

STEIN COLLECTORS INTERNATIONAL

PROSIT



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Photos From the Road - 57th Installment By Ron Fox



Wetterau Scratch Steins By Mike Adkins

Villeroy & Boch Mettlach Evolution: Chromolith, Etched, PUG, Rookwood/Faience/Delft, Combination Wares and Custom Orders By Roy De Selms



What's Inside

54th Annual Convention.....	3
Convention Committee	
American Beleek - NY Sheriff's Jury.....	6
Salvatore Mazzone	
New to me!.....	7
George Schamberger	
Meet MS George Schamberger.....	8
Joe Haedtke	
An 18th Century Faience Stein.....	10
Salvatore Mazzone	
The Evolution of VBM Surface Decorations..	12
Roy De Selms	
VBM Etched & Glazed: What is it really?.....	19
Walt Vogdes	
Critter Surprise Steins.....	21
Clark Fischer	
Modern German Politician Steins.....	22
Walter Swett	
Four Wetterau Scratch Steins.....	24
Mike Adkins	
Photos From the Road: 57th Installment.....	26
Ron Fox	
Steins and the Sport of Kegeling.....	34
Randy Satterfield	



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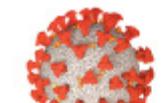
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COVID-19

Say it ain't so, Joe! Munich Oktoberfest canceled again!

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SCI's 54th ANNUAL CONVENTION — OCTOBER IN WILMINGTON, DELAWARE



SCI's annual convention will be in Wilmington, Delaware, from October 5 through October 9, 2021. Pre-convention activities are Tuesday and Wednesday, October 5 and 6. The convention itself is Thursday through Saturday, October 7 through 9. Check-out from the hotel is Sunday, October 10.

The convention hotel is the Sheraton Suites Wilmington Downtown, 422 Delaware Avenue, Wilmington, DE 19801. The hotel is easily reached from Interstate 95 and is only 18 miles from Philadelphia International Airport. The convention rates are \$112 for a single suite and \$122 for a double suite

with two queen size beds. All suites have a living room and a separate bedroom. The living room sofa converts to a sleep sofa. Indoor self-parking is complimentary for hotel guests and \$6 for other convention attendees. To make room reservations phone 1-888-627-7040 or 302-654-8300. Say you are with Stein Collectors International (use words, not initials). Or make a reservation online at <https://stein-collectors.org/ConventionHotel.html>. If you have trouble making room reservations, contact Richard Strom.

The registration fees for this year's convention are lower than normal.

Two factors contribute to this: Delaware has no sales tax, and we are receiving an award from the Greater Wilmington Convention & Visitors Bureau.

There are two easy ways to register for the convention: (1) Using the form enclosed with this issue of Prosit. Mailing instructions are on the form for payment by check or money order. (2) Online with

PayPal via a link on SCI's website: www.stein-collectors.org.

PRE-CONVENTION ACTIVITIES

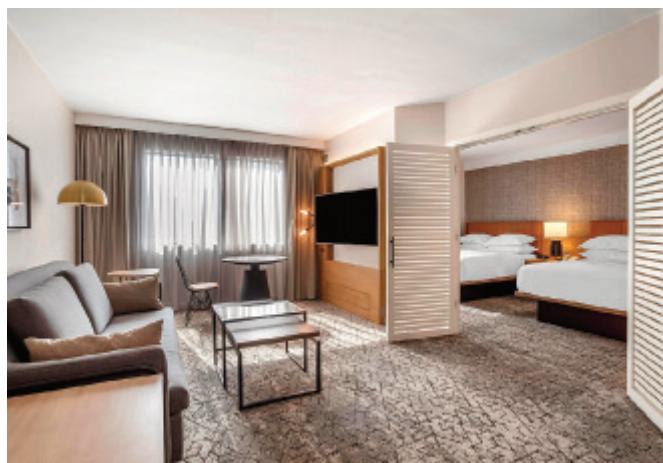
TUESDAY, OCTOBER 5

Three tours are scheduled for Tuesday, the first pre-convention day. Two are in the morning. You can choose either the Hagley Museum or Winterthur. Buses for both tours leave the hotel between 9:00 AM and 9:15 AM and return at approximately 1:45 PM.

Both Hagley and Winterthur are associated with the du Pont family. Hagley is the site of the gunpowder works founded in 1802 on the Brandywine River and also of the first du Pont family home in America.

Winterthur is a 175 room mansion housing Henry Francis du Pont's collections. In addition, there is a 30,000 square foot gallery also housing his collections and 60 acres of gardens.

The third tour is in the afternoon. We will leave the hotel at 2:30 P.M. for a tour developed for us by the New Castle Historical Society. New Castle was founded in 1651 as a Dutch colony and later became the first capital of Delaware. The New Castle historic



Newly renovated Sheraton Suites Wilmington

**Hagley Museum****175 Winterthur Mansion****New Castle Historical District**

district is only 10 miles from our hotel, but it's a different world. The bus will return to the hotel at approximately 6:00 P.M.

The Executive Committee will meet at 8:00 P.M.

WEDNESDAY, OCTOBER 6

The Board of Trustees will meet at 7:00 A.M.

The major event of the day will be a commercial auction by Fox Auctions. The preview will be from 9:00 A.M. to noon. The auction will begin at noon.

A reception for people attending their first convention will be from 5:00 P.M. to 6:00 P.M.

CONVENTION ACTIVITIES

Each day of the convention will begin with a buffet breakfast. The hospitality room will be open Thursday after-

noon, Friday evening and Saturday afternoon.

THURSDAY, OCTOBER 7

The convention will begin with the annual general meeting at 8:45 A.M. followed by the first two speakers:

*Albert Nemeth on
"Bayreuth Faience"*

*Eric Salzano on
"Ivory Steins"*

The Stein Sales Room will be open in the afternoon. Items may be consigned for the members' auction.

Thursday evening will be German Night at Harry's Savoy Ballroom. We will crown Miss Beer Stein and have the traditional best costume contests, so bring your Lederhosen and Dirndls. German folk dances and music will conclude the evening.

FRIDAY, OCTOBER 8

The second day of the convention will begin with a session on SCI operations. We will then have the first three round tables, each of which will be given twice:

*Jack Clark on
"Bringing a Stein Back to Life: Researching its Original Owner"*

*David Harr on
"Stoneware Character Steins"*

*John Harrell on
"Regimental Steins"*

The bus will leave the hotel at 1:30 P.M. for the afternoon tea at the Inn at Montchanin Village. Montchanin Village is a small nineteenth century village that was once part of the Winterthur estate. Eleven carefully refurbished buildings form the Inn at Montchanin Village, which is now listed as a Historic Hotel of America.

The tea will be in an elegant private dining room called the Crow's Nest. Capacity is limited, so please register early if you wish to attend the tea. The bus will return to the hotel at approximately 4:30 P.M.

The Stein Sales Room will be open in the afternoon. This will be your last opportunity to consign items for the members' auction.

Dinner will be on your own Friday evening.

SATURDAY, OCTOBER 9

The third and final day of the convention will begin at 9:00 A.M. with our third speaker:

**Mike Adkins on
“Early Stoneware: Creussen,
Altenburg, and Annaberg”**

Four round tables, each of which will be given twice, will complete the morning:

**Jerry Berg on
“Daubenkrugs and Other Wood
Staved Steins”**

**Jim Sauer on
“Nineteenth Century Engraved
Glass Steins”**

**Walter Swett on
“Oktoberfest Steins”**

**Steve Steigerwald on
“Identifying Unmarked Mettlach
Steins”**

Steve Steigerwald asks attendees to bring any stein that you think might be a Mettlach but are not sure.

The members' auction will be in the afternoon.

The Executive Committee will meet from 4:30 P.M. to 5:30 P.M.

The convention will conclude with a reception in the hotel from 6:00 P.M. to 7:00 P.M. and the final dinner at 7:00 P.M.

TO DO ON YOUR OWN

Delaware has no sales tax, which makes shopping here very attractive. Christiana Mall is a major regional shopping mall with over 1.25 million square feet of retail space.

Nemours was the late Alfred I. du Pont's estate. It consists of a Louis XVI style chateau, the largest French gardens in North America, a chauffeur's garage housing a collection of vintage automobiles, and over 200 scenic acres.

Kalmar Nyckel is a 300 ton replica of the armed merchant ship that brought the first settlers to New Sweden in 1638. Deck tours are available for groups of ten or more with prior arrangements. Kalmar Nyckel has been designated Delaware's Tall Ship. It is depicted under sail on this year's convention stein.



Kalmar Nyckel - a 300 ton replica of the armed merchant ship.

The Kalmar Nyckel is docked at the Copeland Maritime Center. The center has a number of exhibits including a collection of 73 ship models, and you can walk onto a three quarter scale model of the Kalmar Nyckel's main deck. The center and the ship are a few hundred feet from where the first settlers landed in 1638.

The Brandywine River Museum in Chadds Ford, PA, features works by three generations of the Wyeth family with one gallery devoted to paintings by Andrew Wyeth.

We look forward to welcoming you to SCI's 2021 convention in Wilmington, Delaware. For any questions contact Richard Strom at stromrwk@gmail.com or 301-530-2403.



N.C. Wyeth retrospective at Brandywine Museum



Entertainers for German night in Wilmington

An American Belleek Stein Commemorating The Controversial New York Third Panel Sheriff's Jury

By Salvatore Mazzone

Florida Sun Steiners

I recently acquired an attractive and interesting ½ liter stein on eBay. It is a very nicely done piece of American Belleek with a colorful art nouveau decoration and an engraved sterling silver lid (Picture 1). It carries two stamps on the bottom: the first says, "Ceramic Art Co., Trenton, NJ" which is enclosed in a wreath, and the second says "Made by Theodore B. Starr, New York."

Jim Sauer has written a comprehensive history of American Belleek steins in his article "Rare and Beautiful American Belleek Steins" published both in **Prosit** (March 1977) and in The Beer Stein Library. I refer the reader to this article for some very interesting reading and present only the briefest extract below:

"American Belleek, briefly described, is a thin, highly translucent feldspathic body, finished with a thin, pale pearly glaze. It traces a beginning back to Philadelphia and the Centennial Exhibition of 1876.

"In 1882, the Trenton, N.J., firm of Ott and Brewer developed their Belleek ware through the efforts of William Bromley, an Irishman, and Walter Scott Lenox, a native of Trenton. Seven years later in 1889, Lenox, in partnership with Jonathan Coxon, founded the Ceramic Art Company (C.A.C.) in Trenton. In 1896 Walter Lenox became the sole owner of the Ceramic Art Company and the Lenox name was added to the C.A.C. bottom stamp."

My stein is actually discussed and illustrated in the 1977 article by Sauer. In it, Sauer states the stein "was made for sale as undecorated white-ware. The Art Nouveau hand-applied decoration was completed by Theodore B. Starr of New York City. The bottom stamp shows a wreath enclosing 'The Ceramic Art Co. - Trenton, N.J. This



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type of mark was applied to items sold on contract or to other professional decorators. The sterling silver lid, dated Feb. 17, 1898, was made by Starr, who was a partner in the Black, Starr and Frost Silver Co. of New York City."



2

Elaborating further on the lid, the complete engraving says: "BANQUET THIRD PANEL SHERIFF'S JURY FEBRUARY 17th 1898." In addition, the lid carries an image which appears to be fashioned after the Seal of the City of New York (Picture 2).

And therein lays an interesting tale.

Sheriff's Jury Panels were first established in England. They were incorporated into the New York culture as early as the mid-1600s when New York City was established. In the late 1800s - early 1900s the Sheriff in New York created The First, Second, and Third Sheriff's Jury Panels. Panels were appointed on an annual basis with membership made up of wealthy and prominent members of the business community and old-money families.

Juries were impaneled to determine non-criminal questions, mostly matters of inheritance or libel, referred to them by the Sheriff of New York. Panel members were exempted from all other jury service, and it became a haven for well-heeled businessmen.

In fact, these panels had a minimal role in the judicial system. They were primarily an exclusive social club for rich Manhattanites and membership was a status symbol. Extremely lavish banquets were held annually for the members of each panel. The New York Times covered these gala events and storied accounts abound in its archives.

Commemorative items such as badges, gold cufflinks, crystal vases and serving dishes, Tiffany candlesticks, sterling silver shoe horns, ice buckets, flasks, and picture frames, were given to banquet attendees as souvenirs. These items, and even the menus from these events, are said to be highly collectible.

My American Belleek stein was such a souvenir. It was, as inscribed on its lid, from the banquet of the Third Panel Sheriff's Jury that took place on February 17, 1898 at Delmonico's Restaurant. Searching online, I was able to find photographs of the Banquet Program showing the members of the Third Panel Sheriff's Jury, the Dinner Committee, and the Menu. Since they are copyrighted, I can't include them in this article. Suffice it to say that there was some outstanding and expensive food and wine consumed by the jury members that night!

The program listed the names of one hundred people as jury panel members. Not being well versed in the history of nineteenth century New York, most are not known to me. But seeing J. Pierpont Morgan and Cornelius Vanderbilt listed certainly rang a bell. What a wonder it would be if my stein came from one of these legendary captains of industry! In any event, it came from somebody on that list of notables.

The New York County sheriff's jury slowly evolved from a functional element of the jury system to a vestigial relic of the common law to an open scandal. In 1974, an independent commission was appointed to make recommendations to the legislature as to the reform of the institution. The commission found that the body rarely met in its official capacity and in 1976 it recommended that sheriffs' juries be abolished by statute, and that until such a measure could be taken, the jury be reduced to 25 members, the remaining members transferred to petit or grand jury panels, and the clerk be directed to draw any future sheriff's juries impartially and in the same fashion as grand and petit jurors. These recommendations were finally implemented in 1979 (Harlow, 2006).

I was able to negotiate a steep reduction in the seller's Buy-It-Now-Or-Best-Offer asking price and think I arrived at a fair deal for both buyer and seller. In any event, it's a lovely old stein, in mint condition, with a fascinating provenance that is certainly of great interest to me as a born New Jerseyite and my wife who is a born New Yorker.

We are delighted to have it in our collection.

References:

Sauer, J. *Rare and Beautiful American Belleek Steins*, **Prosit**, March 1977, and reprinted in the online Beer Stein Library

Harlow, D. Excerpts from a law school paper on the history of the New York County sheriff's jury published in an online discussion of New York State history, November 2006.



New to Me

By George Schamberger
Master Steinologist

A short story that I would like to share about an unknown Reiter finial on a reservist stein. I found the stein in Germany. The stein itself is a typical regimental stein, named to Res.Hoffmann, of a "Reit. Battrie Feld Art. Rgt. Von holtzendorff" (1st Rhein.) Nr.8. St. Annual. 1898-1901. The finial is of a degen/epee swinging Reiter. I have never seen before. Has anyone seen this before? Please let me know.



Meet the Master Steinologist - George Schamberger

By Joe Haedtke

George Schamberger is a stunning example of how SCI is a global community with small-town characteristics. Born in Langenzenn, Germany, with layovers in Canada and New York on his way to Florida, George, accompanied by his wonderful wife Gabi, have been tireless advocates and supporters of our global small-town community. George has authored over 86 articles throughout the past 38 years and has helped many SCI members and other collectors with translation and guidance. Notably, George and Gabi helped translate the book *Die Reservistenpfeife* by Dr. Titschack and *Regensburger Steinzeug und der Historismus in der Oberpfalz* by Irmgard Endres. In addition to George's written works and translations, he helped formed the Reichssteiner Stein Collectors and became a Pewterer. In 2010, George was recognized for all of his contributions when he became the 40th Master Steinologist.

SCI: You have a long history with SCI and the community, but how did your journey to the United States, and eventually SCI, happen?

George: I was born in Langenzenn, Germany, a small Franconian town where my grandfather, and later my father, owned a small sausage shop. It was only natural for me to learn the family trade of a butcher/sausage maker, which was a three-year apprenticeship and an additional four years of internships to gain experience. After which, you could apply to become a *Meister* (Master in a trade), and in 1955 I became a *Meister*. After becoming a *Meister*, I wanted to immigrate to the United States; however, there was a long waiting period, and the Visa required money that I did not have. So, with the help of someone I knew from my hometown, I left my wife and two boys behind in Germany and traveled to Canada. They would later join me, but I wanted to test the waters before they arrived. I landed by ship in March 1959 in Halifax, N.S., and luckily, my skills as an all-around meat man got me a job right away. After five years of working in Halifax, I gained my green card, and with my wife, now three-boys, and our Volkswagen bus, we made our big trip to the United States. Eventually, we settled in Rochester, NY, because of the large German community.

SCI: With all your travels, when did you start to collect?

George: I started collecting various things around 1939 when I was just a boy. Collecting must be in my veins because I collected stamps, coins, small military items, and my uncle's medal from WWI. As a five-year-old boy in post-war Germany, I had no money to trade with my friends with what I found at home or what I could squeeze from my relations. Oddly enough, my Opa (Grandpa) had a *Stammkrug* that he used at his favorite inn; however, at the time, steins did not mean much to me.

SCI: Do you still have some of those items, and when did steins become interesting to you?

George: I have a few Langenzenn brewery steins from Hauck-Brau and Martin Grau Brewery and one of my Opa's pipes. I do not remember my first stein, but my prized stein was a gift from a friend. When I worked in Halifax, I had a German colleague that I became good friends with. One time we got together in private and had a few beers, and he showed me his personalized occupational stein. I immediately fell in love with it, and I told him so. He explained he was in Germany in the 1920s on vacation, in the famous German Glass Region "Zwiesel," he had his stein custom made, heavy Glass deep cut decorating, ruby color wash, in front his initials "G.SCH" (Which happens to be mine also, what a coincidence) crossed tools, sharpening steel, knife & cleaver, on the side stylized rose/leaves. When my family and I left Halifax for Rochester, my friend gave me his stein as a going-away present.



George and his beautiful wife Gabi.

That was the moment I went from liking steins to loving steins.

SCI: While in Rochester, is that when you started collecting steins?

George: After saving enough money to buy a small house and getting a good job, I started to go to second-hand shops and flea markets to pick up steins, military items, and carvings that I could afford. With gifts from family in Germany and what I bought, my collection grew, and I started to deal on the side, which made me a little extra money.

SCI: When did you hear about SCI?

George: I found out about a new Stein club called *Gemütlichkeit*, which I joined. Then, in the summer of 1966, I met Dr. Roy DeSelms, with whom I had the same interests in steins. In 1967 I joined SCI with membership number 421, but due to starting my own business, I temporarily dropped my membership but later rejoined with number 1422. During this period, I attended conventions with Roy, and later we founded the group Reichssteiner Stein Collectors, and we have visits from Jack Löwenstein, Albert Thewalt, and others.

SCI: Outside of collecting steins, you also became a Pewterer? How did this happen?

George: In the 1970s, I went to Germany for a business trip, and while there, I wanted to learn how to put lids on steins. In a nearby village, I was able to persuade a Pewter Master to train me. After learning this new skill, I would put many lids on mugs, thumb lifts, finials, and minor lid repairs. However, after my first wife passed from cancer, I taught Roy how to put lids on and talked him into taking over the lid business.

SCI: Do you have a favorite stein story?

George: In the early 2000s, a stein auction in the USA offered a 3L stein from a Singing society in Tauberbischofheim, a town not too far from my hometown. I bought the stein and called the mayor of the town to ask if the club still existed. I was told that the club still existed, and a local businessman donated the stein to the singing society in 1899 for their 50th anniversary. When he spoke to the director, he said the club would love the stein back. I had the stein on my lap on the plane and delivered it to the club, and it was an incredibly happy occasion; my wife had to drive me home.

SCI: Do you have any advice for new collectors?

George: The first 12 steins should be what looks good to you, then decide on a line and read BOOKS, BOOKS, and BOOKS. If money is limited, SCI has a great library on steins, pipes, and related collectibles.



Beautiful Occupational "Butcher" Nischenkanne (Niche stein) made for me by Master Pewterer Gerh. Weiss.



An 18th Century Faience Stein

By Salvatore Mazzzone
Florida Sun Steiners

This is a story of a quirky stein and some fairly extensive research that basically came out empty. Despite my inability to unravel the stein's mysteries, I hope nevertheless that you, dear reader, will find the tale an interesting one.

The stein in question is a Thuringian faience piece dated 1798 (Picture 1). It is a simple stein. Some might consider it pedestrian. It is certainly not the equal to the many museum-quality Hausmalers gracing the catalogs of Peter Vogt that I frequently find myself drooling over. Nevertheless, I rather like the stein. It shows a happy looking horse kicking up his heels in front of a colorful background. The pewter work, while plain, is nevertheless, I feel, of good craftsmanship. It displays nicely amongst the other steins in my collection, which if truth be told, could probably all be classed as pedestrian; indeed, I cannot afford the museum-quality hausmalers that command a couple of zeros over the price I paid for this factory-decorated example of early faience.

But it is not the artistry, or relative lack

thereof, that I've been scrutinizing of late. There are quirks about this stein, both in the illustration of the horse and the engravings on its lid that imply there may be interesting stories to be told here if only these quirks could be deciphered.

First of all, note that the horse is standing on what appears to be a teeter-totter. That seemed rather odd to me. But research informed me that teeter-totters are sometimes used today for training a horse to be able to deal with unstable platforms, like when crossing a suspended bridge, and that teeter-totters are one of many types of obstacles used in some present-day horse competitions. But were they used for horse training and/or competition in 18th century Germany? My research yielded no clue.

Now notice that the teeter-totter has a double fulcrum. This struck me as truly odd; I had never seen such a thing. Now, you can Google "horse teeter-totter" and you'll find plenty of them, as I did. But I doubt you'll find any with a double fulcrum; at least I didn't. And what are those curved lines running

down the faces of the fulcrums? Perhaps these aren't fulcrum points at all but something else entirely! But what?

Looking closer still, it appears that the horse is not standing directly on the teeter-totter but on undulating ground that is on top of the teeter-totter. And in that undulating ground, beneath said horse's fore and hind hooves, there seems to be showing what could be construed as the upper portions of ... could they be wheels?

Perhaps the artist is playing with us. Or perhaps this is a botched attempt to paint over a mistake. It's all very confusing!

Turning our attention now to the lid, the wheel symbol looks like it might represent a cart or carriage wheel, and, if so, could represent any number of things related to wheeled vehicles, presumably horse drawn, and/or those that operated or made them. Interestingly, its top portion is embellished with cross-hatching while its lower portion is embellished with fluted or swirling lines. Why? Another level of mystery added to the piece.

My guess is that the wheel is representative of the wheelwright's trade. Picture 2 shows the wheelwright's symbol among the Mosaics of Guilds on the old Handwerksbank in Essen, Germany, and Picture 3 shows a wheelwright's sign in modern day Colonial Williamsburg. Despite the question about the wheel's decoration, the symbol on my stein's lid seems to fit well among these other internationally-used, time-honored wheelwright symbols.

I'm sure you can see where I'm going with this. My belief – and this is admittedly pure conjecture – is that this stein was likely gifted to a young man upon the completion of his wheelwright apprenticeship.



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The initials "E.R." on the lid are most likely the initials of the stein's owner. But could it be instead that they are the abbreviation of "Erfahren Radbauer," which in German means "Expert Wheelwright"?

As for the inscription "**B = Ø**", I believe it somehow connotes the attainment of the young man's accomplishment. In fact, the "**B**" might possibly stand for "Bande," which in German means a group or class of people, in which case "**B = Ø**" could signify that the owner of

ers in the U.K. and two working wheelwrights in Germany, all quite knowledgeable in the art and history of the craft. Yet I've failed to definitively resolve even one of the puzzles this stein presents!

So, dear reader, if any of you can shed any light on the quirks and mysteries of this simple 18th century faience stein, I'd be delighted to hear from you.

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also

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Additionally, on the SCI website you can find a cumulative Table of Contents which gives you a link to each issue of e*Prosit* and lists the Article titles and authors (restricted to SCI members who are logged in).



Mettlach at the AMOCA Museum - Part 4b

The Evolution of Chromolith, Etched/ Incised, Print Under Glaze (PUG), Rookwood/Faience/Delft Styles and Combination Wares

By Dr. Roy C. De Selms SCI Master Steinologist



This is part two of the fourth in a series of articles that will describe 19th Century German history, culture and folklore, and the artists, styles and techniques of the Villeroy & Boch firm at Mettlach (VBM) using items from the Wilson Mettlach Collection at the American Museum of Ceramic Art (AMOCA) in Pomona, CA. (For convenience, when referring to *The Mettlach Book* by Gary Kirsner, the abbreviation TMB is used.)

In the prior article we dealt with VBM wares in various forms of relief (three-dimensional) decoration; this article expands to consider surface (two-dimensional) decoration techniques. The beginning of this article contains much information published only in German by Horst Barbarian writing in *Mettlacher Turm*, a magazine published by V&B Mettlach for the *Mettlacher Steinzeugsammler* (Mettlach Stoneware Collectors).

This chapter begins with the story of ceramic artist Christian Warth (b. 21 April 1836 Birkenfeld; d. 28 March 1890 Berlin). We now know that Warth was directly responsi-

ble for the introduction of Chromolith wares at VBM, as well as the evolution of that technique ca. 1880 to what we know as "Etched." The Etched wares were arguably the single most important line in VBM production, as they brought the company wide acclaim and fame. The first illustration in this article is one of the earliest models of Etched steins, the style of which greatly contributed to the renown of Villeroy & Boch Mettlach. This stein, 7-Liter VBM #1161, bears the signature "C. Warth" and was introduced ca. 1880.



Figure 3 - Warth's Parian statuettes at the 1867 World Exposition

Warth was somewhat of a prodigy having completed his early education in Birkenfeld and then continuing his education with full-time studies at V&B Mettlach at the age of 15 in 1851. Some of his early works for VBM included figurines executed in Parian. By the time of the 1867 World Exposition in Paris Warth's works completely filled the V&B Mettlach booth (fig. 2). In the center of the booth can be seen nine Parian figurines, with the "Little Drummer Boy" (*Prosit Sept. 2014*) at center, flanked by two other figurines (fig. 3). Figure 4 is a tobacco jar designed by Warth which combined three dimensional Parian figures with two-dimensional Chromolith decoration, the next subject to be considered.

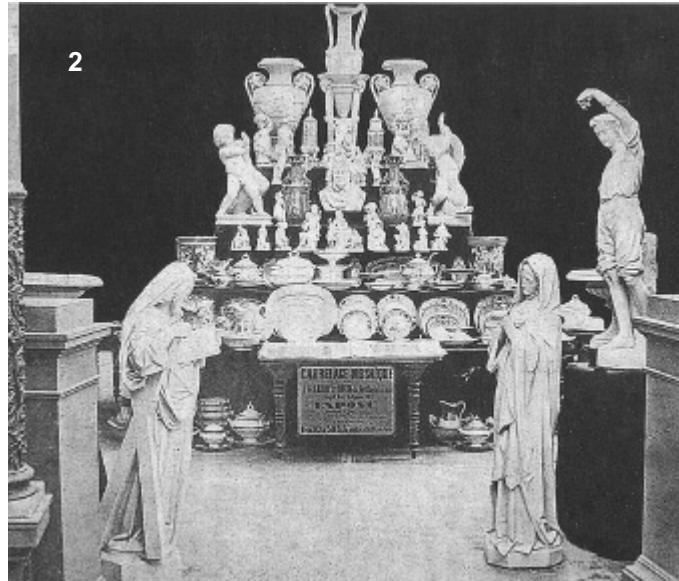


Figure 2 - VBM booth at the 1867 World Expo in Paris



Chromolith

At the end of 1865 Warth was sent to Rome for an extensive study to enhance his knowledge and to learn new techniques in decorative ceramics. When he returned home, he brought sketches of oriental geometric design techniques called *Pietra Dura* which included "Florentine Mosaic" (AKA "Commesso"). The terminology is vague and *Pietra Dura* encompasses work where glazed ceramic tile fragments, whole decorated tiles or thin, flat pieces of gemstones were cut, fitted and interlocked or embedded in a substrate so precisely that there were no spaces visible. Figure 5 shows an example of *Pietra Dura* (Florentine Mosaic) work which used thin, flat pieces of gemstones embedded in shaped recesses in black marble.



Figure 5 - An example of Pietra Dura, aka Commesso or Florentine Mosaic (Cathedral of the Virgin Mary, Dubrovnik)

When Warth completed his studies and return to Mettlach he cleverly adapted these techniques to ceramic production, using colored clay applied in very thin layers and compressing the whole surface before firing. This creative technique, called Chromolith, was a critical innovation for Mettlach, as it would evolve into the popular etched (incised) wares.

The first true Chromolith pieces were shown at the Vienna World Exposition in 1873 (fig. 6). Although records have been lost, it is thought that Chromolith pieces were compressed under high pressure before firing, using hydraulic-type presses. This resulted in the original *echtes Chromolith* (true Chromolith) seen in figure 7. (The photo of this plaque seen in TMB, 2005 edition, is identical since the Wilson collection provided about 75% of the photos in that book.) Note that the border seems to have Parian appliqués reminiscent of Warth's statuettes. Note also that the sketch of this plaque shown in the 1873 World Exposition in Vienna (fig. 6) has a different border design, again indicative of the individuality and scarcity of the Chromolith wares.

Figure 7a is a shard from a broken example of the same plaque which reveals the thin surface decoration. The thin colored portions were applied over a plain background and did not have the incised black borders characteristic of etched wares. Differences in color and slight changes in the position and highlighting between the plaque and the shard, particularly noticeable in the flowing cloth to the left of the female figure, are evidence of the handwork required.

All of the numbered Chromolith pieces have numbers ranging from 830 to about 895, and there are no true Chromolith steins. The Chromolith areas of many of those pieces are on flat or slightly concave surfaces amenable to mechanical com-



Figure 6 - VBM Chromolith plaque #834 and Chromolith vase #835 (from the 1873 World Exposition in Vienna)



Figure 7 - VBM Chromolith plaque #834 and Chromolith vase #835 (from the Wilson Collection at AMOCA)



Figure 7a - A shard from a broken example of plaque #834

pression. Because of the difficulty of compressing a rounded or convex surface, pieces like the vase #835 are both rare and expensive, and likely wound up exclusively in the hands of wealthy clientele.

Etched/Incised

As discussed above, true Chromolith was very expensive to create and Warth soon devised a slightly less, but still relatively expensive technique using slightly thicker colored clay areas separated by black incised borders between the colored areas. In German this technique became known as *biliges Chromolith*, or “inexpensive Chromolith,” while in America it has become known as “etched” or “incised.” This technique did away with the need to compress the clay surface before firing, reduced the amount of handwork involved, and opened the door to a much wider range of items with curved/convex surfaces. It is very important for collectors to recognize the distinction between these techniques, as Chromolith items are much higher quality, greatly limited in availability, and both more desirable and expensive.

Figure 8a shows the master design created by Fritz Quidenus in 1897 for VBM etched stein #2441. Each colored area was given a numerical code which was to be followed by the decorator to select the colored clay for each particular area. There were well over 100 different colors to choose from. Despite this scientific accuracy, color variations occurred from stein to stein, possibly due to availability on a particular day. This variation sometimes can be enough to affect the desirability of one example over another of the same stein. Figure 8b shows the completed product.



Figure 8a - The design of VBM stein 2441, signed by Fritz Quidenus, 1897
alteutsche Zecher beim Würfelspiel (old German drinkers throwing dice)

(Illustration from Villeroy & Boch, 1885 Mettlach 1905, published by Anton Post and Hans J. Ammelounx, 1975)



Figure 8b - VBM etched stein #2441, commonly called “the Gamblers”



Figure 10 - VBM Etched stein #2090 with two views of a shard from a broken example
Weib und Kneipe (Wife vs. Local Tavern)

Figures 10a-c show etched VBM stein #2090 commonly called the “Club” stein. The central scene consists of areas of colored clay outlined by thin black lines. Within some areas additional black lines were used to provide highlighting, or suggest detail, as in the wood grain of the table. All of these black lines are slightly recessed from the surface, and can be felt with a fingernail, which has resulted in these pieces sometimes being called “incised.”

The shard shown in Figure 10b is from a broken example of another #2090 stein, and it reveals some aspects of the etched technique. Note first that the etched decoration is not an integral part of the gray body, but a separate thin surface layer. In addition,

1. The two arrows labeled “(1)” in this picture point out the thinness of the inlaid colored clay, which is only about 1/6 of the thickness of the underlying clay body.

2. The arrow labeled “(2)” points to a thin black line which extends all the way along the break, indicating that a black color was applied to the surface of the body before the etched decoration was added. This has not been previously noted or discussed. It might have been a layer added to help bond the white surface layer to the body.

A slightly different view of this shard is seen in Figure 10c, which provides additional information about the black detail (highlight) lines.

3. In the lower part of this decoration a number of “etched” highlight lines have been provided, along with the signature of Heinrich Schlitt, the artist who created this scene. The lines on the table have been added to simulate wood grain. In the circled area we can see a few instances where these lines are not black, but show the color of the underlying clay to which they have

been added. The highlight lines are not as deep as the border line, and could only have been added on top of the colored clay inlay.

4. Comparison of the highlight lines on the shard and those on the intact stein indicate they are identical, ergo, they were formed by using some sort of template. Schlitt’s signature, which is included in these highlights, certainly would not have been left to a hand worker to inscribe.

The method by which the etched wares were created has been studied and debated in numerous articles in *Prosit*, none of which have resulted in absolute certainty. A full discussion of various theories that have been put forth attempting to explain the overall process is given in “The Mettlach Book” by Gary Kirsner.



Figure 11 - VBM Hand Engraved vases, #2535 and 2536

Hand Engraved

Figure 11 shows the front and back of two "Hand Engraved" etched vases with Art Nouveau designs. It is difficult to distinguish this technique from regular etched pieces, but the decoration was hand done and there are differences from one piece to another. The colors seem to blend into each other without harsh borders. These pieces were more expensive and desirable and described in detail by Bob Wilson in the March 2003 issue of *Prosit*.

Print Under Glaze (PUG)

The final major technique utilized at VBM was adopted from the British and is very similar to some items made by Royal Doulton. Commonly called "PUG," a good example of this technique is shown by VBM stein 2488/1106—"The Seven Schwabians" (figure 12). An engraved zinc printing plate is used to transfer an image to paper using ceramic pigments. The paper print is then laid onto the surface of the stoneware body, and when fired the paper is burned away leaving the

image fixed to the surface. The surface is then coated with a clear glaze material and fired again, resulting in... a print under glaze. PUG stein #1526/625 is shown in figure 13 after the pewter lid was attached by a pewterer associated with VBM.



Figure 13 - 1-liter VBM PUG stein 1526/625



Figure 12 - VBM Print Under Glaze (PUG) stein #248/1106
The Seven Schwabians

Figure 14 (on the next page) is an original zinc plate containing the image for VBM PUG decoration 627, identified by that number on the plate itself. The Wilson Collection does not include an example of a stein bearing this decoration, but a small image has been taken from The Beer Stein Library (hosted by AMOCA) and inset into the image of the zinc plate for reference.

Note that VBM offered steins in an unlidded state, or with a choice of plain pewter lids (figs. 13, 14), fancy pewter (fig. 12) or inlaid lids (fig. 19), this latter option being most common for etched steins. Pewter (mainly tin) was more expensive than clay at the turn of the last century, so inlaid lids were the least expensive, then the plain pewter lids and most expensive were the fancy pewter lids. Today, most collectors favor the inlaid lids because they are usually designed to match or complement the body decoration, and are therefore not interchangeable or easily replaced.



Figure 14- Engraved zinc printing plate for VBM stein 1526/627
(shown in inset)

Painted Under Glaze

In this section we discuss three more decorative styles which VBM adopted from others: *Rookwood*, after the wares of the Rookwood Pottery Co. of Cincinnati, Ohio; *Delft*, after the products of that city in the Netherlands; and *Faience*, after the European tin-glazed faience of the 17th and 18th centuries. While the PUG items featured a wide range of subject matter in full color, these three categories focused on a more limited artistic aesthetic. Each of these styles employed outline transfers to guide the hand-painted decoration, and they are referred to by collectors by their style—Rookwood, Delft or Faience.

The Rookwood Pottery Co. is considered by many to be the pre-eminent producer of art pottery in America. Founded in Cincinnati in 1880, they were known for their hand-painted decorations executed by their staff of resident artists. Their most popular line, and the one which VBM sought to emulate, was termed “Standard” glaze. These works are characterized by a generally dark greenish-brown body which was finely shaded to an area of lighter color through the use of atomizers. The coloration of this body made it particularly effective for decoration with themes from nature, especially flowers. The decorations were slip-painted using air-driven atomizers, creating a low relief. No transfers were used. Some portrait pieces were made, but they are scarce.

For their Rookwood line VBM adopted a very similar brownish background with subtle shading into areas of lighter color. Instead of using atomized slip-painting the decoration was hand-painted within an outline transfer. Significantly, VBM chose to limit the subject matter to portraiture (fig. 15).



Figure 15 - Two VBM Rookwood steins
Left, 2789/6144 *Knabe mit Pauke* - Drummer Boy
Right, 2788/6149 *Fräulein* (young maiden)

The VBM Delft and Faience lines (fig. 16) mimicked such items from prior eras, although they did not use a tin-glazed body which would have been subject to flaking. Both involved plain backgrounds and outline transfers on an earthenware body, the Delft line being primarily blue on a white ground, the Faience being multicolored. The pewter lids and thumblifts employed on these lines are similar to the pewter mounts on true Delft and Faience steins.



Figure 16 - VBM Faience #50019 (left), Delft #5190 (right)

Combinations and Special Orders

This final chapter will deal with examples of technique combinations and special orders. Figure 17 shows an example of the transition from hand engraved to Rookwood style. This vase has been described (TMB) as hand engraved and essentially the technique akin to hand painting that might have been used in making Rookwood style wares. All it needs is a final glossy glaze.

I had intended to treat the etched and glazed combinations including mosaic and some of Otto Hupp's designs when I became aware of Walt Vogdes' interest in writing an article on this subject which begins on the next page.



Figure 17 - VBM Hand Engraved Vases #1709 and #1710

AMOCA has a compilation of hundreds of special order decors. Figure 18 shows one of these in a simple PUG decor. This particular stein was made for German Schutztruppen



Figure 18 - VBM special order stein #2140 Schutztruppen
(Protection troops, S.W.A. 1905)

(Protection Troops) in Southwest Africa. These troops were not part of the German military, but were volunteers after their official service time. Germany lost all of its colonies in Africa after defeat in WWI.



Figure 19 - VBM Etched and PUG special order stein #1997 for George Ehret Hells Gate Brewery

Most of the special order decors were designed for steins for breweries and beer halls or beer gardens. So it is with the ubiquitous George Ehret Hells Gate Brewery stein decorated in the combination etched and PUG decor (fig. 19).

George Ehret (1835 to 1927) came from Germany to the U.S. in 1851 as did many Germans after the social revolution of 1848. He became a very successful brewer and apparently had many friends and patrons to whom he gave these steins. The steins were ordered in two large batches dated 1890 and 1912. They can be found with or without two 25 year anniversary dates 1866 - 1891 and 1886 - 1911. Note the American Eagle thumblift and the hexagram motif on the lid inlay. When this hexagram is on an Israeli flag or a Jewish synagogue, it is called a *Davidstern* (Star of David), but when it's associated with brewery items, it's called a *Brauerstern* (Brewer's Star) and appears on many beer steins. When it appears over the entrance to a *Bier Keller* (beer cellar), it's called a *Zeuglstern* or *Zoiglstern* (advertising star) as an invitation to come in and enjoy a cool one or two..... *PROSIT!!!*

That concludes Part 4b of this series of Mettlach at the AMOCA Museum. I extend thanks to Anna Sanchez, Collections Manager at AMOCA for photographs of items from the Robert Wilson Mettlach Collection, and to Walt Vogdes for his careful and thoughtful editing. The next chapter will be part 5 and will deal with VBM artists, their motifs and art styles from Medieval to Modern.



What is it really? VBM “Etched & Glazed”

By Walt Vogdes, SCI Master Steinologist

In my role assisting Steve Breuning, editor of *Prosit*, I have the opportunity to review articles while they are still being worked on. Working with Roy De Selms on his nearby article about the evolution of two-dimensional decorating techniques used at Mettlach, I was puzzled when he referred to VBM #2718 (David and Goliath) as being “Etched and Glazed.” My inclination was to view the word “Glazed” as superfluous, isn’t this simply an Etched stein? The answer, as I learned, is “No.”

The Mettlach Book (2005 and earlier) uses the term “glazed” in referring to “four types of designs,” all subsets of Etched—art nouveau, tapestry, mosaic and *glazed*. In explaining each of these types, we find that art nouveau refers to an aesthetic style, not a production process; tapestry steins “generally have an etched portrait-like section on the front;” mosaic wares “were totally decorated with colored glazes on surfaces actually quite complex”; and *glazed* wares “are similar to mosaics,” noting that “some of the most desirable steins are glazed type steins with wonderful figures and scenes.” The Venus target stein, #2717, and the tailor occupational, #2720, are cited as being notable examples. Other than the individual listings of steins, the significance of “glazed” is not further discussed.

Note that mosaic steins were decorated with *colored glazes* on complex surfaces, i.e., surfaces which are similar to etched but not relying on areas of colored clay. Figure 1 is VBM mosaic stein #1979 with a close-up of the lid inlay. Both views reveal a variation in the honey color resulting from glaze sag. On the lid we can see where the honey-colored glaze has extended beyond the area it was intended to fill. These observations make it clear that the color was not provided by clay slip, but by glaze. The colored areas are also slightly raised above the background surface, the result of surface tension from the cohesive forces acting on a liquid.



Figure 1 - VBM Mosaic stein #1979

From the statement that “glazed wares are similar to mosaic,” can we infer that the coloration of the glazed areas on Etched & Glazed pieces is provided by *colored glazes* and not by inlaid clay? The answer seems to be “Yes.” Maybe I’ve been sleeping all these years, but that is a new thought to me.

My attempts to understand this led me to go through TMB to note all of the steins identified as Etched & Glazed, and to examine recent auction catalogs to see what terms they used. What I discovered is that TMB overlooks a number of steins which should probably be included in this category, and that terminology for these steins is inconsistent across all documentation sources, including auction listings and The Beer Stein Library.

Figure 2 is VBM #2718, David and Goliath, with a close-up of one area. This stein is identified as Etched & Glazed in TMB. Note the variation of color within etched areas on David’s body armor, and also the color tones on David’s face. It’s clear that at a minimum the surface was painted over with a colored glaze.

Figure 3 (on the next page) is VBM #1786, St. Florian, along with a close-up. This stein is listed in TMB as “Etched,” yet it clearly shows similar traits as #2718: Note the variance in



Figure 18 - VBM stein #2718, David and Goliath

color tones on St. Florian's torso and the apparent sagging of glaze in the close-up of the smoke.

To put a cap on the question raised above, the bounded areas of glazed color on steins which are termed "Etched & Glazed" are apparently created by *colored glazes*, not by colored clay as in the Etched style.

I have only two of the steins mentioned in this article, so my speculation and my questions are based on photos in TMB and from the internet. However, I can raise questions and point out the need for further in-depth study. The details I found in examining TMB and the auction listings is as follows:

TMB (2005) lists form numbers 1634(?), 1856, 2075, 2717, 2718, 2719-2730 as Etched & Glazed. (Note that #1634 would be categorized as mosaic by decorative style.) A number of other models currently listed only as Etched should probably be listed as Etched & Glazed as well (1593, 2024, 2025, 2053, 3119). (*Is it a coincidence that most of these steins are attributed to Otto Hupp?*)

Contradicting those designations, I found that recent TSACO auctions refer to #1856, 2717, 2718, 2719, 2721, 2723, 2724, 2726, 2728 as Etched, and #1786 as Etched & Glazed. In one case, in one auction within the span of three lots, 1786 was referred to both as Etched and Etched & Glazed!

Fox Auctions has avoided using the term "Etched & Glazed" completely; listings for 1856, 2717, 2718, 2721, 2722, 2725 and 2727 refer to them simply as "Etched."



Figure 3 - VBM Etched and Glazed stein #1786, St. Florian

Examining this question has allowed me to remove my self-imposed dunce cap. Information about the "Etched and Glazed" type was almost hidden from the casual reader of TMB as well as being incomplete, and the stein auction companies and The Beer Stein Library have been inconsistent in their terminology. Further study is needed.



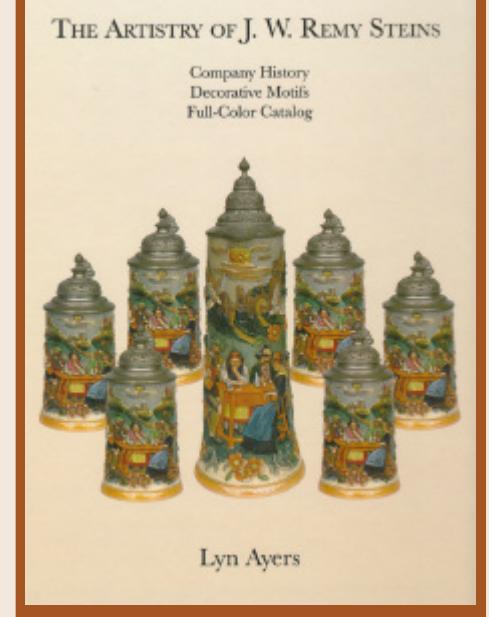
Editors Book Review

THE ARTISTRY OF J.W. REMY STEINS Company History Decorative Motifs Full-Color Catalog By Lyn Ayers

To call this book a labor of love would be an understatement. Lyn has been collecting and researching J.W. Remy steins for more than 25 years. The result is that we now have the most complete reference on J.W. Remy steins to date. This 135 page book is divided into three sections. Section 1 gives us a detailed history of the J.W. Remy Company. Section 2 presents the J.W. Remy product line with subsections on Product Overview, Artwork & Decorations, Classical Etched Steins, Relief Steins, Character Steins, Commemorative & Souvenir Steins, Non-ware Steins, Sets & Series, Panoramas, and Identification Characteristics. This includes Handles, Lids, and Marks. Section 3 is a 63 page, full-color image catalog, displaying nearly 600 J.W. Remy Steins produced between the 1880s into the 1960s. The book concludes with two Appendices covering the relationship between J.W. Remy and J.P. Thewalt as well as a brief overview of the J.P. Thewalt firm.

The book is well organized, well written, and very easy to read. Overall, Lyn has accomplished a rare feat: Those new to stein collecting as well as the most experienced Master Steinologist will enjoy reading this book and increase their knowledge of an important, and often overlooked beer stein manufacturer.

The book is available from all major book sellers (ISBN 978-0-578-81017-1) for approximately \$50.00.



Critter Surprise Steins

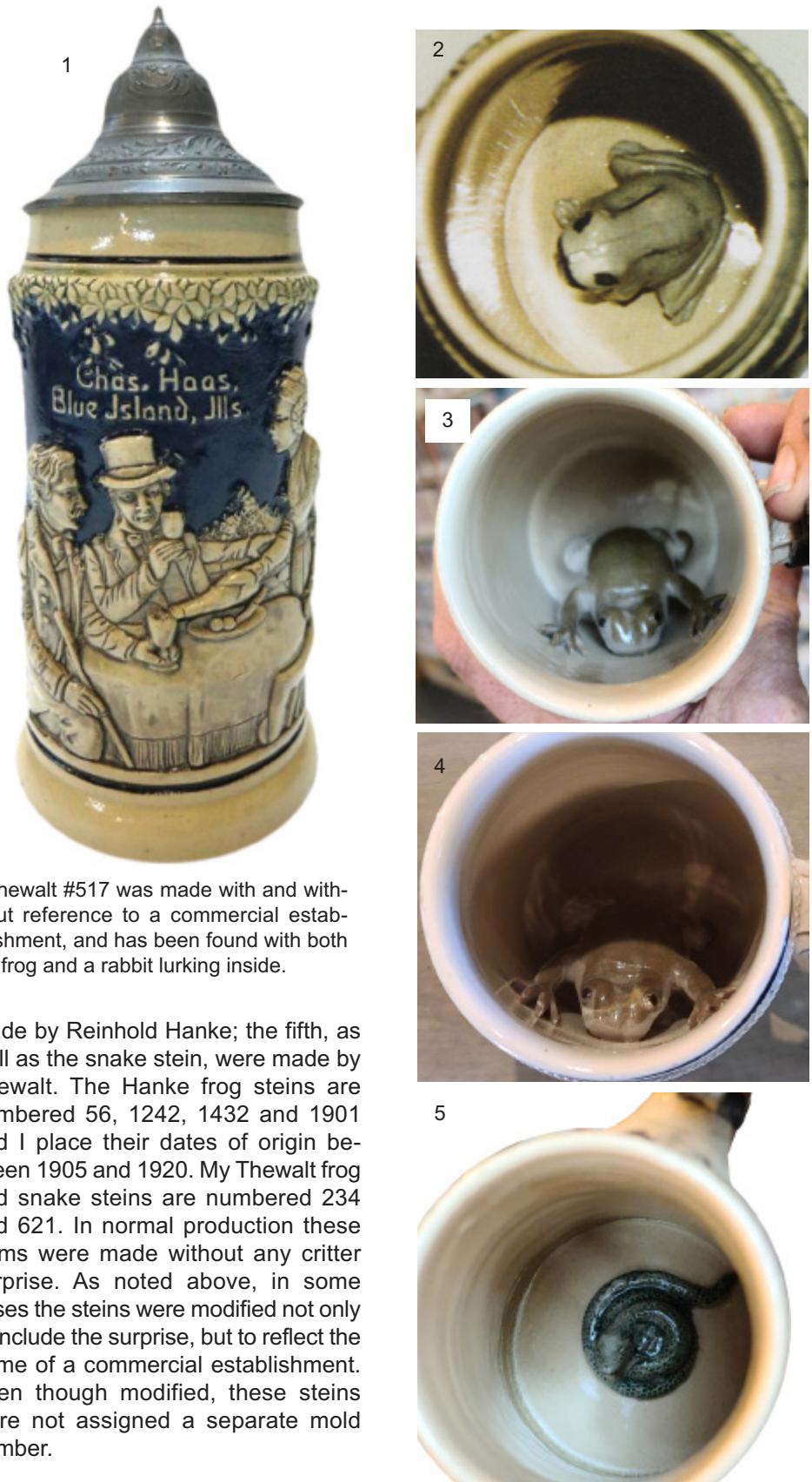
By Clark V. Fischer

I call them a “surprise” because they are certainly unexpected. At least, I found so. You know the ones I mean, the ones with a critter inside. It can be so startling to come face-to-face with one of them that the beer may go everywhere, embarrassing you in front of everyone. Actually, it’s a great joke to play on your friends, presenting them with a cold brew and watching them open the lid to take a drink!

Drinking vessels with critters are unusual, but still fairly well known. Several articles about them have appeared in *Prosit*. Producers of English mugs had an apparent preference for frogs (*Prosit* June 1993). In the September 2001 issue of *Prosit* Bernard “Bunny” Harrison wrote about a stein (Thewalt #517) with a rabbit inside (how appropriate!) made for the firm of Chas. Haas of Blue Island Ills. [sic]. Haas operated a saloon and restaurant in Blue Island, and his choice of a rabbit surprise was a play on his surname. [Haas, also de Haas, is a German and Dutch surname, also Jewish (Ashkenazic), usually from Hase or de Haas, the German and Dutch words for “hare”.] In June 2002 C. J. Lowes wrote about a frog stein (again, Thewalt #517) marked for Shabona Brew, a product of the Ottawa Brewing Association of Ottawa, Illinois. In that same issue Martin Dietrich reported a second stein with a rabbit, but this one not identified with any commercial firm.

The frogs in these steins appear in a couple of different postures: sitting with all legs on the bottom of the Stein (fig. 2), or creeping up the side of the Stein to confront the unsuspecting drinker (figs. 3, 4). Note that they are positioned within the Stein with the expectation that they will be picked up in the right hand. The snake is coiled in the center bottom of the Stein with its head raised (fig. 5), and it is startling from any angle.

I have six of these steins, five offering refuge to a frog, and one with a coiled snake. Four of the frog steins were



Thewalt #517 was made with and without reference to a commercial establishment, and has been found with both a frog and a rabbit lurking inside.

made by Reinhold Hanke; the fifth, as well as the snake stein, were made by Thewalt. The Hanke frog steins are numbered 56, 1242, 1432 and 1901 and I place their dates of origin between 1905 and 1920. My Thewalt frog and snake steins are numbered 234 and 621. In normal production these forms were made without any critter surprise. As noted above, in some cases the steins were modified not only to include the surprise, but to reflect the name of a commercial establishment. Even though modified, these steins were not assigned a separate mold number.

Based upon this very limited census, frogs outnumber any other critter by a wide margin, and the snake may be the rarest. You may have a critter Stein in your collection, perhaps a spider or cat. If you do, I would certainly enjoy learning about it.

Correcting the record: Clark Fischer wants us to know that steins he attributed to Reinhold Hanke in the December 2020 issue of *Prosit* were actually made by J.W. Remy.

Modern German Politician Character Steins

By Walter Swett

Willy Brandt, Helmut Schmidt, and Franz Josef Strauss were three German politicians that had significant impact on post World War II Germany. They are also the subjects of character steins, each bearing the stein mark of a shamrock inside a circle within a square and the word "Celtic" beneath it (Picture 1). Unfortunately, little else is known about the manufacturer.



In 1913, Brandt was born in Luebeck, Germany and given the name Herbert Ernst Karl Frahm. As a university student, he became involved with the Social Democrats. With the rise of the Nazis, Frahm was forced to flee to Sweden and changed his name to Willy Brandt. When the Nazis occupied Sweden, he fled to Norway where he remained throughout World War II. After the war, Brandt returned to Berlin where he became involved with the So-

cial Democratic Party (SPD) and in 1949 was elected to the federal parliament. In 1957, he was elected Mayor of Berlin, a position he held until 1966 when he became foreign minister and vice chancellor of the coalition government of the Christian Democratic Union (CDU) and SPD. Brandt was elected chancellor in a new coalition with the Free Democratic Party (FDP) in 1969. As chancellor, he pursued a foreign policy known as "Ostpolitik" or "Eastern policy," where he worked to improve East/West relations. In 1974, Brandt resigned when it was discovered a top aide was a spy for East Germany. He died in 1992. Pictures 2a-d show the Brandt stein.

Around the stein is a quote from Brandt that sums up his approach to Ostpolitik - "Lieber kleine Schritte als grosse Sprünge" - (Better to take small steps instead of a giant leap).

Schmidt was born in Hamburg in 1918 and served in the Wehrmacht (German Army) during World War II, fighting on both the Eastern and Western fronts. Following the war, he joined the SPD and served in the Hamburg city government from 1949 until 1953. After which he was elected to the Bundestag where he served until 1961. In 1965, Schmidt was re-elected to the Bundestag where he served until he was

selected by Brandt to become the minister of defense and later the minister of finance. After Brandt's resignation in 1974, Schmidt was elected chancellor, a position he held until the collapse of the FDP/SPD coalition in 1982 when he resigned the chancellorship. Schmidt remained in the Bundestag until his retirement in 1986. He died in 2015. The Schmidt stein is shown in Pictures 3a-d.

The quote on Schmidt's stein is "Jeder Politiker sieht auf die Dauer so aus, wie er ist" - (Every politician over time looks like he is).

Strauss was born in Munich in 1915. As a young man, Strauss was a member of a Catholic youth group and was involved in actions against the Nazi Party. At the start of WWII, Strauss was drafted into the German military where he was captured by the US Army toward the end of the war. After his release from captivity, Strauss became involved in Bavarian politics, serving in the Bavaria Ministry of the Interior. He was one of the founders of the Bavarian political party Christian Social Union (CSU). In 1949, Strauss was elected to parliament and served in various positions within Chancellor Konrad Adenauer's government until 1962 when he was forced to resign over his involvement in the "Spiegel Affair." Although forced from his govern-



2a-Brandt

2b-Brandt left view

2c-Brandt rear view

2d-Brandt right profile



3a-Schmidt

3b-Schmidt left view

3c-Schmidt rear view

3d-Schmidt right profile



4a-Strauss

4b-Strauss left view

4c-Strauss rear view

4d-Strauss right profile

ment position, he retained his role as chairman of the CSU, a position he rose to in 1961 and held until 1988. After losing his 1980 bid for the Chancellorship, he never held federal office again, but led the Bavarian government from 1978 until his death in 1988. The Strauss stein is shown in Figures 4a-d.

The quote on Strauss' stein reads "Deutschland braucht Bayern" – (Germany needs Bavaria).

I do not know if there are any other contemporary German leader steins that exist, but if anyone has one or if anyone has any additional information about the manufacturer, I would be very interested in hearing from you. I can be reached at wms2905@gmail.com.

¹ Willy Brandt² Helmut Schmidt³ Franz Josef Strauss

<https://www.google.com/search?client=firefox-b-1-d&q=willy+brandt>

<https://www.google.com/search?client=firefox-b-1-d&q=helmut+schmidt>

<https://www.google.com/search?client=firefox-b-1-d&q=franz+josef+strauss>



Four Wetterau Scratch Steins

By Mike Adkins

Thoroughbred Stein Verein

Wetterau is an area north of Frankfort in the German state of Hesse. It is named for the Wetter, a small river which flows through the region. Wetterau has a long history of producing hafnerware products such as tiles. Their potters use a decorating technique known as sgraffito to decorate the tiles. The sgraffito technique was brought to Germany from Italy in the 16th century. It required that two glazes be used. First a lighter colored underglaze is applied. After drying, a darker overglaze is applied. Once the overglaze dried, a stylus was used to scratch off areas of the overglaze. The revealed underglaze formed the artwork.

Steins were produced in Wetterau during the 1700's. The familiar sgraffito technique was adopted for stein decoration. Picture 1 shows such a stein. Floral designs were a common theme for steins from Wetterau. The stein would first be dipped into a yellow slip for the underglaze. I believe the yellow was achieved by using antimony. Once dried, stein would be dipped into an iron slip for the overglaze. Once dried, the overglazed would be scratched away to reveal the floral pattern. This was done freehand; no template was used. Given the decorating technique, Wetterau steins are often referred to as scratch steins. This is actually appropriate. In Italian, sgraffito simply means "to scratch".

Since the stein is earthenware, the glaze(s) serve two purposes. The first is for decoration. Second, since earthenware retains approximately five percent of its original porosity, a glaze is required to seal the stein body and make it impervious to liquids.

The floral design wraps completely around the stein (Picture 2). The stein has a somewhat fancy foot ring and a vertical hand strap (Picture 3). It has a one-liter capacity and stands 7½ inches tall.

The next stein (Picture 4) also has a floral pattern. In this case, the sides of the stein have a secondary floral pattern (Picture 5) different from the primary decoration on the stein face. It has a pewter foot ring and a double body band at the top. It also has a vertical pewter hand strap. The stein stands ten inches tall and has a capacity of three liters.



1



2



3



4



5

The third stein (Picture 6) is something of a departure from the typical floral patterns used for Wetterau decoration. Three circles representing the night sky surround the stein. After the application of the under and over glazes, the circles were painted on using a blue cobalt glaze. The yellow underglaze was then dabbed on to form the stars and complete the night sky.



6

The stein is dated 1724 both on the body and on the lid of the stein. "Anno 1724" is part of the scratch decoration. Anno appears above and to the left of the night circle. 1724 appears above and to the right. The stein has a somewhat fancy pewter foot ring and upper body band. It also features a vertical handle strap (Picture 7). It is 8 ½ inches tall and has a capacity of 2.7 liters.



7

The fourth stein (Picture 8) has two unusual features. First, the underglaze is gold. I believe the darker overglaze is used to emphasize this. Iron oxide glazes will have a wide variation in color depending on the precise mixture of the slip and the firing temperature.



8

Second, the art on the face of the stein (Picture 9) is a drawing of Mary holding the infant Christ in her right arm and a scepter in her left hand. Given it's the two-dimensional presentation, the portrayal of Mary seems primitive. This is odd since other Wetterau steins show animal deigns drawn with depth. Actually, this may be by design. If so, it shows an influence of the Eastern Orthodox Church. Three dimensional drawings of Mary, and other saints, were prohibited. It was felt that such a drawing was a holdover of pagan art and constituted idolatry. The Christ child is haloed and has his arm raised as if giving a benediction.



9

Mary is shown standing on an upturned crescent moon. This is a reference to Revelation 12 which discusses the "Woman of the Apocalypse." The Catholic Church identifies the woman as Mary. Mary's crown could also be attributed to the verse. More likely, along with the scepter it is simply a symbol identifying Mary as the Queen of Heaven.



10

The sides of the stein are decorated with a floral motif (Picture 10). The stein is dated 1721 under the handle. It is 8 ½ inches tall and has a capacity of 1 ¾ liters.

A common characteristic of Wetterau steins is a pewter foot ring. Many also have body rings encircling the top of the stein and feature a handle strap. The decoration will wrap completely around the stein. Floral designs were common. Even when drawings appear on the face of the stein, the sides will likely be decorated with a floral motif. Wetterau was not a prolific producer when compared to other early stein sites. But its distinctive decorating technique and excellent execution of art work make its steins highly desirable among collectors.

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Photos From the Road

Fifty Seventh Installment

By Ron Fox
SCI Master Steinologist

A couple weeks after returning home from the mini-convention in Maryland, I drove north to Tacoma, Washington to speak at their chapter meeting. While there, I was invited to stay at the home of Bernd and Christy Hoffmann. They have a large and varied collection, which gave me the opportunity to take many photos. I begin this segment with steins from their home.

The Hoffmann collection has over 400 steins from the August Saeltzer firm. Here are just a few.

The top row begins with a stein of a night watchman lighting his way with a lantern.

This next stein I find very attractive. It features a banjo playing couple decorated in only blue. It really stands out from all the others.

Saeltzer normally used stoneware bodies, but occasionally used pottery and even Mettlach bodies. The top row ends with a white pottery body, decorated with drinking monks.

The middle row starts with a stein featuring an innkeeper trying his best to kill flies.

Next there is a scene of a blacksmith at work, while his wife lies in bed. I think there is a message here.

The middle row ends with another pottery body. This shows a queen and suit of cards.

The bottom row begins with a stein depicting a foaming glass of beer. Look closely and you will see the foam has a face. That is what happens when you have too many beers.

Next stein has a detailed scene of a Landsknecht hoisting a glass of beer beneath a tree.

The last stein on this page shows monks sitting around a table reading and drinking.





This next page will cover another group of steins from the August Saeltzer decorating firm from the town of Eisenach, Germany.

The top row starts with a stein featuring a group of musicians and a zany guy wearing a barrel and funnel hat. I really like steins decorated in one color.

Next is a stein depicting two drinking monks embracing over a large barrel. The one wearing the hood may not be a monk or a man. I think a woman may have been snuck into the monastery.

The top row ends with a stein decorated with a Landsknecht sitting on a barrel holding up a full glass of beer.



The middle row begins with a stein showing the typical Octoberfest chicken dinner and beer. I have been there several times.

Next is a stein with a detailed city scene. It also has unusual belly band designs.

The middle row ends with a stein featuring a monkey opening a barrel allowing a cat to escape.

The bottom row starts with a stein having two men standing at a bar with the innkeeper looking on.

Next is a stein with a very busy scene of Pan and grape vines.



This page ends with my favorite of all Bernd's Saeltzer steins. It has a barrel shaped body decorated with a fox relaxing in the hen house after having his fill of chicken.

Here are two more pages from the Bernd and Christy stein collection.

The top row begins with a stoneware stein from the Muskau factory. It features a scratched design of a double headed eagle in cobalt glaze on a brown glazed body. It was made right around 1700.

Next is a late 16th century stein from the Siegberg stoneware factory. The shape is called a Pulle. It is decorated with an angel and shield in applied relief on the neck.

The top row ends with a late Siegberg stoneware stein. It is decorated in two colors and dates in the mid 1700's. What you cannot see from the photos of the first and third stein is that they are only 1/4 liter in size. It is difficult to find the smaller size in early stoneware steins.

The middle row starts with another 1/4 liter sized stoneware stein. It is from the Annaberg factory and comes without the usual enameled decoration.

Next is a Rhenish stoneware stein from the Freschen factory. The speckled brown glaze helps identify this factory. The bearded face and applied belly medallion makes it a great stein.

The middle row ends with a late 19th century stein from the Swiss firm of Thun. They were better known for plaques and other objects.

The bottom row has three print over glaze stoneware steins by T. Schmid. They each are decorated with a Munich Child. The child holds a large stein above a bagpiper and flute player in the first stein.

On the second one the child holds radishes in front of what appears to be a large setting sun.

In the last one the child rides a pig symbolizing the sport of bowling. Notice the 9 in the sun.





This page starts with a Crailsheim faience. It is decorated with a dog chasing a rabbit. It is 3/10 liter in size.

Next is a stoneware stein from the Freiburg factory. It is from the late 17th century and steins from this firm are difficult to find. Finding one with six enamelled colors is nearly impossible.

The top row ends with a pottery stein from the Swiss Thun factory. We showed you a late 19th century example on the opposite page. This stein is circa 1800. It is the only earlier one I have ever seen.



The middle row begins with a blown double-overlay glass stein, pink over white over clear. It has very interesting facet cut to the body. The lid has ruby glass stones set into it.

The next stein is from the mid 17th century and the Creussen factory. The applied relief has the sharpest detail I have seen on an early piece.

The middle row ends with a cranberry overlay stein. It has very intricate cuts and facets with a matching glass inlay lid.



The bottom row starts with a stoneware stein from the Altenberg factory. They applied over 2000 pearl-like beads to create a scene of a hunter shooting at a stag. It is circa 1740.

The majolica stein seen next includes a Hungarian shield on the rear, by the handle, which indicates that it was made in Hungary. This clue is important to me, because the last stein in this row, made by the same firm, is mine, and knowing the country will help in finding the factory.

I start this page with some interesting steins that I did not have room for in the last issue. The first five steins belong to the super collection of Judy Stuart.

The top row begins with an unusual, short, squat Westerwald stoneware stein. Besides the short body, having a stoneware lid is very rare. It is circa 1730.



Next is another stein with a short body. This one is made of pewter, has two handles and a lid that splits and opens from each side. Double lidded steins are also very uncommon.

The middle row starts with an early 18th century blown glass stein. It has a very detailed wheel-cut scene of a double-headed eagle beneath a crown. The pewter mounts are elaborate as well.



Next is a Hafnerware stein from the Wetterau-Hessen factory. It is double dipped in two different colors of glaze and then the potter scratched a design in it revealing the first dipped color. I love this factory.

We finish the middle row with a pear shaped faience stein from the Berlin factory. It has a floral design with a manganese background.



The bottom row begins with two steins from the collection of Eric Salzano. The first is a Reinhold Hanke relief Bartmankrug. The bearded face is much larger than you usually find. It is from the early 20th century.

The second is a carved ivory stein. It features a detailed battle scene that wraps around the entire body. As interesting as the carving is, the handle and lid really grab your eye. It doesn't get any more fancy.



The top row has three more pieces that belong to Eric Salzano. We start out with a nautilus shell chalice with an elaborate, figural cherub holding it up. Who couldn't find room for this beauty?



Next is a late 17th century Annaberg Birnkrug. It is enamel decorated with a king riding a white horse.

The top row ends with a brass relief stein. It depicts two men dueling and has a dragon finial.

The middle row begins with another item from Eric's collection. This is a silver wedding beaker, but instead of her holding the top cup over her head with both arms, the top flute shaped bowl moves up and down with a hinge. This one does not come up very often. I know of only three.

Next is a very rare stein. It is made of silver where most of the body is covered with a green shark skin called shagreen. The lid has a locking mechanism. I have never seen another. This belongs to Judy Stuart.

The middle row ends with a late 16th century stein from the Raeren stoneware factory. It is decorated with griffins.

The bottom row starts out with a Hanau faience stein in a ball shape. It is decorated in a blue floral design. It is mid 18th century.

Next is an unusual pokal. It is made from an ostrich egg with silver rims, base and ostrich finial.



The last stein is very rare. It is carved from jade and has silver handle rims and body band. It is further decorated with enamel over the base and lid rim. I am only aware of two other examples found in the city museum of Munich. This recently sold in an auction in London. I would have loved to preview that sale.

I have many types of steins, but my all time favorite is faience and within that category, the Crailsheim factory has always gotten me excited. This page features the best of my Crailsheim steins.

The top row begins with my most recent purchase. It is decorated with a coachman leading a loaded wagon on horseback. I was the high bidder in an auction in Europe. It took more than three months to arrive and I began to think it might not. I was a happy camper when it did.

The next stein was made for the brewery occupation. It has the brewing implements within an oval beneath a crown.

The top row ends with a stein depicting a man playing a flute for a woman and her lamb. Thanks Bob.

The scene on the stein starting the middle row has a couple sitting beneath a tree. She has what looks like oranges and he has a cluster of grapes.

The next stein has a double headed eagle beneath a crown. A crossed line design goes around the sides.

The middle row ends with a stein showing a hunter shooting at a large stag as his dog gives chase. The scene wraps around the body and it is impossible to capture it all from one angle.

The bottom row starts with Saint George slaying the dragon, a popular scene found on all kinds of steins.

The next stein features a scene from the Bible, The Flight to Egypt. Joseph is leading Mary and the Christ child to Egypt to avoid the killing of children by King Herod.

The last Crailsheim stein has a decoration of a woman watering her flowers.

Should you have a Crailsheim faience stein with a scene not found on this page, I would love to hear from you.





This page shows more of my faience steins made by other factories.

The top row begins with a stein from Freiberg, an elusive faience factory. It is decorated with blue flowers on a brilliant white body.

The next stein features a very busy floral scene in pastel colors. It is from the Ottingen-Schrattenhofen factory.

The top row ends with another brewery occupational. Again it has the brewer's implements and was made by the Schreizheim factory.

The first stein of the middle row is from the Erfurt factory. The decoration is of a Asian man bowing.

The next stein is from the Thuringen region. It appears a large stag has made friends with a lamb.

The middle row ends with a stein from the Magdeburg factory. It has a scene of a man wearing a sword with his hat in his hand.

The bottom begins with a stein from the Nurnberg factory. The detailed blue floral decoration has a manganese body.

The next stein is not faience. It is made of stoneware and was made in the Westerwald. It has an applied relief of angels.

The last stein is another Westerwald stoneware. It has applied relief scenes of men dueling with swords.

These eight pages bring another installment to a close. I will be traveling across country in late September, for the SCI convention. Should you wish to see some of your steins in a future issue, contact me today.



Steins and the Sport of *Kegeling*

Randy Satterfield

Dixie Steiners



Kegelin (*Kegelspiel*) is one of the more common subjects of decoration on steins. This is due largely to the huge popularity of the sport/game in Germany. It may also be in smaller part, due to the association of beer consumption while playing. The history of *Kegeling*, and therefore bowling, goes back as far as ancient Egypt. On an archaeological expedition in the 1930's Sir Flinders Petrie discovered pins and a ball in a child's grave in Egypt. He dated the find to 5200 BC. History of the sport shows its beginning in Europe at about 600 AD. Evidence of various games in which pins were knocked over by a thrown ball are spread around Europe with Britain and Germany being the best documented. Many describe *Kegeling* as a form of skittles but it's not clear that that is so. Skittles is a British version of nine pin originally played outdoors. Today it's played both indoors and out.

German immigrants first brought *Kegeling* (or *Kegeln* or *Kegelspiel*) to southern Australia and the United States in the early 19th century. The

sport became concentrated in the United States in the New York area and the first indoor *Kegeling* facility was opened at Knickerbocker's in New York in 1840. The sport became very popular but due to the fact that the alleys were usually located in the basements of bars it grew to have an unsavory reputation and was associated with gambling and prostitution. Reformers, utilizing some rather twisted logic, lobbied for its eradication. The governor of New York then outlawed the sport. The legend goes (there's no documentation to back it up) that a tenth pin was added because the legal document outlawing it referred to it specifically as nine pin. To this day drinking and bowling are associated, and bars are often located in bowling alleys.

The sport itself is very similar to bowling, its descendant. Of course, nine pins (*Kegels*) are used instead of ten. They are arranged in a diamond pattern and spaced considerably further apart. The ball (*Kugel*) is usually made of wood and is slightly smaller

than a bowling ball. It has no holes, although versions with two holes are available for children and beginners. String setters are typically used instead of drop setters. Picture 1 shows a modern *Kegeling* alley.

The Beer Stein Library has constructed pictorial catalogs of many manufacturers. I searched it using several different terms and got the following results: bowling (82); bowler (19); *kegel* (32). Note that there is significant overlap in these results, and



bowling steins which are otherwise cataloged as "Various Subjects" are not included. Even so, this is only the tip of the iceberg. Many firms which are not represented in TBSL, and the popularity of this theme on glass steins means there is a very large number of steins available to a collector of this theme.

Kegeling steins, being popular, come in almost all styles and methods of decorating. Common themes include people *Kegeling* (of course) with a focus on the *Kegler* or a wider focus on the crowd which can stretch from the pinsetter all the way back to the bar. Often there's a focus on the result of all pins being knocked down. This often accompanied with the phrase *Alle Neun* (all nine, the bowling equivalent would be "strike"). When you see *Alle Neun* you normally will see a standard pose of either the *Kegler* or, more commonly the pinsetter, with one or both hands in the air, possibly jumping and/or waving a cap/hat in one hand. Simpler decorations may show just the pins and ball. Another common phrase seen is *Gut Holz* (good wood, sometimes interpreted to mean good luck in this circumstance) and occasionally *Zum Wohl* (cheers). The "lucky pig" is also often seen as part of the decoration. I'll not say much about the pig here as it will be the focus of a follow up article.

Almost all of the major stein manufacturers during the golden age turned out steins with *Kegeling* decorations. Without a doubt the



5a



3

Kegeling design or two. Here are a few VBM steins both common and not.

Picture 2 shows the relief steins 2211 and 2182. These are among the most common of VBM steins.



4

company that issued the highest number of models was Villeroy & Boch in Mettlach. This is likely a reflection of the fact that their catalog of steins in general was much larger than any other company. VBM turned out kegels steins with decorations in transfer, relief, and etched, but no character steins. Had VBM made more characters steins than they did, it's very likely they would have included a



5b



5c

Two relief steins that are less commonly available are 3071 and 2064. 3071 (Picture 5) features a central *Kegeling* scene with text banners on either side. The text on the

lid is *SPIEFT MAN DABEI DEN KEGEL*. 2064 features a central *Kegeling* scene with text banners on either side. The text on the lid is *WER DIE NIE SCHIEBT, DER SIEBT NICHT VIEL*.

left translates as “All nine, While kegeling!” (Which seems to be stating the obvious). The other side translates as: “He who does not knock them over, does not knock over much.” (Which once again seems to belabor the obvious).



6

Stein 2064 (Picture 6) is a 2.25 liter stein with a deeply recessed base. It has the *Alle Neun* text with the standard celebration. The title for this stein in TBSL is “Young Bowler” but the central figure is almost certainly a pinsetter (aka pin boy). It also features another commonly seen decoration in *Kegeling* steins, the pin configuration. This stein typically comes with an etched ceramic insert lid featuring the lucky pig and a *Kegel* thumblift.

There are quite a few character steins available with *Kegeling* themes. A few are shown in Picture 7. Most involve either a single or a group of *Kegels*. Several of them have variations in color or decoration, especially Schierholz. A seldom seen variation is shown in



7



Picture 8. Pictured are Girmscheid 1139 ($\frac{1}{2}$ liter) and 1222 (1 liter). Both normally have the central pin raised, as pictured on 1139 here. The 1222 however has the central pin at the same height as the other pins.

Kegeling decorated lids are rather common on glass steins. Typically, they feature *Kegele*s and a *Kugel* (pins and ball) after an alle neun. Also, the thumblift is frequently either the *Kegler* or the pinsetter. The metal is most often pewter and/or bronze but other metals are also used.



9

Picture 9 shows some typical lids for glass steins. These lids are also seen on ceramic steins but are more common on glass. Glass *Kegeling* steins tend to be utilitarian in nature, which makes sense given their most common use in drinking beer while *Kegeling* with others.

Pictures 10 and 11 show an interesting stein. It's a pretty average late 19th century example, hand blown with an enameled decoration. This one has been cold painted in red on the sides, bottom, and lid by an amateur. It reads “Cherio!” (sic) on the lid. Likely an Englishman, possibly a skittles player, purchased the stein and decided to customize it. Pictures 12, and 13 show a cut glass stein with silver plated metalwork.

Going forward I'll just show a few *Kegeling* steins I find interesting. Picture 14 shows three Marzi and Remy transfer steins. The stein on the

left is mold 15010 and features the common *Alle Neun* pinsetter celebration. The other two steins are both mold 992. This mold is the most commonly used of many Various Subjects steins from Marzi and Remy. Picture 15 is a detail of the lid/thumblift on the center stein. Other 992 *Kegeling* steins feature the lucky pig prominently.

Sometimes the stein is decorated for a bowling club such as the three steins in Picture 16. The



10



14



15

lid



11



16



17



12

Picture 17 is a detail of the lid/thumblift of the stein on the left. Note that the thumblift is an acorn. It's a little surprising that this isn't seen more often on kegeling steins as it was considered a sign of good luck. Both Zweibelberger steins are by Martin Pauson.

Picture 18 is of the lid of the glass stein. It reads "K. C. Wanderlust – New York", with the year 1917. The



18



13

left and center steins have the same decoration for the Zweibelberger Bowling Club. The bottom text dates them to 1902.



19



lid is also engraved with the owner's name.

Picture 19 shows J.W. Remy mold 821, a stoneware, salt glazed, relief stein. The front depicts an unusual subject, a woman *Kegeling*. Women are not uncommon on *Kegeling* steins but are rare as *Kegeers*. I have only one other stein in my collection with a woman *Kegler* depicted.



20a



20b



20c

The side decorations (both sides are identical) are a little puzzling. They show a group of scattered *Kegels* and a pillow upon which rests several medals (*Kegeling* prizes?) and garlanded by oak leaves. In the background is a building, creatively named "Hotel", perhaps a site of *Kegeling* alleys.

Pictures 20 and 21 show J.P. Thewalt 1410 (mold likely originating from J.W. Remy*). This is a mixed etched and relief stein and is quite well done. The decoration depicts an outdoor *Kegeling* scene. We have the popular term *Gut Holz!* on one side and the equally popular *Alle Neun!* on the other. The script around the bottom translates to "*In eye, arm, good luck, lie the kegelers honor and pride.*" The inlaid lid has a *Kegel* atop a pin diagram.



22



The ceramic lid in Picture 25 is composed of nine



23



21

Kegels and a *Kugel* with the phrase *Alle Neun*.

The stein shown in Pictures 26 and 27 is an unmarked, stoneware, half liter, and transfer decorated. The transfer decoration is a nicely done Egyptian motif from The Black Whale at Ascalon, which has no relationship to *Kegeling*, it's the lid that's the thing. The lid has a standard *Alle Neun* celebration with a faint pin configuration under them and several names engraved around the edge. Inside the lid is engraved what translates to "For Remembrance of the Kegelclub. V. D. F."

Shown in Picture 22 is an unmarked porcelain stein with transfer decoration. We see both the *Kegler* and the pinsetter celebrating an *alle neun* while at the same time a *Kugel* is being returned on its ramp. The lid (Picture 23) also shows an *Alle Neun* celebration. You would think that given that both the stein body and the lid are depicting *Alle Neun* celebrations that the text would read *Alle Neun!* instead of *Gut Holz!* as it does.

Pictures 24 and 25 show Girmscheid 1087, a one liter etched pottery stein. The central decoration is a *Kegler*. Notice the stein on the table behind him. The two side panels translate "It is a gallant man who knows how to *Kegel*." "Kegeling brings much pleasure."

Modern *Kegeling* and bowling steins don't generally have much attraction for the collector. They tend to be cheaply made and not very attractive. An exception of course, is cold war steins. Cold war steins included steins that celebrated various sports activities, one of the most often seen are bowling steins. Shown in Picture 28 are four of these.

Picture 29 shows a mug that I'm fond of. The top script says, "Best Girl watcher", below that is a hand painted depiction of an attractive and scantily clad woman. Below that is "Jim Garcis, and below that AERWA 1974 MIXED. Aerwa is likely a reference to Atomic Energy Retirees Welfare Association.

Kegeling was an important part of German culture, and still is to a lesser extent today. Perhaps only in taverns and beer halls was the consumption of beer higher than in *Kegeling* alleys. So *Kegeling* and steins are natural companions.



24a



24b



24c



25



26



27a



27b



28



29

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* Thank you to Lyn Ayers for insight on the steins in Pictures 20 and 21.



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**Some items that will be in
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