



The Beer Stein Magazine

PR  SIT



VOL. 2, No. 62

Stein Collectors International

June 2007

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Blue-Grey Stoneware Steins from Sarreguemines

by John Lamb



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Prosit (ISSN 0147-5274)

This bulletin is the official publication of Stein Collectors International (SCI), a non-profit organization devoted to the study of beer steins and other drinking vessels. Prosit is published in March, June, September, and December for SCI at 1155 Northland Dr., St. Paul, MN 55120. Periodicals postage paid (011-582) at St. Paul, MN, and additional mailing offices. Dues are \$35 per year (\$45 for overseas addresses, of which \$40 is used for a one year subscription to Prosit).

POSTMASTER: send address changes to
SCI, PO Box 222076, Newhall, CA 91322

Direct organizational correspondence to:
Les Paul, 568 Country Isle, Alameda, CA 94501.

Articles for publication in Prosit are actively sought. Please submit both text and illustrations electronically on diskette, CD or by email. If you can't submit material electronically, articles should be typewritten, double-spaced, on plain 8½ x 11 inch paper. Photographs should have high contrast and an uncluttered background. Do not close-crop photos. Please follow the format of previously published articles, or send for a copy of "Notes to Contributors," which contains detailed information on editorial needs, requirements and policies.

Note: Deadline for the next issue is July 15.

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We have been receiving a growing number of inquiries about delays in the receipt of *Prosit*. Of course, the most significant factor is the date by which the issue is sent to the printer, and we have recently had some difficulties in that regard, although the questions generally focus on Post Office delays.

Prosit is sent by the US Postal Service using a special Periodicals rate, which offers considerable savings to SCI. The per-copy cost of mailing the March issue was slightly less than 36 cents, compared to \$1.83 if sent First Class. The total annual savings are in excess of \$6,000, and that figure will increase now that First Class rates have gone up.

"But," you may say, "that's Second Class mail, what about delivery time?" Although the USPS-published delivery target for Periodicals is 1 to 7 days, delivery time depends on where in the US the magazine or newspaper is being delivered, and mail volume at processing offices between point of mailing and point of delivery. Unfortunately, a "target" is not the same as a "commitment", and *at each facility along the path Periodicals get prioritized below first class mail*. In other words, a busy facility may simply put Periodicals aside "for a rainy day." Even so, some members on the opposite side of the country from our printer in Birmingham, AL, have reported receiving *Prosit* in one or two days. (And yes, all issues are mailed on the same day.)

"What can I do?"

Other than reports of individual delays, we don't have data about delivery performance. We are therefore asking your help to give us the data we need to discuss this question with the Post Office.

Starting with the June issue, the SCI web site (www.steincollectors.org) will have a survey tool available to allow all members to report the date on which their copy of *Prosit* was received. Just visit the web site when you receive your issue, click on "Delivery Survey", enter the date your issue was received along with your name, SCI number and Zip code, and we will report the findings in the September issue. In the meantime, if you have a concern about the delivery of *Prosit*, ask your local Post Office to look into it.

Our New Look!

We've decided to use a "polybag" to send *Prosit*, instead of the traditional envelope. Of course, this allows you to recognize the contents as soon as the mail is in your hands, leaving no chance of confusion with junk mail. We've also added the legend "Time Sensitive Material" to the mailer. Both changes will help your mail carrier realize that you are anxiously awaiting delivery.

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My first stein... the beginning of a fantastic journey

By Justin Pimentel

Nine years ago, I found myself sitting in a dilapidated barn for a local country auction. My mother had always been involved in the antiques business, and she managed to drag me along in her pursuits. I had been reluctant to attend the auction, but I couldn't think of a good excuse to save me on that particular Wednesday evening.

I can still remember meandering around the items during the preview in search of...something. This hadn't been my first auction, but I still found myself at a loss for a purpose to be there. Although I enjoyed the people-watching, and the time spent with my mother, I didn't have a true interest in the auction. But instead of "sitting on the sidelines," I decided to make a decision. Certainly there must have been something for me to purchase. As I gazed at the items, I saw a half-liter beer stein sitting amongst the menagerie of "antiques." I knew little about beer steins at the time. But I did know one when I saw it. As I thoroughly examined the item, I found that there was something very attractive about this collectible. The scene was nice, the colors were pleasing, and aside from a slightly abused lid, I found that I was strangely drawn to the piece.

I told my mother that I was intent on bidding on the stein. She thought that this would be a good item to bid on since it would make me a more active participant at the auction. I can remember sitting in anticipation waiting for the item to come up for bid (this experience still continues today). After the first hour, I was getting very impatient. I was eighteen at the time, and patience was not one of my virtues. Eventually I saw an auction runner grab the stein and bring it to the "queue." The auctioneer opened the bid at twenty-five dollars but nobody was biting. I waited until it dropped to five dollars before I threw in my bid. With some mediocre competition, I was able to walk away with the stein for under ten dollars.

In the weeks that followed I kept looking at the stein that I had shoved between some books in my bookcase. And in the months

that followed, the books became shoved between the steins. Now, many years later, there are no more books in that case. Instead, a multitude of beer steins have found a new residence. So I had to buy a new bookcase. But something strange happened. Books never tasted that shelf space.

Now, at twenty-seven years of age, I look back over the years that I have been collecting. Little did I know that that one stein would have such an impact on my life. Each and every day I stop to reflect on my collection in some way. Every piece has its own story to tell. From the antique store where it was purchased to the auction that I attended, every stein conjures some reflection on my past. But, those memories are equally reflected by the general satisfaction that I receive every time I look over my collection.



My tastes have changed over the years, and I expect them to keep on changing. When I purchased my first stein I had no concept of the depths to which stein collecting could take me. I had originally thought that my first stein just looked good.

Now I am aware that what I purchased was a Wick Werke stein done in relief with a simple conical lid. Unfortunately, I must admit that if I were to encounter a similar piece today, I might turn it down. My appreciation for craftsmanship has changed. I now am aware of the possibilities that exist. But back then, I had never heard of a Mettlach or HR stein. I've often considered selling it in an attempt to "refine" my collection. However, there is something that prohibits me from letting it go. Don't misunderstand me, I'm not a pompous collector who can't stand this "inferior" piece on his shelf...hopefully I'm far from that personality. But there is a degree of aestheticism that I am seeking for my ever-changing collection. Fortunately I've realized that its place on my shelf consists of more than how it looks (which really isn't that bad). This stein is the foundation of my collection. It is the catalyst for my much loved hobby, and that may be much more important than its aesthetic quality.

Over the years, my desire to collect has taken me many places. Physically, I have been all over the northeast in search for steins. Antique shops, antique shows, antique auctions; I have been to countless places. The "hunt" has driven me forward, and remains as strong as ever. Many of my travels have been fruitless, at least in terms of new additions to my collection. But the people who I've met, and the places that I've seen, have been well-worth the travel. And since my membership with SCI began last year, those experiences have increased ten-fold. While the meetings serve to be a wonderful place to see and discuss steins (particularly the Student Prince in Springfield, MA), they've also have been a great place to meet people. So although the steins may bring collectors like me together, a greater appreciation should go toward the wonderful group of people who have made collecting steins such an exciting hobby.



Stoneware Steins and Wares from the Sarreguemines Factory

by John Lamb

There is some conflicting information about the founding date of a pottery manufacture in Sarreguemines, Lorraine, France. Although some reports suggest it began operation as early as 1770, it was of little account until Nicholas Henri Jacobi began an expansion in 1790. It was bought by Bavarian Paul Utzschneider in 1800, at which time it took on a name which draws the attention of stein collectors. As Utzschneider et Cie., the firm experienced growing success during the Empire period, counting Napoleon among its prominent customers, and later being commissioned to produce the better part of the decorative tiles used in construction of the Paris Metro. The firm incised the name "Sarreguemines" in its stoneware production, a decision which has led collectors to refer to it by that name. (There is another little firm in Mettlach which is similarly known by its location due to the marks it chose.) The firm opened several additional factories and was in continuous operation until being sequestered during the Second World War. Placed back into operation, the company was bought by Gilbert Fenal in 1979, and is now operated as the Sarreguemines Group. The factory in Sarreguemines currently specializes in production of tiles.

I first became interested in Sarreguemines stoneware steins about 15 years ago. Like many collectors, I was attracted to the one-liter stoneware steins with a distinctive blue and grey background. The upper and lower portions of the body are a bright medium blue color which transitions to grey as the primary background for the center part of the piece. The blue almost seems to form a frame for the grey area, which occasionally includes some mottled brown coloration. This area is usually decorated with etching and relief scenes in color. Of particular interest were the prominent animal handles for many of the one-liter steins, sometimes wrapping around the body of the piece. Figures 1 and 2 show the distinctive coloration and the figural handles. Because of these handles, the steins also appeal to character stein collectors.

The one-liter Sarreguemines stoneware steins are not that common. I remember attending a commercial stein auction where I decided to purchase the first one-liter Sarreguemines stoneware stein. I had recently purchased a number of such steins from a collector who was moving on to a different area of interest. I had not received the steins yet, but I had decided that I wanted to seriously collect them, and I had a head-

figure 1



figure 2



start. Looking at the auction estimate, I decided to bid substantially above the estimated range. However, I was outbid. The one-liter stein sold for a total price of \$1,430 (including commission). My friends are still laughing at my prediction of victory before the auction, and the agony of defeat after the auction.

Unlocking the Mystery of Artist "VK"

While admiring several of my one-liter Sarreguemines blue-grey stoneware steins, I discovered by chance that some (but not all) of them were signed with the very small initials "VK". While it is obvious that these are the artist's initials, I gave up long ago of ever being able to find out who "VK" was. If he was not a very prominent and famous artist (for example, most of us know that "HS" is Heinrich Schlitt), it was unlikely I

would be able to identify the artist. I lamented that, with my lack of knowledge of the German or French language, it would be very difficult to find "VK", unless of course, I literally stumbled upon his or her identity. Of course, the good news is, after more than 15 years of collecting Sarreguemines stoneware steins, I have uncovered the mystery of "VK", but only by luck! Indeed, several collectors that I spoke with who admire or collect Sarreguemines stoneware steins were not aware of the "VK" on the stein itself until I pointed it out. Many collectors know that Peter Diimler's initials may be found on Dümler & Breiden wares, but they are so small you often have to hunt to find them. The "VK" initials etched in some of the Sarreguemines stoneware steins are no different.

I was watching an eBay listing and noticed the title of an article for sale involving a Sarreguemines stoneware piece. The listing was "Sarreguemines Victor Kremer Jug". The bells went off, and obviously I was anxious to find out what information the seller had that allowed him to state that the artist was "Victor Kremer". This was nor a one-liter stein with a figural handle which had the "VK" signature. This was a listing for an absolutely plain blue-grey pitcher (with no lid) and no initials on the pitcher shown in the pictures in the listing. I emailed the seller in France, and asked the simple question of how he knew that Victor Kremer designed this stein. His answer was just as simple. He had a book written by the Sarreguemines Museum that identified the designer of this type of blue-grey Sarreguemines stoneware piece as Victor Kremer. Navigating to the Sarreguemines Museum website and finding their list of publications, I located the book entitled *Du coq l'âne-La Ceramique Animaliere de Sarreguemines* (hereinafter, the "Sarreguemines Book"), and was subsequently able to obtain it from that helpful seller.

The book includes a chapter titled *Les "creatures" Fantastiques de Victor Kremer* (the fantastic creatures of Victor Kremer), so I was hopeful of seeing page upon page upon page of Kremer's steins, with or without the figural handles. However, there are a total of only four pages showing five blue-grey stoneware pieces, and only one stein among them. These pieces have figural handles of a salamander, a dog, a lizard and a vase with a reptile on the handle. The only stein, which did not have a lid, depicts hanging fish with a cat handle. I have that stein in my collection (figure 3), and although mine does not have the "VK" initials, it is attributed to Victor Kremer in the Book. Whether the stein shown in the Sarreguemines Book has the "VK" initials or not, the Sarreguemines Museum knew Mr. Kremer designed the character handle or other blue-grey pieces. The more important

figure 3



point is that four of the five "character handle" stoneware pieces in the Sarreguemines Book are specifically identified as being designed by Victor Kremer. This type of stoneware item is clearly attributed to him, whether or not containing his initials.

I am certainly thankful that the steins and related vases and jugs with character handles were represented in even a small way in *La Ceramique Animaliere de Sarreguemines*. I should note that the book also contains pictures of Majolica pitchers and other vases in the shape of animals which were designed by Victor Kremer. It is clear that he was a strong influence in the production of stoneware, majolica and pottery in the shape of animals or having animal components (e.g., handles), and also was involved in designing the blue-grey stoneware pieces, even if not containing any animals.

Victor Kremer was born in 1857. He was one of the premier sculptors and modelers of Sarreguemines. Raised by his father, Joseph Kremer, at Sarreguemines, he worked in Leeds, England, at the Burmanstofts Pottery after the war of 1870. There he created some vases decorated with a floral motif and relief. He returned to Sarreguemines about 1882.

Kremer is credited with designing the large monumental vases richly decorated with sunflowers. Apparently, he was one of the few earthenware artists of Sarreguemines who was permitted to sign his works with his own name. As noted in the Sarreguemines Book, his name appears on almost 170 objects placed in the catalogues and price lists.

He also created one of the most special pieces in the catalogue of earthenware ob-

jects, that of the peacock form. As the Book notes, "a certain number of pieces done in sandstone or stoneware carry his name and are dated." These pieces contain lizards, cats or dragons in relief in the manner of the ceramics of the Far East. As the Book notes, these animals are foreign and constitute a production of Sarreguemines in a particular type of strange creature that appears to be somewhere between reptiles and cats. This explains why we don't easily recognize as familiar some of the animal handles and relief animal figures on stoneware items.

The ceramic art reflects a tradition of porcelain animal sculptures since the 18th Century. Porcelain is a material which permits fine, lifelike modeling. English manufacturers followed this animal tradition in the second half of the 18th Century and into the 19th Century. In addition to porcelain, they also used fine stoneware and earthenware for their animal forms.

The Sarreguemines Factory began its own animal creations in the 19th Century. They represent a substantial number of the forms in the Sarreguemines catalogues which, by the 20th Century, had attained almost 7,000 in number. These objects were created by a succession of artists and sculptors, four of whom are singled out in the Sarreguemines Book: Hilaire Felix Francois (1854-1881); Jules Fournier (1852-1900), who was promoted to a sculptor in Paris; Victor Kremer (1857-1908), who was trained by his father; and Hermann Bernhardt (1875-1953), whose work as an earthenware artist at Sarreguemines began in 1902.

Victor Kremer's designs were not limited to pieces with figural handles, although those may be considered his trademark works. The breadth of his efforts is indicated by his initials on two of the one-liter steins with figural handles, attribution of another of these steins to Kremer by the Book, the presence of his initials on three one-liter stoneware steins with plain handles (exclusive of the city/region series), and on a five-liter master stein. In addition, he was almost certainly the artist for the other heavily decorated spectacular stoneware items with character handles, and is certainly one of the most prominent artists of the Sarreguemines factory.

Trademarks and Form Numbers

Most Sarreguemines stoneware items, including steins, pitchers, jugs, ewers and vases, include the factory name incised in block letters (figure 4). The factory name is normally accompanied by an incised form and/or decoration number, from one of two systems. The majority of the four-digit form numbers are in the 2000 range (i.e., the first digit is a "2"), although I do have one jug with the number 1340. A minority of their

wares display a four-digit number preceded by a "D" which is scratched on the bottom (figure 5). Only one item that I have (a stoneware pitcher) has both a D number and an incised four-digit Sarreguemines number (D 1718 and 2486). It is therefore reasonable to conclude that the D signifies a decoration number, which is typically different from the mold number. Excluding the city series, of the fifteen different one-liter steins identified in Schedule sections A and B, 10 have a four-digit number in the 2000 series, two are marked with a D number, and three have no markings at all.



Pewter Lids

Many of these Sarreguemines stoneware steins can be found with the typical Sarreguemines pewter lid. It is a flat lid, and on the top appears an octagonal design (figure 6). A number of the other pieces have different original lids. Moreover, a substantial number of steins did not have lids and you may encounter them with a replaced lid (more commonly known as a "strap repair"). Notably, the only one-liter stein pictured in the Sarreguemines Book does not have a lid.

figure 6



Collectors who specialize in a particular factory or artist always want to know what else there is that they may be missing. How else would you know when you are "done"? In an attempt to answer this question I have developed this "Schedule of Blue-Grey Sarreguemines

Stoneware Steins" which separates the Sarreguemines stoneware stein production into six categories, A through F, based upon their characteristics. I will refer to the specific category within this Schedule throughout the remainder of this article.

SCHEDULE OF BLUE-GREY SARREGUEMINES STONEWARE STEINS

	Description	Mold or Dec. Number	Character handle	"VK"	Scarcity (1 to 4)
A. FIGURAL HANDLED ONE-LITER BLUE GREY STONEWARE STEINS					
1.	Plain body (blue-grey)	none	fox	no	1
2.	Plain body (blue-grey)	none	monkey	no	1
3.	Hanging fish and vegetables	2688	cat	yes ¹	4
4.	Student monkeys reading Munich newspaper	2717	monkey	yes	4
5.	Barmaid on barrel-student drinking (colored or undecorated)	2726	ram	yes	3
6.	Stag (deer or elk) head with antlers	2783	fox	no	2
7.	Munich Maid holding hops	2784	roots/branch	no	4
8.	Wild boar head	2911	dog (Dachshund)	no	2
B. PLAIN HANDLED ONE-LITER BLUE-GREY STONEWARE STEINS					
9.	Imperial eagle	none		no	3
10.	Art Nouveau (blue flowers, mate to 17)	D1718 ²		no	3
11.	Art Nouveau (seven flowers)	D1712 ²		no	3
12.	Frenchman drinking from HB stein	2886		yes	1
13.	Frenchman smoking pipe (colored or undecorated)	2887		no	1
14.	Man at night, monkey on lamppost, black cat	2888		yes	4
15.	Deer in forest (mate to 16)	2964		yes	3
C. HALF-LITER BLUE-GREY STONEWARE STEINS (EXCLUDING THE CITY/REGION SERIES)					
16.	Deer in forest (mate to 15)	2965		no	1
17.	Blue flowers (mate to 10)	D1718 ²		no	1
18.	Beer barrel (with ram handle)	2718	ram	no	4
19.	Baby drinking beer (colored or undecorated)	2889		no	3
20.	Munich Maid scene	none		no	1
21.	Student crest	F		no	1
D. CITY/REGION SERIES, ONE-LITER BLUE-GREY STONEWARE STEINS					
22.	Meissen	none		no	1
23.	(unidentified)	none		no	1
24.	Bayern (Bavaria)	"Bayern" ³		no	1
25.	Darmstadt	"Darmstadt" ⁴	—	no	1
26.	FR (France - <i>la Republique française</i>)	unknown		no	1
E. CITY/REGION SERIES, HALF-LITER BLUE-GREY STONEWARE STEINS					
27.	Berlin	2763	—	—	1
28.	Hamburg	2763	—	—	1
F. MASTER STEINS					
29.	Castle (5 liters)	none		yes	1
30.	Castle (Hoh-Koenigsburg w/shield) (5 liters)	none	Dragon	no	1

- Notes:
- initials are not on the stein, but listed in Book as designed by "VK"
 - hand-scratched in the base
 - "Bayern" incised in the base
 - "Darmstadt" in black paint

Figural Handled One-Liter Blue-Grey Stoneware Steins

I have identified eight different one liter blue-grey stoneware steins with figural handles (section A of the Schedule).

It is interesting to note that the two plain bodies with animal figural handles (numbers 1 and 2) do not have a number. Perhaps that is because they were not finished (i.e., not further etched or painted with decorations). They do have a fox and monkey handle, which are the same handles as two other steins which are decorated (4 and 6). Therefore, these are either unfinished and undecorated pieces, or perhaps simply a plain and less expensive version.

Generally these one-liter blue-grey stoneware steins with figural handles are not that common and appear only occasionally in the commercial Stein auctions. The steins listed above, based upon the number I have seen and the scarcity, were ranked, with "one" as being very rare, "two" as being rare (with several examples known), "three" as being seen on occasion, and "four" as being the most common. See the last column of the Schedule.

Plain Handled One-Liter Blue-Grey Stoneware Steins

The one-liter "blue-grey" Sarreguemines stoneware steins were made not only with animal handles but also a plain grey handle. Thus far, I have identified 7 such one-liter plain handled steins (section B of the Schedule). Thus, there are a total of 15 different one-liter stoneware Stein forms of which I am aware. This count does not include some examples which may be found in both decorated and undecorated forms.

Half-Liter Blue-Grey Stoneware Steins (Excluding the City/Region Series)

When you specialize in a particular area of collectibles and start to accumulate all the known examples of that type, you think of ways to continue your collection and "expand the category." As different one-liter blue-grey Sarreguemines stoneware steins became more difficult to find, I branched off into the half-liter steins. Thus far, I have only seen six different half-liter blue-grey stoneware steins made by this factory (section C of the Schedule).

Of the six half-liter steins listed in section C of the Schedule, two have a one-liter mate. The "deer in forest" scene (figure 7) has a matching one-liter Stein with the artist initials "VK. The half-liter art nouveau floral scene "blue flowers" (figure 8) also has a one-liter mate.

The only half-liter Stein that has a figural animal handle is the beer barrel with ram handle (figure 9). There is no "VK" signature). A half-liter Stein depicting a baby drinking beer also has an undecorated version

figure 7



figure 8



figure 9



(where the grey relief between the top and bottom blue bands has been left unpainted).

Finally, there are two half-liter city scenes which are discussed in the next section.

City/Region Series Blue-Grey Stoneware Steins

There are a number of stoneware Sarreguemines items which have shields of a city on the front, etched and in color. This "city series" does not have the figural animal handles. They are still beautifully etched and hand painted stoneware pieces. I am currently aware of five one-liter

figure 10



"city scenes", which are listed in section D of the Schedule (fig. 10, "Bayern").

In addition to the five one-liter "city scenes", there are two half-liter versions of the city scenes of which I am aware (section E of the Schedule). They appear larger than half-liter size because they have a hollow base (figure 11, "Berlin"). Since both of these steins bear the same mold number, it is possible that a single number was used for different "city scenes" (similar to how the Mettlach factory made various city pitchers using mold number 1290 as the main decoration number).

figure 11



In summary, when adding one-liter city scene stoneware steins to the one-liter blue-grey stoneware steins, there are 22 different one liter steins, or 28 steins including half liters, of which I am aware.

Master Steins

Many of you know that one of my interests is master steins. At a prior SCI convention in Lancaster, PA, I gave a speech on the largest steins that I was aware of in each particular category (e.g., the largest Mettlach Stein, the largest occupational Stein, the largest Regimental Stein, etc). I therefore long lamented that I had never found a blue-grey Sarreguemines stoneware "master Stein". However, as luck would have it, I was able to find two blue-grey Sarreguemines stoneware master steins in 2006, within several months of each other (see section F of the Schedule). The first one was a spectacular master Stein that was purchased from one of the commercial Stein auctions (figure 12). The character handle led me to assume it was designed by Victor Kremer because of the fantastic dragon handle, with a castle on the front of the Stein.

figure 12



figure 13



The name "V. Kremer" can be found inscribed on the Stein closest to the tail of the dragon (figure 13). This is the only Sarreguemines stoneware piece I have seen with the full last name of the artist. The other signed pieces just have his initials. That Stein is 18.5 inches in height (including the pewter lid) and holds about 5+ liters.

The second piece purchased also has a castle etched on the front with the wording "HOH-KOENIGSBURG" around the rim (figure 14). This unlidded Stein shows the Koenigsburg Castle with the coat of arms etched on the front. It is 16.5 inches tall and holds about 5 liters. These two master Steins are of the same quality as the vases discussed below.

figure 14



Undecorated Stoneware Steins

The more I searched, the more I discovered another type of Sarreguemines stoneware Stein which I called the "undecorated" variety. This is in addition to the plain Steins which have no scenes but are essentially a blank stoneware body with the blue bands on top and bottom (items 1 and 2 in the Schedule). It was evident that some of the Sarreguemines stoneware Steins with scenes are as stated, simply unpainted and without color. I have thus far identified three variations of same. The colored Stein and the plain undecorated variation next to them include the Frenchman (figure 15), the barmaid (figure 16), and the baby drinking beer (not shown).

figure 15



figure 16



The Ugly Coated Stoneware Steins

In addition to the "plain" Sarreguemines blue-grey stoneware Steins, there is also what I affectionately call the "ugly" coated Sarreguemines stoneware Steins. They are not "blue-grey" because of the coating, but I mention this because they appear to also be the same stoneware underneath the coating as the other items previously discussed. They come in both one-liter and half-liter size, and have a coating, often green and grey glaze, which has very little aesthetic appeal. Nonetheless, when you are trying to capture the market on Sarreguemines stoneware Steins, the fact that somebody apparently "painted over" or coated a beautiful Stein in dull colors is ignored.

When I got the first example (the one-liter size without lid on vacation with my wife), I bought it just to have the example. I was hoping that it was the only one, but then I came across a half-liter of the same color (figure 17), and realized that these were

figure 17



also likely mass produced. I have since seen at least one other one-liter of the grey-green ugly variety (with a lid). (Owning one was enough and I did not buy the second one.) The one-liter stein has mold number 2841, with the half-liter number 2842. There is also a similarly coated or "spray painted" vase with animal figural handle (figure 18). (This is similar to a "spray painted" bulbous pitcher in the Sarreguemines Book.) Therefore, some of the same stoneware pieces, whether a stein or other form, have a coating that was applied by dipping or spray painting in rather bland and unappealing colors.

figure 18



Character Steins

This factory did make at least one character stein. It is the head of a student (figure 19). It is a large head at that, holding .75 liters. There is presently only one known example of this character stein.

figure 19



Other Wares

The steins or related wares on which collectors focus are only a small part of the products produced in any factory. Most of the major pottery manufacturers of the time made not only steins but pitchers, ewers, plaques, household items and dinnerware. The Sarreguemines factory is no different, and indeed, steins form only an extremely small portion (perhaps one of the smallest portions) of wares that were manufactured.

Pitchers, Jugs And Ewers

When you start with the fabulous one-liter blue-grey Sarreguemines stoneware steins with figural handles, you realize that they are superior steins, and more appealing than many of the other types of wares. Among the other types are the undecorated blue-grey stoneware pitchers, jugs and ewers. There are a number of plain undecorated pitchers and jugs, without lids, that are perhaps more important for their shape and form than for any decoration. The art nouveau influence of the Sarreguemines factory, situated near the border of France and Germany, is evident by the unusual handle shapes, twists, and designs of the bulbous portion of the jugs and pitchers.

There are a number of ewers, really part of the "pitcher/jug" category, that do have some art nouveau floral decoration with etched flowers. Two of these ewers have an interesting story behind them. I was at Disney World in Florida with my family about ten years ago. I had promised my wife not to go to any antique events, shows, flea markets, etc. I was on a family vacation and was not going to let antiquing consume any of my time. However, I could not resist when I walked through the doors of the Magic Kingdom to find an antique store (the only one in Disney World). I had to walk in, it was right there, and it was part of the Magic Kingdom. I got little resistance from anyone. However, when I walked in, and browsed the items for sale, there were a pair of blue-grey stoneware ewers beautifully etched with flowers and painted (figure 20). It will come as no surprise to anyone that they are now sitting on my

figure 20

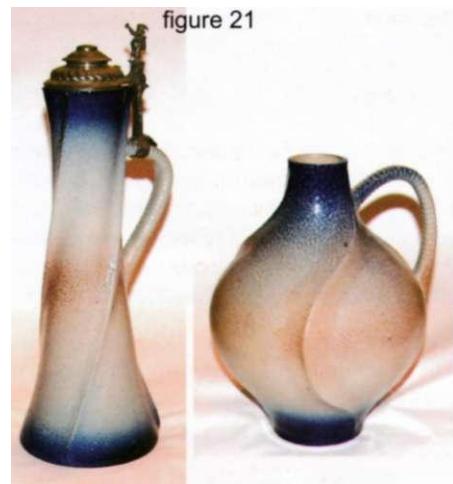


shelf. I might be able to boast that I am the only stein collector ever to have bought an antique stein-related item from the Magic Kingdom to add to my collection.

The "Disney World" vases actually have two different floral scenes. Upon careful inspection, the flowers are on different positions on each ewer. Each, however, is marked with the same four-digit impressed number starting with the number 2 (2466 R). It is interesting to note that the ewer with the ugly coating (but with animal handle) is also marked 2466 (adding some credence to my theory that the blue-grey stoneware pieces were simply coated or painted).

Finally, the other stoneware pitcher (with a lid) is marked 2465. It has a twisted body (similar to some of the pitchers that are twisted). Since that time, I have acquired several pitchers and ewers of this type (figure 21).

figure 21



Vases

While blue-grey stoneware steins make up a very small portion of Sarreguemines products, blue-grey stoneware vases make up an even smaller portion. I have only seen three and now own them. My first blue-grey stoneware vases (i.e., in the same decorative style as the one-liter blue-grey Sarreguemines stoneware) were acquired after a phone call from Ron Fox who had stumbled across the pair of vases at a show in New York City. These magnificent vases, 17-5/8 inches in height, are not marked but are clearly from the Sarreguemines blue-grey stoneware category. The first shows a nesting stork with a full city scene including a tall cathedral spire in the background (figure 22). The stork is the emblem for the Alsace, and comparison of the cathedral spire with photographs suggested that this scene is of Strasbourg. Indeed, this identification is confirmed by the coat-of-arms included in the decoration encircling the rim of the vase, which is the

civic arms of that city. The second vase shows a number of ravens in flight with a different cathedral spire in the background (figure 23). Again, photo comparison and the use of the raven suggests that this vase celebrates the city of Freiburg in the Breisgau region. (The raven has been extensively used on the coinage of Freiburg, and has been used unofficially as the city coat of arms.) Although this identification is yet to be confirmed, the location of these two cities relative to each other and to Sarreguemines makes it sensible: Strasbourg is approximately 50 miles southeast of Sarreguemines, in the Alsace, while Freiburg is a further 40 miles south, on the western edge of the southern Black Forest, in Baden-Württemberg.

I stumbled across and purchased a similar vase which I first thought was a duplicate of one of these (figure 24). Upon closer examination, I saw that while it was the same scene, it was a different size and had a different border decoration. These vases apparently came in several different varieties, even if the scene was the same.

Finally, pictured in figure 25 is a vase with the animal wrapped around it. It has the number 2623. Although the "VK" does not appear on the vase, the same vase is listed in the Sarreguemines Book as designed by Victor Kremer.

Plaques

I have yet to find a "blue-grey" Sarreguemines stoneware plaque. However, the only

figure 25



figure 26



figure 27



figure 28



figure 22



figure 23



figure 24



stoneware plaque that I have seen by this factory is a gold variety (17 inch in diameter) with an etched imperial eagle. See figure 26.

Other Sarreguemines Steins (Not Stoneware)

In my search for Sarreguemines stoneware items, it has become apparent that the Sarreguemines stoneware pieces, etched and richly painted, are only a small portion of the Sarreguemines production. Much more common from this factory are the numerous half-liter print under glaze (PUG) steins, not of the blue-grey stoneware variety (figure 27). These steins usually display a factory mark in painted script (figure 28). At first glance the mark may seem to have been over-painted, but in fact it consists of two parts - the letters "Utz" (for Utzschneider) superimposed on the city name, Sar-

reguemines. Examples of these types of steins appear with more frequency than the stoneware steins.

Conclusion

Sarreguemines stoneware steins and related, scarcer items were obviously not a major focus of the production of the Sarreguemines factory. The art nouveau and unusual forms of the plain jugs, with the spectacular etching and color of the one-liter or larger steins with figural handles, certainly deserve the attention of collectors. Of course they are not frequently sold (you cannot expect to see a Sarreguemines stoneware stein in every stein auction like you can see some other manufacturers).

Finally, in corresponding with a seller from France, I learned of an old catalog showing Victor Kremer as artist for the stoneware items of the 2000 mold numbers. The Book also refers to this catalog, which I have yet to obtain.

References:

Du coq à l'âne - La Ceramique Animaliere de Sarreguemines, published by the friends of the Sarreguemines Museum.



An Update on the SCI Library Recent Acquisitions

We continue to add to our resource library. Here is a listing of several of the most recent:

Edles altes Glas, Die Sammlung Heinrich Heine, Dadischen Landesmuseum Karlsruhe, 1971. Glass collection of Heinrich Heine. German, 183 pages, 300 B&W and color photos of cut glass.

Encyclopedia of Marks 1780-1980, Arnold A. & Dorothy E. Kowalsky, 1999. Primarily American & English marks on Earthenware, Ironstone, and Stoneware. English, 688 pages with detailed information on different manufacturers including their marks.

The Art of the European Goldsmith "Silver from the Schroder Collection", The American Federation of Arts, 1983. Silver from the Schroder collection, England, European pieces, 13th-19th Centuries. English, 208 pages, 95 pieces, many photos, few in color.

Von der Schönheit der Pfeife, Bastien, A.P., 1976. Translation from the French "La Pipe" History of the smoking pipe around the world. German, hardback, some 100 pages. Large section on 1900's, many photos, many in color.

Bohemian Glass, Victoria & Albert Museum, 1965. London exhibition of Czech glass all belonging to the Museum of Industrial Art in Prague. English, 45 pages, 11 pages of discussion, 45 illustrations, B/W.

Antiquitäten Zinn, Renate Dolz, 1970. History of pewter including early pewter, figures, soldiers, containers. German, 192 pp. Much text, many sketches. Several pages of early touchmarks.

The Art of Ceramics, European Ceramic Design 1500-1830, Howard Coutts, 2001. European pre-large scale production ceramics. Presents in art-historical terms & in context of the era, Majolica, porcelain, stoneware. English, 256 pages, Many photos in color.

These are available for loaning out, except for the Encyclopedia of Marks. Mail, email, or call Lyn Ayers for more information.

Stein Exchange

Don't miss out on the opportunity to use Stein Exchange! As an SCI member you are eligible to submit a free classified ad for Stein Exchange. Send your listing to sci@steincollectors.org.

Best of Enemies

starring Marian Nixon

Vaudevillian, chorus dancer and Hollywood movie starlet Marian Nixon is seen holding two huge Mettlach steins in a promotional photo for the 1933 Fox movie "Best of Enemies." The film was also known as "5 Cents a Glass" in the US. In this take-off on the Hatfields and McCoys, Nixon was trapped in a German-American family feud.



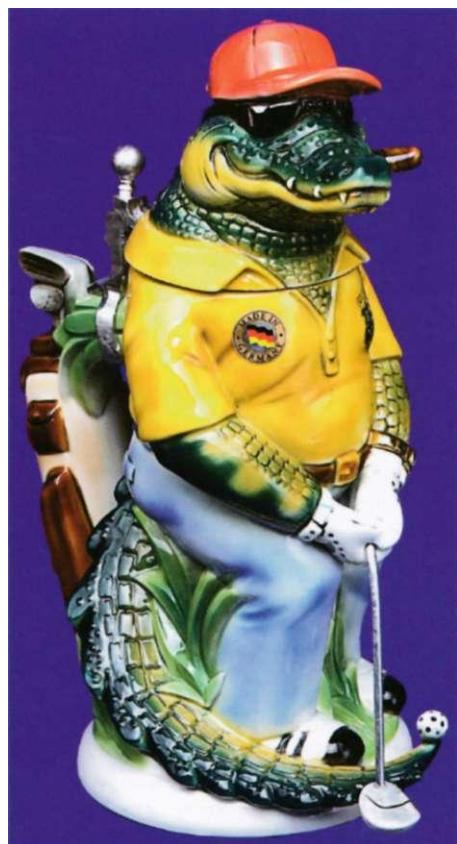
Entering films in 1922, Nixon quickly achieved leading lady status. She survived the transition to "talkies", and ultimately appeared in 77 movies, including an appearance with James Cagney in 1932. In the early days of glamor in Hollywood, Marian Nixon had the appeal the studios coveted.



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Stein Release The Gator Golfer



KING-Werk is about to release a new hand-painted porcelain character stein, dubbed the Gator Golfer, produced under contract by Albert Stahl & Co. With a capacity of about 1.2 liters, this hefty stein stands nearly 12 inches tall, almost big enough to carry your bag for you! The stein will be made in two limited editions of 2500, one with cigar and one without. The suggested retail price is \$249, and it is expected to be available by the time you are reading this. Several dealers will carry this stein, including:

Sam's Steins & Collectibles, Inc.
888-442-5726 toll free
www.samssteins.com
(an SCI member and Prosit advertiser)

Pinnacle Peak Trading Company
www.pinnaclepeaktrading.com
480-968-2272

Alpenland International
www.alpenland.us
706-218-0256

German Mart
www.GermanMart.com
800-856-1909 toll free



An Odd Stein

by Ron Fox

On occasion I have come across a stein that totally confuses me as to why they used a particular subject matter.

As a collector of steins made for the American market, I have encountered this dilemma more within this stein category than others. This article concerns one such stein, its unusual subject matter and a clear understanding of why such an odd subject was used.



Figure 1 is a Wheelock porcelain 1/8 liter souvenir stein made around the 1900 era. It was an item sold as a souvenir for the town of Warren, Pennsylvania. Seems simple enough until you notice the scene is a burning oil tank. Why in the world would a town use such a scene to promote their location for the tourist trade?

Edwin Drake's discovery of oil in 1859, near Titusville, Pennsylvania, marked the beginning of the petroleum industry in the western world. This new oil industry grew slowly until the late 1800's. The invention of the internal combustion engine created a whole new scenario for the oil industry and created a huge demand for the refined fuel oil that we depend on so heavily today. The oil industry then was growing quicker than their ability to safely store and transport this

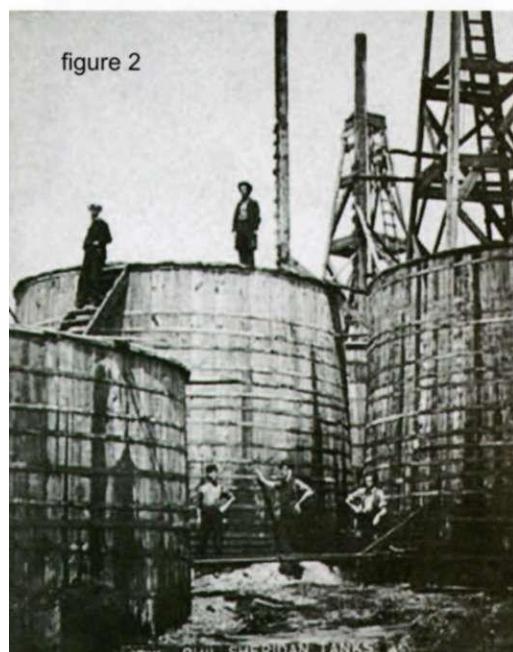


figure 2



figure 3

flammable liquid. The round wooden storage tanks with iron hoops (figure 2), although an improvement over the previous box shaped vats, were still problematic: they leaked, and were a fire hazard. Iron tanks were in use as early as 1862, but the shift to these tanks was delayed by iron shortages caused by the Civil War. The switch to iron storage tanks, though a much needed improvement, did not eliminate the risk of fire.

Go back to that time and think about what types of entertainment and recreation were available for folks of that time. There was no TV, radio, movie houses, computers, or even record players. Any opportunity to have an interesting outing was viewed with much importance. When an oil tank caught fire, it would burn for days and represented a fun gathering for the locals. Such an event would be similar to a miniature

Woodstock weekend. Folks packed food and musical instruments with great anticipation and excitement of neighbors coming together.

Figure 3 is a photo of the oil tank burning which is depicted on my stein. Figure 4 is a souvenir postcard depicting the same noteworthy gathering

As you can now understand, the "Burning Oil Tank, Warren, PA", was a special event for those lucky enough to have witnessed it, and was worth having a souvenir item for bragging rights. Although I was not there, this stein is a fun piece and more enjoyable now that I understand the motivation which was responsible for its manufacture. Being able to take a step back in time and putting on the mind-set of the people of that day, is both amusing and educational.



Pewter Beer Stein Collector's Newsletter Proves to be a Success

by Stephen L. Smith (editor)

In the December 2005 issue of *Prosit*, Ron Fox advertised my idea of establishing a special collector's group within SCI. This group would be similar to that which Jack Lowenstein had established with his *Münchner Kindl* or Munich Child followers years ago. This informal group's information document would be called "The Pewter Collector's and Researcher's Newsletter." It was not to be thought of as a formal document, such as *Prosit*, but a means of communicating ideas about antique pewter steins, their makers and related ideas between the collectors of pewter drinking vessels. And the best part of it is that unlike others associated with SCI web sites, the "Newsletter" and all its information would be transmitted by email - and free!

Fifty-nine members of SCI are now signed on and 10 issues of "The Newsletter" have been written and published. The issues to date average about 34 pages of photos both in collections and of recent auction sales, book reviews, some humor and (hopefully) thought provoking articles. These articles and illustrations are not limited to pewter steins, but also include that which is shown or inferred on the bodies of the steins, "go-withs", maker's data, and information on the manufacture of associated pewter parts of a stein; the unusual and decorative thumblifts, hinge assemblies and the lids themselves.

Below is an excerpt of the compiled "Newsletter's Index." The *Prosit* reader may see the diversity of subject matter covered:

SUBJECT MATTER	ISSUE #
Adlers (Eagles)	7
Adler Beer Server	7,9
Alms Trays/Rosewater Bowls	8
Anders & Sons, Serving Jug - London	5
Angel Stamp, A Question	4
Angel Feet, Elizabeth the 1st	8
Angel Feet, Females	7
Antique Selling Chain, "A Theory	2
Antique Stein Designs of the Late 1800s	4
Apostles/Disciples Beer Stein	10
"Armetale, So What Is This Junk?"	3
Arms, Kobenhaven, Magdeburg	4
"Art Nouveau Stein," Falstaff	6
Art Nouveau Server, Pewter over Glass	9
Auction, 8 Steins, New?	7
Austrian Beaker - Franz Josef	2,4

Kudos about the "Newsletter" such as these have been received:

"The Pewter Collectors' Newsletter is far beyond my expectations and, I'm reasonably sure, far beyond what others might have anticipated. Congratulations!"j.b.

Can you resend the last two to me? I have a pewter touchmark on a lid of a faience stein and I've been unable to come up with any info online regarding pewter marks, and your emails had some great info in there. . . . Thanks, John"

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Hello Steve

Downloaded #10 the other day and do enjoy them. Thanks for sending them along.

Mike

Some of the "featured" pewter drinking vessels are shown below.

To find out more about (the free) "The Pewter Collector's and Researcher's Newsletter", just send Steve Smith your email address!

Email Steve at: thevirginian@cox.net



From: Neil Barton Collection



Stephen Smith Collection



Owner unknown



From: Owner unknown



Stuart Steggal Collection



Stephen Smith Collection

Shakespeare In Love? 1564- 1616

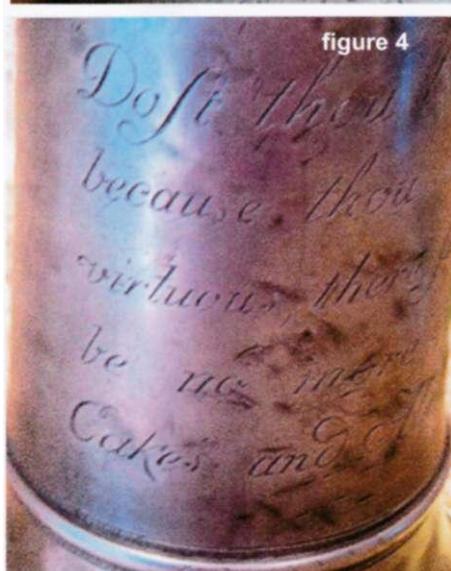
by Neil Barton, M.D.

About a year ago, Master Steinologist Steve Smith started a branch of SCI dedicated to the study of pewter steins, tankards and flagons etc. Having 40 plus pieces in my pewter (poor man's silver) collection, I sent him photos of several pieces (figure 1). All were made in the 19th and early 20th century, or so I thought. I had already written several articles for Proosit over the years of the more interesting pewter.



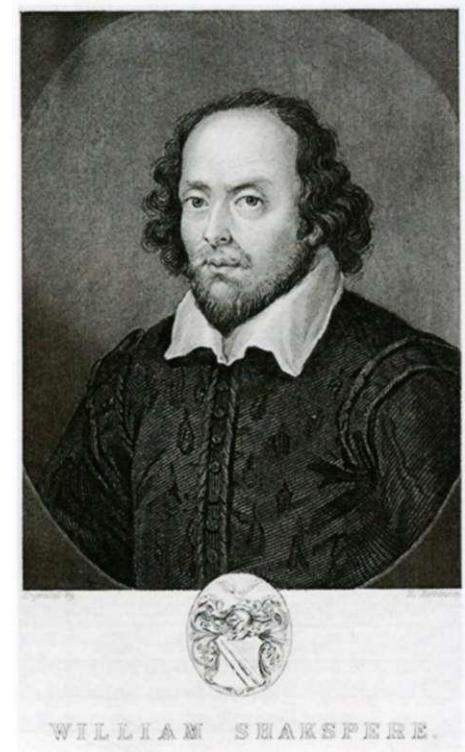
Steve became interested in having more photos of one particular flagon. He asked if the pewterer had dated the piece in his hallmark. My seventy year old eyes saw "1813". Steve requested that I look again under magnification because the shape and size of the flagon were of an earlier era. The angel feet were of a design used as late as the 17th century. The thumblift was mounted on the rear above the hinge and was of a double "C" shape. There was also a very rare and unique wheeled hinge (figure 2).

Under magnification, the date of the pewter mark was really 1613 (figure 3). The flagon is 15" high set on angel head feet. The initials "H I B", are inscribed in the shield and the front is inscribed with a passage from Shakespeare's *Twelfth Night* (figures 4-6).



Sir Toby Belch, in Act 2, Scene 3 of *Twelfth Night*:

"Out o'tune, sir: ye lie. Art any more than a steward? Dost thou think, because thou art virtuous, there shall be no more cakes and ale?"



Note that Shakespeare was still alive when the flagon was made. A little research into the life of the bard may solve the mystery of who owned this piece (or not). Shakespeare was married, with three children, to Ann Hathaway. He spent much of his time "on the road" with his plays. Besides his plays, he wrote 54 sonnets, many of which were dedicated to the "dark lady" later disclosed as his mistress. Her last name was Bassano and was prominent in the court of Henry VIII. She was also married. Could the "B" in the initials in the shield stand for Bassano? Did the mistress or one of her family possess this magnificent piece of pewter? Otherwise, why would someone inscribe a segment of a playwright's play on a flagon while he was still alive? We can only guess and dream that the bard held this flagon and gave it to his mistress and her family.

I must thank Steve for being so diligent and observant as to have me further investigate this "Trophy of Love". A separate article in this issue of Proosit explains how to join this special interest group.

G



Shakespeare



His Mistress Bassano

Specially for "das Kind"

GERMAN STEIN CANDY CONTAINERS/COIN BANKS FOR CHILDREN

by Ken Etheridge

I am sure that many of us who collect steins also collect other items. Since I was a child, I have collected coin or savings banks. So, as a collector of both steins and banks, it has been pleasurable for me to add several glass banks constructed in the form of a beer stein to my glass bank collection.



In this article, I shall describe only two of those stein glass banks in my collection that had their origin in Germany. To authenticate the origin of these two glass bank "steins" featured in this article, we merely need to examine the glass bottoms. Both have the letters "D.R.G.M." embossed on their bottoms. As our readers will know, these letters stand for "Deutches Reich Gebrauchsmuster", which translates as "German Reich Registered Design," indicating the banks or their designs have been duly registered for a German trademark and design protection. There are no other marks.

In the title to this article, the writer has referred to the glass stein banks as both banks and candy containers, as these and similar stein banks are found in reference books and articles in both of those categories. As it happens, they were both! Many banks, including these, were originally sold containing candy; when emptied could be used as a bank to teach thrift to the child.

Each of the banks seen in this article is of clear glass with color applied to the inside of the bank by the manufacturer to illus-

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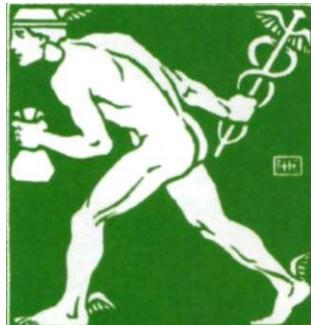
trate the beer in a reddish hue and the foam on the top of the beer in a white hue. Each of the stein banks has a metal (probably tin) hinged lid and thumblift attached to the glass handle of the stein bank by a metal strap. Extending from the front of each lid is a clasp which, when the lid is closed, may be placed over the glass eyelet or loop projecting from the top of the glass to permit a lock to be inserted and applied.

The miniature locks are interesting in themselves. Each of the metal heart-shaped padlocks is self-opening, as it has a "trick" or "spring-like" mechanism instead of a key. With your fingernail, you can barely make operative a spring-like lever extending from the inside of the lock; and, as you move it downward, the lock opens.

Further describing the metal lids, a coin slot of approximately 1 and 3/8" in length has been punched in each lid by the manufacturer; and, there remains a piece of felt attached to the inside of the lid extending below the coin slot to slow and to soften the dropping of the coin to protect the glass bottom. The slotted metal lids are without inscription or decoration.

The smaller stein bank, shown on the left in the photo, measures 2 $\frac{1}{4}$ " in height from base to top of metal lid and has a diameter of 1 and 7/8". The height of the larger stein bank shown on the right in the photo is 3 $\frac{1}{4}$ " and its diameter is 2 $\frac{1}{2}$ ". There are no markings on the bodies of the stein banks.

The German stein banks, which are the subject of this article, most probably date to the first quarter of the last century and are a rare find today. I trust you will agree that a German stein bank makes an interesting stein collection "go-with" and a great "stein" to tweak the interest of your young child or grandchild in stein collecting as well as an excellent tool for teaching thrift. I hope one of these unique pieces has or will find a way to your house.



A RELIGIOUS WESTERWALD

by William Hamer

In my two recent *Prosit* articles, I stated that I had started focusing my Stein collecting on faience pieces only. Today, that is not completely true and although faience pieces are still the main thrust of my collecting, I have added early stoneware to my collecting interests. I have accumulated a dozen early pieces from the Westerwald, which are seen as a group below.

Of course, this turn of events is all the fault of Les Paul and the excellent book by Beat-



rix Adler, "Early Stoneware Steins from the Les Paul Collection." If you have not seen this book I highly recommend it to any Stein collector. It has fantastic photographs by Johannes Vogt and is one of the few stoneware books that is published in both English and German.

In reading the Westerwald section of this book as well as looking through other stoneware books, I found that I had in my collection an unusual Westerwald piece with a religious decoration that I thought I would share with my fellow collectors.

figure 1



Figure 1 shows the piece from the front. It is a pear-shaped Stein with applied relief, decorated with cobalt blue and manganese purple, circa 1675/1700. It is approximately 9" tall (23cm) to the top of the thumb lift and 5" wide (12.7cm) at its largest diameter. The pewter lid is relatively flat and there is a fan shaped thumb lift. The handle has a rolled end where it is attached to the body, see figure 2.

figure 2

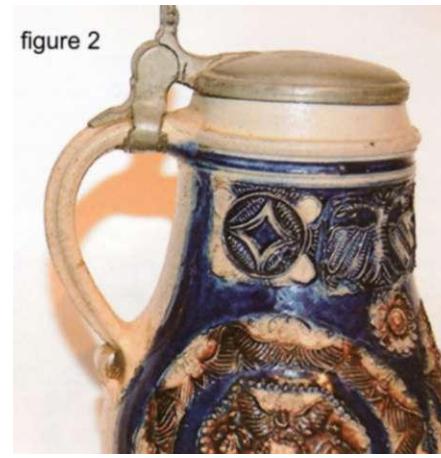


Figure 3 shows a close-up of the applied center decoration. The octagon shape is outlined in dots. Inside the dots at the top is a face with wings, most likely representing an angel. Under the angel is a wreath with the letters IHS with a cross coming from the middle of the H (IHS is a monogram of the Latin name of Jesus Christ according to the Catholic Encyclopedia). Below the wreath is a heart with a crown above the heart. There is a sword and a flag (this could also be a lance) crossing the heart. Just below the heart is a hammer and three nails and below that there is a ladder (all three of these represent the crucifixion). On each side of the octagon there is a figure with a star over their heads. I'm not sure what these figures are, but their clothing could be similar to what Roman soldiers wore, in which case they would also be tied to the crucifixion. Surrounding the octagon is a cobalt blue circle.

figure 3



The final outer circle contains 8 angels with the wings highlighted in manganese purple (see figure 4). This entire decoration is repeated on both sides of the Stein with the only difference being that the entire octagon center is highlighted in manganese purple. The background around the three large circles is in cobalt blue with 4 manganese flowers placed between the circles.

figure 4



Figure 5 is a view of the stein that is off center. It shows the front center decoration to the right and the side decoration to the left. This shows two of the manganese flowers that are applied above and below where the outside circles touch.



figure 5

There are applied decorations also on the neck of the stein. There is a circle with a diamond inside with four leaves between the diamond and the circle. There are four lobes attached to the outside of the circle. This decoration is repeated three times at the front center of the stein and on the

figure 6

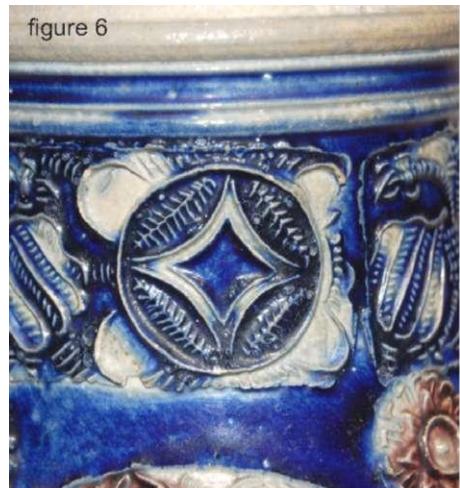
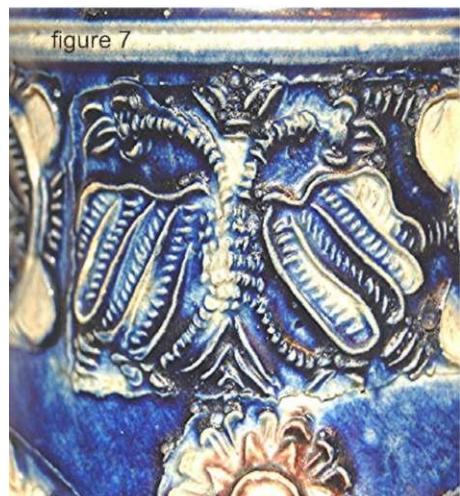


figure 7



sides near the handle. Between these three applied relief decorations is a double headed eagle with a crown which appears twice. Figure 6 and Figure 7 show close-ups of these applied relief decorations.

This pear-shaped stein (*Birnkrug* in German) is a fine example of an early Westerwald piece. It has nice applied work with both cobalt blue and manganese purple coloring. With its unusual religious theme it is easily the highlight of my dozen piece Westerwald collection.

Stein Release The Clown Duo

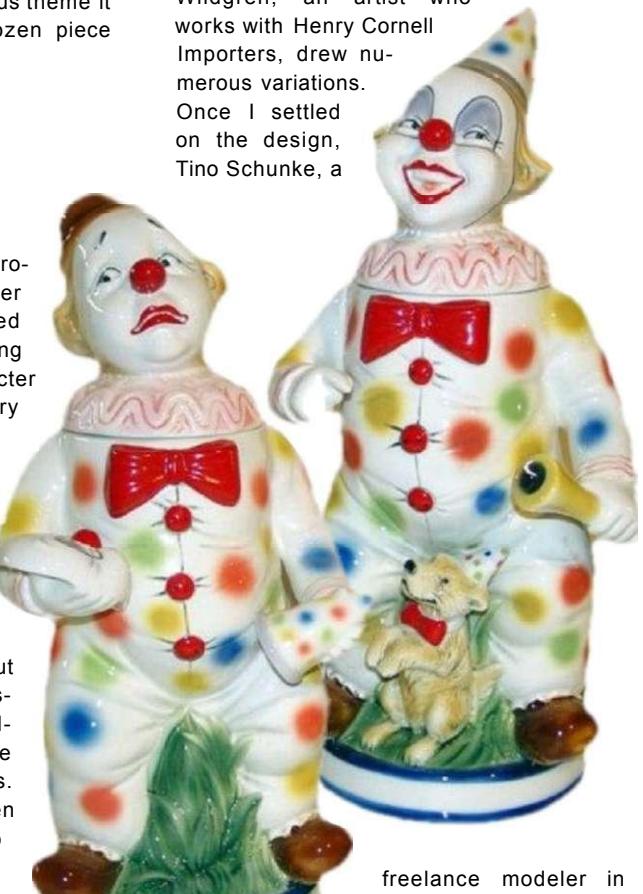
by David Harr

I have wanted to design and produce a contemporary character stein for some time. I wanted something which was in keeping with the traditions of character steins, but with a contemporary appeal. I looked at old stein: and new, and was finally inspired to produce the pair of clowns you see here.

The brightly costumed clown at right is Giuseppe. He is obviously a happy fellow, enjoying playing with his dog, Lucilla. But we know that clowns are the masters of external appearance, always happy on the outside regardless of their inner feelings. His companion, Guido, seen below, has removed his mask to reveal a sorrowful look. Do you see why? Lucilla! She's missing! With no one to play with, Guido is ready to cry. Don't these steins remind you of your younger days, when an affectionate puppy, not an expensive

Mettlach or Schierholz stein, was all it took to make you happy?

Once I decided on a pair of clowns, I looked at all the artwork I could find to get ideas for how they should appear. Nora Wildgren, an artist who works with Henry Cornell Importers, drew numerous variations. Once I settled on the design, Tino Schunke, a



freelance modeler in Germany, developed the molds and several prototypes, which he then decorated. The colorful polka-dot costume was an obvious choice, the blue and white version came later. I continued to work with the artist and the modeler until I got the look I wanted. At this point the molds were turned over to Albert Stahl for production.



The details: The concept of these porcelain character steins is mine. They are produced in a numbered limited edition in Germany by Albert Stahl, and imported by Henry Cornell. Production will be limited to 300 sets, of which only 150 sets have been produced to date.

The steins will be available on my web site, www.charactersteins.com, for \$500 for the set, and \$250 for one (either full color or blue and white). For SCI members I am offering a 20% discount. If these don't make you happy, you will have to get a puppy!

2007 SCI CONVENTION

The program is set, the call to post is over, good weather and southern hospitality are planned and the fans are signing up for the

BIG WEEK - 2007 SCI CONVENTION, LOUISVILLE, KY, JULY1-9.

Have you made your reservations? A complete agenda can be seen on the SCI web site: www.steincollectors.org.

Convention Highlights

Pre-convention Activities

(Space still available):

- ✓ Adena Springs Farm and the Woodford Reserve Distillery
- ✓ Backside Tour of Churchill Downs and the Kentucky Derby Museum
- Fort Knox Armor and Gold
- Louisville Stoneware, and Tour of Locust Grove Plantation

First Timers Orientation - We anticipate a large number of SCI members attending their first Convention. To welcome and assist you, we plan a short program to introduce you to the officers and provide an overview of the agenda and what to expect during the convention.

Opening Reception - July 4 - To kick off the Convention there will be an opening reception to welcome members and introduce the first timers. There will be a cash bar and heavy hors d'oeuvres. A highlight of the convention is to see friends and make new ones.

Stein Sales

Stein Auction Company - July 3 - A large selection of rare and unusual steins will be offered to the highest bidder with preview from 9 a.m. to 3:00 and auction starting at 3:00 to 6:30 p.m.

Member Stein Sales - July 4, at 9:00 a.m. until 5:00 p.m. Quality steins available. Please note that this will be the only day for member sales. Space available. If interested in selling get your reservation in for a table

Member Auction - July 7, preview 10:30 until 1:00 p.m. and auction 1:00 p.m. until 3:00. Ample time has been scheduled to consign steins for the auction. If you have decided to change the focus of your collection or your interests have changed, now is the opportunity to bring one or more steins for consignment. Consignment of steins will be available on Tuesday, July 3, Wednesday, July 4 and on Friday, July 6.

Convention Program

Speakers and Topics

- Larry Johnson - Seelbach History
- Walt Vogdes - Rookwood Steins
- > Lewis Foster - U.S. Cold War Military Steins
- ^ Ron Fox - Glass Steins 1700 to 1800
- Norm Paratore - Spa Glass

Round Tables - Three sets of presentations on July 5 & 6. Four sessions running concurrently with a repeat so members will have the opportunity to attend two topics each session. These will consist of a short presentation with time for discussion and questions by attendees. Speaker and topics will be:

- Ken Etheridge - Marzi & Remy Etched Steins
 - David Harr - Making of a New Stein
 - Gary Kirsner - Third Reich Steins
 - > Don Franz - Patriotic Steins
 - Andre Ammelounx - College Steins
 - > Lee Oberhausen - Oktoberfest Steins
 - > Norm Paratore - Set-on-Lid Glass Steins
 - ✓ Richard Cress - Mettlach Plaques
 - Ron Heiligenstein - German Regimental Steins
 - George Hibben - Mountain Climbing Steins
 - Phil Masenheimer - Occupational Steins
- (One still to be determined)

Social Activities

German Night Dinner to be held at the German America Club with entertainment. Bring your dirndl and lederhosen and enter the competition for crowning of Queen and King. Also an important auction will be held auctioning the Number 1 Convention Stein, gold decorated - a one of a kind.

High Tea will be held in the beautiful Oak Room of the Seelbach and will include special entertainment and door prizes.

An Open Evening to enjoy and explore downtown Louisville. Our hotel is within walking distance of Fourth Street that is closed to traffic on Friday nights for enjoyment of the entertainment and restaurants.

Great Gatsby Night - our final event will be dinner and entertainment celebrating Author F. Scott Fitzgerald's novel, *The Great Gatsby*, that was inspired by his stays at the Seelbach.

Our Travel Partner
for the 2007 SCI Convention
PILOT CORP.

REMINDER

We are pleased that Pilot Corporation has joined us as a Travel Partner for the 2007 Convention. We encourage you to stop and utilize Pilot facilities while traveling to Louisville. Attendees who make purchases during the period June 24-July 3 and bring valid receipts to the registration desk will be eligible to exchange the receipts for tickets for two drawings for a \$50.00 Pilot Gift Card. For those that will be flying to Louisville and have a neighborhood Pilot, you may bring a receipt as long as it is issued between June 24-July 3 and qualify for the drawing.

Stein Exchange

For Sale: Peter's Turn (St. Peter's Tower) 1-liter blue and gray saltglaze character stein (ECS-421), almost 13" tall with a magnificently detailed pewter lid, Munich Child thumblift and pewter footring. Mint, \$1500. (A damaged copy of this hard-to-find stein sold at auction in July 2006 for \$1380.)

Walt Vogdes - 360-598-6057 or email to wvogdes@waveable.com

For sale: 1978 SCI convention character stein in the form of the Mettlach abbey. \$125. Red cut glass stein from the 1978 SCI convention, \$60. Anita Mitchell, send email to mitchja@wi.rr.com

For sale: 10 (ten) Occupational steins. Call Russ Stadt for details. 616-455-1932 between 11:00 AM and 10:00 PM EST.

Wanted: Diesinger character steins, please contact with details. Phil Masenheimer p.masenheimer@msn.com, 253-627-2107.

Wanted: 4th, 5th 6th Hussar and 4th Eisenbahn Regimental steins. Prefer mint. Also, Mettlach Butcher Occupational, #2730. Spencer and Peg Wessling, 503-255-9250.

Wanted: Early glass or stoneware steins, also spa-related steins, beakers, mugs or goblets. Email sirshooter@yahoo.com (Norm Paratore)

Wanted: JW Remy steins, steins marked TP or PT, AR or A. Roessler, P. Neu, mini-glass steins, esp. spa glass type. Lyn Ayers, layers@wa-net.com, 360-693-0025.

Wanted: Faience and early stoneware steins. William Hamer, 518-399-8364, or William_Hamer@msn.com.

Wanted: Steins depicting or referring to Martin Luther. Photographs would be welcome aid to research project. Jody Wyse, 337 Fury Dr., Inman, SC 29349, or email wyseguy@att.net.

A Modern Rookwood Stein

by George Hibben

It was my great pleasure to be involved with the first Rookwood stein to be produced in almost sixty years. I had a minor consulting role due to my association with the President of the Christian Moerlein Brewing Company, Greg Hardman. Greg and I had initially discussed a German saltglaze stein for Moerlein that took a right turn and became a Rookwood project. Greg's enthusiasm and Rookwood's expertise brought the project to fruition at the grand unveiling at Bockfest in Cincinnati on March 3rd, 2007. It was a grand spectacle as Greg and Rookwood President, Chris Rose, spoke at the podium and told of their vision for this and future projects in the Over-the-Rhine area of Cincinnati. Vice-Mayor Jim Tarbell also spoke and commended the presidents on a job well done.



For those who don't know, the Rookwood Pottery was founded in 1880 in Cincinnati by Maria Longworth Nichols. In the following decades numerous prestigious national and international awards were garnered by the pottery and Rookwood was soon recognized as a world leader in the field of art pottery. Fantastic pottery vases, tiles, and beer steins were produced over the years. Examples of Rookwood art pottery can usually be found in museums throughout the world. The Seelbach Hotel Rathskeller in Louisville is a fine example of Rookwood Faience tile. The Mettlach factory in Germany even copied the Rookwood standard glaze portrait line in their steins numbering 2782-2793. Unfortunately, the pottery began to decline after WWII, moved to Starkville, Mississippi in the early 1960s, and disbanded in 1967. A Michigan dentist, Arthur Townley, bought the assets to the pottery in 1982 amidst rumors of a buyout

by Japanese investors. Finally in 2006, a group headed by Chris Rose bought the assets and returned the pottery to Cincinnati. Tile design and production began almost immediately while the first stein conception occurred in late 2006.

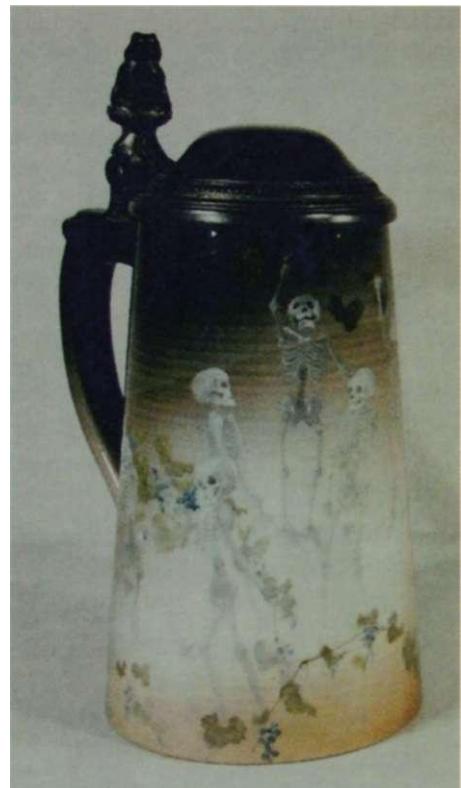
The design of the 2007 Moerlein Rookwood stein commemorates Christian Moerlein, an immigrant from Bavaria who began his brewery in Cincinnati in 1853, gained national prominence, but which ended with Prohibition. The high relief detail of the 9-inch 1%-liter mug shows the evolution of the brewing industry in the Over-the-Rhine area of Cincinnati (photo). The Miami & Erie Canal is seen with a barge carrying beer barrels to market (photo). The canal evolves into a cobblestone street and the brewer, cooper, and beer maid are depicted in front of the old Moerlein brew house (photo). A rook, symbol of Rookwood Pottery, is seen above holding a banner honoring the new Christian Moerlein Brewing Company and the rebirth of the Over-the-Rhine area (photo). Hops and hop vines grace the bottom edge and substantial handle (photo).

The artwork was the vision of Terri Kern and Allan Nairn. Gary Simon was the master sculptor and mold maker and his initials can be found on the body. The artists' signatures as well as the presidents of Moerlein and Rookwood are etched on the bottom (photo). The first edition also offered to engrave the name of the purchaser on the bottom. Unfortunately for collectors, the first edition sold out at the unveiling. However, the second edition of the stein, with slightly different coloring and an additional charge for personalization, is still available for \$200.

Historically the highest auction price for Rookwood was \$350,750 in 2004 for a 14 1/2 inch high vase made in 1900. The highest price for a stein was for a one-liter hand painted stein with skeletons dancing among grape vines. It sold in 1996 from the Schwartz Collection for \$14,750. A more common Weidemann stein, produced in 1948, typically sells for about \$300. The first of 200 pieces of the first edition of the 2007 Moerlein Rookwood stein, which retailed for \$200 prior to selling out, brought \$2,000 at the Germania Society Stein Auction on March 4th, 2007. We are fortunate to have one of these specially marked Rookwood steins for auction at the SCI Convention in Louisville in July.

Surely the Moerlein stein marks a return to prominence for Rookwood in the field of stein manufacturing. I know that future steins are planned and will keep members informed, as details are available. For my money, these steins are investment pieces

to add to my collection and represent a proud part of both Cincinnati's brewery and art pottery history. If you are interested in stein development projects with Rookwood, feel free to contact me at 513-381-2510 or at www.rookwoodcompany.com as I have landed my dream job there. Life is good. Prost!



Rookwood pottery stein depicting six skeletons picking grapes, inlaid lid. Part of the Bill Schwarz collection, sold in 1996 for \$14,500+ 10%.



Rookwood stein, Weidemann Brewery.

Photos From The Road

by Ron Fox

I start this segment off at the Zecher meeting at Les Paul's house. There were several hundred steins for sale between his garage and across his back yard. I searched the tables for those steins I felt would tickle the interests of you, the reader.

Figure 1 is a tall, slender, ruby stained and wheel-cut Bohemian glass Stein. Its form is unusual along with the handle, which attaches to the body in three places. It is engraved with the stag and castle design. It has a matching glass inlay and a purple glass stone set in the thumblift. As you can see, it is a real eye catcher. Needless to say, it did not remain on the sales table. After a bit of haggling, Steve Elliott brought it home.

figure 1



Figure 2 looks like the Schierholz boar, but it is not made of the usual porcelain. This stein is of earthenware and has a Russian base mark as you can see in figure 3. The consensus at the meeting was it was probably made in the 1920's. (You'll find another article about this stein later in this issue.)

figure 2



figure 3



Another beautiful stein from the sales tables was this bisque porcelain character of the Nürnberg Gooseman (figure 4). This is a full color version of the statue found in that city. I remember the first time I visited Nürnberg and went on the hunt for this famous city symbol. I had great trouble finding it because it is so small. I expected something much larger and not hidden behind a circular fence.

figure 4



figure 5



Figure 5 is a brown porcelain-like Stein with a relief man as its central scene. I have seen pieces like this, but am unaware of the manufacturer. From the material and body style, along with judging the pewter lid, this Stein is from the 1840-1860 period. It would be great to see some research developed on this type of Stein.

figure 6



Figure 6 is an unusual enameled glass Stein. This early Biedermeier period piece is decorated with a white enamel with black accents instead of the usual multi-colored type. This decoration treatment makes it a real standout. Unfortunately this Stein was not for sale.

figure 7



Figure 7 is the one stein for sale I was not able to walk away from. It has a thick porcelain body with fancy pewter lid and base rim. This type of pewter is usually found on glass steins. What I really liked about this stein was the photo transfer of a man riding a safety bicycle. He belonged to a bicycle club from the 1890 era, and this was his keepsake of that interest within his life.

figure 8



As the meeting went on I took my camera on a hunt for steins, from the Les Paul collection that would get stein collectors excited. Figure 8 is one such piece. It is an early 18th century stein made of sections from stag antlers. It was done in the wooden slat *Daubenkrug* style. I have never seen another early stein done in this material. Expect an article on this stein some time soon.

figure 9



Another rare treat is figure 9, a Terra Sigillata stein. This piece is from the late 1500's and made from a very fragile unglazed earthenware. If they were not coated on the inside, liquid would leach through the body of the stein. These usually feature impressed shields and sometimes the original cold decoration is still present. It is almost impossible to find steins of this type in perfect condition. Figure 10 is another Terra Sigillata stein in off-white coloring.

figure 10

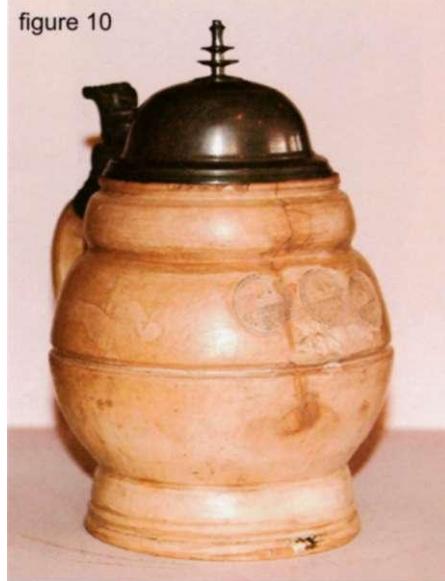


figure 11



Figure 11 is only the second time I have seen a stein made from leather. It is from the early 1700's and we will have an in-depth article on this stein in the unusual material series.

The next stein is a true gem. It is black Böttger porcelain before he had the ability to work in translucent white. There is a wheel-cut heraldic shield cut into the front like it was a piece of glass. Wow.....

figure 12



The spring Pacific Sammler chapter meeting always coincides with the large Portland Expo Antique show. I was asked to speak

figure 13



figure 14



at this meeting and with an 800-dealer antique show in town at the same time, it took only seconds to think about it before saying yes.

Friday night preceding the Saturday meeting, Lyn and Jeanine Ayers opened their

figure 15



figure 16



home to local collectors and all who had come from out of town. I had been itching to get to their house for some time. Lyn's main focus of his collection is on steins made at the JW Remy factory. He has several hundred now and if your interest is in this direction, this is the collection to see, both to enjoy and to be visually educated. Stein collections that are build around themes or all pieces coming from a specific manufacturer are a source of education to us all.

As usual, my camera got quite the workout that evening. The first group I want to share with you is four etched steins representing each year of a college education, Freshy, Soph, Junior, and Senior (figures 13,14,15 & 16). This set is very difficult to put together and most that are trying have not been able to complete it like Lyn has. The style of artwork is unique and is not be found on other JW Remy pieces.

Another set is of sports steins. The upper and lower portions of the bodies are decorated in glazed relief with symbols of that particular sport. They are great looking as you can see in figures 17-19.

Bicycle clubs were plentiful throughout Germany in the late 19th and early 20th century. Races were often held in the big cities. 100 Km. races, better known as Century Runs, were important events of that day. Figure 17 depicts that lifestyle.

figure 17



figure 18



figure 20



figure 22



Figure 18 is another stein from this same series. It depicts the 4F society which represents the mindset of health and fitness for German men. It has the same style of glazed relief upper and lower body using 4F symbols.

As you can see, figure 19 is yet another from this same series only depicting bowl-

figure 19



ing this time. These steins are very attractive and having a group of them together is fantastic.

Figure 20 is one more stein from a series. These steins have different Germanic scenes, but all have the same Art Nouveau style floral decoration at the upper and lower part of their bodies. As you can see, these three series are all etched steins, but have a very different appearance from one another.

figure 21



Unlike the Mettlach factory, most other stein makers did not have a beaker line. Figure 21 is a rare etched JW Remy beaker with a handle. It's very hard to find.

JW Remy did not make very many character steins. Here in figure 23 is one of a cat opening an envelope holding a letter and figure 24 is one of a well dressed frog with a verse across the front.

figure 24

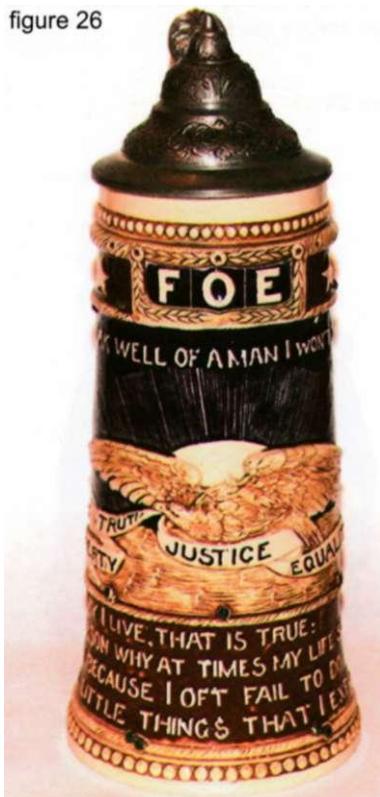


figure 25



JW Remy also made several steins for the American market. Figure 25 was made for the Massachusetts Institute of Technology. Figure 26 is a stein made for the Fraternal Order of Eagles.

figure 26



Well this is just a glimpse of the variety of Lyn's JW Remy steins. As I walked through his home it became apparent that he also had some interesting steins from other makers. Figure 27 is a glass Stein with an enameled American flag.

figure 27



Figure 28 is a real pretty and detailed wheel-cut Bohemian spa Stein. It is a small 1/4 liter sized piece with matching glass inlay.

figure 28



While looking through Lyn's miniature stein cabinet, I spotted a little gem. Figures 29 and 30 are of the smallest Whites Utica Stein I have ever seen. I never knew that they did anything so small. It is about 1" tall and was for a Shriners convention in San Francisco in 1902. It even has a relief lid with that information on it as well.

figure 29



figure 30



In addition to that wonderful Whites Utica miniature, Lyn has this even smaller enameled glass mini. It is about 1/2" tall on a faceted body. Les Paul has one in his collection only instead of the Munich child like Lyn's, his has the Nürnberg Gooseman. There may be more with other city logos on them. Does anyone have a different one in your collection?

figure 31



Lyn has also taken an interest in steins made by van Hauten of Bonn. I had written an indepth article on this firm several years ago in Prosit. They decorated on all types of bodies. Here in figure 32 is one on a glass body. I especially like the horned pewter lid.

figure 32



Another standout of Lyn's collection is in figure 33. Just a wonderful etched porcelain HR stein of Gambrinus Rex.

figure 33



Well, Lyn's collection and the Ayer's hospitality was a real treat for me. You will be seeing more from that collection in the future.

Saturday the meeting was held at the home of Bernd and Christie Hoffmann. They had just moved back into the area from Anchorage, Alaska. Bernd was one of the founders of the Pacific Sammlers.

Though much of Bernd's collection was still packed from their move, he had several pieces my camera took a liking to.

Figure 34 is a good looking enameled glass stein. What is unusual about it is that it is in a drinking horn form. You won't see that very often.

figure 34



Christy particularly likes the 1/4L sized Mettlach mosaics. Figure 35 is one of her favorites.

figure 35



My talk was on glass steins and members were encouraged to bring pieces from their collection that they were interested in learning more about. There was a table set up in Bernd's living room for these pieces to be

shown. When I walked into the room I was amazed at how many were brought. There was no room left on this six foot long table. If I were to have talked about each one, we could have been there many hours. Unfortunately I had to pick the ones that were most unusual or I could have put everyone to sleep. Here is but a sampling of the great glass steins brought to the meeting.

Figure 36 was one of the best examples of an enameled glass Stein from the Moser glass decorating factory. Like most of the Bohemian glass enamelers, Moser had their own distinct style that was not used by the other glass decorating factories. Once you recognize it, you will not have any trouble identifying their pieces. It is also important to note that, even though the Moser firm had a very varied and large production of enameled glassware, their beer Stein line was limited to very few. If you have a Moser glass beer Stein, you should consider yourself extremely fortunate, as there are not many available on the open market place. As time allows in the future, I will do an in-depth article on the many enamel glass firms that produced beer steins and how to recognize one from the other.

figure 36



figure 37



Figure 37 was the stein that really got my attention. It is a Bohemian piece from the 1850 era. The lime green color was achieved by the use of uranium in the glass batch. It was ingredients like this that held the average life expectancy of the glass workers of that time to around 28 years of age. Arsenic was another toxic substance used in those days. These lethal ingredients produced wonderful colors, but were knocking off the glass artisans. Fortunately, other safe ingredients were found as substitutes.

This uranium stein has a nice wheel-cut front panel and faceted body. The icing on the cake is the ceramic sulphide used as interior decoration within the glass inlay (figure 38). I would have loved to see this stein on the sales table. I can dream, can't I?

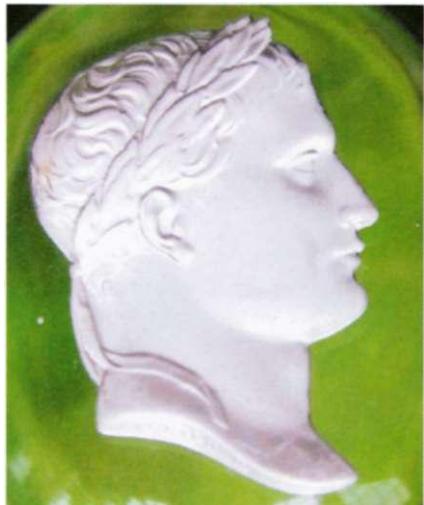


figure 39



Figure 39 is a wonderful amber-stained Bohemian piece from the mid 19th century. Some folks have a hard time telling what is an overlay and what is a stain. With this color, there was never an overlay. The amber color is always a stain. The opposite is true with figure 40. Cobalt is always an overlay and never a stain.

figure 40



figure 41



figure 42



Now the difficulty lies with the ruby colored pieces. The ruby color appears to be almost exactly the same on both the stained and overlay steins. Both figure 41 and 42 are ruby colored steins. It is almost impossible to tell that 41 is stained and 42 is overlay from just the photographs. You would need the steins in your hands to be sure.

The cranberry color like we see in figure 43 is much easier to tell the difference between. The stain is more of a matte finish as the overlay has brilliance and complete transparency. Figure 43 is an overlay, but the cranberry color is on the inside of the body rather than the usual outer coating. This is called an interior overlay.

figure 43



Now what I have been searching for the last 25 years is a green overlay wheel-cut stein. I have seen this color overlay on decanter bottles that the Bohemians made for the English market and know it must exist in a stein, only I have just not come across one yet. Does anyone have such a stein?

As you can see, great glass steins were brought to this meeting for me to talk about. Figure 44 is a nice cut glass stein. What makes it more unusual is the interior triple thread that runs diagonally across the stein body. This process of embedding the colored glass strands within the glass is difficult, time consuming and seldom seen on steins. To find it on a heavily cut glass body makes it even more unusual. The diagonal threads give the stein the appearance that it is wearing a military or fraternal sash.

figure 44



figure 45



In my opinion, one of the most underrated categories in glass steins is the clear glass pieces. Most collectors gravitate to color, but many of the clear pieces have tremendous quality in their cuts and facets as well as those with detailed wheel-cut scenes. Figure 45 is nicely cut along with a neat chimney sweep occupational scene. This stein is circa 1820 and comes with a pewter base rim for additional dressing up.

Figure 46 has a great lion and shield decoration. This is a Bavarian military commemorative stein. If you look closely at the bottom of this stein you will see the controlled bubble pattern in the base.

figure 46



figure 47



figure 48



Figures 47 and 48 are a pair of enameled steins from the Theresienthal factory. They both feature Defregger scenes.

I would like to thank the members of the Pacific Sammler group for bringing such interesting glass steins to the meeting and allowing me to share them within this segment of "Photos From The Road".

In the next issue of Proosit I should have steins from the Louisville convention.



Number 114, the odd duck or black sheep, or what ??

By Steve Morris

As collectors, we all have one or two pieces in our collection that have certain attributes which puzzle us and provoke our deepest thoughts, tickle our brain and still leave us with unanswered questions about their being. Case in point is a Schierholz character stein. Mold number 114, the so called "Can Can Dancers". Wait, did I say character stein? Whoa, let's check this out as something is definitely not right here. Mold #114 is NOT a character stein. And you thought that Schierholz ONLY produced character steins, right?....Wrong!.

In 1985 several pictures from Schierholz's original factory catalog on character steins showing their mold numbers were brought back to West Germany by fellow German collector Werner Sahm who was able to visit the factory in Plaue before "the wall came down". These pictures answered a multitude of questions and, at the same time, opened Pandora's Box to many unanswered questions as well.

Check out mold number 114 on factory catalog page #71 at the bottom center of the page (figure 1). Interesting, huh? Wouldn't you say it looks out of place? It doesn't look like a character stein, it doesn't feel like a character stein, and it doesn't have any common traits of a character stein. Bottom line, it isn't a character stein. That's why I call it the odd duck or black sheep of the entire collection. We don't know of many non-character steins made by Schierholz and this one having a mold number and displayed in the factory catalog makes it even more mysterious. The mold numbers we know of only go up to #129, and there were no non-character pieces between #114 and #129. They were all typical character steins. Let's examine this piece closer.

The piece is a brightly decorated, high quality $\frac{1}{2}$ litre porcelain stein depicting four high kicking Can-Can dancers, with a handle in the form of a vine (figure 2). The lid is decorated with hops and leaves (figure 3). The body is thick-walled, unlike the thin body on all Schierholz character pieces. The entire bottom is glazed which differs from just the center being glazed on Schierholz character steins. Notice also that there are no markings on the bottom (figure 4). It does



figure 1



figure 2

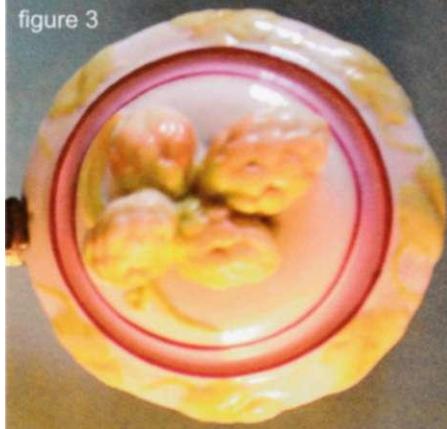
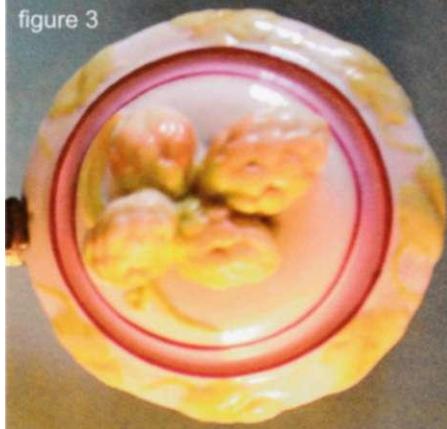


figure 4



figure 5

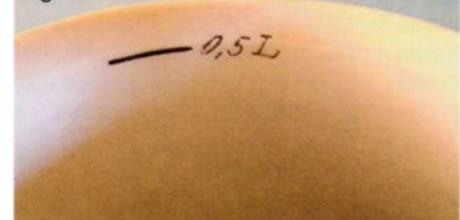


figure 6



have the typical capacity mark on the inside of the steins body (figure 5). The close-up of a face in figure 6 shows the level of detail which you'd expect to find on a Schierholz piece.

While most character stein collectors don't have this piece in their collection - since it is not a true character stein - I cherish it because it is Schierholz, it is in their factory catalog sheets, and above all, it is a great conversation piece

A Celebration of Anheuser Busch Achievements

by Don Franz

Every year the Anheuser Busch Collectors Club produces a stein which is included with the annual membership fee of \$40. Additionally, at least one members-only stein is produced annually for purchase by club members.

In the year 2000, the members-only stein, hand-crafted by Ceramarte (CB15), was truly unique and special with a celebration of Anheuser Busch achievements (figures 1,2 and 3). Its hour glass shape recalls the passage of time and the many achievements of Anheuser Busch. Twelve arched panels surround the stein, depicting different symbols and accomplishments of Anheuser Busch. The six panels at the top section of the hour glass body show the first A & Eagle logo used from the year 1872, the famous A&B Brew House, its numerous brewing awards, the American eagle - longtime symbol of Anheuser Busch, the A&B entertainment theme parks, and the quality ingredients used to brew the various beers of A & B. At the middle of the stein, there is a blue band with 10 stars. The six lower panels show Adolphus Busch who guided the once floundering brewery into the giant of the industry, the beechwood aging process, production records including over a billion gallons of production, the invention of the refrigerated railroad car which completed Adolphus Busch's dream of marketing a beer nationally, the Budweiser airship, and the world-famous Budweiser Clydesdales.

This stein is most unique in all its details, starting with the hour glass body, the pewter world globe lid with an A & Eagle finial, the Anheuser Busch label logo on the thumb lift (note that the lid is not attached to the handle but is attached to a pewter rim around the top of the stein.), and pewter spindles from the top band to the bottom band. The pewter base finishes off this most desirable Anheuser Busch stein.

Anheuser Busch or "Bud" steins have been overlooked by antique beer stein collectors. However, those with particular interest in brewery-related pieces will be delighted with the A & B steins. Produced from 1945 through the present, the steins reflect the history of Anheuser Busch. There is a variety of incredible innovations and improvements in the quality and subjects portrayed. There are special event steins, holiday steins from 1980 on, Clydesdale steins, label and logo steins, excellent character steins, four military series, Civil War, historical war series, St. Patrick's day steins, brewery-specific steins, sports and Olympic steins, animals and wildlife steins and many more categories.

The Anheuser Busch Collectors Club is the best news of all. One can join the Club for \$40 per year, which includes a free beer stein and one with each annual renewal (examples figure 4). Each year the Collectors Club produces members-only steins, which can be purchased only by members (examples figure 5). You may call 1-800-305-2582 for club membership or log onto www.budshop.com. Having collected antique beer steins since the mid-1960's, Bud steins offer a new and exciting beer stein collecting experience for me. Why not pursue this as a happy addition to your already satisfying stein collecting hobby? *».



The Year 2000 Anheuser-Busch Members-Only Stein



Examples of the annual stein received by A-B Collectors Club members



Examples of the A-B steins available for purchase to members only.

A Russian Boar

by David Harr

A Russian bear? No, this article is about a Russian boar.

Some time ago Bob Groebner Jr. sent me some information about a piece he had purchased which bore (no pun intended) great similarity to the Schierholz porcelain Boar stein (ECS-3 and -4, AN-6). This Boar had a set-on lid and an unrecognized mark stamped on the base (figures 1 and 2).

figure 1



figure 2



Bob was wondering if it was a tobacco jar, but the irregular shape of the interior and the absence of a place to store a sponge (to keep tobacco moist) made that seem unlikely. The presence of holes in the handle, however, led us to conclude that this Boar was a stein which had never been fitted with pewter. Once that was determined, Bob sent it to me to create the pewter mounts, which I did. As I held it in my hands and was able to study it closely, I became more and more intrigued, to the point that the stein is now in my collection.

Who made this stein? The mark was unknown, but without careful comparison, a collector might well be led to speculate that it was made by Schierholz and the mark had been added fraudulently. The most telling characteristic to dictate otherwise is that it is not porcelain! As a result of some chips and scratches, the stein is seen to be made of earthenware. But it looks so much like the Schierholz Boar, was it made from

the same molds? Careful side-by-side comparison shows that it was not made from the same molds. Some other firm copied the Schierholz Boar, making their own model and molds! Who was it?

Serguei Artiouchkov first identified the mark on the base of this stein as being that of M. S. Kuznetsov. Steve Smith helped to convert the Cyrillic characters in the mark into Latin or Roman equivalence. Serguei also provided a link to information about this factory on the internet, and Walt Vogdes did further research on the internet to come up with other examples of their wares and their marks, and to help produce this article.

M. S. KUZNETSOV

The Kuznetsov firm is an old and highly respected producer of Russian porcelain,

majolica and faience, and, as I came to realize, the firm is worth knowing about.

The Early Years

The family business was set up by Yakov Vasilyevich Kuznetsov, a village blacksmith, who in 1810 set up a small and primitive porcelain factory. Two years later it was run by Yakov's son Terenti. He built another factory in Dulevo, and put it into operation in 1832. In 1843, he founded a porcelain and faience factory in Riga which turned out tableware and tea sets, as well as telegraph and telephone insulators, and semi-faience articles. Going further, in 1851 he purchased a well-run porcelain factory from its owner A.G. Safonov. A short time later his son Sidor in turn transferred the gifted workmen to the factory in Dulevo. The business was thriving.

Side-by-side comparisons of two versions of the Boar. The one featured in this article is on the left, while the Schierholz version is on the right. Note the differences in the shape of the handle, hat and snout, the size of the Boar's green collar, the decorative trim on the pipe and the lines of ruffled fur leading up to the ear. It's well done, but clearly a copy. (Differences in the set of the feathers on the hat are not unexpected, as these must be formed separately and then attached to the hat by hand.)

figure 3 - The Russian Boar at the left, the Schierholz version to the right



figure 4 - The Russian Boar at the left, the Schierholz version to the right



The Golden Years for Kuznetsov

Sidor's son Matvei was educated at home. A talented and enterprising industrialist who built on the legacy of his father and grandfather, he was to become the major force in developing the firm of M. S. Kuznetsov. In 1861, at age fifteen, he was sent by his father to Riga where the local manager taught him the trade secrets and know-how, and managerial techniques. In 1864, at 18, Matvei became the sole owner of all Kuznetsov factories. He set out to monopolize all Russian porcelain factories and pursued this goal with determination. In 1870 he acquired the Auerbakh factory, considered at that time to be the best in the country and winner of three gold medals. It produced items of striking beauty, including articles commissioned by the Royal family. The factory was modernized and the workforce doubled. The firm began producing majolica pottery, porcelain faience and semi-faience, of supreme quality, winning numerous awards and prizes.

In 1889 Matvei founded the M. S. Kuznetsov Partnership for Production of Porcelain and Faience Ware, with its Board based in Moscow. Kuznetsov was a shrewd businessman who aggressively bought up ceramics factories to add to his conglomerate, and he only continued to produce those designs that sold. When in 1892 the Gardner factory, one of Russia's best, experienced financial difficulty, Kuznetsov was able to purchase their trademarks, molds, designs and models, making him the monopolistic owner of all privately made porcelain, accounting for two thirds of the country's total porcelain output. Before the end of the century, M. S. Kuznetsov had become a leading world supplier with 18 enterprises in the Russian Empire, including 8 large factories.

In the beginning of the 20th century Dulevo's porcelain was considered one of the best in Europe. Also, it became well known in the Middle East where it drove other European porcelain producers from the local market.

Dulevo's Porcelain received multiple awards and gold medals at various international exhibitions: Paris (1889 - 1990), Reims (1903), Liege (1905), New York (1938), Turkey (1958), Brussels (1958). These awards signify great accomplishments in porcelain design and manufacturing of Dulevo Factory.

Competition and Copying

The European factories watched each other closely. The successful practices and product lines of one were adopted by the others, and they fought zealously over the same markets. The Gardner factory in Russia was one which copied models originally

made in Saxony, and in the last quarter of the 18th century it began producing large covered mugs in the shape of the heads of Turks wearing ornate, brightly painted turbans. Though few of these rare pieces are marked, at least one pair in private collection has been noted with marks indicating they were produced at the Novyi Brothers Factory near Moscow in the 1820s or 1830s. While this does not shed any light directly on the Russian Boar, it reveals the practice by which a copy of the Schierholz Boar came to be made in Russia.

If the Schierholz Boar was copied by Kuznetsov, does it seem likely that his was the only stein chosen to be copied? As it turns out, there are at least two similar steins whose source has been a mystery for many years. "Character Steins, A Collector's Guide", by Manusov and Wald, contains two intriguing listings:

Figure 5a -
Turkish Peasant
Porcelain version
by Schierholz



Figure 5b -
CO-85
Earthenware version



Figure 6a -
Alpine Mountaineer
Porcelain version
by Schierholz



Figure 6b -
CO-87
Earthenware version



CO-85 - Turkish Peasant. 1/4-liter earthenware; 8%" (21 cm). Copy of ECS-161. Originally without pewter, attachment added at a later date. No Marks.

CO-87-Alpine Mountaineer. 1/2-liter earthenware; 8" (20.3 cm). [Another] copy of ECS-165. Originally without pewter, attachment added at a later date. No Marks.

There has been a tendency to attribute these steins to Hachiya Brothers of Japan, but in my opinion, that is a mistake. An advertisement for Hachiya Bros, does not show a tendency to make direct copies of earlier works, let alone works by Schierholz.

Three steins - all made of earthenware; all copies of Schierholz characters; all produced with set on lids; all decorated with honey color; one marked by Kuznetsov. Of course we would like to have more evidence, and perhaps one of our readers can provide it, but until shown otherwise, it is my opinion that all three of these steins were made by the Russian firm of Kuznetsov.

References:

Encyclopedia of Character Steins, Dr. Eugene Manusov, Des Moines, IA, 1976
Character Steins, A Collectors Guide, Manusov and Wald, Cornwall Books, 1987

Photo credits:

Figures 1 - 4, David Harr
Figures 5 - 6, Gary Kirsner

Other Kuznetsov Wares

by Walt Vogdes

Let's take a moment to look at some of the wares for which Kuznetsov was known.

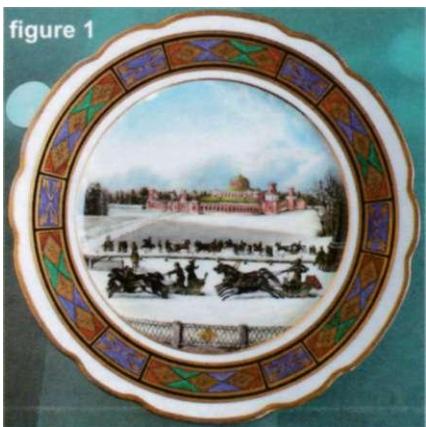


figure 1

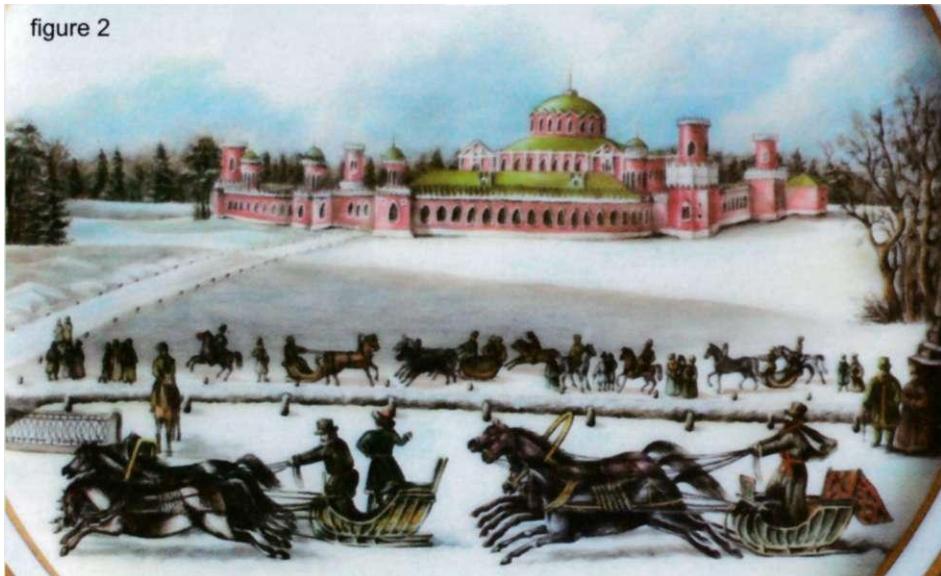


figure 2



figure 3



figure 4



figure 5

probably be surprised to see the mark on the base. Although it bears the Kuznetsov name, the use of a stamped green mark which is so similar in style to the Mettlach Mercury mark suggests that once again Kuznetsov was attempting to piggy-back on the success of others.

figure 6



figure 7



figure 8



Welcome New Members!

New members of SCI since December are listed below -

Howard Schmidt
Naperville, IL
via the Internet

Alfred Ranftl
Munich, Germany
credit - William Sullivan

Tim and Toni Peters
Camarillo, CA
credit - John Hooper

Paul and Robyn Jackson
Kernersville, NC
via the Internet

Calvin and Diane Perry
Sunnyvale, CA
credit - Les Paul

Edward and Donna Owen
Arlington, VA
via the Internet

Rich Hahn
Forest Hills, PA
credit - Richard Piatt

Cielito and Nida Torrijos
Daly City, CA
credit - Les Paul

Mike and Suzanne Slauson
Lake Oswego, OR
credit - Walt Vogdes

Barbara Smith
Oldsmar, FL
direct mail

Michael Myer
Alamo, CA
credit - Les Paul

Daniel and Leslie Schmidt
Woodbury, MN
via the Internet

William Gee and Martha Bettis
La Grange, KY
TSACO catalog

Barbara and Tim Donovan
Groton, MA
via the Internet

Jon Spencer
Mayfield, UT
via the Internet

Douglas Leibig
Cross River, NY
credit - Tom Weber

Joe Gates and Lynn Hurdelbrink
Toledo, OH
via the Internet

Jo Ann Schmidt-Festa
Melville, NY
credit - Bob Lucien

Harry Schmidt
Leeds, NY
credit - Jo Ann Schmidt-Festa

Clyde and Linda Schultz
Center Point, IA
credit - Henry Reiss

Henry and Rosalie Schnittker
Tyrone, GA
credit - David Harr

Gary Harrop
Mazomanie, WI
via the Internet

Lourdes Ramirez
Miami Beach, FL
via the Internet

John W. Morton
Salem, OR
direct mail

Robert and Trudy Padron
Dix Hills, NY
direct mail

Donald and Mary Olt
Dayton, OH
direct mail

Ron and Joan Jacob
Wrentham, MA
credit - Bob LeBlanc

Norman Williams
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John M. Smith
N. Ridgeville, OH
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Riesel, TX
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Richard Danyow
Enfield NH
credit - Jim Rouhan

Karl and Colleen Filacheck
Birdsboro, PA
credit - David Harr

Carol and Rud Markytan
Niskayuna, NY
credit - William Hamer

Richard Keese
Lake Carmel, NY
via the Internet

Richard Bruch
Philadelphia, PA
via the Internet

George Keyser
Schoharie, NY
credit - Richard Milewski

Roger Foss
Philo, IL
TSACO catalog

James Siewerth
Arlington Hts, IL
via the Internet

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Frankfort, KY
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Michael and Katherine Neathery
Sinking Spring, PA
via the Internet

Raymond Sermet
Central Islip, NY
direct mail

Mary Anne Prosswimmer
Ferandina Beach, FL
via the Internet

SteinCenter.com

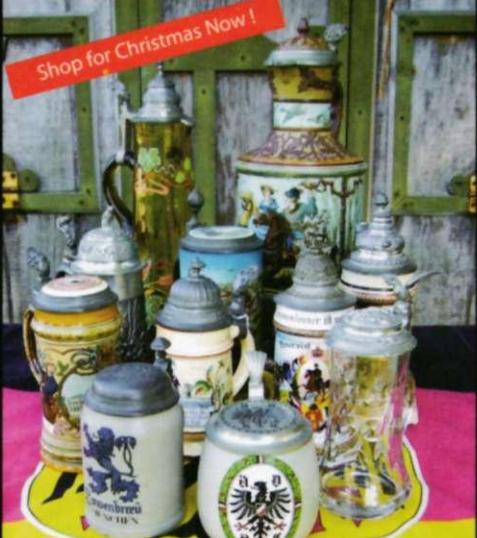
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Religious and Friendship Symbols on German - Bohemian Glass Beakers and Steins

From the Stephen Smith Collection, "From Which to Drink"

by Stephen Lee Smith

This article will examine some of the words and symbols often found on German and Bohemian engraved glass pieces. Unless otherwise indicated, the pieces which are shown are part of the author's collection.

Figures 1-4 show a set of four cased glass beakers, white over clear, which have additionally been cut, ruby-stained and engraved. Each of the beakers shows three motifs of friendship, the same motifs being repeated on each beaker with one exception. While the motifs are repeated, note that the images themselves vary somewhat, as the engraving was done entirely by hand.

The words accompanying the motifs are readily translated, and the meaning of each of the symbols is as follows:

Glück (luck) - The cornucopia with fruit and flowers indicates a wish for good luck, good fortune, happiness.

Gesundheit (healthiness, well being) - This motif combines the chalice (promise of everlasting life) with the snake and staff of the Rod of Asclepius, a symbol associated with healing the sick by medicine.

Freude (joy) - The lyre, flowers, horns and music sheets convey the sense of enjoyment, pleasure.

Figure 4a shows the only departure from the appearance of the same three motifs on each beaker.

Fleiss (diligence, industry) - This engraver made use of the old style man-made beehives to symbolize industriousness.

Figures 4a and 4b also include a rising sun, a symbol of life.

Figure 5 shows a ruby-stained stein which has been engraved with three of the same motifs. The symbols for *Glück* now include a sheaf of wheat and a vine accompanying the cornucopia.



figure 5a



figure 5b



figure 5c



Figure 6 shows five scenes from a cut, ruby-stained and engraved goblet. Again we see the motifs of *Glück*, *Gesundheit* and *Freude*, along with two other themes:

Glaube (religious faith) - Here we see two tablets bearing the Ten Commandments, a chalice, the Eucharistie Host and cross.

Hoffnung (hope) - The anchor in Christianity usually signifies Jesus.

The sixth side of this stemmed beaker (not shown) includes an inscription dated 1844.

In figure 7 we see a stein which was produced for the English-speaking market. The words "Remember me" are framed by the vine of life.

Figure 8 is a multi-purpose motif appearing on a child's 1/8-liter stein. The words tell us *Gesundheit*, *Glück u. Freude* (health, good fortune and joy), and the engraved symbols include the snake and chalice, the cornucopia and the lyre.

figure 7



figure 8





figure 9a



figure 9b

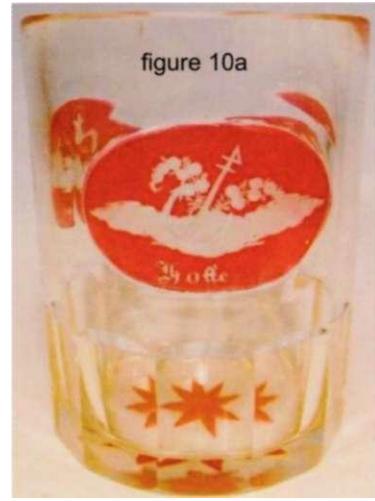


figure 10a

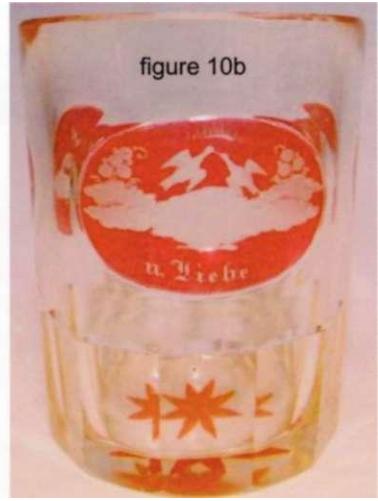


figure 10b

Although the stained and engraved beaker in figure 9 has no title for the image, the appearance of flowers on both sides suggests a wish of good fortune (*Glück*).

Figure 10, a beaker (not in the author's collection), shows scenes of *Hoffe u. Liebe* (hope and love).

Figure 11 shows an etched and engraved stein which has a set-on lid. The two side scenes show motifs of *Hoffnung* and a new one to this article, *Liebe*.

Liebe (love or affection) - Flowers frame a pair of kissing doves, with the rising sun in the background. This almost certainly expresses the love and life commitment between a man and woman.

Figure 12 shows a beaker with three by-now familiar motifs - *Hoffnung*, *Glaube u. Liebe*.

Figure 13 is detail of a clear engraved stein featuring a swan, a symbol of peace and tranquility.

Credit for assisting in the preparation of this article is given to Walt Vogdes, who also supplied the photos for figures 14 and 15. The half-liter stein in figure 14 is clear glass, cut, ruby-stained and engraved. It shows a cross and an anchor with a flame and heart, together signifying religious faith.

Figure 15 is a cranberry glass stein, facet and panel cut with a scene showing the Lamb of God, a cross, a chalice and a church banner.

figure 11a



figure 11b

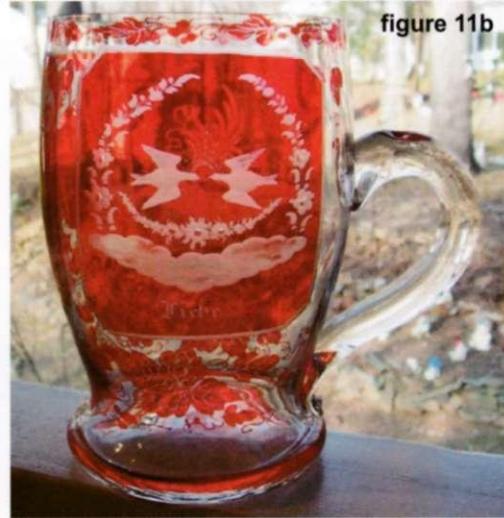


figure 11c
with lid



figure 12a



figure 12b



figure 12c



figure 12d



figure 13



figure 14



figure 15a

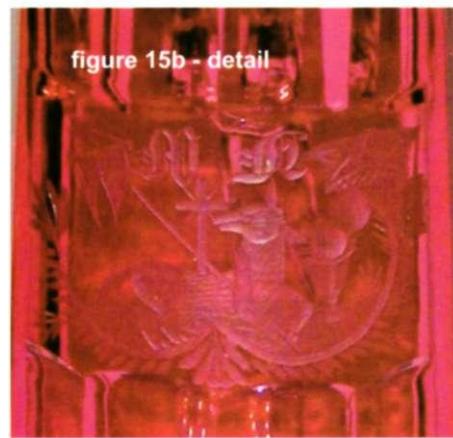


The following is a list of religious and friendship symbols which you may encounter on a beer stein or beaker... or on a gravestone!

Anchor - Hope, Jesus
Angel - rebirth, resurrection
Angel (weeping) - grief, mourning
Arch - victory in death
Arrow - mortality, death
Bird - eternal life
Birds (flying) - flight of the soul, resurrection
Book - the Bible
Book (open) - deceased teacher, minister
Branch (severed) - death, mortality
Broken column - loss of the head of family
Broken ring - family ties broken
Bugles - resurrection
Butterfly - short life, early death
Candle (snuffed) - death, mortality
Chalice - religion, Eucharistie wine
Coffin - death
Columns and doors - entrance to heaven
Corn - ripe old age
Cross - religious faith
Crown - glory of life after death
Dove - purity, devotion
Doves (kissing) - love, great friendship
Drapes - mourning, mortality
Flame - life, resurrection
Father Time - death, mortality
Flower buds - morning of life, renewal
Flowers - condolence, sorrow
Flowers - happiness

Fruits - bounty, plenty
Garland - victory in death
Gourds - bounty, nourishment (of the soul)
Grim Reaper - death personified
Hand (pointing upward) - path to heaven
Hands (clasped) - friendship, marriage
Harp - praise to the Maker
Heart - love, love of God, mortality
Hourglass - the passing of time
Hourglass (flying) - time flies
Ivy - friendship, mortality
Lamb - innocence
Laurel - victory, fame
Lily - innocence, purity
Lily of the Valley - innocence, purity
Lion - courage, the Lion of Judah
Lyre - praise to the maker
Morning glory - beginning of life
Oak leaves and acorn - maturity, strength
Palm branch - Victory, rejoicing
Pick - death, mortality
Poppy - sleep
Portals - passageway to eternal journey
Rod or staff - comfort for the bereaved
Rooster - awakening, resurrection
Roses - brevity of earthly existence
Scythe - death, the divine harvest
Seashell - resurrection, life everlasting
Sheaf of grain - bounty, harvest
Ships - hope
Skull - mortality
Skeleton - life's brevity
Snake (tail in mouth) - everlasting life
Spade - mortality, death

figure 15b - detail



Sun (rising) - renewed life, life everlasting
Sun (setting) - death
Swan - tranquility
Thistle - Scottish descent, remembrance
Tombs - mortality
Torch (inverted) - life extinct
Tree - life
Tree (sprouting) - life everlasting
Tree (stump) - life interrupted
Tree (stump w/ivy) - immortality
Trumpets - the resurrection
Urn - immortality
Urn (w/wreath or crepe) - mourning
Urn (w/blaze) - undying friendship
Weeping willow - mourning, lament
Winged face - the soul in flight
Wreath - victory
Wreath (on skull) - victory of death over life

Chicago's Riverview Park

by Bob Groebner Sr.

I am a native born Chicagoan and of German heritage. My childhood home where I grew up was only two blocks from the entrance to the infamous Riverview Park. Lucky me! Ah, Riverview Park - dubbed the 'World's Greatest Amusement Park' and also known as 'the park to laugh your troubles away.' Unfortunately, Riverview Park was torn down in 1967. In January of 2007, forty years later, an antique dealer friend who does appraisals came across a house sale with a large accumulation of Riverview memorabilia. The sale of the collection was to be held on a cold February day. My friend, knowing that I was very interested in beer steins, told me that this house sale would also include steins. The lady owner of the items for sale was in her nineties. I was eager to get in early to the sale as I was only interested in the steins rather than the memorabilia. Somehow I struck a deal to get in early to view the steins. My persistence paid off and managing to get in early I found four glass beer steins - and two of them were duplicates. It appears that the lady's husband had concessions at Riverview Park and he had collected and purchased some items from other Riverview workers he had known - pieces that were of interest to him. The collection the lady was now selling was his collection of Riverview memorabilia items - including the four glass steins. She wanted a considerable amount of money for all of the items and insisted on selling them only as a 'collection' - not agreeable to selling the steins off separately. Reluctantly I agreed to her price - hoping I could find a buyer later for the other items as I was only interested in the beer steins and didn't want to pass up this opportunity. Well, a deal was struck and I was the owner of her entire Riverview Park memorabilia collection! Fortunately I found a collector and dealer in McHenry, Illinois who eagerly purchased all of the items - except the glass steins of course.

So, I was now the happy owner of four Riverview Park glass steins. So what was the big deal about Riverview Park and my attraction to these steins?

A Brief History of Riverview Park

The area around Western and Belmont Avenue in Chicago, IL was settled largely by German immigrants in the late 1800s. A 74-acre area was purchased by a group of



Riverview Park Front Gate 1957

Prussian war veterans with the vision to utilize the area as a picnic grove and target shooting range. In 1895 it was known as *Der Nord Chicago Schützenverein*. The name was later changed to 'The North Chicago Sharp Shooter's Association'. The 22 acres closest to the Chicago River in the western part of the park were known as *Schützen Park* by the Germans and 'Sharp Shooters Park' by the 'locals,' who began asking the private ground owners for permission to rent the land for picnics. Around 1900, the land was purchased by Wilhelm A. Schmidt, a baker, and George Goldman, a banker.

In figure 1 you see one of the glass steins, with the original German name of the area, *Der Nord Chicago Schützenverein*, en-

graved on the body. The lid is engraved with the initials "W.S." Figure 2 is a second example of a Schützenverein stein from the period of 1903 to 1910, this time displaying the name in English. A third stein, figure 3 on the facing page, bears a slightly different English version.

In 1903 Schmidt's son returned from Europe where he went to school. He suggested to his father that rides and attractions be installed to mimic some of the European parks he had visited and that food and concessions be sold on the grounds as well. The park still remained a German Gun Club in the back 22 acres. The gun club members shot at targets that were set up on an island in the middle of the Chicago River, which bordered the

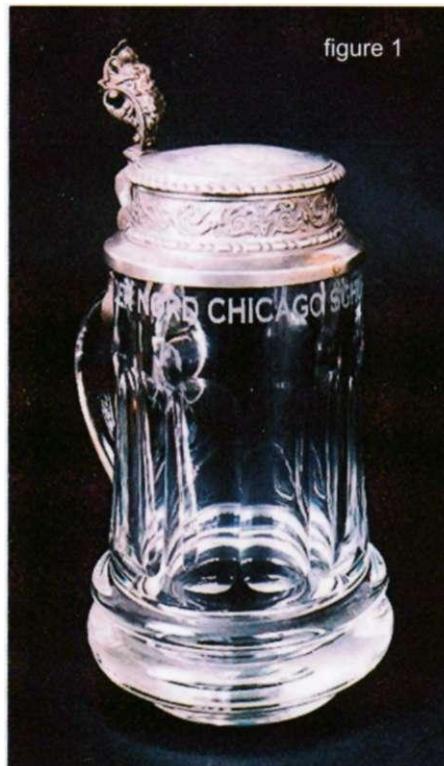


figure 1



figure 2

western edge of the park. As the area near downtown Chicago and the Lakeview area began to expand and grow and diversify, they began to use the park for picnics and target practice as well. Competitions arose between the various groups of people.

By the 1920s, the park was really 'taking off' in popularity. As it matured and the public's taste in amusements shifted, updates and improvements to the park's attractions were made and this managed to lure more and more patrons back year after year. The Western Avenue streetcar that ran on the eastern side of the park connected the North and South sides of Chicago. This, too, helped to bring many people to the park. You see, Western Avenue is the longest running street in Chicago - covering almost 35 miles from north to south.

Some of the leading attractions at Riverview were the 'Old Mill Tunnel of Love', the water ride 'Shoot-the-Chutes', a large 80 animal Carousel, and a Miniature Railroad that rode around the entire park. As time went on, in the 1920s the beloved Roller Coasters were installed - the 'Bobs,' the 'Comet' and the 'Silver Streak'.

The Picnic Grove had developed into a major attraction as well. It continued to be a place for where the Germans could relax and drink beer, eat their traditional food and listen to German bands. The Roaring 20s had its effect on Riverview as well. During the prohibition, beer drinking German patrons and others found that the picnic grounds flowed freely with beer - in spite of some interruptions from federal agents. Remember that Chicago was not ready for re-

figure 4

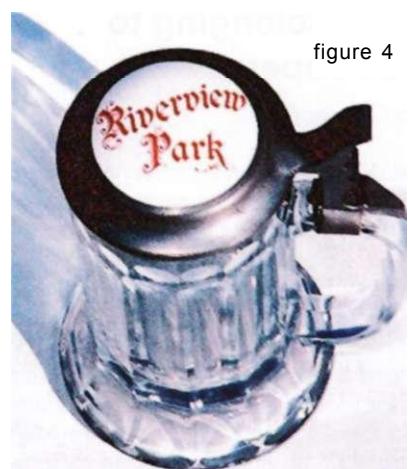


Figure 4 shows a stein with porcelain inlay enameled "Riverview Park. Figure 5 has an engraved lid reading "German Day Riverview Park."

The great depression of the 1930s arrived and hit Riverview Park really hard. The Schmidt family had to think of other ideas to draw people to the park - other than the rides. He built a large pavilion that housed a beer hall.

The beer hall served foot long hot dogs made by Chicago's famous 'Oscar Meyer' company with mustard provided by 'Coops' and pickles supplied by Schwartz's Pickle Company. All well known companies at the time, it was now easy to see why Riverview's motto became 'Laugh Your Troubles Away.'

The years during World War II brought about more changes to Riverview. The American National Socialist Party held its annual picnic and rally at Riverview Park in 1939. Thousands of Nazis from all over the country marched and hailed Hitler on the park's grounds. In the years that followed the war, Riverview became a popular place for returning service men. At Riverview they would be able to enjoy themselves, drink beer and search out the ladies. Many future couples found each other at Riverview Park and married.

In the 1950s, prosperity returned to Riverview Park. By the mid 50s, because all ethnic and racial groups began frequenting the park, clashes and violent outbreaks forced Riverview to have its own private police force. The eventual closing of the park at the end of the 1967 season was a shock to many people as Riverview Park would still bring in about \$67,000.00 on a good day. The concession sold thousands of Riverview souvenirs. Many of my friends and I would work at the park through our high school years (my high school, Lane Technical High School, was right next to the park). The real estate prices in this area were climbing and the German population that lived in this area no longer wanted to tolerate the problems that stemmed from the park's existence. The Schmidt family sold the park along with all of its rides for an estimated \$6,500,000. If the Schmidt's had only kept this family land to this day it would have been worth over two hundred million dollars!

Riverview Park certainly had a lasting impact on the city of Chicago. The area where Riverview Park existed is now home to the

figure 3



figure 5



DeVry Institute of Technology, a City of Chicago Police headquarters, a cooperative high rise apartment building, two large food store chains as well as a shopping mall called 'Riverview Plaza' and, of course, the accompanying parking lots for all of these entities. The old Riverview Park will still stand out in the memories of many people. It will conjure up memories of the good times people had and the historical and social impact this great park had on the City of Chicago.

Riverview Park certainly has a place in my memories. If anyone has any beer steins or glasses related to Riverview Park and/or the Shooting Clubs, please contact me through the editor. Prosit.

Steins Belonging to Paratroopers

by Louis Foster

In the US army for more than 65 years, it has traditionally been the paratroopers who enjoy the reputation as the best soldiers we can field. Colonel Billy Mitchell led US aviation during World War One and suggested to General John J. "Blackjack" Pershing the use of airplanes to transport parachute-equipped troops behind enemy lines, but it was dismissed in lieu of regular lines and frontal attacks. Finally, at Brooks Army Airfield in 1923, an effort was made to show how paratroopers could be deployed from aircraft. On September 28, 1928, the first mass parachute drop was made. This did not impress US Army observers but both Russian and German observers in attendance liked what they saw, and by 1930 the Russians had an effective force of paratroopers. The Germans first used their paratroops in 1938 during the Anschluss when Austria joined the Third Reich. After heavy losses taking Crete, the Wehrmacht never used them in that manner again.

The American army finally organized the 501st Parachute Battalion on July 1st, 1941. The first US use of airborne troops happened during Operation Torch in October, 1942. During the Second World War, it was the airborne troops that field commanders turned to for the most challenging and demanding tasks. There are many reasons explaining why they are the best and I will touch on these reasons briefly and leave many of the fine details to true military historians to study. Perhaps there are only two real things to consider in order to understand why the airborne units were among the best soldiers, not just in the US army, but in all armies which had this capability.

In the US army, candidates for the airborne were volunteers who were both willing and able to undergo a very demanding physical training process which started out as simply run, run, and run some more. Soldiers who could not or would not do this successfully were dropped from the training. As part of what was three weeks of "jump school" candidates endured hardships unlike any they had ever faced previously. As a result, only the best and most athletic soldiers completed the training.

The second reason was the training itself. To successfully complete jump school, a soldier had to know his equipment inside and out and to believe in both his ability to



perform his duty and in his equipment to function properly and enable him to do it. When these two qualities max out, a third factor comes into play and that is something found in all successful units ~ *esprit de corps* or morale. It is this attitude, fostered by all generals in history from Alexander the Great and Julius Caesar to Napoleon and George Patton, which permitted them to lead armies so successful in defeating everything before them.

In American WW2 lore, there are two outstanding airborne divisions which come to mind - the 82nd and the 101st Airborne Divisions which were given crucial assignments in Normandy a few hours before the D-Day amphibian invasion. On June 6th, 1944 about 6,700 paratroopers and glider-borne Infantry troops landed behind German lines. Later in 1944 Operation Market Garden under English Field Marshall Bernard Montgomery made extensive use of US airborne forces. In the stand at Bastogne in December, 1944 during the Battle of the Bulge, troops of the 101st Airborne demonstrated the attitude of the airborne when, surrounded and besieged by enemy forces, Brigadier General Anthony McAuliffe sent his famous reply to the German request to surrender: "Nuts."

However, it is a relatively unknown division which has resulted in the majority of airborne steins made for G.I.'s in Germany after the end of WW2. This unit is the 11th Airborne Division which fought valiantly during that war in the Pacific theater and which conducted the successful liberation of mostly civilian prisoners of war from the Japanese army. This was the Los Banos raid in the Philippines on February 23, 1945. "2,146 POWs incarcerated in the most dehumanizing conditions under the iron heels of their guards. Prisoners were composed of 1,527 Americans, 329 British,

133 Australians, 89 Dutch, 30 Norwegians, 22 Poles and 16 Italians. Aside from twelve U.S. Navy nurses and a few servicemen, most of the internees were civilian businessmen, teachers, bankers, and missionaries caught by the enemy during the course of the war." (Wikipedia)

Also on February 23, 1945 US Marines raised the American flag on Mount Suribachi at Iwo Jima and this event captured the focus of the American people. Photos of Marines raising our flag over conquered territory are much more eye-catching than one of ragged prisoners, and the recognition earned by the 11th Airborne was denied them. In 1958, the 11th Airborne Division was redesignated as the 24th Infantry Division (Mechanized).

The majority of 11th Airborne steins have finials of the C-119 Flying Boxcar which was used to transport and drop the troops. This troop transport was used from the



Four-star General Louis G. Wagner, whose Stein appears on the facing page.

Berlin Airlift through the Viet Nam War to transport a variety of things. It had a crew of five and could carry 62 troops.

While airborne troops continue to enjoy their special status, changes in warfare and

the nature of conflict have greatly reduced the value of dropping lightly armed soldiers from airplanes, and since the Viet Nam war, air assault troops are more and more deployed from helicopters.



Above, from left: A stein originally owned by Pfc. Bruce Roberts, Hqts. Comp. 3rd Bn 511 Airborne Inf. (Roberts and three other soldiers appear in a C-119 Flying Boxcar at the beginning of this article); two views of a stein originally owned by Lt. Louis G. Wagner, who later became a four-star general (the crest of the 76th Tank Battalion appears on the right side); finial showing paratrooper with both parachutes and right hand raised to attach "stat" line prior to jumping. Below, from left: a stein belonging to Jerry & Elaine, Co. M 503rd Airborne Infantry at Warner Kaserne, Munich (music box base); a stein belonging to Bart Gonzalez, 127th Airborne Engineers at Henry Kaserne, Munich (note the beaver holding an axe and wearing an open parachute); a stein bearing a handpainted scene of a paratrooper recovering his 'chute after landing; a stein belonging to Sp/3 Frank Dandrea, Support Group - Augsburg.



Miniature Steins

M miniature 3 eins

Charms

By Les Paul

History

Egyptians wore charm bracelets and necklaces as signs of status and as ID tags for the afterlife. Christians wore fish charms during the Roman Empire to identify themselves to other Christians. Kings and knights of the Middle Ages used charms with incantations against their enemies, and with superstitions for their protection in battle.

Charms were first used as just jewelry in the early 20th century. Then they were made very fashionable by the bracelets of Queen Victoria. If you are not old enough to remember the gumball charms of the 1940's, maybe you can recall the bobby socks and charm bracelets all the cool girls wore in the 50's.

Charms and pins were also fashionable souvenirs in Germany a hundred years ago. They decorated hats and walking sticks as well as bracelets. Some of these charms were tiny beer steins. See the dapper young gentleman in figure 1.



Size

But when is a tiny beer stein a "charm" and when is it just a small miniature? The painted gray metal brewery steins discussed in a prior article are about 1 1/2 inches tall (figure 2). They were often worn as charms or as part of a pin, hanging from a field of ribbon. But only the similar, and much smaller, metal stein on the left of figure 2 would fit in my personal definition of a "charm," because it is one inch or less tall. That's my charm cut off: one inch or 2.5 cm.

figure 2



figure 3



The same firm that made the series of 1 1/2 inch tall brewery steins also made these shorter one-inch versions, but they are much harder to find. I've found about 40 of the 1 1/2 inch steins, but so far I have only come across five of these tiny one-inch steins (figures 2, 3, and 9). These are the largest (one inch) of the charms.

The very smallest stein charms (less than 1/2 inch) are solid metal (figure 4). The lids are not hinged and will not open. All the other photographs are of charms with hollow cylinders and lids that open. These solid type charms were commonly used for charm bracelets, which, again, were very popular in America in the 1950's.

figure 4



The ring soldered to the handle and the chain link rings prove these tiny steins were made to be charms (figure 5). Often the chain link rings are missing and lost, but the stein's handle with a new ring could still serve the necessary connecting function for attachment as a charm. The half-inch stein on the right in figure 5 is the smallest stein charm with an operational lid that I have ever seen. But this tiny stein is not rare, or even very hard to find. I've seen them made into earrings a couple of times, too.

figure 5



figure 6



This same stein also comes in two additional larger sizes (figure 6). The middle size (on the left) measures about 5/8ths of an inch. The larger version is a bit over 3/4th of an inch. The left side of these steins displays a flower, while the right side employs a fleur-de-lis type pattern, as seen on the gold plated version of this stein at the right in figure 6.

HB

Munich's famous Hofbräuhaus has always been very prolific with all kinds of self-advertising souvenirs. Most of these silver and gold plated HB charms are about 100 years old (figures 7, 8, and 9). Most have the HB on both the left and right sides, and most have tiny clasp attached to the lid's interior to snap and hold the lid shut. This helps to protect the charm from damage.

figure 7



The center stein in figure 9 is one of the smaller gray paint over metal types, previously shown in figures 2 and 3. The tiny lid has incredible detail that reads, "KGL Hofbräuhaus München" written around the crown over the HB, just like the regular sized HB steins. The bulbous charm on the right in figure 9 is either "tipsy" from a base mold seam, or maybe like the author is a little too full of beer. You decide.

figure 8



figure 9



Silver

Most of the charm steins we see are silver or silver plated (figures 10-16). Charms are difficult to date, but in general modern charm steins have very poor relief detail. One very common charm Stein sometimes includes a bright blue background color (figure 10). The charm on the right in this photo is the same Stein as the blue one on the left, but with a very worn gold wash.



figure 10

they are worth, in my opinion. The center charm in photo 12 is base marked "sterling," and it's very shiny; but why would someone spend the money for silver if the relief quality is so bad you can hardly tell what the scene is?

Sometimes the relief is quite pronounced and discernible. The middle Stein in figure 13 has nice detail. And the one on the right clearly shows an alpine chalet in the forest with a mountain in the background.



figure 13

Figure 11 shows three of the worst of the modern charms with almost no discernible image, subject or design. Upon close inspection, the scene on all three of these charms is the same. There is a jug on a table in the front center. To your left is a seated gentleman. To your right a man is standing. Newer charms can also be made from pot metal and plated with only cheaper chrome or nickel, instead of silver.



figure 11

The left and right charm steins in figure 11 are both base marked "Danecraft Sterling," telling us about its possible silver content. Danecraft, Inc. was founded in Providence, Rhode Island in 1934. It is owned and operated by a family that can trace their jewelry business back to the 17th century in Italy. The center Stein in figure 11 is base marked "Vico" but because it has the same blurry, or terrible relief detail, scene, it was probably also made by Danecraft.

Figure 12 also shows some of the worst of the thick walled pot metal looking charms. You can find these at the flea markets or on ebay for only \$10 to \$20. And that's all that



figure 12

they are worth, in my opinion. The center charm in photo 12 is base marked "sterling," and it's very shiny; but why would someone spend the money for silver if the relief quality is so bad you can hardly tell what the scene is?

Sometimes the relief is quite pronounced and discernible. The middle Stein in figure 13 has nice detail. And the one on the right clearly shows an alpine chalet in the forest with a mountain in the background.

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Gold

The "gold" plating on the left Stein in figure 17 is wearing off the body relief and flaking off of the base. The Stein on the right is the gold version of the silver charm in the middle of figure 12. Both are bottom quality.

figure 17



Figure 14 shows three thin walled, stamped relief decoration, charm steins. These are made by stamping the relief decoration into a flat sheet, then curving the sheet into a cylinder to form the Stein's body. The first two depict Munich Maids. The third is base marked "800" and "B & B."



figure 14

Figures 15 and 16 also show some of the better silver charm steins. They are all thick wall molded charms except the last one on the right in figure 16. This one is a thin wall, stamped relief decoration Stein, like the three in figure 14.



figure 15



figure 16

In figure 18, the left and right Steins are the gold (or gold colored) versions of the Danecraft silver charms in figure 11. The center Steins in figures 18 and 19 are both thin walled gold charms.



figure 18

Figure 18 helps to reveal the quality difference between the cheaper molded thick wall Stein charms (on left and right), and the better stamped thin wall gold charm (center). This nice silver charm is usually seen with gold plating. It is the most common good quality golden charm that I come across. You might pick it up cheaper, but you should expect to pay \$50 to \$75 for it. Look for it in the jewelry cases at antique shows and malls. I have seen it sell on ebay for as little as \$25 and also for as much as \$100. Sometimes dealers think it's rare and I've seen it priced (not sold, just priced) for a couple hundred dollars. Again, it's really quite common. You'll find it if you're looking for charms.

figure 19



Figure 19 shows much smaller molded charms on the sides, but also a very similar stamped silver/gold charm in the center. This one is smaller and has a snap clasp to firmly hold the lid shut. The left and right charm steins in figure 19 are from the same mold: silver on the left and gold (base marked 14K) on the right. These are very tiny charms and really nice miniature steins.

Inlays

Among my favorite charms are the silver steins with an attached ceramic inlay. Figure 20 shows a front inlay of Nurnberg's Coat of Arms. The Berlin Bear is on the right side of the second charm.

figure 20



The charms in both figures 21 and 22 are the same two steins. They have ceramic inlays attached to both their left and their right sides. First there is Heidelberg and Bayern on the left sides shown in figure 21. Figure 22 shows the right sides, which picture the Schloss and the Zugspitze. All four of the steins with body inlays are base marked "800."

figure 21



figure 22



The scene of Kulmbach on the center Stein in figure 23 is not an applied ceramic inlay. It is just a glued on picture that is flaking off.

The charm on the left is made of brass and the stein on the right is copper.

figure 23



Base Marks

Not much can be learned from the base marks on charms, but our metal Stein expert extraordinaire, Steve Smith, was able to shed some light on the subject. He told me that 800 was used in Germany since 1889. The Dutch first used 835 in 1901. The term "sterling" was started by the English and meant 925 parts of silver per 1,000. Jewelers in America copied the term, but we have no means of controlling its use here. We also find names and initials of makers on the chain links with numbers like 830 and 900 or "STG" which I assume is used as an abbreviation of sterling.

Base marks of the charms pictured include: Danecraft, Vico, Seko, B&B, HWP, JMF, AC, diVERA, Emma Haig, and an "SF" in a diamond. Danecraft was the only mark I could find in my Google search. Any additional information from you would be appreciated.

Glass

A half dozen charm size (again, an inch or less) glass steins are pictured in figures 24 and 25. They all have pins or rivets from the tops of the handles through the glass bodies. The base plates hold the bottom of the handles in place. The center Stein in figure 25 has a hand painted, fired on, enamel Goose Man of Nürnberg. I just saw the same glass charm with an enameled Munich Child at Lyn and Janine Ayers' home. I thought the two steins should be paired

figure 24



figure 25



up, but he wouldn't sell his and since she was watching me, I couldn't steal it.

Over the Top!

The last two photos show the "cream of the crop." The first two steins (figure 26) are both tiny souvenirs of Nürnberg. These hollow steins both have screw off lids and tiny, tiny dice inside. At right is a tiny, but high quality, version of an English tankard. It's base marked Emma Haig Sterling.

figure 26



The two monk character charms (figure 27) are not base marked, but the chain link on the smaller one is marked "830." As the ruler to the right shows, they are not my smallest charms, but they are certainly the smallest character steins I've ever seen.

figure 27



Finally, I'd like to thank our editor, Ron Fox, for leading me to the greatest charm Stein I have ever seen. It was on ebay, so I should also thank the under-bidders for not recognizing its true value. WOW! This last Stein is a real piece of jewelry! The Stein's silver body is covered and decorated with 58 tiny rose garnets. The body has three rows or bands of jewels. The stones are lined up vertically as well. Smaller garnets at the top and larger ones at the base accommodate the Stein's tapered shape. In between the four "corners" of each of the two dozen larger stones is a very tiny garnet held in place with four tiny silver pins securing the stones to the silver body. This arrangement also provides eight of the anchor pins around each of the larger jewels. The lid has one center larger stone secured by a ring of a dozen tiny garnets, again each with silver anchor pins. This incredible Stein is certainly "the pick of my charm litter." I've never seen anything like it. I'll bring it to the convention to show it to everyone, but this time, Janine, I'll be the one watching you.

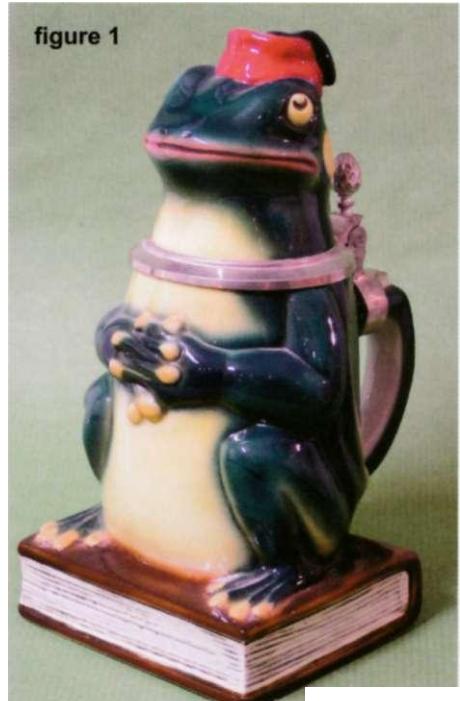
Photo and assistance credits for this article go to my son, Denny Paul.



Steins from Rudolstadt

by Jörg M. Unger

While the names of the renowned Thuringian porcelain manufacturers of Beyer & Bock (1853 - 1990), Karl Ens (1899 - 1993), Schäfer & Vater (1890 - 1974), and Strauss & Sons (1882 - 1925) are part of history, the two small companies of Albert Stahl & Co. and Rudolf Kämmer have survived in Rudolstadt - two manufacturers that still produce steins from the old molds or create new, unusual designs to attract another generation of Stein collectors. Figures 1 - 3 are from old molds while figures 4-6 are new creations.



Albert Stahl & Co. Frog on book

The manufactory of Albert Stahl & Co. goes back to Ernst Bohne & Sons, founded in 1849. Bohne's company prospered rapidly and soon became well-known throughout Thuringia. When Ernst Bohne died in 1856, his sons Gustav, Karl, and David carried on the business successfully. The manufactory was awarded several gold medals, for instance at the International Porcelain Exhibition 1883 in Calcutta, India; at the Exhibition of Arts and Crafts in Leipzig, 1879; and on the occasion of the opening of the Panama Canal in 1915, awarded for their beautiful, illuminated porcelain ornaments. In 1937, the company was taken over by Albert Stahl and his son-in-law, Fritz Hamel, who started to produce - beside the traditional items and figures - steins, smoke dispeller, and novelties.



Albert Stahl & Co. Berlin bear

Today, the manufactory, which also has a distributor in the United States, is famous for its variety of steins in the form of heads, animals, and even skulls, as well as steins decorated with flower ornaments and local views.

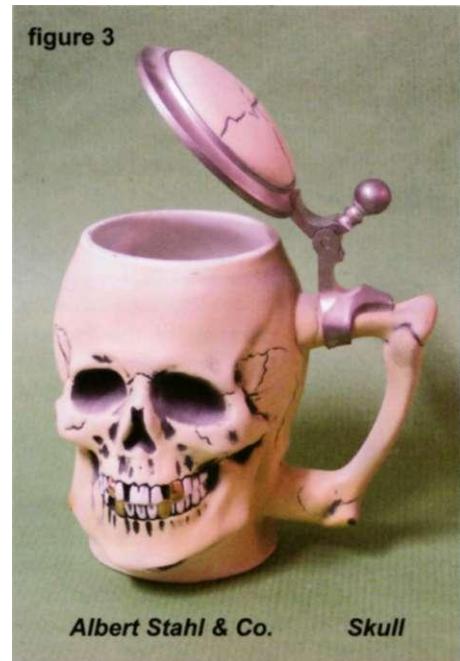
In the spring of 1907, the porcelain maker Rudolf Kämmer acquired the workshops of the manufactory Müller & Co., which had already been founded in 1860. The factory was just one of four other small companies that were established in the 19th and early 20th century near the first and oldest Thuringian china factory in Volkstedt, a hamlet lying just a mile outside the town walls of Rudolstadt. Today the heirs of Rudolf Kämmer employ fourteen workers who produce figurines, tableware, and illuminated porcelain. Skilled hands form porcelain roses, paint cups and put transfer pictures on steins.

The quest for porcelain started after Johann Friedrich Böttger had discovered how the mysterious "arcanum" can be produced, and the Saxon King, August the Strong, had a porcelain manufactory built in Meissen. The news quickly spread around in Europe, and other kings, counts, and princes wanted to possess the "white gold", too. While some porcelain manufactories - like such in Vienna (founded in 1717), Berlin (1751), and Gotha (1757) - were established with the help of "arcaneists" who had fled or had been wooed away from Saxony, Georg Heinrich Macheleid was striving to find the right mixture of raw materials for making porcelain in the prin-

cipality of Rudolstadt-Schwarzburg, Thuringia.

Macheleid was born in Cursdorf on October 16, 1723. As son of an alchemist, he often watched his father experimenting in the small laboratory. When the young Georg studied theology in Jena, he also attended lectures on science, which inspired him to work in his father's laboratory. After having finished his studies, he became a pastor in the principality, still carrying on his experiments at home. In 1755, he was mixing sand and soil from several hills and different quarries of the region.

According to a legend, in the winter of 1757, Georg bought some sand for gritting the footpath in front of his house. He tested that sand in his experiments and when it turned out that the grit contained kaolin and was suitable for making porcelain, he decided to give up preaching and dedicate himself to finding the right mixture of raw materials to make good quality china.



Albert Stahl & Co. Skull

Three years later, Macheleid was satisfied with his results and went to Prince Johann Friedrich of Schwarzburg-Rudolstadt on September 8, 1760, asking him for the right to build a porcelain manufactory. Only one month later, the prince agreed with the condition that Macheleid would be the only porcelain manufacturer in the principality until someone else were able to make even better porcelain. The prince did not only grant Macheleid a *Privilegium exclusivum*, an exclusive privilege to establish the only



Albert Stahl & Co. *Sherlock Holmes*

porcelain manufactory in the region, but also contributed sufficient firewood from his forests and declared that Georg would pay no taxes for four years. The first small company was opened in Sitzendorf. As one of the major shareholders, however, the prince soon wanted the manufactory to be moved to Rudolstadt, near his residence at Castle Heidecksburg, so that he could keep an eye on the china production. To have sufficient water for driving the mills, the factory moved into a former faience manufactory on the banks of the river Saale in Volkstedt. On April 14, 1762, only one day prior to the inauguration of the factory, Georg Heinrich Macheleid had to put his findings down in writing, so that the shareholders were able to check his invention. The raw materials for production came from several places of the principality: sand from Königsee, a special type of clay from Coburg, porcelain soil from Gebersdorf, and glazes from Sitzendorf and Schaal. But being a somewhat peculiar character who quarreled often with the prince's officials, Macheleid had to retire from the factory in 1764 with a life-long pension granted by the prince.

After the death of the prince in 1767, Christian Nonne, a merchant from Erfurt, leased the manufactory. Over the next decades, he decisively influenced the artistic evolution of porcelain there. The successor of Johann Friedrich, Prince Ludwig Günther II, renewed the manufactory's privilege of 1760. The new prince had inherited the shares from Johann Friedrich, and ordered that the ruling prince shall always be a shareholder of the china factory in Volkst-

edt. Franz Kotta was another artist, who had a lasting influence on the design of the company's china. He moved to Rudolstadt and became a sculptor in the Volkstedt manufactory in 1781 and its model master in 1788. Three years later, he was ordered to the court to advise Ludwig Friedrich II on art matters. Like Franz Kotta, the new prince shared the same affection for classical art. By that time, the company already had an extraordinary collection of products - including coffee, chocolate, and tea sets, candlesticks, vases, large decorated plates, steins, butter boxes, buttons, rifle butts, medals, and figurines. According to the company's documents of 1795, there already were ninety different porcelain figures available, and the workforce had grown to three hundred employees.



After several changes of ownership, the manufactory in Volkstedt eventually became a private company, owned by ordinary citizens. At that time, tableware in smooth, cylindrical shapes was produced to meet the taste of the rising bourgeoisie. After 1820, cups and pots were designed with soft and curved lines, and decorated with meticulously painted landscapes and hunting scenes. In those years, the production of porcelain was no secret anymore and in 1832, the manufactory's exclusive rights for producing porcelain expired, and many other manufactories were established in Rudolstadt and other towns throughout Thuringia.

By the second half of the 19th century, the quality of porcelain and glaze was ready to be improved. In 1861, the porcelain painter, Karl Ens, acquired shares of the manufactory in Volkstedt. Until the turn of century, he and his sons, who later opened their

own manufactory in Volkstedt in 1899, influenced the character of production program, which changed to decorative items and busts. About forty percent of the production was exported to Japan, France, England, Italy, and America before World War One. The porcelain manufactory managed to survive both world wars, economical crises, and the years after 1949, when it was nationalized by the East German government.

Today the manufactory is simply called *Die Älteste* (the oldest one). It was incorporated into the group of porcelain companies of Christian Seltmann from Weiden in Bavaria - a place near the Czech border. Skilled hands still produce porcelain figures and items from historical molds, and visitors can watch how lace figures are shaped and painted. Many parts of lace and Canova figures, gala carriages, candlesticks, horsemen, traditional figures, musicians, soldiers, shepherds, and animals are displayed in the sales department and exhibition rooms of the company.

Georg Heinrich Macheleid was not the only one who was mixing sand and soil in the Schwarza valley in those days. A few miles upriver, Johann Wolfgang Hammann, who was the prince's iron and steel inspector, owner of an iron works, and a hobby alchemist in Katzhütte, submitted his samples - only four days after Macheleid - to the court as well. However, the prince rejected



Albert Stahl & Co. *Charlie Chaplin*

figure 7



Rudolf Kämmer
Assorted porcelain steins

figure 8



Rudolf Kämmer
Two porcelain mugs

figure 9



figure 10



Hammann's application and refused him to build another porcelain manufactory in his principality - presumably because he was not satisfied with the quality of samples. So Johann Wolfgang Hammann went "abroad" in 1764 to join Gotthelf and Gottfried Greiner, two other alchemists and glass blowers from Limbach in the neighboring dukedom Saxe-Coburg-Saalfeld. Together they founded a porcelain manufactory in Wallendorf, an old knight's manor near Lichte.

figure 11



This way, other porcelain manufactories were founded in about thirty-two places of the region - among them the manufactory Wagner & Apel (1877) in Lippelsdorf that still makes figurines of animals and children based on the drawings of the German illustrator Hilla Peyk, who created greeting cards for an American publisher in the 1950s. The manufactory Weiss, Kuhnert & Co., established in Gräfenthal in 1891, produced Kewpie dolls, bathing beauties, Bonzo dogs, and even the very first Mickey Mouse from 1929. Other manufacturers followed in Lichte, Schmiedefeld, Piesau, Scheibe-Alsbach, Neuhaus, Pössneck, Unterweissbach, Ilmenau, and Blankenhain. Due to the extension of the railroad system, the production of porcelain was booming and, in 1895, there were 1536 china factories in the German Empire - 878 of them were located in Thuringia and many of them made steins for soldiers, firemen, students, and other thirsty throats that enjoyed taking a long swig in the beer gardens.



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