a black cardboard medallion with the classical image of the crown and HB impressed in the center with the words Hof-bräu Haus and New York around the edge.



The artistry inside the menu was very Germanic in its depictions, to me the most interesting part of it. Examples include two soldiers standing at attention outside a *Schenke* (tap-room) with a master stein on the ground behind them while an officer strides by across the page. Another scene is of a monk carrying a basket of wine bottles walking down steps with the figure of a devil across the page inviting him with a crooked finger. There are scenes of beer gardens, beer halls, and many more images of aspects of German life. A couple of the drawings are signed with an upside down horseshoe with the letter P or R inside which I have been unable to attribute. The marching beer steins and the gnomes of Heinrich Schlitt clearly inspired several of the sketches.

Several pages are devoted to describing the physical features of the restaurant. Reading through the English description one is reminded of a travel brochure. The Germanic room decor, artwork, furniture, lighting and extensive carved wood features provided reason enough to visit this restaurant; the food and drink was a bonus. The illustration on the facing page is typical of the artistry in this menu, and it is the starting point for a "guided tour."

There are four pages of text in this vein talking about the virtues and decorations of the restaurant. It is obvious the owner wanted to emphasize his German heritage to the people of NY.

This brought me to the point where it was time to check the internet about this old restaurant and its owner. Imagine my amazement when links to hundreds of articles appeared. I even located a second menu (in better condition) with the same copyright date on current eBay, priced at \$48.00 plus shipping. (It had been discounted from \$60 the previous week.) The eBay description added the in-







# Things to see at the Hof-bräu Haus

**H**

**I**f you enter by the Ladies' Entrance, on the Broadway side, you pass up a short stairway, its walls decorated with old German frescoes, into a large chamber known as Rothenburg ob der Tauber—every room in the Hofbräu Haus has a name of its

own, and across each doorway hangs a little escutcheon bearing the name of the chamber to which it leads. You have passed at a step from the heart of the busiest thoroughfare of New York into the midst of Old Germany. The chief feature of this room is the wall decoration, a series of paintings by Thomas and Egli, of the old town of Rothenburg.

On the heavy rafters are quaint scrolls of German proverb and wit; the lights, though electric, are borne in Leuchterweibchen of curious design, carved in wood by Edward Stottner, keeper of the famous Tucher Haus in Nürnberg; clever artists have covered the dark wainscoting with comical German sketches, the outlines burned into the wood and deftly colored. Wonderfully clever these sketches are, here and throughout the house. The artists have seized upon every opportunity, turning even the contours of obstacles to account. The

spindles of the stair-rails are irregularly outlined boards with round holes in the centre; these have been made the setting for soldiers and peasants and butlers and cooks; in one place the round holes in the spindles on a stair-landing are converted into the mouths of a row of squalling cats. Dachshunds are stretched around corners; German students kiss their sweethearts where the light is dim; tourists climb the Alps around doorposts. The wall behind the orchestra is covered with funny fat Germans fairly bursting themselves blowing notes out of big horns, while near them a deaf man is placidly listening through his trumpet. "Jags" are trying to find dozens of key-holes; quaint faces peer out of most unexpected corners.

From the Rothenburg one passes to the Fasszimmer (Barrel Room), so called from the barrel heads, carved with the arms of various German states, which protrude from its walls, and are its principal decoration. An alcove in the







formation that Janssen opened his second restaurant in New Haven in 1909.

In an attempt to distill all of this information down to a hopefully entertaining (and interesting) read, I began taking notes. Much of the terminology referring to the restaurant of the time was quite dramatic. Here is just one example: "Janssen's, next to Lüchow's, was the most celebrated name among New York's numerous rathskellers, hofbräus, etc. It was immortalized by the slogan "Janssen Wants To See You," (supposedly) accidentally created by a busboy. The founder was August Janssen a native of Emden, Germany...." Janssen was born in 1867 and immigrated to America at the age of 20.

Upon arriving here he served his apprenticeship as a waiter at the Hotel Brunswick, Hoffman House and one of the several Delmonico's.

Janssen opened this first restaurant on Broadway and 30th in 1898. He patterned it after the world-famous Hofbräuhaus in

Munich, including an interior room decorated like a large outdoor beer garden. He served only beers imported from four famous breweries of Germany (Bürger Bräu Pilsen, Münchner Hofbräu, Würzburger Bürgerbräu, and Nürnberger Tucher Bräu – the price of a half-liter stein or glass was \$0.20 and a case of two dozen pints could be had for \$3.70). The primary difference was German-American food but gourmet and served at then-premium prices. Run by Janssen's wife, the kitchen could—and did—serve up to 3000 dinners a day. Following old German tradition it was customary to sound a bell whenever a new cask of beer was tapped, and thirty-two barrels were kept on tap at one time so it was undoubtedly ringing much of the time.

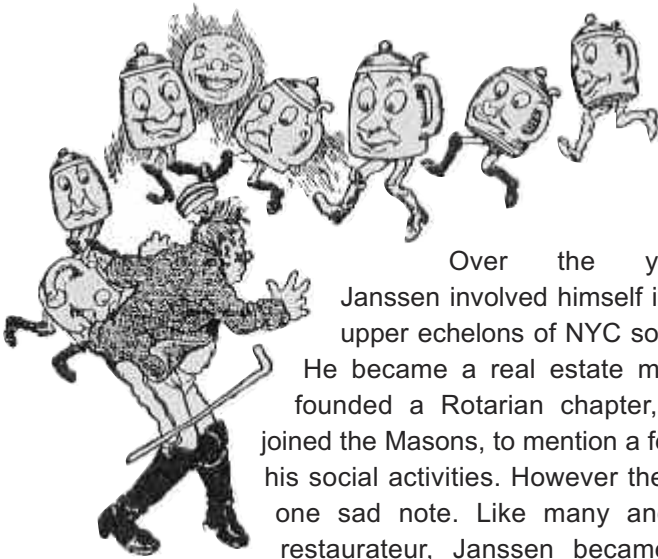


The location couldn't have been better. Across the street from Daly's Theatre in the theater district, its clientele included many famous personalities of the time. Names like Victor Herbert, Joe Weber of Weber & Fields, and Samuel Clemens (Mark Twain) were specifically mentioned. Another of his diners was wealthy British socialite Nicky Haslam, an elite interior designer. In an article for Daily Mail, Haslam wrote that Janssen's was a popular destination for his crowd of socialites.



The four German beers served in the Hof-bräu Haus, as described on the *Speisekarte*: **Bürger Bräu Pilsen**, light, bitter, slightly veiled; highly recommended by physicians at Carlsbad for people suffering from obesity and digestive troubles. This is the lightest of all beers and contains the smallest percentage of alcohol. **Münchner Hofbräu** (Brewery belonging to the King of Bavaria), dark, sweet, creamy; similar to the finest Extract of Malt, containing all nutritive qualities for run-down constitutions and nervous disorders. The finest brew in the world. **Würzburger Bürger Bräu**, a little lighter in color than the Münchner, not quite so sweet, and therefore a good medium between Pilsner and Münchner. **Nürnberger Tucher Bräu** (Brewery belonging to the Freiherr von Tucher, in Nürnberg, called the Burgundy of all Beers; very dark, creamy and full of character. Recommended for delicate people, especially for those desiring an increase of weight.





Over the years, Janssen involved himself in the upper echelons of NYC society. He became a real estate mogul, founded a Rotarian chapter, and joined the Masons, to mention a few of his social activities. However there is one sad note. Like many another restaurateur, Janssen became involved in theatricals and, in partnership with Oliver Morosco, lost a small fortune.

In 2015, Sean Munger, well-known historian, wrote that a typical evening out in 1922 would include dinner and a show. One of the options for dinner would have been Janssen's Hof-bräu Haus which at that time was also advertised as the "Quaintest Place in America."

Janssen expanded his restaurants to include locations in Boston, Philadelphia and New Haven. Several other branches were opened in New York. In 1928 he opened five places in Paris, France, which he operated until 1932 (maybe closed when prohibition was repealed in the United States). I could find no evidence if his other restaurants were as lavish as the original. At his restaurant on 52nd St. he experimented with adding entertainment and introduced a then-unknown band-leader with the name of Tommy Dorsey. At the time all seemed wonderful. Business was great; famous people stopped by; and Janssen's was the place to go for a good time, great atmosphere, and great food.

World War I virtually sounded the death knell for all things Teutonic and ended popular attendance at German beer gardens. Prohibition did the rest.



One by one the Janssen's Hof-bräu Haus branches closed. About a year prior to his death in 1939, he moved his headquarters to his only remaining restaurant in the Graybar Building at Lexington and 44th and handed

Die erste Pflicht der Musensöhne, ist  
Dass man sich ans Bier gewöhne

The first duty of the sons of the Muses is to become accustomed to the beer.


control over to his son August Janssen, Jr., leaving a supervisory interest in the restaurant to his widow. Janssen passed in 1939, at age 72.

August Janssen's obituary was printed in the NY Times and an article about him states that many important people attended his funeral, including Mayor Fiorella La Guardia and other city notables. The article goes on to state that he was best known as the proprietor of Janssen's Hof-bräu Haus, but that he was also heavily involved with real estate development in the city. Another article mentions he was a director of the Franco-American Baking Co.

Six years later in 1945 August Jr. passed away at the young age of 40. The restaurant survived into the Great Recession when it finally ceased operation. The Graybar still stands and the restaurant area has been redeveloped into office space.

My search into the story behind the menu of Janssen's Hof-bräu Haus has taken me places I never expected. I learned about a famous restaurateur and real estate developer I had never heard of. My trek through history reminds me that times change and so do tastes. In the early 20th century German restaurants were a popular gathering place for German immigrants. But the Great War (1914-1918) brought out anti-German sentiments, and Prohibition (1920-1933) placed added pressure across the restaurant industry. Once common, German restaurants are much less prevalent today.

Bo, thanks for giving me the opportunity to learn about early 20th Century life in NY, and thank your dad as well. The story behind the menu has really increased my connection to the menu. In conclusion, this article and the enjoyment I had researching and writing this article are dedicated to Robert Groebner.

References are available from the author upon request. 

**Footnote:** The menu also makes reference to knitted beer markers, first brought to the attention of *Prosit* readers by Ron Gray (June 2001): "Among the curios which hang upon its walls one should not overlook a little glass case of beer-markers -- quaint knitted figures of famous German characters. These little figures are sold by peasant women in the German beer gardens for a few cents each, and a drinker fastens one to his *Masskrug* to make sure that when it is refilled he will get back his own stein."



## Mettlach Crystalline Glazes II

**Roy De Selms  
and Robert Wilson**  
SCI Master Steinologists

Two intriguing new forms appear in the Villeroy & Boch Mettlach supplemental price list for 1909: pitcher #3262 (2.25L) and beaker #3263 (0.25L). Both of these forms were offered with the same two decorations (Nos. 6024 and 6025) described only as *Kristallglasur* (crystalline glaze). When Bob Wilson wrote his first article on “Mettlach Crystalline Glazes” (*Prosit* March 2004) he had seen (but not owned) only two or three examples of these wares: two 0.25L. beakers and the 2.25L. pouring pitcher. Since that time he has acquired the pouring pitcher and 11 of the beakers, which have been donated to the American Museum of Ceramic Art (AMOCA) in Pomona, California. Figure 1 shows the pitcher (which is marked as VBM 3262/6025) with four of the beakers.



The only other *Kristallglasur* items that we have found listed were in the VBM 1910 catalog supplement: an 8.0 L. lidded bowl with under-plate (VBM 3290/6025 seen in fig. 2) which we have acquired, and a writing set with an ink well, a paperweight, a match-box and a pen holder, all VBM # 3292 which we do not have.

While not all of the 11 VBM beakers we have examined show a decoration number or date code, those which are marked show a décor # 6025 and a



date of 1911. Most of these items bear the Mettlach Mercury mark with posts but no dots. Unfortunately Bob Wilson's article on dating VBM steins (*Prosit* December, 2010) does not deal with Mercury Marks used after 1910.

Figure 3 shows two beakers from the collection of 11 which are the most dissimilar in décor. The one on the right is marked 6025, while the one on the left is unmarked. Given the much narrower range of color and tone in the other objects shown, all of which are marked 6025, it seems likely that the green color of the beaker on the left was intentional, and it may be décor 6024.

The crystalline glaze phenomenon was first observed in China over 800 years



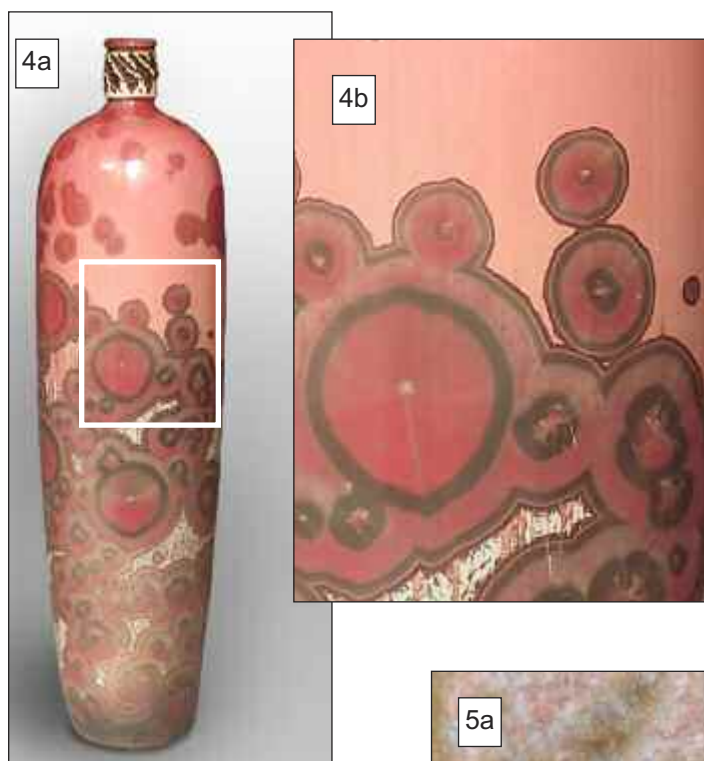
ago. The crystals formed accidentally and unpredictably, and as a result of the inability to produce a consistent result, the glaze effect was not widely pursued until the Art Nouveau movement in the late 19th C. The examples shown in this article can be taken to show the attempt by Mettlach to introduce the crystalline glaze in an Art Nouveau format. However, Mettlach did not seem to pursue this effect beyond the examples cataloged in 1909 and 1910. The reasons for discontinuance are probably low sales due to unpopularity, problems with producing a uniform product and difficulties cataloging non-uniform products.

A more recent revival of interest and production of crystalline glaze articles has come about with the advent of the computerized kiln in the early 1980's and the work of studio potters. Even so, studio potters Ronalee Hermann and Alfred Stolken speak to the difficulties in working with crystalline glazes:

We make our porcelain primarily from Grolleg kaolin imported from England. The work is hand-crafted, dated, and signed by us. It is fired, like bone china, to 2400° F. The glaze becomes very fluid at this temperature, but it is during the cooling stage that the nucleus of the crystal is formed. A selected temperature, varying from 1800° to 2100° F, is then maintained for eight to twelve hours. It is during this “holding temperature” that the crystals grow. *There are infinite combinations of oxides that affect the size, shape and color of crystals and background. Even though we may manipulate time and temperature, the placement, shape and patterns cannot be predicted, making each piece unique and impossible to duplicate.* [Emphasis added.]

Figure 4a shows a vase with crystalline glaze which was made by Tom Wallick in his studio at AMOCA. A close-up of the crystal structure is seen in figure 4b. Note the random size and placement of the crystals.

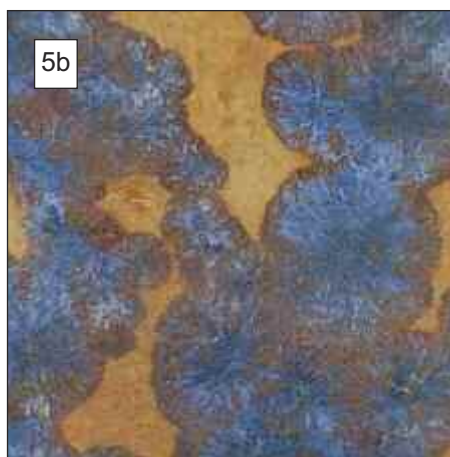
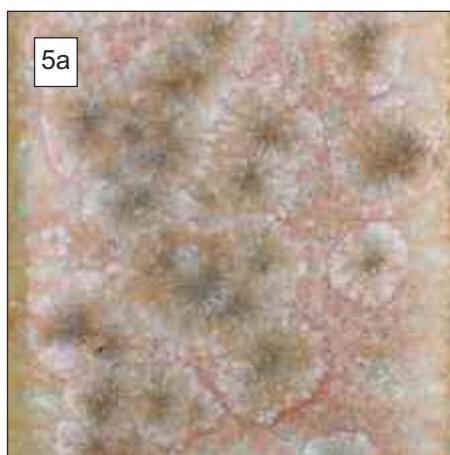




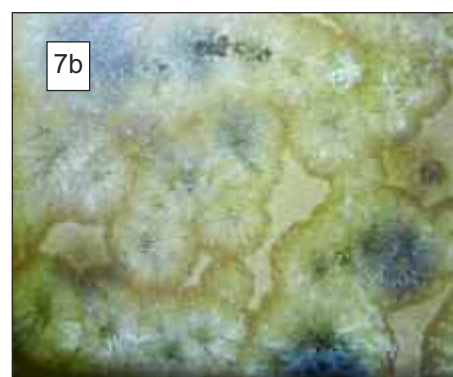
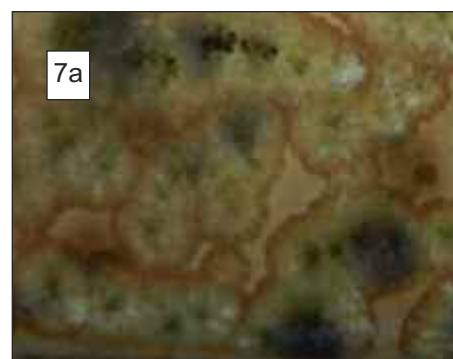
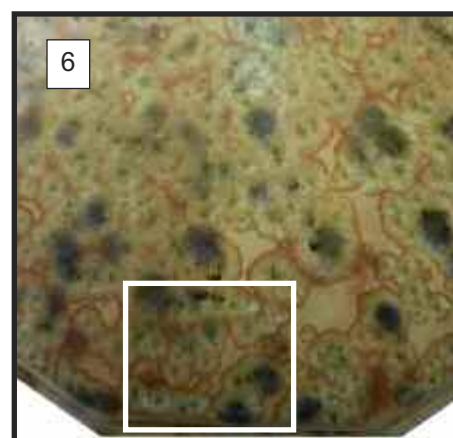
The Mettlach *Kristallglasur* items are distinctly different in their visual effect than most modern crystal glaze works. As exemplified above, modern works seem to favor highly visible crystal formations, generally of a large size and distributed in a random pattern. In contrast, the VBM items featured in this article display a small and more uniform distribution of crystals, with a generally more subtle aesthetic. However, there are some further effects of this glaze that are not immediately apparent.

Close-ups of the crystal formations on the upper and lower portions of the VBM pitcher of figure 1 are shown in figures 5a and 5b. The variability in size and placement of the crystals is apparent, but the change in color which appears in these photos call for some further consideration.

Figure 6 shows a relatively flat section of the lid of the punch bowl seen in figure 2 (#3262/6025). This is a good representation of the surface of the bowl as it appears to the human eye when viewed in normal room lighting from a distance of a few feet. The organic colors and the randomness of the decoration combine for an overall effect which one writer described as a "lava-like design." Individual crystals are not apparent until one takes a closer look. The



area with a white border in figure 6 is magnified in figure 7a, and we can now see individual crystals. When subjected to a bright light (figure 7b) that same area seems to undergo a color change as the crystals apparently disperse the light within the glaze. This visual effect is caused by the intensity of



the light source, and when viewed in normal lighting the colors and shapes blend together to produce the overall muted appearance.

Despite their lack of commercial success, the *Kristallglasur* items represent a special achievement in Mettlach artistry.

If anyone has examples of Mettlach crystalline glaze that we don't have, particularly the desk set # 3292 or any item marked with décor # 6024, please contact the authors as we would like to acquire further examples for the AMOCA collection.

Photos were provided by Mrs. Anna Sanchez of AMOCA (figures 1–5) and Walt Vogdes (figures 6–7).



## Vintage and Rare..... Really?

By John Strassberger

"Vintage" and "Rare" are two of the most overused and misused words on eBay when it comes to describing beer steins. Originally, vintage was used in reference to the year a wine was produced, an indication of the quality (good or bad). How a 1990s Gerzitz stein can be confused with wine of any quality is beyond me. As for rare, of course it is rare if it is the only one you have!

The lack of factory production figures means we have no starting point for determining the rarity of a stein. So instead of looking to the past for numbers, collectors look to see how often a stein or group of steins appear in auctions today. The Stein Auction Company is more specific in using "rare" for certain steins where only ten or less are known to exist and "very rare" for steins where five or less are known.

Sometimes comparing one factory to another can help determine the relative rarity of one stein to another. For example, Merkelbach & Wick had a large factory that made steins for fifty years, 1872-1921, while Fritz Thenn, with a much smaller facility, was in business for only nine years, 1876 -1885. Although both companies made similar blue-gray, salt-glazed steins, some collectors may consider a Thenn stein to be desirable because of its uniqueness.

Occasionally, a stein's rarity might subtly be revealed by the stein itself along with the recognition of historical events that affected it. The pictured steins are such steins and here are their stories. Both of these steins were made by Marzi & Remy and were produced for *Löwenbräu*, they commemorate special events, and both events occurred in 1910. That's about as level a playing field as you can get for comparison purposes.



**The stein in Fig 1.**

London's Great Exposition of 1851 was the first of what would become known as World's Fairs. They were intended to show the advances in culture and industry resulting from the Industrial Revolution. Similar expositions dedicated to more specific subjects soon followed. Along this line was the First International Hunting Exposition held in Vienna in 1910. Countries from throughout Europe, Africa, and from as far away as Japan participated. Of course, the United States was there and Congress authorized \$250,000 for our exhibit. (That would be about \$6.1M today.) The countries erected pavilions designed to reflect their styles and cultures of hunting. The Expo ran for five months, from 15 May to 15 October, and attracted an estimated 2.7 million visitors. It should come as no surprise that *Löwenbräu* was there with a restaurant and beer garden. (See the December 2005 *Prosit*.)

How many souvenir steins did *Löwenbräu* order for an event that lasted 150 days? The easy answer is "a lot". I do know they needed more than could be delivered by one supplier. I have the Fig 1. half-liter stein and a 1L version, both produced by Martin Pauson, but identical steins can be found produced by Ludwig Mory and by the Thannhauser Brothers.

If "a lot" were produced, how rare they may be today depends on what hap-

pened next. The majority of the steins most likely remained in Austria and Germany. However, the international aspect of the exhibition meant there also was a world-wide distribution as foreign visitors returned home. That could have preserved many of the steins from the destruction of the two World Wars. This stein shows up two or three times a year on the US and German eBay and in the stein auctions. Therefore, I would not consider this a particularly rare stein.

**The stein in Fig 2.**

On 25 January 1910, the Butchers' Guild of Dresden decided to have a *Wintervergnügen*, a time for winter pleasure or fun. Or, in other words, it's the middle of winter and we need *ein Bier und Wurstfest!* Who's going to argue with that? Once again *Löwenbräu* shows up but this time with just a one day's supply of souvenir steins. Right there we have a definite difference in the relative rarity of these steins – a 150 days' supply versus a 1 day supply. As far as I know, the only producer of this stein was Martin Pauson.

Unlike the Vienna stein, this one would have had a very limited distribution. At first I thought this was a city-wide event





but, if so, why was it held on a Tuesday? Why not on the weekend to attract more people? Perhaps, as noted by a rather astute person, this stein was produced for a private event, just for the members of the guild itself. That would have resulted in an even smaller number of steins. (I've been unable to find the guild's membership numbers.) Whether it was a city-wide or a private event, the one-day supply of this stein would have remained within the city of Dresden and its immediate suburbs.

And then came the events of the night of 13 February 1945. On that night and into the next day, the allied air forces conducted devastating fire-bomb raids on Dresden. Thousands of people were killed and approximately 1900 acres of the city were destroyed. I certainly do not mean to trivialize the deaths of so many people by discussing broken stoneware. But the fact remains, however many of the Dresden steins were made, their numbers must have been drastically reduced by those air raids.

Roy De Selms shows the Dresden stein in his *Translations on Beer Steins* on the SCI website. Bill Sullivan mentioned both this stein and the Vienna one in his June 2009 *Prosit* article. Other than that, I recall seeing the Dresden stein only one other time in an auction. I do consider this to be a rare stein.

The stein descriptions in eBay can provide a chuckle or two but can hardly be considered as justification for placing a bid. Of course, if it's vintage, rare, #35 of only 10,000 made, comes with a certificate of authenticity and in its original box...well, that's a different story!

References:

[www.theodore-roosevelt.com](http://www.theodore-roosevelt.com)  
[www.museum-joanneum.at](http://www.museum-joanneum.at)



## A Stein Seller's Dictionary of Terms

Following are some of the terms which have recently come into widespread use in describing steins for sale. The definitions are offered with tongue-in-cheek, and we hope they give you a chuckle.

**Old**  
**Very old**  
**Old, old**

These terms actually have multiple meanings:  
 My father brought it back from Germany  
 Dusty and dirty  
 I can't remember when I bought it  
 Sticky label on the bottom finally fell off  
 It's always been in my family  
 Marked Western Germany (pre-reunification)

**Early**

Best viewed before your morning coffee

**18th century**

Has a 4-digit form number starting with 17

**Beautiful**

Bold, brilliant colors (one step away from fluorescent)

**Pretty**

Painted with an impressionist touch, best viewed from a distance

**Fantastic**  
**Wow!**  
**Unbelievable**  
**Breathtaking!**

The primary meaning of these terms is "Won't someone please bid on this thing?" The last two terms, "unbelievable" and "breathtaking", actually retain some of their standard dictionary meaning.

**Unique**

I can't explain it  
 Unusual  
 I've only got two of them

**Unusual**

A Christmas gift from my mother-in-law  
 Stays carefully hidden behind the hot water heater

**Figural**

I figured that would catch your eye.

**Puter**  
**Pueter**

Pewter

**Silver**

Polished pewter

**Gesetzlich Geschutz**

The second most desirable stein manufacturer (after Mattlock)

**Stein**

...or maybe it's a mug  
 Has handle, lid and spout  
 Gertrude

**German**

Even though marked "Made in Japan"

**Perfect condition**  
**Excellent shape**

...for as old as it is  
 Hairline on inside, very little light comes through  
 Base chips don't show when displayed  
 Simple repair to reattach the lid  
 Super glue is invisible except under a magnifying glass



## Increasing Interest in Steins through Chapter Show & Tell

**Karl J. Schmitt**

St. Louis Gateway Steiners

In conjunction with our recent Stein Show and Sale at the "Point" Recreation Center in Ballwin Missouri, Club member Steve Hoosack gathered steins from fellow members and then assembled and labeled a beautiful display. Steins were arranged by types of steins to show what variety of steins exist to collect.

The intent of the display was to attract potential stein club members and to show these beautiful steins to the public at large, sort of like a Community Service project. We estimate that some 6000 adults walked by the display during its duration of one month, and of these we can say perhaps 80% gave it a passing glance at best. Thus, we like to think that some 20% (1200 adults) took a longer look, maybe even took the time to read the caption cards and then took a closer look at the individual sections. From the Center Desk Staff we learned that many people were quite complimentary of our display and found it interesting. These are the folks that we are trying to interest in the

hobby of Beer Stein Collecting. Did we stir up a latent interest of steins in some of these folks? I should hope so but we do not know and perhaps never will.

As for the show itself, it was poorly attended despite the significant advertising that was placed throughout the St. Louis area in local papers, Antique Malls and other shops. However, it looks like we may have attracted one or two potential members and a few un-known faces did show up that had significantly more than a passing interest in beer steins as they spent considerable time discussing steins, Classic and modern AB with some of our members.

From my perspective as a very senior citizen I see the various "hobby clubs" that I belong to being populated by a core group of middle aged, financially stable people. What I no longer see is that youthful group of hobby enthusiasts who were so common in the year's just past.

This I attribute to the present day cost and availability of the toys we enjoy. Gone is the \$35 classic German beer stein, the \$75 Civil War Musket and the \$500 restorable/driver MG of the 50'S thru 70's era. Instead, today we have a younger generations of folks more interested in relatively inexpensive electronic toys, in addition to being involved with their hectic daily life, along with the uncertainty of present day employment. Thus, to support our present day "hobby clubs" I suggest that we need to find and attract this middle aged, financially stable group and get them interested in say "beer steins, classic or otherwise". And one possible way to do this is to "advertise" in places this age group frequents, such as in a Community Recreation Center and supported with local "Shows and Sales". Will this help? Well I think so, but with my very advancing years, perhaps I will not know for sure.

Photo credit, Steve Hoosack  
Editorial assistance, Ron Hartman





## Book Review

### **“Long Live the Occupational Stein Collector”** ***Hoch lebe der Zunft Krug Sammler***

by Phil Masenheimer, SCI Master Steinologist



#### **Reviewed by two Master Steinologists**

Stein collectors will immediately find this book to be a wonderful pictorial survey of occupational steins. But it is also much more than that. Special effort was devoted to providing panoramic views of the full image on these steins, with side-by-side German-English translations. It also includes an extensive list of occupations, allowing collectors to readily identify these steins. The author places these artifacts into historical perspective, beginning with the guild systems of the medieval cities of Europe. He explains how the guilds were instrumental in developing the trades and encouraging high quality products. Guilds not only established a structure for a wide variety of crafts, but they additionally controlled the techniques and materials employed by the practitioners, as well as the training and progression from apprentice to craftsman to journeyman to master. The Germans' pride in craftsmanship and their determination to ensure high quality in their products was extended into the organization of the educational system. The Germans quite naturally viewed their work, their labors, as something to be done proudly, with care and diligence. The reader of this book will realize the importance of the guild structure in Germany through the centuries. It is this attitude toward their labors which made these steins, cultural artifacts of another age, not only possible but inevitable. Occupational steins honor a person's dedication to the performance of his craft over a lifetime. Who needs a gold watch

when the alternative is a personalized beer stein? This book provides the historical and social context necessary for truly understanding the beauty, variety and true significance of the steins which decorate its pages.

Lyn Ayers and Walt Vogdes

#### **Reviewed by an occupational stein collector**

*Long Live the Occupational Stein Collector*, a new book by Phil Masenheimer, is a source of knowledge that will add keen interest and enjoyment to the search for occupational steins. A perusal of this book will make the reader feel like he or she has stepped back into Germany during the "golden days" of steins, where their art and German script are comprehensibly pictured and translated. Thus, the reader gains appreciation of the history and period when the steins were made and used. The book enhances the knowledge of the occupational stein collector, whether a collection contains one or many.

Ken Etheridge

The book may be ordered from: Phil Masenheimer, 71 Bonney Street, Steilacoom, WA 98388. The cost is \$75.00 and can be paid with a check or PayPal, choosing family and friends option and the e-mail [mplusten@comcast.net](mailto:mplusten@comcast.net). The book will also be available at the 2017 SCI Convention for \$65.00, saving postage and packaging.

**By Ron Fox**  
SCI Master Steinologist

Over 30 years ago, Master Steinologist Mark Durban became fascinated with steins designed by the artist Franz Ringer. While most collectors of that time were assembling collections of Mettlach, Mark took another path. His enthusiasm and research put the spotlight on this talented Munich artist, and many other collectors began to follow Mark's lead. Today steins decorated with the artwork from Franz Ringer are highly collected both here and in Germany.

It is important to note that Franz Ringer designed everything from building facades, interiors of rooms and taverns, furniture, lighting fixtures and much more. We will cover just a few of his many steins on these two pages.

The top row begins with a stoneware stein depicting a man drinking wearing the clothing of a much earlier period. Today we would call them balloon pants.

Next is another stoneware stein decorated with a bearded face in blue coloring.

The top row ends with a stein featuring a similar design like our first stein. Instead of stoneware, this stein is made of pottery.

The middle row begins with one of a series of character steins designed by Ringer. The way these stein bodies are painted is how they are brought to life.







Franz Ringer sold his designs to many different stein manufacturers. This explains the variety of materials and stein bodies.

The middle of the left hand page shows a stein from the Villeroy & Boch Mettlach factory. It depicts a wedding procession.

Next is another stoneware stein with a comical scene of one man using a funnel to pour knowledge into another man's head. Don't you wish we could do this to our children?

The bottom row of the left hand page begins with a one liter stein featuring a heart, birds and verse.

Next is a stoneware stein that is a bit bigger than the usual one liter. It shows a loving couple.

The left hand page ends with another Mettlach with a bright yellow body. It is one of a series of three, each having a different colored body.

This page begins with a stoneware stein depicting a tipsy, well dressed man. It has a very long verse on each side.

The middle of the top row has a stein made of glass. I have seen this same scene on a stoneware body.

Last stein on the top row features five detailed panel scenes that tell a story.

The middle row begins with a stein made for the 50th anniversary of a Turnfest in Leipzig in 1913.

The middle of the page has a Ringer design on a faience body. A well dressed couple at a ball.

Next has a man holding a wreath and it is dated 1907.

The bottom row begins with a one liter Mettlach. The decoration is of a man holding a beer glass within a wreath.

Next stein is a one liter stoneware made for the 100th anniversary of Munich's Oktoberfest in 1910.

Last is another one liter Mettlach with a similar scene of a man within a wreath.

Steins decorated with Franz Ringer designs make a varied and very interesting collection.





A German historian named William Pehle asserted that bowling began in Germany around 300 AD. Monks would set up pins called Kegels, which represented human sins or temptations. They would then throw stones at the pins, thus conquering sin. Kegling is another term for bowling, even today.

It is also believed that King Henry VIII bowled using cannonballs. Henry VIII also famously banned bowling in 1366 for all but the upper classes, because so many working men and soldiers were neglecting their trades.

After it was banned, a Dutch Colonist brought bowling to America in the 17th century. It was regularly played in an area of New York City still known as "Bowling Green."

Bowling at that time was only nine-pins, unlike today's ten-pin formation. That was until 1841 when Connecticut law makers made it illegal due to the level of gambling that was becoming associated with the game. This law was quickly circumvented by adding an addition pin which paved the way for today's ten-pin game.

As you can see from these two pages, Germans loved this game and used it for subject matter on many steins.

The top row starts with a JW Remy featuring men playing the game. The inlay has a figural bowling ball attached to the inlay lid.

Next is a Mettlach stein showing the pins being knocked down. The lid shows the pin boy and pins.

The top row ends with a pottery POG stein depicting pins.

The middle row has three character steins, each in the shape of pins.

Mettlach used bowling subject matter on many of their steins. The first stein on the bottom row is one of theirs.

Next is another variation of a pin.

The last stein on this page is a cute character of a poodle holding a bowling ball.







The first stein on this page is made of stoneware and has a transfer scene of the pin boy walking around the knocked over pins.



The Schierholz factory made several bowling character steins. Some depict the pin, while others, like this next stein, depict the ball. They usually come with detailed lithos showing the game.



The Bohne factory made this next stein. It is a large one liter and has a figural pin boy as the handle. The relief scene is of a cherub riding a pig. The verse, "Gut Holz", means good wood in English.



Heinrich Schlitt commonly used dwarfs for his subject matter. The middle row begins with a Mettlach PUG featuring a group of dwarfs enjoying the game.



The middle of the page has a porcelain stein showing a pin, ball and pig. The pewter relief lid depicts more of the bowling implements.



The bottom row starts with another Mettlach, but this time it is in the cameo technique. Like the JW Remy, it has a figural ball on the inlay lid.

Often you see a pig associated with bowling scenes. This next Mettlach depicts a pig being used in place of the ball. This should help explain the pigs association with bowling.



The last stein on this page is magnificent. It is a tall slender three liter relief Mettlach and shows the typical pin boy standing on top of a shield. It does not come up for sale very often and is very different from Mettlach's other bowling steins.

I think you must agree, bowling steins come in a wide variety.





Continuing with groups of steins with the same subject matter, this page features steins where the central theme is music.

The top row begins with a 1/2 liter stoneware depicting a woman playing a harp. Harp music creates one of the best sounds.

Next is a Mettlach PUG and one of a set of six. Each having a different theme and this one is for music. The two characters play an accordion and flute.

The top row ends with an etched Mettlach. A man plays a violin to an alligator in front of the pyramids. The message of this stein is "music soothes the savage beast." It was one of the first Mettlachs I bought back in the early 1970's.

The middle row is a group of three etched Mettlachs. Each centers around music, the first is three women singing to another's harp playing. The next two feature a guitar player entertaining others.

The bottom row begins with a porcelain stein made for the 50th anniversary of a music club in Portland. A nice stein for a collector living in that area.

Next is a pottery relief stein with Mozart on one side and Beethoven on the other. What is unique about this stein is the figural lid of Richard Wagner. These three great composers created some of the most memorable music of all time.

The last stein on this page is made of porcelain and commemorates the 25th anniversary of a zither players club in 1907.







German men were very proud of the occupation they worked at during their lifetime. Most men continued in the same job from their early years until retirement.

On this page we will cover steins made for the bravest profession of a fireman.

The top row starts with a pottery relief stein in full color. It features a fireman dressed in his protective gear and holding a fire hose ready to battle back a fire.

Next is a Mettlach PUG stein. The center panel is of a shield with fireman implements.

The top row ends with a character stein of a fireman dressed with ropes and helmet.

The middle of the page is of a stein decorated with a ladder, helmet, axe, and fire hose.

Next is a Dümmler & Breiden stein with the same implements as the previous stein.

The bottom row begins with a three liter Mettlach PUG. It has a very detailed fire fighting scene that runs handle to handle. Of all the fireman steins I have seen, this is by far the best.

Next is a one liter porcelain stein with a large scene of an early fire wagon. It was made for a firemen's celebration in Munich.

We end this page with another full colored pottery relief. It features two firemen getting the hose ready for the fire fight.

We all should be thankful for these men who are ready to risk their lives for us.





Since I have not covered any Cold War steins in this series in a long time, I thought this category would be a good way to end this installment.

The top row begins with a 7th Army Transportation Unit. The side scenes show every form of transportation, trains, planes, boats, trucks and helicopters. The finial is called a deuce and a half truck. It was the widely used 2 1/2 ton truck made famous during WWII.

Next is a stein to the 4th Transportation Company. The finial is a helicopter with a spinning rotor blade that usually did not survive through the years.

The top row ends with a stein to a soldier that served in Orleans, France in 1958. The front scene features a map of the country of France.

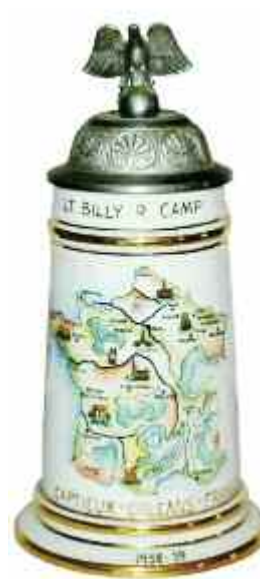
The middle row begins with a Maintenance Unit in Pirmasens, Germany. The front panel contains a hammer, gears, light and camera between lion flags.

Next stein is to the 503 Airborne Unit. It shows an eagle and open parachute. The finial is of a C-119 Flying Boxcar. The middle row ends with a stein to the Headquarters Squadron. It has a bee typing a letter. The finial is of an F-84 Thunderjet.

The bottom row starts with a stein where the owner was stationed in England. The shield in the front is a combination of the Union Jack and American flag. The finial is of a B-52.

Next is a stein to the 54th Transportation Transport Aircraft Battalion. The finial is of a Sikorsky S-55 helicopter.

Last stein on this page is a Naval to VR-24, which stood for Utility Transport Squadron and serviced the U.S. Navy 6th Fleet in the Mediterranean.







This page starts off with a stein to the Air Force Hospital in Wiesbaden. It features a map of Europe with comical scenes like a medic flying a hypodermic needle like an airplane. The finial is of a helicopter.

Next is a stein to the 321st Signal Unit. It shows a lightning bolt in a shield and detailed side scenes of telephone operators and phone lines. The finial is a signal man with flags. This stein has a totally different body from most of the other porcelain Cold War steins.

The last stein on the top row is to the 1365th Air Base Squadron in Fürstentfeldbruck Germany. The finial is of a Douglas C-47, but it is three times the size of what you would normally find.



The middle row begins with a stein to the 29th Signal Construction Battalion. The front panel has the American eagle with the stars and stripes in her wings.

The stein in the middle of the page has a totally different body. It is not made of porcelain, but rather tin glazed pottery. From 1946 to 1952, in the aftermath of World War II, the American constabulary acted as an occupation and security force in the U.S. Occupation Zone of West Germany and Austria. This stein represents that post war period.

Next is a stein to the 94th Anti Aircraft Artillery Unit. Under the front shield it says "The Thunderbolt Defenders."

The bottom row starts with a stein to the 45th Engineers Construction Battalion. It depicts two shields and side rosters.

The finial is of a bulldozer. Next is a stein to the 47th Ordnance Group in Stuttgart. The finial is of a bomb.

The last stein is to the 1st Counter Intelligence Corps in Darmstadt. It has a neat scene of a spy.

I will be visiting many collections this spring and summer and will have much to share in the next segments.



## A Cold War Regimental Stein named to Col. J.A. Seitz from 291<sup>st</sup> Field Artillery Bn.

**By Walter Swett**

The Dixie Steiners

After WWII ended in Germany many military units were deactivated, among them was the Seventh Army, which was removed from active service on March 31, 1946. In just a short period, the relationship between the Western Allies and the Soviet Union soured and the Cold War was in full swing. By the early 1950s there were fears that the Soviets may attempt to invade Western Europe and it was recognized that the US needed to rebuild a combat force in Europe to prevent such an attack. The Seventh Army, which had played a key role in the liberation of Europe during WWII, was chosen to fulfill America's obligation to the newly formed NATO forces. Seventh Army was reactivated on November 24, 1950 at Stuttgart-Vaihingen, Germany. Over the next several years, units deactivated at the end of WWII were reactivated, staffed, equipped and assigned to Seventh Army.<sup>1</sup>

One of those units was the 18th Field Artillery Group, which was reactivated on August 23, 1950 at Ft. Sill, OK. On September 19, 1951, a Headquarters element departed Ft. Sill and arrived in Ansbach, Germany on October 7, 1951 and ultimately assigned to Seventh Army. Over the next few years, the unit was staffed and equipped. On August 10, 1954, Col. J.A. Seitz was assigned as Commander. He served in that role for about a year.

One of the subordinate units of the 18th Field Artillery Group was the 291st Field Artillery Battalion (FA Bn). Originally a reserve unit known as the 291st FA Observation Battalion, it was called to active duty on October 28, 1954 and re-designated as the 291st FA Bn. The 291st was an 8", towed, howitzer unit and on December 17, 1954, replaced the 426th FA Bn. The 291st was stationed at Schwäbisch Hall, Germany and spent much of its time on the



**This Cold War Regimental Stein, from the Collection of Don Franz, is named to COL J.A. Seitz, given to him by members of the 291st FA Bn.**

ranges training.<sup>2</sup>

The banner across the stein bears the names of the small northern Bavarian towns of Vilseck, Hohenfels, and Grafenwoehr, as well as the western village of Baumholder that was in the French Occupation Zone. All four communities had large training areas where the 291st FA Bn would have trained. Vilseck was home to the 7th Army Tank Training Center and co-located with the Grafenwoehr Training Area where there were firing ranges capable of handling the 8-inch howitzer. Hohenfels was a large maneuver training area southeast of Grafenwoehr. Although in the French Zone, Baumholder was a large training area that by the mid-1950s was being used frequently by US forces. I am not aware, nor was I able to locate, any records for a large training area in Würzburg. There was a large training

area in the nearby Rhön community of Wildflecken, which would have fallen



under control of the US Army headquarters located in Würzburg. There



also would have most certainly been small arms ranges in Würzburg. The front and left side scene on the stein is that of the howitzer.

On the right side of the stein is the shoulder patch of the 7<sup>th</sup> Army. The US Army Europe, Seventh Army Heraldry Fact Sheet, states “the colors blue, yellow, and red allude to the three basic arms. The pyramidal figure is of a distinctive form with the symbolic letter “A” representing the first letter of the “Army” while the number of steps on each side represent the numerical designation of the unit. It was originally approved for the Seventh Army on 23 June 1943.



The only marks on the base of the stein are two crossed roses and “Made in Bavaria”. A check of Stein Marks, PM&M (Porcelain Marks & More) as well as a general internet search, failed to locate any information concerning the owner of this mark.

I was assigned to the 7<sup>th</sup> Army between 1977 & 1983. The unofficial motto of the unit was “Seven Steps to Hell”. The legend is that the motto was first used by unit members during fierce fighting in WWII. During the 1950s and possibly into the 1960s, short time soldiers (those preparing for reassignment back to the US) added the motto to their uniforms as a symbol of them having completed their time with the unit. I believe this is indicative that this stein was presented to Col. Seitz as his tour of duty was coming to end in 1955 and the officers of the 291<sup>st</sup> FA Bn gave him the stein in appreciation for his leadership.

John Andrew Seitz was born in Leavenworth, KS and obtained his commission through ROTC at the University of Kansas. He graduated from the Battery

Officer Course, Field Artillery School, Ft. Sill, OK in 1936. During WWII, he served as Executive Officer of Pacific Operations Division at the Pentagon and was involved in the Solomon Operations, and later as Deputy Chief of Staff, HQ US Army Forces, Pacific Ocean Areas. After the war, he graduated from the Naval War College, was assigned to Germany in various leadership roles, to include as Commander for the 18th Field Artillery Group. He returned to the United States for an assignment at the Pentagon, serving on the staff of the Office of Joint Chiefs. In 1958 he assumed command of the 1st

Leaf Clusters; Bronze Star; Army Commendation Medals; Master Parachutist Badge and the Korean Order of Merit with star. He made his retirement home in Junction City, KS, where he became the Vice President, First National Bank and Trust Company.

General Seitz died on January 4, 1987. The road at Ft. Riley leading to the Officer's Club was later named after him.

The current owner of this stein, Don Franz is a proud former member of the 1st Infantry Division – The Big Red One.



**A deployed, 8” howitzer from C Bty, 291st FA Bn circa 1955. It is the same type of howitzer as depicted on Seitz’ stein**

Infantry Division Artillery at Fort Riley, KS, and served briefly as the Commanding General, 1st Infantry Division.

For eighteen months, General Seitz served as Commanding General, I Corps (Group) Artillery in Korea. Upon his return to the United States, he took on the responsibilities as Chief of Staff, Fifth U.S. Army at Fort Sheridan, IL and later commanded the XVIII Airborne Corps Artillery at Fort Bragg, NC. He went on to become Deputy Commanding General, First Region, Army Air Defense Command at Fort Totten, NY.

His final assignment was as the Commanding General, Fort Riley, KS.<sup>3</sup>

Upon retirement in 1967, General Seitz was awarded the Distinguished Service Medal. During his service, he also earned the Legion of Merit with Oak

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## A Mettlach stein with historical connections to the Hotel Astor, I. Straus & Sons, the Titanic, and Zuni Indians

By Harvey Goldson

Erste Gruppe &  
Rocky Mountain Steiners

At the SCI convention in Long Beach, CA many years ago, I purchased a PUG Mettlach stein from a New York member who had it sitting amongst other interesting offerings on his member's sale table. What caught my eye was the American Indian design and what I saw on the bottom (see images).



The stein's body was the very common # 1526 made in 1904 ("04") which fits the dates of its history. The other markings were "21", "Made in Germany", "MADE FOR **HOTEL ASTOR** by I. STRAUS & SONS, NEW YORK" and the typical Villeroy & Boch insignia with the Mercury mark.

The stein has sat on many different shelves in different places over the years while upsizing, downsizing and several moves but always stayed in my stein collection because of my fascination with its design and history. I'm finally getting around to writing the story from the research I've put together over the years.

The Hotel Astor was a hotel located in the Times Square area of Manhattan, in operation from 1904 through 1967.



William C. Muschenheim and his brother, Frederick A. Muschenheim, conceived plans for the grand hotel in 1900. The area was then known as Longacre Square and stood beyond the fringe of metropolitan life. Within its restrained exterior, the Astor featured a long list of elaborately themed ballrooms and exotic restaurants: the Old New York lobby, the American Indian Grill Room decorated with artifacts collected with the help of the American Museum of Natural History and the Hunt Room

decorated in sixteenth century German Renaissance style. I believe that the architects' German heritage and their fascination with Indian artifacts led to the the stein being designed and commissioned to Mettlach by I. Straus & Sons to manufacture these for the hotel's gift shop to sell and/or to give away to important guests as promotional items.

The former site of the hotel, the block bounded by Broadway, Astor Plaza, West 44<sup>th</sup> Street and West 45<sup>th</sup> Street, is now occupied by the high-rise 54-story office tower One Astor Plaza

The link between the Hotel Astor and Mettlach was Isidor Straus, who, with, Mrs. Straus, was aboard the Titanic when it sank in 1912. He was born in Rhenish, Bavaria in 1845. His father's family came to this country in 1852, and settled in Talbotton, GA. When Isidor was just 16 he was prepared to enter West Point Military Academy and would have done so if the Civil War hadn't broken out. Instead he volunteered for the Confederate Army. Eventually the family moved to New York and the firm of L. Straus & Son was organized and began dealing in earthenware. Eventually Isidor branched out on his own and imported earthenware from Germany and other countries...thus the Mettlach connection.

Studying the stein's American Indian





motif suggests that designs and colors are very similar to Zuni Indian pottery designs that they were doing around the late 1800's. While I wasn't able to find the exact design, I feel that the Mettlach designer used a combination of Zuni pottery designs to adapt to the stein's body. Here a few pictures of Zuni pottery with similar color schemes to those on the stein.



From time to time I've seen a few of these steins show up for sale but none with the pewter lid.



## A Brief Look at a Rare Naval Stein

**By Donald Strack**  
Carolina Steiners

I was able to get this 1 liter porcelain naval regimental stein at an auction on e-bay and if I do say so it was a very good find. It is over 14 inches tall and 5¾ inches across the bottom. The finial is a sailor holding a flag and very large crossed anchors form the thumblift.

The front shows crossed anchors below a crown and below that a life-ring with two ovals below that. To the left in one oval is a mine. To the right in the other oval is a single anchor. On each side, a pair of sailors stand.

The side scene on the right shows two sailors having a beer and smoking their long pipes. Above that it says "he who has faithfully served his time deserves a full beer stein."

On the left side scene is a sailor saying good-bye to a maiden, while a small boat is waiting to take him aboard a ship. The saying above reads: "Maiden don't weep." Petty officer Haguer was the original owner. He served from 1909-1912 in the land based town of Cuxhaven right on the North Sea.



What makes this stein unusual is that he was named to a rare blockade unit.





## A Hard to find Occupation on a Pipe Bowl

By George Schamberger, SCI Master Steinologist

As Günter Merk has written, "Many beer stein collectors have turned to occupational or trade-related steins as collectibles." This includes steins, pipes, plates, and many other items with occupational images of tools of their trades.

Every young man who had completed an apprenticeship, be he a blacksmith, baker, butcher, mason, plumber, carpenter, chimney sweep, or stone paver (the list is long), was very proud of it, and displayed his occupation/tools on his stein or pipe bowl.

Infantryman Georg Werner included images pertaining to his hard-to-find *Pflasterer* (stone paver) occupation on his Reservist pipe souvenir. The dedication on the bowl reads *And. a. m. Dienstz. b.d. 3. Comp. Grossh. Hess. Inf. Leib Garde Reg. No. 115 Darmstadt 1883* (in memory of my service time in the 3rd Company...). Since the dedication on Werner's pipe bowl only shows one date, we infer that he purchased the souvenir when he was still in his training year.

The coat of arms of the *Pflasterer Zunft* (paver's guild) features some of their tools: *Stampfer* (stomper) and special hammer, *Visierkreuze* (posts for measuring the ground level).

On the pipe bowl we see: *Gott mit mir* (God be with me), a floral wreath with the words *Vivat der Pflasterer* (long live the stone paver), his tools: the special hammer, one side of the hammer is wide for moving the sand, a *Stampfer* (stomper), and *ein Bein Sitz* (a one-legged seat), and a yard stick.

The primary decorations on the bowl are scenes of Georg Werner in his parade uniform, with his girl (*So lebt man in Darmstadt* - That's the way we live in Darmstadt), and in his dress uniform. The unit designation, given above, appears below the central image.

Stone paving has been around for almost 5,000 years. The oldest paved road was discovered in the summer of 1994, in Giza, Egypt. This road is the oldest paved road in the planet built



over 4,600 years ago as a route to connect an ancient basalt quarry to Lake Moeris and used to transport large stones for the construction of the temples of Giza. This ancient road measures 7 ½ miles in length and 6 ½ feet in width. The road was paved with thousands of slabs of sandstone and limestone and some logs of petrified wood. The still standing road was used to carry massive stones using sleds and proved to be reliable.



Above and below, two images of *Pflasterers* at work in earlier centuries. Note the appearance of the *Stomper* in each of these images.



A new book by Phil Masenheimer contains a wealth of information about German occupations and occupational mementos, including steins, pipes and more. (See the review of this book elsewhere in this issue of *Prosit*.)

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## A Filigree Glass Tankard

By Martin Kiely

The December Issue of Prosit was devoted strictly to glass drinking vessels. All the information contained in the magazine made me look at my glass pieces with greater knowledge and understanding. Thank you.

I have one piece in my collection which wasn't covered in Prosit which might be of some interest to our members. It is a modern plain 450 ML amber glass mold blown tankard which is raised to new heights by its exterior decoration.

Filigree is the use of gold, silver, or copper wire which is formed by hand into intricate patterns to make jewelry and decorative objects. The individual wires once bent into the proper shape are soldered together to complete the design. The art of filigree has been practiced since ancient times. If you goggle "filigree tankard images" you will find examples of same from 16th and 17th century which are museum quality. Craftsmen and women in India, Asia, Portugal and the Scandinavian countries carry on the tradition today.



The tankard (Pictures 1 to 4) is round at the top and bottom. The filigree decoration is made with copper wire which is silver plated. The center part of the tankard is straight. The filigree is found on the lower two thirds of the tankard. The upper panel is bereft of decorations to allow the drinker to enjoy the contents without cutting his or her lip. The fleur de lys border upright at the top of the center panel and inverted at the base of the flat center panel is machine made. So too are the "S" pattern decoration inside the vertical twisted rope bars which are found on the handle and used to separate the three panels on the body.

There is still plenty of work done by hand. Each of the three central panels found in the middle of the tankard has decorative swirls on either side of the oval decoration. The ovals, the twisted rope bars and the woven chain which runs horizontally just above the base is handwork. The bottom section has a different pattern of decorative swirls.

A silver plated disc is soldered underneath the tankard. Finally heat has to be applied to the glass body to marry the machine made and handmade fili-



gree to the tankard not a small feat in itself.



The tankard is unmarked so the country of origin is a mystery. I have only the highest admiration for the craft work made in India; my guess it was made there.

### References

Filigree- Wikipedia and a You Tube video Silver Filigree by Film Telangana. <https://www.youtube.com/watch?v=NhUeNiWkbHU>



## Mettlach Immortalizes Spitzbergen Hotel

**By Robert D. Wilson**

SCI Master Steinologist, Erste Gruppe

One of my prized possessions is a Mettlach plaque No. 2620/151 which in underglaze printing on the back is titled "Spitzbergen: Adventbay. Spitzbergen Hotel." In part, this plaque is prized because it commemorates a wonderful week of travel after the 1981 SCI convention when Floyd and Jackie Dietlein and Colette DeFlon and myself visited parts of the northeastern United States and parts of Canada. This plaque was purchased during this trip at a small antique show in a school gym in the community of Wiscasset, Maine.

In addition to its sentimental value, this plaque is remarkable for a variety of reasons. To begin with, at the time of the existence of the Spitzbergen Hotel, this hotel had to be the most isolated and desolate hotel in the entire world. The hotel was located about 450 miles north of Norway and only 700 miles from the North Pole. To give a feeling for how far north this is, Iceland is 1500 miles from the North Pole and the northernmost part of Alaska (Pt. Barrow) is 1100 miles from the North Pole.

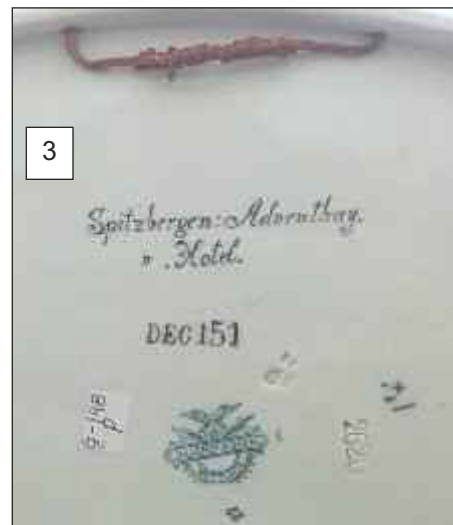
1



2



3



No. 2620/151, dated (18)98



4



Some years later I acquired a sister plaque, Mettlach No. 2620/150. The back of this plaque is similarly marked with an underglaze title: "Spitzbergen : Bellsund." Bellsund (Bell Sound, named after a nearby bell-shaped mountain) is a 20-kilometer (12 mi) long sound on the west coast of Spitsbergen, south of the Ice Fjord and Advent Bay.

A map which was printed in The National Geographic Magazine in August

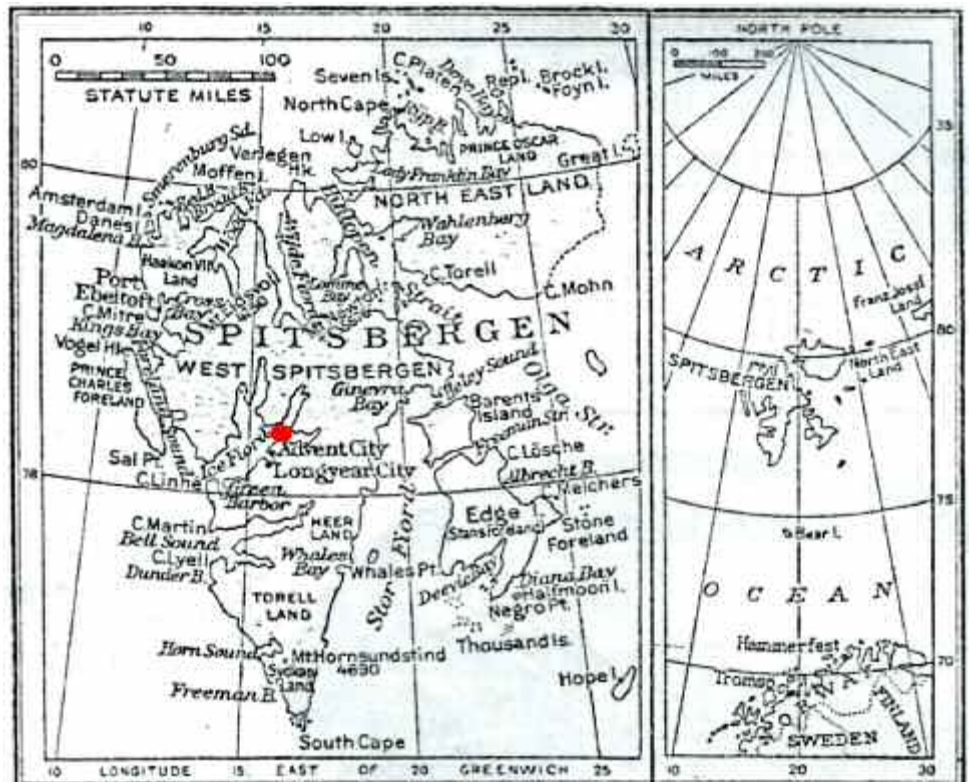
of 1928 shows the location of Advent Bay (red dot) in the Ice Fjord near the western coast of Spitsbergen. Note the sidebar map showing Spitsbergen's lo-

cation about halfway between the northernmost European city of Hammerfest and the North Pole.



5

No. 2620/150, dated (18)97



At the time I acquired the Advent Bay Hotel plaque no mention of it appeared in any available Mettlach book or catalog. It first appeared in the second edition of *The Mettlach Book* (Gary Kirsner) in 1987. Similarly, the second plaque (Bell-sund) was not known in the literature until 2005 (the fourth edition of *The Mettlach Book*).

In 1896 the Vesteraalen Steamship Company established a weekly steamer service in summer between Hammerfest and Spitsbergen, and built a small hotel at Advent Bay, large enough to accommodate 25 tourist guests. The hotel is often mentioned in contemporary writings, but since it ceased operating as a hotel after two years, it is most often referred to only tangentially. Even though the hotel was closed, the west coast continued to be visited frequently by tourist steamers during "the height of summer." The building also served as the home for the Spitsbergen Gazette and a Post Office.

A feature of these elliptical Mettlach plaques, which as far as I know is unique, is that the back rims have been pierced twice at the top, bottom, and both sides (figure 2). The configuration of holes in the back rims of these plaques certainly suggests a need for the plaques to be mounted securely, and I have wondered if they were actually mounted on the bulkhead of the tourist steamer.

Considering that Spitzbergen was well off the beaten path, and there were few if any long-term residents at the time the

plaques were made, it seems safe to assume that very few of these plaques were produced.



Photos of the plaques are provided by the courtesy of Anna Sanchez of the AMOCA Museum.

### Spitzbergen, Spitsbergen... or Svalbard?

The island was named by its discoverer, Dutch navigator Willem Barentsz, in 1596. The name Spitsbergen, meaning "pointed mountains" (from the Dutch spits - pointed, bergen - mountains), was at first applied to both the main island and the archipelago as a whole. The "Spitzbergen" spelling was used in English during the 19th century. In 1906, the Arctic explorer Sir Martin Conway thought that the Spitzbergen spelling was incorrect, preferring Spitsbergen as he noted that the name was Dutch, not German. In 1920, the international treaty determining the fate of the islands was entitled the "Spitsbergen Treaty." The islands were generally referred to in the USA as Spitsbergen from that time, although the spelling Spitzbergen was also commonly used through the 20th century.

Under Norwegian governance, the archipelago was named Svalbard in 1925, the main island becoming Spitsbergen. By the end of the 20th century, this usage had become common. [from Wikipedia]

## An Historical Perspective of Spitsbergen

### By Walt Vogdes

SCI Master Steinologist  
Member, Pacific Stein Sammler

Bob Wilson first wrote about Mettlach plaque No. 2620/151 in *Stein Zeitung*, the newsletter for the Erste Gruppe chapter, in 1981. While working to bring that article up to date with the inclusion of plaque No. 2620/150, I was prompted to do a fair amount of online reading and discovered that Spitsbergen has a very interesting history.

Bob notes that the Advent Bay Hotel "had to be the most isolated and desolate hotel in the entire world," and "Spitzbergen is well off the beaten track," and while those statements are true, at the same time it was far from unknown among explorers, botanists, zoologists, whalers, seal hunters, hunters and adventurers.

### Discovery

Motivated and financially supported by Dutch interests in locating the "Northeast passage", William Barentsz, Dutch navigator, cartographer and Arctic explorer, is credited with the first sighting of Spitsbergen Island by a European in 1596. Barentsz believed that the Arctic sun, shining 24 hours a day, would surely create an open water passage north of Siberia. What he found, instead, was a cold sea, with treacherous ice-

bergs and ice floes. Aggressive Polar bears were also a threat. Stranded by the ice, Barentsz and his crew were forced to spend the winter in extreme cold conditions with dwindling supplies. By the following June the ship was still held fast in the ice. The crew struck out in two smaller boats in which Barentsz died a few days later. An 1836 painting by Christiaan Julius Lodewyck Portman depicts Barentsz' death (figure 1). Note the beer jug held by the man leaning over Barentsz. A map of Barentsz' fateful voyage is seen in figure 2, highlighting the newly discovered island of Spitsbergen.

### Walrus, Whaling and Seal Hunting

By the early 17th century the seas around the west coast of Spitsbergen were exploited by English, Dutch and Scandinavian seamen hunting walrus, whales and seals. (Note the repeated representations of whales in Barentsz' map, figure 2.)

In the first years, everybody had Basque whaling masters on board to learn how to hunt the large marine mammals. The hunters used small boats to approach their prey, and land-based facilities to butcher and process their catch. Figure 3 is a painting of the whalers by Abraham Storck, 1690.

### Tourism

In 1895, a man named Richard With launched the idea of a weekly tourist ship from Hammerfest to Advent Bay in Spitsbergen.





Figure 1 - William Barentsz died during his expedition to the North Pole (1596-1597) after being stranded on the ice.



Figure 2 - Barentsz, a cartographer, drew this map of the Arctic locating the Spitsbergen Archipelago - "new land" - circled in red, with Scandinavia to the south and Greenland to the west.



Figure 3 - Dutch whalers near Spitsbergen (Abraham Storck, 1690).

As noted in the magazine Spitsbergen Gazette in 1896:

"This year the popularity of Spitsbergen as a tourist highlight will increase considerably. In addition to weekly voyages between Hammerfest and Advent Bay with the ship "Lofoten" under captain Otto Sverdrup's command, we have noticed that several small tourist ships will visit Isfjorden (Ice Fjord) and other beautiful tourist spots on the west coast during the summer."

Spitzbergen is certainly the most appropriate of all northern territories for tourists. With its rich Arctic flora and fauna, and its glittering glaciers, it offers all the charms of a polar journey, while under the existing circumstances it is easily reached. In a little more than two days the traveler is taken from Hammerfest to Advent Bay; here he finds small steamers under the guidance of experienced captains, ready for occasional trips for seal hunting and Arctic sport.

### Polar Exploration

The closing decades of the 19th century saw heightened interest in exploring the area north of the Arctic Circle, and in particular, in reaching the North Pole. The public fascination with new scientific discoveries and forays into the unknown, spurred on by prideful national ambitions, led to a number of Polar expeditions. Sweden, Norway, Germany, England and Belgium all sent expeditions into the North. The era has been termed the Heroic Age of polar exploration, so called because of the extensive planning, provisioning and outfitting, use of untested technology, uncertain knowledge of the obstacles to be encountered, intensive physical exposure and hardship and yes, the risk of death. Indeed, by one account fully three-quarters of the 1,000 people who tried to reach the North Pole during the late 1800s perished. One such expedition left for the North Pole from a tiny island in the Spitsbergen archipelago in 1897, one year after the construction of the Advent Bay Hotel and the inauguration of tourist steamer service to the island. A fascinating account of the expedition led by a Swedish man named S.A. Andrée was written by Alec Wilkinson in his book *The Ice Balloon*.

An engineer in the Swedish Patent Office and the first Swedish balloonist, Andrée proposed a three-man balloon expedition. Although not without unique challenges, as a departure from earlier approaches the idea of a balloon voyage captured the public imagination.

One problem with a hydrogen balloon is that it is not steerable - it travels at the same speed and direction as the wind. Andrée had experimented with a steering system comprised of a set of drag-ropes and a sail. His idea was to slow the speed of the balloon by friction as the ropes dragged on the ice such that the sail could be used to steer the craft. In test flights Andrée reported being able to use this method to deviate about 10 degrees from the wind direction, and that gave him all the assurance he needed.

Earlier attempts to explore north of the Arctic Circle had relied on travel by sea, by sled or on foot (or ski). Attempting to navigate the sea with ever-shifting ice floes was treacherous and offered the prospect of becoming stranded or lost.

Spitsbergen offered an advantageous starting point for expeditions to the North Pole: as already noted, it was close to the Pole and it was readily accessible during the summer months. Andrée's plan was to use the winds to carry him and his crew across the Pole in less than 60 hours, flying on to a landing in Alaska, Canada or Russia.

Andrée's fame as a Sweden's only balloonist and his optimism about the expedition allowed him to gain the approval of the Royal Swedish Academy of Sciences and to raise the necessary financial backing for his expedition. He was cheered on by national pride, amplified in no small measure by neighboring Norway's position as a world power in Arctic exploration.

With a balloon built in France, Andrée's first attempted launch in 1896 never got off the ground. In a harbinger of things to come, a stubborn wind blowing directly from the North kept the balloon on the ground, and as the seasons began to change, the attempt was given up until the following year.

During the time spent on the ground in 1896 a member of Andrée's crew became skeptical of the integrity of the balloon's skin. It was known that the balloon was leaking hydrogen through as many as eight million tiny holes made by stitching the seams of the balloons skin, but Andrée insisted that the rate of gas loss was so small as to not affect the buoyancy of the craft over its expected 30-day maximum use.. It was left to the concerned crew member to discover that Andrée had given orders to have the balloon refilled at night without telling anyone.

Andrée's sobering failure to launch in 1896 and indications of problems about wind direction, steerability and buoyancy of the balloon were swept away by strong public sentiment in the venture. Alarm bells rang in 1896, but they were not heeded.

With favorable winds, the 1897 attempt began with launch on July 11. Within minutes events began to foretell the fate of the expedition. The balloon rose slowly and moved out over the water where the friction of the drag ropes dipped the basket into the water. Worse, the ropes were twisted by the friction, resulting in their becoming detached. Simultaneously, in an attempt to lighten the craft, the crew dumped sand overboard. The balloon rose quickly, now without the ballast it needed for stability. It quickly rose to 700 meters, a totally unexpected height, and without the drag ropes it was unsteerable. Further, the lower air pressure at that altitude meant that the hydrogen gas leaked more rapidly, reducing the ability of the balloon to stay airborne for the planned 30 day mission. Further complicating matters, while Andrée had expected to be able to travel day and night in the Arctic sunlight, he had not anticipated the fog which cooled the balloon and made it less buoyant. In the event, the balloon was in free flight for only 10 and a half hours, after which it bumped and scraped along the ice before coming to a hard stop a little over two days into the mission. Now the three explorers, all of whom were accustomed to working at a desk, found themselves on the ice



Figure 4 - Andrée and his crew lift off from Danes Island in 1897 as a small crowd watches from shore.

and unprepared for the hardships they now faced.

The three men had no operable means of communicating with "the outside world," although their cameras were undamaged and became the means by which they documented their travels on the ice. Here again a mistake was to prove costly, as the sleds they had for travel were rigid built, in contrast to the flexible sleds used by the Inuit. In the harsh and difficult terrain the rigid sleds were almost useless. Polar bears provided a source of food.

The fact that the Arctic sea is not a solid mass but a sea of ice which is always on the move, complicated their navigation as they set off to find civilization. The ice moved northward as the men moved southward.

As winter set in the three men had finally made their way to



Figure 5 - This map shows the northward flight of the balloon in red, a total of just over two days time. The blue lines show the men's path back southward on sled and on foot, until they reached Kvitøya Island, where all three perished.





A Memphis newspaper reports on the discovery of the bodies and equipment in 1930. The crew had fully documented their travails with cameras and journals.

the small island of Kvitøya, where all three men shortly died. The photographic record and journals of their hardship were maintained until the end, but the explorers were lost to the world.

Following much speculation about the expedition, it was a full thirty-three years before their bodies were discovered (figure 6).

Returning to Bob Wilson's observation that the Advent Bay Hotel and Spitsbergen of 1896-1897 were remote and well off the beaten path, we have to acknowledge that there was a great deal of awareness of and interest in this archipelago at that time. Even so, what in the world led Mettlach to produce these two oval plaques?



#### References:

- S. A. Andrée's Arctic Balloon Expedition of 1897, Wikipedia
- Salomon August Andrée, Wikipedia
- Scientific American Supplement No. 1127. August 7, 1897
- Multiple other online sources

## Stein Exchange

**Wanted:** Convention steins: 2007 Louisville, 2008 Germany, 2012 Annapolis, 2016 Corning. Ken Wierchowski: kenwier50@gmail.com, 716-655-7274

**For Sale:** "Greyhounds of the Sea" by Haviland Limoge, produced by the Franklin Mint. Two large porcelain steins with very decorative relief pewter lids, scenes of Clipper Ships under sail. \$75 each. Walt Vogdes, wvogdes8534@comcast.net.

**For sale:** Four Mettlach Limited Edition Steins, The (large) Russian Fairy Tales. See article this issue. Mint condition, \$325 plus shipping. Walt Vogdes, wvogdes8534@comcast.net, 206-201-3433.

**For sale:** 14 convention steins - 2015 Orlando, 2014 Pittsburgh, 2012 Annapolis, 2010 Myrtle Beach, 2008 Bad Schussenried, 2007 Louisville, 2006 Valley Forge, 2003 Indianapolis (x2), 2001 New York (2x), 2000 Houston, 1999 Denver, 1998 Boston. Offered as a group for \$375. Contact George Schamberger, g1934s@comcast.net or 941-627-0690 .

**Wanted:** Photos of the following Thewalt Steins for a book on A. C. Bosselman. Molds 639, 656 or 664, girl sitting on a sausage, English verse "The Wurst Girl Even the Wurst get Thirsty. Molds 644, 660 or 668, girl with big hat, English verse "I love my wife but oh you kid. Molds 645, 661 or 669, girl smoking cigarette, holding boy, English verse "You look good to me Pretty Dimpled Knee. Any souvenir stein with "A. C. Bosselman & Co New York" enclosed in a rectangle. I will also consider purchasing these steins in mint condition. Send photos with a plain white background to ron1964grutzner@gmail.com.


**Wanted:** Mettlacher Turm (Mettlach newsletter) - issues 1-32, 40-50, 59 or later. Also Mohr #2. Also Two Nurnberg tower flag finials (pewter). C.V Fischer 575-838-2527

**Wanted:** Mettlach "Stadt" 1/4 L beakers #1200 (2327) Need Hannover and Berlin to complete set. Kurt Maethner, maethner@arvig.net

## Did You Know

That we have a Facebook page?

Yes we do, and it is excellent!

Check it out by hitting the  button on the top right of the SCI website home page or directly at:

<https://www.facebook.com/Stein-Collectors-International-201568223202166/?fref=ts>

## My Frog

By Frank Francese

Every winter Ann and I leave our Rhode Island home and go to Florida for a few months. While in Florida I try to hit all the antique shows, flea markets, etc. that I can find.

On this trip I found an antique shop I had not been to before. It actually had some nice steins and I bought a few. As we were leaving the store a Character stein sitting off by itself caught my eye. As I moved closer to inspect it, I said to myself "*I must have that stein.*" So, I bought one more.

It turned out to be a Dümmler & Breiden (#27) ½ liter stein in full color. I had seen it before but never in full color. Using the SCI library and the Beer Stein library I discovered that it is called **The Roman Commander**.



According to the Beer Stein library, this "*satirical depiction of an early Roman military leader makes one of the more creative of the references regularly found on D&B steins to the Battle of Teutoburg Forest in 9 A.D., where German tribes annihilated three Roman legions and permanently halted Roman expansion into territories east of the Rhine River.*"

The stein was made as both a two-color version and a full-color one. The two-color was made in the beige version shown here as well as one looking more like a blue salt glaze stein (not pictured but can be seen in the Beer Stein library). These have a listed value of \$400 - \$550. The full-color is listed at \$1,400 - \$1,700.

Needless to say – boy did I get a real find. Keep checking those antique stores and flea markets!

Photo credit to Dave Lowrey.

Please see: *Dümmler & Breiden Characters*, **Prosit**, September, 2012, page 44.

*A Roman Frog??* **Prosit**, September, 2013, pg. 23.



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# Fox Auctions

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**Some of the steins in  
the 2017 Chicago  
SCI Convention Auction**



**WE Work Hard for You**



# AMOCA

American Museum of Ceramic Art

399 North Garey Ave.  
Pomona, CA 91767  
909-865-3146  
[frontdesk@amoca.org](mailto:frontdesk@amoca.org)

Founded in 2001 and opened in September 2004, AMOCA is the largest museum in the United States devoted exclusively to ceramic art and historic innovations in ceramic technology. It is located in an area abounding with ceramic history and internationally recognized clay artists from the Arts and Crafts Movement, the 60's Clay Revolution and the current Studio Pottery Era. AMOCA champions the art, history, creation and technology of ceramics through exhibitions, collections, outreach and studio programming. Teaching and demonstrations of ceramics are available in our studios.



*Mettlach: Folklore & Fairy Tales* is currently on display at AMOCA and includes 140 objects from the Robert & Colette Wilson collection. The Mettlach Plaque # 263/1044 "Lohengrin's Arrival" shown above exemplifies the theme of this display.

Among the over 3,000 other pieces in the collection that are accessible, but not currently on display is the group below of some of our Character Steins and Beakers.



From left to right: "Owl" stein VBM #2036; "Pretzel" stein VBM #2388; "Boot" beaker VBM #225 designed by Ludwig Foltz II; "Barrel" stein VBM #675 (one of many variations) and "Renaissance Lady" beaker VBM #5045.