

STEIN COLLECTORS INTERNATIONAL **PROSIT**

Vol. 2, No. 77

The Beer Stein Magazine

March 2011

The nineteenth installment of **Photos From the Road**

by Ron Fox



More HR Bicycle Steins

by Marty Camelli



The Covenant or Boer War Stein

by Roy DeSelms



Part 1 of a 2-part article on **The August Saeltzer Studio And The Transfer Decorating of Louis Martini**

by Steve Johnston

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Visit the SCI web site at
www.steincollectors.org

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 Prosit Editor, Walt Vogdes
 8534 NE Meadowmead Rd.
 Bainbridge Island, WA 98110
 206-201-3433

e-mail: Prosit@steincollectors.org

Walt Vogdes - Editor

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Seeking Nominations for

Master Steinologist and the Jack Heimann Service Award

Nominations for the 2011 Master Steinologist and Jack Heimann Service Awards are being requested from any chapter or SCI member. Nominees must be a member of SCI in good standing. The criteria for each of these prestigious awards is given below:

Master Steinologist

The nominee must:

1. have been published in Prosit, the SCI website or other SCI endorsed media.
2. be recognized as a knowledgeable expert in some aspect of beer stein collecting.
3. have demonstrated a prolific willingness to openly share stein knowledge with other members of SCI.

Please send all new and updated nominations to the Chairman of the Master Steinologist Nominating Committee:

John Harrell
 1001 Rori Court
 Salisbury, MD 21801
oberjager6@comcast.net

Nominations should be submitted in narrative form with as much factual detail as possible in order to improve the chances of your nominee. Please spell out abbreviations to avoid confusion.

Nominations are due by April 1, and must be in writing and include the name and qualifications of the nominee and the name and contact address of the nominator.

Forms have been mailed to each chapter contact, and are also available for printing on the SCI web site in the Members Only area, under SCI Business/Forms.

Jack Heimann Service Award

1. Must be widely recognized as having performed exceptional service for SCI.
2. Criteria to be considered include offices held, contributions at the national or international level, service at the chapter level, and any other forms of service. Speaking, publishing and otherwise sharing expertise, which are proper qualifications for the Master Steinologist Award, are secondary considerations for the service award.
3. Although no specific duration of service is mandated, it is normally expected that the service will have been provided over a minimum of several years.
4. Current office holders are not eligible for nomination until after they leave office.

Nominations should be sent to the Executive Director of SCI:

David Bruha
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More HR Bicycle Steins

by Marty Camelli

Turning back the clock, I wrote an article in the December 2000 issue of Prosit showing photos of four HR bicycle steins along with some history of bicycles. I mentioned that it would be great to hear from any bi-

cycle collector who has a different HR bicycle stein from the ones shown in that article.

Ten years later I have obtained three more HR bicycle steins, bringing the total to seven. They were obtained from a private collector and from auctions. Here is a look at all seven together.

I know there are many stein collectors who have all kinds of bicycle steins. If you have any in your collection, I would love to hear from you.



1) #459, pottery relief, ½-liter

2) side, front and thumbflirt, #438, etched handpainted, ½-liter. The thumbflirt shows a man with a high-wheeler. This type of bike was also known as a Bayliss-Thomas Ordinary bike, invented circa 1879.

3) #166, ½-liter porcelain high wheeler

4) #187/84, ½-liter porcelain, very rare scene of a three-wheel bicycle built for two

The new HR bicycle steins...

5) #166, same image as 3), different color

6) I believe this unnumbered stein, given as a prize in a bicycle race by the Humor Club, is one of a kind. The copper or copper-plated lid reads R. V. Humor, Freising 1894.

7) #184, handpainted, a man on a high-wheeler rides away with beer stein and food.

Part 1 of a 2-part series

The August Saeltzer Studio and The Transfer Decorating of Louis Martini

by Steve R. Johnston

Ron Fox introduced collectors to “The August Saeltzer Factory” in his article in the December 1998 issue of *Prosit*. As a result of that article, when we hear the name “August Saeltzer” we normally think of hand-painted stoneware beer steins and other vessels. This article will show that as a result of business considerations, Saeltzer’s decorative practices evolved from hand-painted to transfer-based decoration, and stoneware became a less important part of their business as they began to produce a line of porcelain steins.

It’s important to note from the start that the Saeltzer firm did not manufacture (model, throw or mold, and fire) either stoneware or porcelain, choosing instead to purchase blanks which they decorated. It’s also possible that a small number of items were brought to them for decorating; Ron Fox has noted a Mettlach blank and a Nymphenburg porcelain piece which they decorated.

Two separate factors led to fundamental change in the Saeltzer firm—a change in ownership in 1880 introduced a working knowledge of porcelain and porcelain decorating technology, and the economic pressures of the Industrial Revolution.

In this first installment of the article I discuss the history and evolution of the firm from the handpainted stoneware with which we are familiar. In the second part we will look primarily at Saeltzer porcelain steins, and their identifying characteristics.

Firm History

Opening the doors of his firm in 1858, Wilhelm August Saeltzer initially made furnaces and perhaps other products. With that business established, Saeltzer ventured into a line of earthenware Grecian vases and urns. Critical acclaim followed these Grecian reproductions, prompting Saeltzer to turn his attention to historical reproductions closer to home, namely, old German earthenware vessels. Later, Saeltzer turned to the wonderful hand painted stoneware beer steins revered today. Instead of hiring modelers and turners, Saeltzer decided to keep his labor force small and specialized. They purchased stoneware blanks from others, and focused their own efforts on handpainted decorations.

Upon the death of August Saeltzer on May 10, 1880, the firm was taken over by Louis Martini—a former Meissen embosser and mold maker. He would have been very familiar with recent technological advances in decorating porcelain blanks, and probably bought Saeltzer’s studio with hopes of industrializing the small firm.

By this time the Industrial Revolution was in full swing, with the most famous by-product being newly minted wealth—millionaires were being churned out at an unprecedented rate. Fantastic wealth awaited anyone with ingenuity and the ability to mass produce the right product. With the mass migration of rural populations to urban centers, it seems the world needed more beer steins. With his background in porcelain and now his own shop, Louis Martini must have seen this as an extraordinary opportunity for growth.

While stoneware beer steins dominated Saeltzer’s early efforts, porcelain beer steins became much more prevalent after 1880. As expected, the earliest transfer-decorated Saeltzer porcelain examples are usually dated in the mid 1880’s as well.

Who was responsible for the firm’s turn to transfer decorations and porcelain? Both of these changes took place in the early to mid-1880s, and, given Martini’s experience at Meissen, it seems likely that Martini was behind both of these changes.

In the following pages I would like to lay to rest any notion that Saeltzer’s firm withered on the vine following his death in 1880. In fact, a good case is made that the firm’s greatest financial success lay ahead of it, in the form of transfer-decorated stoneware and porcelain steins.

Stencils

It seems the story August Saeltzer’s studio is also the story of beer stein decorating in general. While transfers had been around for some time, being used extensively on the porcelain lids of beer steins since the 1850’s (figure 1, dated 1864), stencils have been around even longer. A Google search of stoneware and pottery stenciling reveals the art goes back at least 200 years—if not further. While transferware dishes used transfers before the 1850’s, I will restrict this discussion to beer steins.



Figure 1 - Porcelain inlay dated 1864

It seems decorating a large curved surface, like those found on beer stein bodies, proved problematic for early transfers. Hence, stenciling seems to have been the more common decorative technique. Only later with the perfection of transfers did stenciling disappear.

I suspect the initial beer stein stenciling provided artists with a shadowy outline of an image, leaving it to the artist to provide the detail and creative interpretation. Later these stencils would have incorporated more detail, gradually decreasing the artistic freedom of interpretation, and setting the stage for the arrival of transfers.

Stencils were meant to be painted over directly, guiding skilled painters and giving the illusion of a completely “hand painted” product. Stencils would have increased production, created a uniform product and lowered the bar of artistic skill needed to complete such an image.

Having said that, there is little question that the artists who painted these early Saeltzer products possessed a good deal of skill. Remember, they would have had to have been familiar with the effects of light on objects, producing subtle details need to impart a sense of quality on their finished products.

The stein seen in figure 2a offers an interesting example of stenciling, made available to us by the decorator’s refusal to color within the lines! While the size, shape and symmetry of the wreath are established in



figure 2a



figure 2b



figure 2c

broad terms by the grey stenciled background, the artist chose a different interpretation when painting the colored leaves. This is more noticeable in the side scene (figure 2b). Although the stenciled wreath acts as something of a shadow of the decorator's chosen interpretation, the remains of the stencil between the handle attachments (figure 2c) do not have any role in the decoration.

In addition to providing a guide for the decorator, stencils actually added to the final product. For example, in figures 2b and 2c, the elf's yellow pants are shaded with the same grey stencil—proof that the stencil was there first. Similarly, the tassel on the coat and hat reveal a glimpse of the stenciled grey beneath.

Does stenciling detract from the overall artistic value of these early pieces? Not for me. The ability to paint over crude stencils and create art is still...well, art.

Stoneware Transfers

While Saeltzer stoneware steins were initially all stenciled and handpainted, there definitely came a point where transfers were introduced and eventually dominated. Exactly when transfers found their way into Saeltzer's studio is unknown—but there are a few clues.

The Bavarian Dance scene stoneware stein in figure 3a was dedicated at the end of the Winter Semester in 1880, seven months after Saeltzer's death. Note the brown transfer background throughout the image (figure 3b). This provides evidence that Louis Martini had already started transitioning into transfer decorated goods by this time.



figure 3a



figure 3b

While we don't have clear evidence, it is highly doubtful that Saeltzer made any contribution to transfer production, as he was thoroughly described as a "simple man" entrenched in old world artistry. In his 1880 obituary, August Seltzer's lack of technical savvy was described as follows:

"In recent times many artists outflanked him with the new technology, but they are standing on his shoulders".

That "new" technology was probably the application of transfers to stoneware and porcelain products. After all what else could have changed? They were still decorating hand-thrown stoneware bodies, lidded with the same pewter.

figure 4a



figure 5



figure 6a



figure 4b

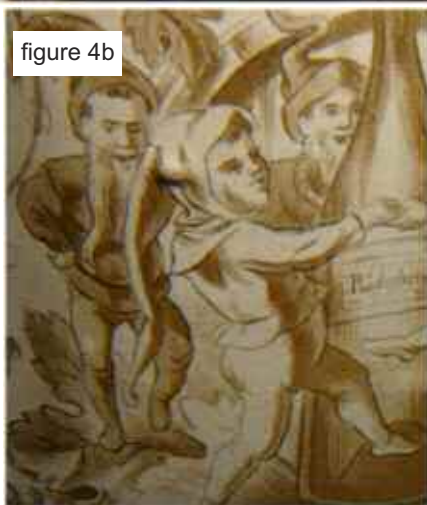


figure 4c



Eventually, as figures 4a, b and c illustrate, the transfers became so crisp and clear that they could stand alone as the completed decoration, without further coloration or highlights.

Transfers also provided flexibility in product line. The ability to change the "look" of the product was merely a matter of adding enamel in any number of color schemes (compare figure 4a and figure 5). This, of course, broadened the variety of offerings, increasing the appeal to potential customers and increasing the odds of a sale.

More examples of the quality of the transfer art are seen in figures 6a and b, 7 and 8.

In terms of dating examples, it is worth noting the designation of "purveyor to the (Prussian) Court" achieved by Louis Martini and the Saeltzer firm in 1882 (*Chemiker-Zeitung, Central-Organ für Chemiker, Techniker, Fabrikanten, Apotheker, Ingenieure*. No. 34 Coethen, den 29 June, 1882, p. 672).

"Thonwaarenfabrikanten Louis Martini, Inh. der Firma, Aug. Saeltzer nachfolger zu Eisenach ist das Praedicat Hoflieferant verliehen worden".

Manufacturer of Potteries Louis Martini, owner of the company "August Sältzer Successors" in Eisenach, was granted the title "Purveyor to the (Prussian) court". (Translation courtesy of Marc Lang).

figure 6b



figure 7



While the designation may have been no more than a rented “honor”—as these designations were often purchased—Louis did use the designation to market his products (figure 9). Such a marking would indicate a product made after the spring of 1882.

figure 9



A few more examples of later transfers will give an idea of just how an artistic process diminishes as mass production is pursued.

Figure 10a is the Wartburg Pitcher, with a very large brown transfer as the background with minimal hand-painting of the subject matter. Figures 10b-e (at right) show detail from this transfer decorated pitcher.

fig. 10a



figure 8



Martin Luther's study



The Chapelle

In the 1880's when photographic equipment was exceedingly rare and expensive, one could simply buy a beer stein or pitcher to remind oneself of that memorable excursion to Wartburg. Illustrating the shrines of Wartburg, the Wartburg Pitcher or the stein in figure 11a would serve the utility-minded Victorian tourist nicely, acting as a kind of post card, a pilgrimage relic and a drinking vessel.



fig. 11a



fig. 11b

In Figure 11b we see the handpainted bricks within the black outlines provided by the transfer. The transfer could not be extended through the area of the handle, but the artist continued the brick design totally by hand (figure 11c). The presence of the impressed mark of Reinhold Merkelbach (figure 11d) on this Saeltzer-decorated stein suggests it was probably decorated 1890-1900.

Later examples of Saeltzer's work seemed to follow the same approach—precise transfers with selectively placed enameling.

Figures 12a-c illustrate a stoneware stein dated to 1897 on its lid. Even the verse within the shield is a transfer.



fig. 11c



fig. 11d



fig. 12a

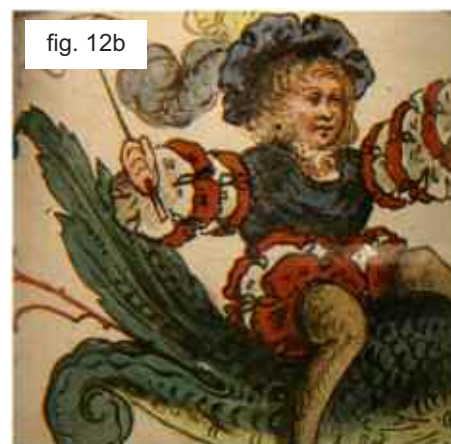


fig. 12b

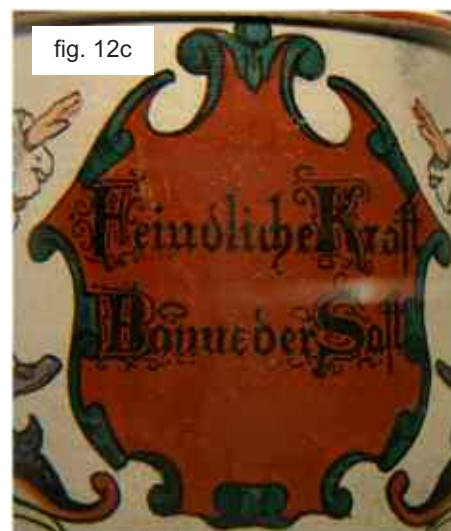


fig. 12c

Hand Lettering

Despite the mass produced transfers, the verses and anecdotal advice on the steins were almost always done by hand. The accuracy with which these steins were hand lettered is utterly astonishing. Imagine the skill required to hand-paint four or five lines of prose, in Gothic text, with the beauty and grace of a medieval calligrapher.

On many Saeltzer products the art is the text—a *tour de force* in the aesthetic of the written word (see figures 13 and 14).

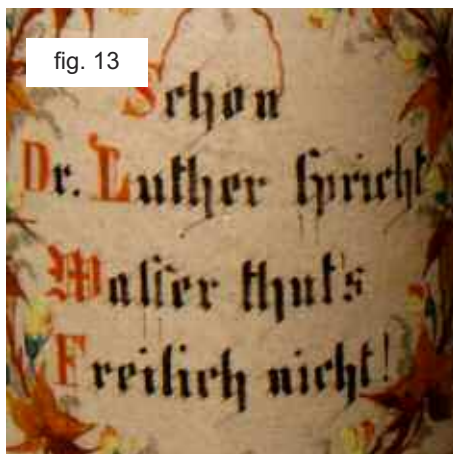


fig. 13

Porcelain Beer Stein Production



fig. 14

Porcelain blanks had the distinct advantage of being mass produced via slip molding, while stoneware blanks were all hand-thrown-one at a time. Porcelain blanks must have been significantly less expensive to purchase.

Initially porcelain body shapes were very limited. They ranged from straight-sided to moderately tapered, and while they often had some slightly raised decorative bands around the upper and lower body, they shared one common characteristic—a large, flat central area for the decoration. Not only could a single body shape be decorated with a variety of transfers, but often those same transfers could be applied to other similar body shapes. This, of course, held

down the cost of purchasing blanks, and lower costs overall.

Later, additional body styles are seen, including some with a pedestal base, and more variation in handle design. As a small decorating firm, the Saeltzer firm probably kept overhead low by buying whatever stock was available.

In short order (less than six years), August Saeltzer's factory moved from completely hand painted (stenciled) stoneware vessels to handpainted porcelain steins to hand-painted transfer designs. Although the firm continued to decorate stoneware steins, it seems apparent that porcelain steins eventually made up the majority of their output. This conclusion seems very reasonable, given the fact that porcelain Saeltzers are far more abundant today than the hand-painted stoneware variety.

Transfer Designs

How do we know Louis Martini made porcelain steins decorated with transfers? He told us in June 1888, when he submitted the following original article for publication (figure 15).

Published in 1889, Louis Martini "in Eisenach" encapsulates his transfer process in

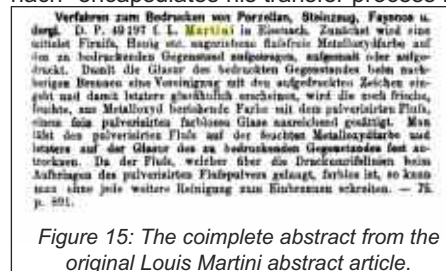


Figure 15: The coimplete abstract from the original Louis Martini abstract article.

an article entitled "Procedures for Printing on Porcelain, Stoneware and Earthenware" (German *Chemisch-Technisches Repertorium*: see bibliography). More interestingly, it seems Martini was on the ground floor of producing transfers on beer steins in general—at least in Germany.

Given that the transfer process wasn't totally new, a published paper on his work reflects something innovative in progress. Clearly Louis Martini was experimenting, and making strides, in decorating beer steins with transfers.

As time would tell, transfers would ultimately triumph, becoming the primary means of decorating beer steins in the world. So any advances in these early days of transfer art were important in its industrialization and eventual worldwide adoption.

When Louis Martini died is unknown. How-

ever, Mrs. Marie Martini is known to have owned the company as late as 1900. Supporting Ron Fox's research, and included for historic interest, are the following early 20th century listings.

Figure 17 is translated as



Figure 16: Marie Martini's 1900 listing in a regional trade book "Staatshandbuch für das Grossherzogtum Sachsen"



Figure 17: Marie and Paul Martini were running the firm by 1906 as published in the "Keramik Address Buch".

"Saeltzer, August, art pottery, purveyor to the court in Eisenach (P.T. u. E.), Saxony – Weimar - Eisenach. – Telegr.-Adr.: August Saeltzer. - Phone No. 115. - Owner : Widow Marie Martini and businessman Paul Martini.

Manufacture: imitations of ancient Greek vessels, Creussener Apostle-, Elector-. Hunting- and Planetary-steins, Frankish pottery. Terra cotta for painting - Painting - Was awarded a prize in Merseburg, Wittenberg, Kassel, Nuremberg, Munich, Graz and Vienna. –Since 1858.

While the stoneware Saeltzer steins are easy to recognize by their colors alone, the porcelain Saeltzer steins are more varied and harder to reconcile as such until you have examined a number. Once you have seen multiple porcelain Saeltzer steins side-by-side, the overlapping features become evident and finding others becomes much easier.

Lithophanes

Unlike turn of the century porcelain steins, which focused on just a handful of lithophanes, these early Saeltzer porcelain steins utilized a broad selection of lithophanes. It is truly astounding just how many variations exist in the Saeltzer repertoire.

We finish Part 1 of this article by looking at a number of lithophanes appearing in Saeltzer porcelain steins.

Figure 18 shows the lithophane in the base



of a Saeltzer porcelain stein. The scene is of a *Sennerin*, a female charged with looking after the cows high in the mountains for the local farmers. Her duties included the safety and well-being of the animals, and collecting the milk required to make cheese.

Figure 19 is again a *Sennerin*, appearing to



18 - A *Sennerin*

be resting or tending to an injured animal.

Decor

While many transfer decorated stoneware



19



20 - A man enjoying his pipe



21 - An Alpine logger takes a swig from his jug



22 - An Alpine dinner scene



23 - Farewell before the hunt



24 - Monisterial quality control



25 - On horseback by the river

Figure 25, showing two people on a horseback ride along a river, is unusual, as Germans were not an equestrian culture. Many 19th century travelers noted the unusual fact tht Germans, with the exception of students and aristocrats, did not ride horses, but used them solely for labor.



26 - A castle on the Rhine



27 - A boy playing with a goat
(Probable reference to Boch beer)



28 - The Target Girl



32

32 - A woman in profile



36

36 - Family on a Donkey, making tracks



29

29 - A young Friedrich III, Crown Prince. As German Emperor, he would rule for only 99 days, dying 15 June 1888.



33 - Bountiful harvest



37 - A Lutheran monk placing a rosary. The sexual overtones are intentional, as it was widely thought that monks practiced this exercise solely for purposes of touching local women.



30 - A woman in regional dress



34 - Pulling in the reins



31 - A boy, a girl and a goat



35

35 - Brother and sister asleep in the great outdoors

Made in Europe

Article Found

In the December 2010 issue of *Prosit*, a request was made for a clean copy of the Thewalt article entitled *A. J. Thewalt Produces Beersteins: German's Most Typical Souvenir* that appeared in the November 1967 issue of "Made in Europe." Herr Thewalt provided us with that copy and it now is available in the SCI Museum/Library. The article relates how close the firm came to not surviving the ravages of war and political turmoil as the father despaired that his son did not survive the war. The son did return home from being a prisoner of war to the joy of his family. He was able to complete his education and join his father in revitalizing the company and leading it into the 21st Century. The Thewalt firm was the first advertiser in "Made in Europe" and it provided the firm with many customers. Once again we owe our thanks to Herr Thewalt.

The 2011 SCI Convention, Providence, RI - July 2 - 7



We're having a party and it will last five days in downtown Providence, Rhode Island. You are cordially invited to attend. The New England Steiners planned the 2011 SCI convention to be held at the Westin Hotel, One Exchange Street.



Lobby of the Westin Hotel

The Westin Hotel overlooks the downtown area which boasts many varied restaurants and local breweries. In fact, Time and

Leisure magazine recently ranked downtown Providence and the adjacent Federal Hill in the top five culinary experiences in the country. If you want a spectacular night view of the Rhode Island State House and the Providence River, reserve a room on the higher floors on the north side of the west wing.



Central Providence

The hotel is next to the Providence Convention Center and its parking garage. It is also across the street and connected by a catwalk to Providence Place. This is a multi-level shopping mall so you shop-until-you-drop folks will think you died and went to heaven. There are parking facilities with the mall, and the hotel has valet service in the convention garage. Day trippers are eligible for event rates in the convention garage.

If you are flying, the Green Airport is the most convenient with an eight mile drive to the hotel by shuttle, or it is connected to the train line which takes you downtown. The Bradley International Airport and the Boston Logan are good alternatives and you can either rent a car or take the train or bus from Boston. The Amtrak also stops in downtown Providence.

The Westin Hotel extended SCI members a special rate of \$114 per night. Reservations must be made by June 2, 2011 to qualify for this rate group. Please call the Central Reservations Center at 1-800-WESTIN-1 (1-800-937-8461). Callers should identify themselves as being with the group, "STEIN COLLECTORS INTERNATIONAL: 2011 CONVENTION."

The New England Steiners kept the registration fees in line with recent conventions at \$565 per couple and \$290 for singles. You may pay in full with your registration or by a fifty percent deposit with the balance due at the convention. In accord with our last Trustee meeting, financial matters for our conventions are now handled by SCI.

There are three easy ways to register and reserve your spots for the pre-convention activities.

- online with PayPal via a link provided on our website www.steincollectors.org.
- The registration form can be printed off the website link with mailing instructions on the form for payment by check or money order.
- Contact Ralph R. Joyce, 121 Collins Landing Road, Weare NH 03821, email (wearenoweare@comcast.net) or telephone (603-529-0264). Ralph will provide any assistance you may require.

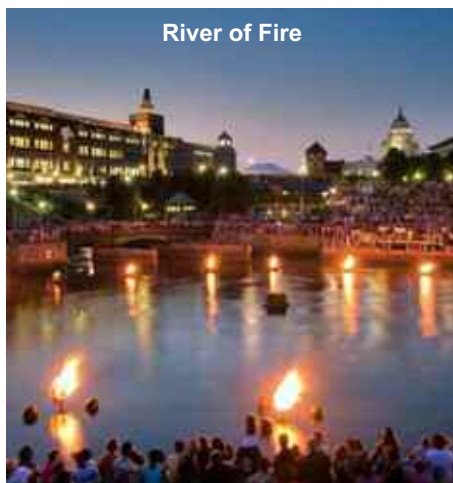
The registration fee includes the 2011 Convention Stein, a reception at the Waterplace Restaurant, two banquet meals with entertainment, three buffet breakfasts, assorted gifts and amenities and, as always, the hospitality room. It also includes all our meeting room needs for the usual business meetings, stein sales and a great array of speakers, roundtables and Stump the Master Steinologists.

The pre-convention activities begin:





Saturday, July 2: Arrivals all day with a reception early evening at the Waterfront Restaurant on the Providence River. The city puts on a Waterfire Fes-

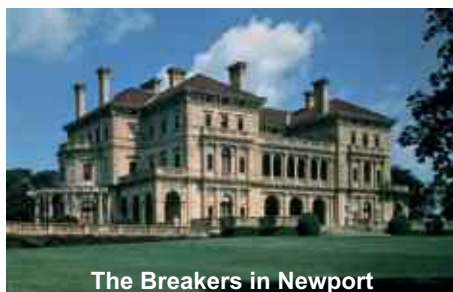
tival. It is tide-dependent and corporate-sponsored, so the plans are a little up in the air but we don't need them. We'll have plenty of food, a cash bar with entertainment and maybe a front row seat to a spectacular River of Fire. It is a block and a half away but if you need shuttle service please let us know in advance.



River of Fire

 Sunday July 3: Tours of private stein collection, first timer reception and the Executive Board meeting, evening lecture on glass by Dave Harr of New England Glass Auctions.

 Monday, July 4: Board of Trustee meeting, optional tours of the Newport mansions or the Foxwood Casino, preview and auction by Fox Auctions, lobster seafood bake in the evening, municipal celebration all day and night.





The Breakers in Newport




Marble House, Newport



 Tuesday, July 5: Water aerobics, breakfast buffet, Steve Steigerwald on Mettlach steins, Lyn Ayers on J. W. Remy re-visited, three roundtables discussions in the afternoon, stein sales and hospitality rooms will open, dinner and entertainment in the evening.

 Wednesday, July 6: Water aerobics, breakfast buffet, general membership meeting, afternoon speakers include Ron Fox on Steins from the Road and Walt Vogdes is always an interesting speaker, three roundtables topics, the stein sales and hospitality rooms are open, evening lecture by Dave Harr of New England Glass Auctions.

 Thursday, July 7: Water aerobics, breakfast buffet, SCI meetings on the museum/library, on chapter & membership development and on convention planning, a morning Stump the Master Steinologists, High Tea in the afternoon with the members auction, hospitality room and Executive Board meeting, German Night dinner and entertainment.

Of course, Providence is much more than the SCI convention, and we hope that you will spend a few extra days to discover all this historic city has to offer. From Brown University to the Rhode Island School of Design, from the riverfront to the old neighborhoods, from fine dining to picnics, we challenge you to "experience it all."

So you can see the New England Steiners are planning and working for your enjoyment and yet another great SCI Convention in Providence, Rhode Island. This is the only chance to see our friends throughout the entire stein world and make some new ones. Hope you all make your reservation early. See you there.

The New England Steiners
SCI 2011 Convention Committee
Ralph R. Joyce, Chairman



City Skyline



The Rhode Island School of Design



Providence Neighborhoods



The Rhode Island State House

Student Stein with a Krupp Provenance Studentenkrug aus dem (späteren) Hause Krupp

by Hans-Joachim Loose and Roy De Selms, SCI Master Steinologist

A type of student stein with a family crest as the main feature is shown in figure 1. However this is not a student association stein, as will be detailed. The inscription (fig. 2) reads "G. von Bohlen und Halbach s/l. L. Bassermann-Jordan z. fr. Erg. S. 18 CR 91 S." indicating that this was given by G(ustav) von Bohlen und Halbach to his dear friend L(udwig) Bassermann-Jordan in memory of their time together at *Ruperto Carola Universitatis Heidelbergensis* (University of Heidelberg) during the summer semester of 1891. (The question often arises as to whether the "C" or "K" came first into German words and this is a classical example of the "C" in the earlier Latin name "Carola". 500 years later this became "K" for Karl in the German derivation *Ruprecht Karl Universität Heidelberg*. A similar example is the change from the Latin Caesar to the Bulgarian/Russian Czar and to the German Kaiser.) This particular stein is no big deal until you realize that Gustav von Bohlen und Halbach later became Gustav Krupp von Bohlen und Halbach, the manager of the Krupp Geschützwerke (Krupp Weaponry Works) that supplied most of the weaponry to Germany in WWI and WWII.

Let's start with the two *Familie Wappen* (family arms) on the front of the stein (fig. 3). The family arms to the right is that of Familie Halbach (fig. 4) originating with Johannes Halbach (1613-1696), proprietor of a forge near Remscheid and whose descendants became diplomats. The arms consists of an owl and a goose surrounding a tree stump with colors blue and silver. The Halbach arms was combined with the Bohlen arms in 1871 after the marriage of diplomat Arnold Halbach to Mathilde Bohlen, descendant of the *Grafenfamilie von Bohlen* (Counts von Bohlen) of Karlsburg. The von Bohlen arms is the central part of the city of Karlsburg arms adopted in 1985 (fig. 5) with the rising Griffin (facing in reverse to the Griffin on the Bohlen arms) on a battlement pediment with colors red and white. The motto in the banner under the double crest reads in Latin "CAVE GRYPEM" meaning "beware of the Griffin".

Arnold Halbach (1787-1869) was a diplomat living in 1838 in Pennsylvania, USA where he took care of the affairs of the royal Prussian general consul. In 1840 he



Ein Studentenkrug mit einem Familienwappen ist in Abb. 1 dargestellt. Es handelt sich jedoch nicht um den Krug einer Studentenverbindung, wie nachfolgend erläutert wird. Die Inschrift (Abb. 2) lautet: G. von Bohlen und Halbach s/l. L. Bassermann-Jordan z. fr. Erg. S. 18RC91S. und bedeutet, dass dieser Krug von G(ustav) von Bohlen und Halbach seinem lieben Freund (L)udwig Bassermann-Jordan zur Erinnerung an ihre gemeinsame Studentenzeit an der Heidelberger Ruprecht-Karls-Universität während des Sommersemesters 1891 gewidmet wurde (die häufig auftauchende Frage, ab wann für das „C“ das „K“ erstmals in der deutschen Schrift auftaucht, wird hier beispielhaft verdeutlicht: das „C“ von dem lateinischen „Carola“ wurde 500 Jahre später zum „K“ für das eingedeutschte „Karl“. Ein ähnliches Beispiel ist der Wechsel vom lateinischen „Caesar“ zum bulgarischen/russischen „Zar“ oder zum deutschen „Kaiser“.

Dieser spezielle Krug ist keine besonders großartige Angelegenheit bis man realisiert, dass Gustav (Krupp) von Bohlen und Halbach später der persönliche Inhaber der Krupp Geschützwerke wurde und die meisten deutschen Geschütze in beiden Weltkriegen lieferte.

Beginnen wir mit den beiden Familienwappen auf der Schauseite des Kruges (Abb. 3). Das Familienwappen auf der rechten Seite ist das der Familie Halbach (Abb. 4). Es geht zurück auf Johannes Halbach (1613-1696), Schöffe und Hammerwerksbesitzer in der Nähe von Remscheid. Seine Nachfahren wurden Diplomaten. In dem Wappen mit den Farben Blau und Silber steht zwischen einer Eule und einer Gans ein Baumstumpf. Das Halbachwappen wurde 1871 nach der Hochzeit des Diplomaten Arnold Halbach mit Mathilde Bohlen, Nachkomme der Grafenfamilie von Bohlen aus Karlsburg mit dem Bohlenwappen kombiniert. Das Bohlenwappen besteht aus dem Mittelstück des Stadtwappens von Karlsburg (Abb. 5), einem aus einem Mauer giebel wachsenden Greif in Rot und Weiß. Der lateinische Wahlspruch unter dem Doppelwappen lautet „CAVE GRYPEM“ und bedeutet „Hüte Dich vor dem Greif“.

Arnold Halbach (1787-1869) lebte als Diplomat seit 1838 in Pennsylvania, wo er die Geschäfte des Königlich Preussischen Gen-

and his wife, the former Mathilde Bohlen, were transferred back to their home in Mannheim, Baden. Their son, Dr. of Law Gustav Halbach (1831-1890), was the court master of ceremonies to the Grand Duke of Baden. He married Sophie another Bohlen (daughter of Heinrich "Henry" Bohlen, a distinguished German-American Civil War Brigadier General who commanded a brigade of all German-American troops from Philadelphia for the Union), and one of their ten children was Gustav Georg Friedrich Marie von Bohlen und Halbach (1870-1950), presenter of the stein in figure 1. This Gustav received his *Abitur* (passed the exam to continue at a university) from the *Großherzogliche Gymnasium Karlsruhe* (Grand Duke's High School in Karlsruhe) in 1888 and went on to receive the Dr. of Law degree at the Universität Heidelberg 1893. It was during this period that he gave the stein to his friend and classmate, Ludwig Bassermann-Jordan (1869-1914), after the Summer Semester of 1891. Ludwig also received a Dr. of Law degree at Heidelberg at about the same time as Gustav and went on to continue operating the famous family winery with his brother, Friedrich, which still continues to this day in Deidesheim.

Dr. Gustav von Bohlen und Halbach continued in his father's footsteps as a diplomat in the Province of Baden, in Berlin, Washington DC., Peking and in 1904 at the Prussian Embassy in Heiligen Stuhl. Then in 1906 through the instigation of Kaiser Wilhelm II, he married Bertha Krupp, the oldest daughter and sole heiress of the Krupp Enterprise after her father's death in 1902. It seems that the Kaiser was uneasy having a woman as the head of such an important firm. The Kaiser then decreed that Gustav would add Krupp to his name and the couple would then become Gustav und Bertha Krupp von Bohlen und Halbach and the family would keep this name as long as the family controlled the Krupp enterprises.

Bertha retained ownership, but Gustav became CEO of the *Krupp Geschützwerke* (Krupp Weaponry Works) in Essen. The company made 50% of Germany's weaponry and supplied many other countries. Its famous Howitzer called "Big Bertha" in honor of Bertha Krupp was used thru WWI and was featured on the Mettlach stein in figure 6 made in 1896. Krupp manufactured most of Germany's weaponry including artillery, anti-aircraft guns, tanks, submarines, ships, etc. used in the Franco-Prussian War of 1870-1, WWI of 1914-18, and WWII 1939-45. Gustav had a stroke in 1941 and his eldest son Alfried took control and ownership of the company and the rest is history.



eralkonsuls wahrnahm. 1840 ging er mit seiner Ehefrau, der geborenen Mathilde Bohlen, zurück nach Mannheim. Ihr Sohn, Dr. iur. Gustav Halbach (1831-1890) wurde Hofzeremonienmeister in den Diensten des Großherzogs von Baden. Er heiratete Sophie Bohlen (Tochter von Heinrich „Henry“ Bohlen, einem berühmten deutsch-amerikanischen Bürgerkriegsgeneral, der eine Brigade der deutsch-amerikanischen Truppe aus Philadelphia für die Union kommandierte) und eines ihrer zehn Kinder war Gustav Georg Friedrich Maria von Bohlen und Halbach (1879-1950), der Stifter des Kruges (Abb. 1). Dieser Gustav machte 1888 Abitur am Großherzoglichen Gymnasium in Karlsruhe und studierte anschließend in Heidelberg, wo er 1893 zum Dr. iur. promoviert wurde. In dieser Zeit schenkte er seinem Freund und Klassenkameraden Ludwig Bassermann-Jordan (1869-1914) im Sommersemester 1891 diesen Krug. Ludwig wurde in Heidelberg ebenfalls zum Dr. iur. promoviert, ging danach zurück nach Deidesheim, um das väterliche Weingut, das noch heute existiert, zu leiten.

Dr. Gustav von Bohlen und Halbach trat in die Fußstapfen seines Vaters und arbeitete als Diplomat im badischen Staatsdienst in Berlin, in Washington DC, Peking und 1904 an der preußischen Gesandtschaft beim Heiligen Stuhl. Durch Vermittlung Kaiser Wilhelms II. heiratete er 1906 Bertha Krupp, die älteste Tochter und nach dem Tod ihres Vaters 1902 Alleinerbin des Krupp-Unternehmens. Es scheint so, als ob es dem Kaiser nicht Recht war, eine Frau an der Spitze eines so bedeutenden Unternehmens zu sehen. Durch königlich preußischen Erlass wurde Gustav von Bohlen und Halbach und seinen Nachkommen das Recht gewährt, ihrem Familiennamen Bohlen und Halbach den Namen Krupp voranzustellen. Dieser Erlass schuf die Möglichkeit, dass - auch bei Endigung der direkten männlichen Linie - der Beibehalt des Namens „Krupp“ für die Familie ermöglicht wurde, solange eine persönliche Inhaberschaft für das Unternehmen Krupp vorlag.

Bertha war Eigentümerin, aber Gustav wurde Aufsichtsratsvorsitzender der Krupp Geschützwerke in Essen. Die Kruppwerke stellten 50 % der deutschen Geschütze her und belieferten viele andere Länder. Die bekannte Haubitze „Dicke Bertha“ nach Bertha Krupp benannt fand während des Ersten Weltkrieges Verwendung; sie ist auf dem Mettlachkrug von 1896 (Abb. 6) zu sehen. Krupp stellte die meisten Waffen, insbesondere Artilleriegeschütze, Flugabwehrraketen, Panzer, U-Boote, Schiffe usw. her, die im deutsch-französischen Krieg 1870/71, im Ersten Weltkrieg 1914-18 und im Zweiten Weltkrieg 1939-45 eingesetzt wurden.

Nach einem Schlaganfall 1941 übertrug Gustav die Geschäfte auf seinen ältesten Sohn Alfried und der Rest ist Geschichte.

The Covenant Stein or Boer War Stein

by Roy De Selms
SCI Master Steinologist

The stein in figure 1 went largely unnoticed on the eBay website, probably because the photo looked like any common relief stein and was described simply as "men hunting". However, something struck me about the stein and made me look more closely. At Sharon's instigation, we had recently read "The Covenant" by James Michener which is the story of the Boers colonizing South Africa starting in the late 17th century, and, *voila...* here they were depicted on this stein. No one else noticed and I was able to bring this rarity home for \$36.01 total cost. Wow!

figure 1



Just how do we know that this is a stein about the Boers? The two side scenes show blond bearded men with rifles in the countryside behind rock defense walls, and the front scene shows similar men with rifles and cartridge belts on horseback. Above the men is a motto in Dutch: *Eendragt Maagt Magt* (Unity makes strength). This is a fairly common motto in many languages, but in Dutch it also appears on the coat of arms of the Transvaal (South African Republic, fig. 2). Here's a brief story of the Boers in South Africa.

During the 17th century, religious conflicts in Europe between Protestants and Catholics fueled the Thirty Years War (1618-1648) which devastated the continent, especially Germany. In 1685 French King Louis XIV declared Protestantism to be illegal (Edict of Fontainebleau). As a result of this and other forms of religious persecution, French Protestant Huguenots (one of whom was the author's ancestor) fled to surrounding Protestant countries and beyond.

In 1687 the first organized group of Huguenots set sail from Holland to the Dutch East India Company post at the Cape of Good Hope.

The Dutch East India Company (*Vereenigde Oost-Indische Compagnie* or VOC), chartered by the Netherlands in 1602, was the first multi-national company in the world. Formed to develop trade between Europe (primarily Holland) and Asia, the VOC eclipsed all of its rivals in the Asia trade. The trade route led around the Cape of Good Hope, at the southernmost tip of the African continent, where a colony was established to supply fresh water, food and other provisions for their ships on their way to and from Asia.

fig. 2



Protestant groups of Dutch, Huguenots and Germans, fleeing from the persecution mentioned earlier, found their way to colonize this tip of land and later to expand further into South Africa. They were mainly farmers and predominantly Dutch and therefore referred to in Dutch as Boers (farmer in English; *Bauer* in German).

In the 17th and 18th centuries many different trading and colonial influences settled over South Africa. The British, the Dutch and the Germans all had their own nationalistic interests, to say nothing of the English South Africans and the Afrikaner settlers, primarily the Boers and the Cape Dutch. Adding to this complex mix, a failed treaty between the Boers and the indigenous Zulus resulted in savage bloodshed. Land, labor and precious resources were coveted, and agreements were made and then dishonored, not unlike the settling of the American west.

In 1795 the British seized a major portion of South Africa in order to keep it from falling into the hands of Napoleonic France and the Boers were forced to retreat in *Die Groot Trek* (The Great Trek). They ultimately formed their own colonies in the north eastern part of South Africa called the "Transvaal" and "The Orange Free State".

The German-made drinking glass in figure 3 has the flags of Transvaal (fig. 4) and the Orange Free State (fig. 5) and the motto "Long live Uncle Paul (Kruger) and his band of Boers" written in German. Paul Kruger (figure 6) was the most famous of the Boer

leaders and is commemorated by the South African one-ounce gold coin, the Krugerrand (fig. 7). The Rand is the currency of the Union of South Africa.

fig. 4



fig. 5

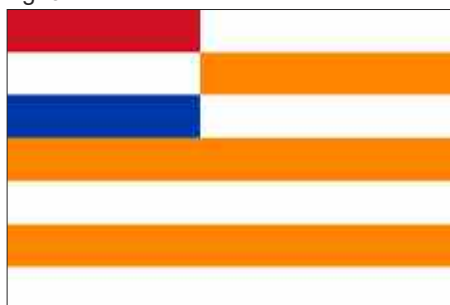


fig. 6



fig. 7



fig. 8

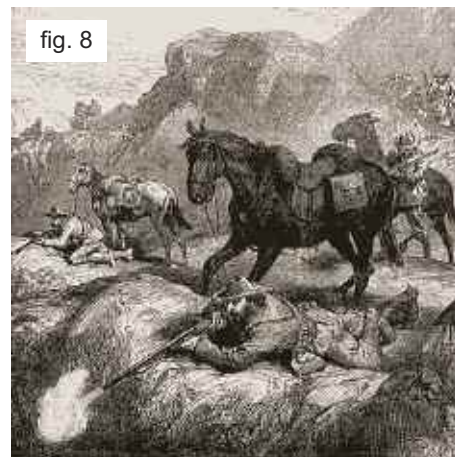


Figure 8 shows the Boers fighting in the first Boer War (1880-1881), also known as the "Transvaal War". The Boers successfully rebelled against British rule in the Transvaal and re-established the independence they had given up to obtain British help against the native Zulus.

Shortly after this in 1884 Germany established a colony, *Deutsch-Südwestafrika* (German South West Africa, which became Namibia in 1990). The Germans had two other smaller colonies in North Africa. From this point on the Boers were allied with the Germans against the British, and money and arms were sent to the Boers from German sources. Notice that the verse on the glass in figure 3 is written in German as is the verse on the base of the stein in figure 1 which reads: "*Der Gott der Eisen wachsen ließ der wollte keine Knechte*" (The God who made iron did not want slaves). In 1888 the first *Schutztruppe* (protection troops) arrived from Germany in Southwest Africa. At first these were mainly volunteer, commissioned and non-commissioned officers from Germany who had been previously in the German Imperial Army, but this gradually changed and Boers and Afrikaners did join to help in the fight against the British. These troops might have been infantry or mounted on horses or camels (figure 9) and were characterized by their hats turned up on the right side presumably to be out of the way when aiming a rifle.

fig. 9



fig. 3



A special order stein became available sometime after this from Mettlach (fig. 10). These Mettlach steins all had the same decoration, but the designations written around the front scene were customized. You could imagine how rare these steins are and the one in figure 10 is especially rare because it was for a "Betriebs Kompanie, Schutztruppe, S.W.A., Weihnachten 1905" (railway traffic control detachment, protection troops, South West Africa, Christmas 1905).

fig. 10



figure 11



fig. 12



The Boer-German alliance was strong enough to help determine the sides in WWI. Demonstrating this is another German stein made by Mettlach and designed by Otto Hupp as mold #2718 (figure 11) simply entitled "David and Goliath with Verse" in the 1901 Mettlach catalog. Everyone knows the Biblical story of David and Goliath, but it was SCI Master Steinologist Thérèse Thomas who pointed out that this design was a political allegory for the first Boer War in which the smaller Boer force, David, defeated the mighty British Goliath. On the stein Goliath carries a shield bearing three lions which is the Royal Arms of England, and the words "*honny [honi] soit qui mal y pense*," the motto of the English chivalric Order of the Garter (evil be to him who evil thinks). Another inscription in German reads "*Merk die Lehr*" (heed the lesson) and the

lid (fig. 12) has a clenched fist and the words "*Mein gutes Recht*" (my good right).

However, the appearance of the stein by 1901 didn't anticipate that the overwhelming size of the British forces would allow them to squelch the Boers in the second Boer War of 1899-1902, and the Boer republics became part of the British colonies. In 1915 German South West Africa was also taken by the British and the whole became the Union of South Africa. By the end of WWI in 1918 the remaining German colonies in North Africa were forfeited and the rest is history.

Photo credits to Andre Ammelounx TSACO for figures 10-12.

Der Gott der Eisen wachsen ließ der wollte keine Knechte **The God who made iron did not want slaves**

This German expression, seen on the Boer War stein featured in Roy's article, is a call to arms. All manner of weaponry is forged from steel, and this saying is a reminder that the steel was placed in our hands to be used to prevent oppression and enslavement.

The stein at the right is model 2134 made by Reinhold Merkelbach. This same verse encircles the entire body beneath a stylized oak tree with two crossed swords. The stein was designed by Paul Wynand and was placed into production ca. 1910.

This stein actually has a "student" heritage, being entered in the "Competition for Student Art" in Stuttgart in 1909, one of 107 ceramic and 31 glass vessels entered. Facing competition from Richard Riemerschmid, Franz Ringer, Herta Kasten and Albin Müller, among others, Wynand was awarded third prize for this stein.

The crossed swords allude to the practice of "dueling" among German university student association members, and the oak tree symbolizes strength.



Historic *Jahreskrüge*

This is one of an ongoing series of articles about annual drinking vessels produced by German breweries.

The Cologne Dancing Bear

by Joe Beard

The Cologne Brewers' Association (*Kölner Brauerei Verbindung*) is comprised of Gilden Kölsch, Küppers Kölsch, Sion Kölsch, Sester Kölsch, Kurfürsten Maximilian Kölsch and Kurfürsten Kölsch. In 1997 this association produced a very special *Jahreskrug* (annual jug), a replica of a historical vessel steeped in tradition.



The history of the Cologne bears goes back to the middle ages. Archeological findings prove that dancing pets amused the people in Barbarossa's time. During the bloom of the Cologne potter's craft at the end of the 16th century, one especially skillful and creative master crafted a drinking vessel in the form of a dancing bear. A rope around the neck reins in the wild beast to do his master's will. The Cologne coat of arms on the front of the *Krug* identifies where his act was performed. This replica of that vessel, manufactured by Studio L, was limited to 2,000 pieces. It is 19 cm tall, and examples are rarely found.



The Cologne city Coat of Arms

The Original Cologne Dancing Bear



The book *Deutsches Steinzeug* by Ekkart Klinge includes a photo and a short description of the original of this drinking vessel. It describes this piece as a vessel in the form of a bear with the head as the lid, in the forepaws holding a medallion with the Coat of Arms of Hermann von Haes, the date 1577, and the initials HH. It's uncertain whether the initials stood for Hermann von Haes, or for Haes and Hochsteden, the family name of his wife. The gray body is covered with a loam slip and saltglazed, with cobalt highlights on the eyes and tongue.



Part 1

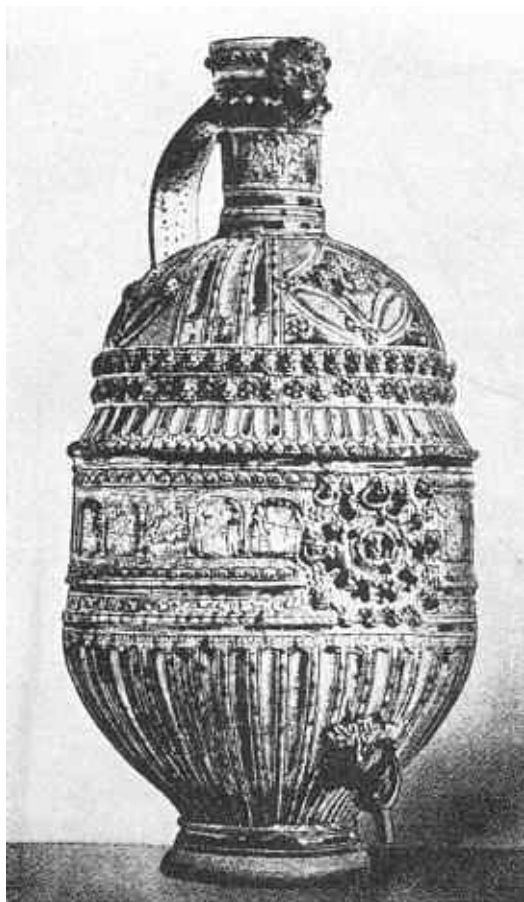
Stoneware from the Rhineland in the Renaissance and Baroque

What was known in the 19th century? The researchers and collectors, Dornbusch, Schmitz and Zais

Reprint from NEW CERAMICS, Editions 1, 2, 3, 4 2005

by Gerd Kessler

When art lovers in the Netherlands and England began collecting Renaissance and Baroque ceramics in the early 19th century, they were initially unconcerned about the precise origins of the pieces they had collected. It was enough to know that it was Flemish earthenware. The collectors wanted to rediscover artistic trends from the Renaissance and Baroque and to find out how they had influenced the way ceramic vessels had been made at that time. Stoneware had developed long before the date in question; it was well known everywhere as functional ware, but only when it was artistically treated did it gain the decorative features that made it desirable to collectors.



Ornamental jug from an early collection, in the Louvre, Paris since 1856. It is from the workshop of Johann Kalb in Grenzau (now part of Höhr-Grenzhausen), central frieze dated at 1619.

Thus collecting gained rapidly in popularity, stimulating the art trade and leading increasingly to auctions. "Flemish earthenware" was sought after and enjoyed much prestige among art lovers.

We now know that these sought-after ceramics were in fact stoneware from the pottery centres in the Rhineland, Siegburg, Raeren near Aachen, Frechen and the Westerwald region near Höhr-Grenzhausen, the so-called "pot bakers' country". However, after these articles began to be collected, it took nearly a hundred years before anyone realised their true origins. It was Brongniart in his *Traité des Arts Ceramiques ou des Poteries* who was the first to point out that parts of the D'Huyvetter collection came from the Koblenz region. His extensive work about ceramics was first published in 1844.

Around 1860, two researchers appeared who began to study the origins of these pots more closely, which were now to be found in numerous collections. They were August Demmin, who lived in Paris until 1871, subsequently in Wiesbaden, and J. B. Dornbusch from Cologne. Both of them pointed to the origins of this type of stoneware in the Rhineland, Demmin having gained his knowledge whilst travelling, but Dornbusch had discovered incontrovertible evidence through years of excavations.

To study Raeren stoneware, Dornbusch, who was a curate in Cologne, had enlisted the support of his colleague, Curate Schmitz. An appeal court judge by the name of Schuermans from Liege, an expert on art history, conscientiously analysed the findings, and in particular he classified the various heraldic ornaments on the jugs and mugs. Systematic excavations in and around Raeren had begun in 1874, and they brought forth two researchers in Schmitz and Schuermans, who published their results soon after—or even during—the evaluation of their findings. Dornbusch had published his first book on the Siegburg potteries in 1873. Thus the art loving public was soon made aware of the pottery centres of Siegburg and Raeren, whereas there was only vague evidence of the historical pottery centres in the lower Westerwald.

It seems strange to think that the potter's craft around Raeren and Siegburg too had come to a standstill at around this time, whilst in the Westerwald it had actually developed to the proportions of a small industry. These thoughts must have gone through Ernst Zais' mind as well when he began to collect Renaissance and Baroque ceramics. In their enthusiasm at the extremely rich findings in and around Raeren, the Belgians had attributed quite a number of pieces from early collections to Raeren, although they did not have a scrap of solid evidence. Being acquainted with contemporary publications, Zais began to doubt some of these attributions and decided to look for evidence in the Westerwald himself.

It is not known for sure when he began his excavations in the villages of Grenzau, Grenzhausen, Höhr and Hilgert. His manuscripts,



in which records of his excavations would probably have been found were lost in the Second World War. It may however be assumed that this was between 1860 and 1870. Parallel to the excavations, he also analysed records and documents about the development of pottery in the Westerwald region in the archives in Koblenz, Neuwied and Berleburg.

In his will, which he wrote in 1901, he asked Otto von Falke, who was the director of the Arts and Crafts Museum in Cologne at that time, to publish his manuscripts in book form. He provided the financial means for this project as well as leaving his large collection of stoneware from the Rhineland to the Museum in Cologne. Falke's work, published in 1908 five years after Zais' death, presents the first comprehensive study of the historical development of stoneware in the Rhineland, also covering the Westerwald in detail, which had been largely neglected up to that point. The section entitled "Westerwald" in Falke's study is based almost exclusively on Zais' work, and it still forms the foundation of our knowledge of Westerwald stoneware in the Renaissance and Baroque periods.



Tankard, from Raeren (left) and detail (below)



Jugs and Tankards from the Westerwald



Part 2

Stoneware from the Rhineland in the Renaissance and Baroque

The origins of Ornamental Ceramics and their further development in the pottery centres of Raeren, Frechen and Siegburg.

Reprint from NEW CERAMICS, Editions 1, 2, 3, 4 2005

by Gerd Kessler

Ernst Zais agrees with Arthur Pabst, the first director of the Arts and Crafts Museum in Cologne, as well as with Otto von Falke that the origins of artistic stoneware were in Cologne. This was where potters had settled in the early 16th century who had mastered stoneware firing, that is, they had achieved a firing temperature of approx. 1200°C. But whereas the other stoneware centres were only concerned with the production of simple functional ware, the potters in Cologne had begun to strive for artistic effects under the influence of the artistic currents of the Renaissance. Excavations in Cologne that had begun in 1889 and which continued in various parts of the city in later decades reveal convincing evidence of the origins of artistic ornamentation, some of which were highly impressive. However, the stoneware potters from Cologne were not to be allowed a period of peaceful development: by the middle of the sixteenth century, they were being threatened with expulsion, and by 1570, the last ones had left town.

Most of them probably moved to nearby Frechen, where they had previously obtained their clay. But it is also safe to assume that some of them relocated to Raeren or Siegburg. This would be an explanation of the fact that in both of these centres a dramatic boom in the production of artistic stoneware set in simultaneously within very few years.

It is futile to speculate in which of these two pottery localities the first Renaissance ornaments and forms entered into the potter's art. For all the similar methods in ornamental ceramics, the results of the newly created styles had to differ. The Siegburg potters had always had access to a fine, white body that permitted them to work far more delicately. The surface texture of the clay also remained homogeneous so that with very little or no salt glaze which had already been discovered by then - it remained smooth and glossy. The even structure of the clay enabled the potters from Siegburg to achieve a smooth, white surface for their vessels without any colouring additives; the only one known at that time was a brown slip.

The Raeren potters, on the other hand, had to rely on their somewhat coarser clay body which took on a light grey colour in firing. To avoid unevenness in the surface structure, they covered their products with a brown slip coating that in connection with the salt glaze lent their work a warm lustre.

With regard to form, the Raeren and the Siegburg potters also took different paths. In Raeren, a strictly horizontal style was developed that was necessary for Renaissance ornamentation: neck, shoulder, cylindrical frieze around the middle, spout and foot. In Siegburg, on the other hand, the *Schnelle*, a straight-sided, slightly conical tankard was predominant. Besides these forms that may be considered typical for the two pottery regions, new forms were continually being developed, an example of which is the popular threehanded drinking jug from Raeren and the elegant spouted jugs from Siegburg.

In Frechen near Cologne, new forms were also being developed including the *Pulle*, a spherical jug frequently of impressive size. They were almost always decorated with the image of a bearded man on the neck and frequently had an oval ornament around the belly of the vessel.

It was the architecture of the Renaissance that was the most influential factor in the design of stoneware vessels of these times with the severe structuring of buildings and the sumptuous decoration. Another factor was graphic art that had become popular and widespread through printing in the century in question, either through biblical illustrations or the many and varied political or narrative pamphlets.



Schnelle from Siegburg



Three-handled drinking jug and a Spouted jug, both from Raeren

The cylindrical central panel of ceramics from Raeren offered the ideal conditions to present whole picture stories frequently framed in rows of arches like in Renaissance architecture. In Siegburg, similar motifs were often used, but they had to be adapted to the form of the Schnelle, which is why they were applied in the form of single relief moulded stamps, or they were applied over the whole body of the vessel.

All of the vessels were thrown on the wheel at that time, and the relief decoration had to be applied with moulds while still soft. That this did not always work perfectly is proved by the number of breakages or cracks between the body of the vessel and the decor.

As already mentioned, saltglaze, which had been in use for some time, was applied in varying thicknesses in the various pottery regions. The Siegburg potters were relatively economical, probably so as not to detract from the finely structured applied relief decoration. In Raeren and Frechen, a more generous application of glaze had led to a smoother surface structure, rather to the detriment of the delicate relief in many cases.

An almost revolutionary development in the development of artistic ceramics in the second half of the 16th century came with the introduction of cobalt oxide for the colour blue. From archaeological remains it may be concluded that the last remaining stoneware potters in Cologne had been the first to use cobalt in the 1560s. On remains discovered in Komödienstraße, cobalt blue had been applied sparingly to some of the fragments, mainly to colour the eyes of the Bartmannskrüge blue. It was the master potter Jan Emens Mennicken from Raeren who finally achieved the breakthrough when he began to use cobalt blue regularly as one of his standard decoration techniques in around 1580. He was probably the first to realise that the grey firing Raeren body harmonised with the blue of the cobalt oxide in a hitherto unprecedented fashion. After salt glazing, the new colour scheme developed a warm radiance, and it was not long before the new stoneware had forced the old fashioned brown ware off the market.

Jan Emens was not the only one to produce the new ceramics. Other equally talented master potters from Raeren adopted the new decoration technique, and it was they who took it to the Westerwald region, where the new stoneware reached its artistic and economic zenith in the 17th and 18th centuries.



Pulle from Frechen

In our next issue:

Part 3: Relocation of Potters from Siegburg and Raeren in the Westerwald Region, and

Part 4: The Westerwald at its Peak

A Special Railroad Occupational Stein

by George Schamberger
and Walter B. Vogdes
SCI Master Steinologists

In the December 2009 issue of *Prosit* George wrote about the railroad occupational stein of Station Master Alois Bierl. Now we would like to share with you another railroad occupational, one which was recently seen on eBay.



The front of the stein shows us the proud railroad official, Hermann Bosch.

As with all occupational steins, the scenes on this stein depict Hermann Bosch's work. Based on these scenes, I think we can call Bosch a Shunting Yard Master. Even before the turn of the century, the railroad was a revolutionary development in transportation, allowing factory goods, building materials and equipment to be widely and rapidly distributed. As Shunting Yard Master, Bosch was in charge of all the goods being shipped by rail as they passed through his yard, a very important position.

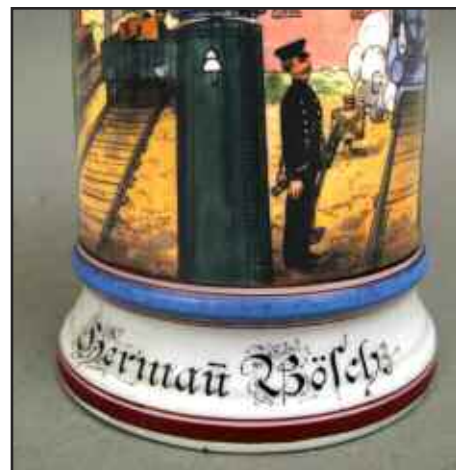
At that time the railroad was operated by the state, and all workers were employees of the state. Workers were supplied with apartments near the railroad stations, employment was "for life," and they received a good pension at retirement. Hermann Bösch was certainly a proud railroad official as he ordered this fine occupational stein.



The side scene at the right shows two trains puffing toward the shunt yard. After repositioning the trains, the goods they carry will be moved to warehouses and then later onto other trains. At upper left we can see the "open" signal allowing the trains to proceed safely, while at upper right *Hoch lebe die Eisenbahn* is proclaimed - Long live the railroad!



Two workers unload freight into a railroad warehouse, for distribution. A straight-up crane used for unloading heavy goods is seen at right. A building which is probably Bosch's residence is in the background.



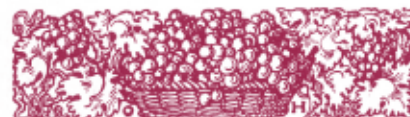
Here Hermann Bosch stands beside a Lautwerk (signal bell). This 1847 invention allows communication with the next station down the line by a system of one to four bells, letting the next station master know that the train is on its way. Behind Bosch we see a track switch signal housed in a square metal box.

Beneath the front rim is the verse *Jeder Deutsche Zecher hat seinen eig'nen Becher*, which means "Each German drinker has his own beaker." This is a most fitting sentiment for the scene appearing inside the nice glass prism lid.



A Stammtisch (where the innkeepers frequent guests sit at a reserved table) appears under the prism lid. We can see through the window the Munich *Frauenkirche* church towers, telling us that the station must have been very close to Munich.

The pictures on the stein tell the whole story. It is amazing that the transfers (decals) are so specialized to the individual position/trade and job.



Sun Steiners

FLORIDA CHAPTER



HEY OTTO
WE'VE BEEN
FEATURED FOR
OVER 100 YEARS
HOLDING STEINS~ TIME
TO CHANGE.



HOW ABOUT
A GLASS MUG
FOR A CHANGE?

THATS NO CHANGE~ BESIDES
WITH NO MUG LID, BEER
LOSES ITS EFFERVESCENTS.

THAN~WHAT ABOUT CANS?



NO~NO!
BEER IN A
METAL CAN IS
LIKE PUTTING
CHAMPAGNE
IN A SOAPY
GLASS~ AND ITS
A POLLUTER.

BOTTLES?



WHICH
BRAND
?
TOO MANY
BRANDS

PLASTIC CUPS ARE
THE ANSWER.



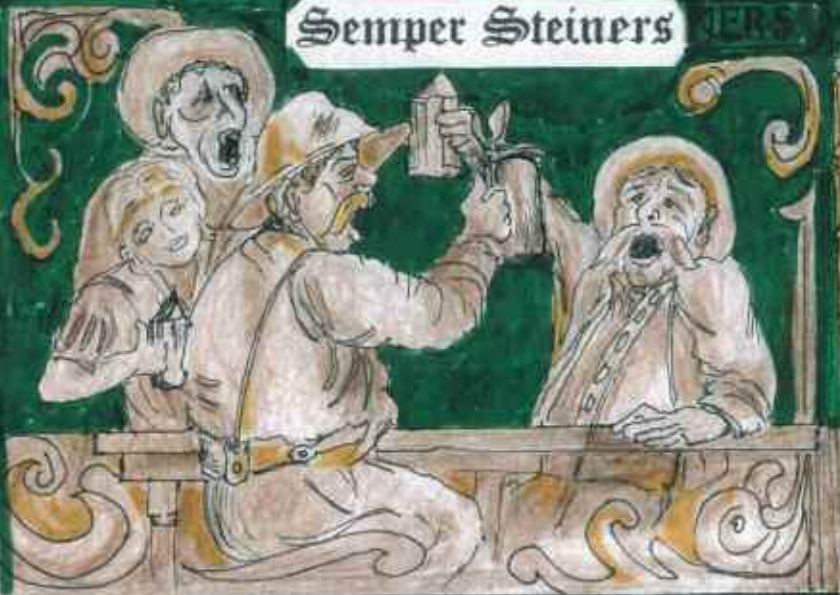
NO
NEVER!

HOW CAN
ONE PROSIT
WITH A CUP?

WELL OTTO,
IF WHAT
YOU SAY
IS TRUE,
WE WONT
CHANGE!

PROSIT

Semper Steiners



TETZLAFF

The nineteenth installment

Photos From the Road

by Ron Fox, SCI Master Steinologist

This segment of the Road series will take a bit of a turn. I have photographed many more steins for this series of articles than could fit on the pages allowed in each issue. This installment will cover those steins passed over, because of space limitations. I am sure you will agree that they are worth covering.

This first grouping is all of the Schierholz character steins I have photographed, in the harder to find Delft blue coloring. Whether blue is your color or not, this grouping is eye popping.



One of my favorite collections to visit is that of Bill Floyd. He has great characters, glass, and early faience and stoneware. This first glass stein has a wonderful shape and very bold Art Nouveau enamel design. It is just one of those steins you would never get tired of looking at.

Bill especially likes early occupational steins. This 18th century milk glass piece features an enamel scene of carpenter tools beneath a crown. Many of us would like this as well.

Altenburg stoneware steins are almost never found with enamel decorations. This next stein is just such a piece with an enameled shield and dated 1719. In the last 40 years I have only seen three pieces decorated this way.

This next stein is a cobalt overlay with intaglio cut scene of a hunter. The tall slender shape is a form I particularly like. It is further dressed up with delicate brass, containing a cut prism glass inlay. On a scale of 1-10, it is a 12.

Hafnerware is an earthenware clay that is covered with colored lead glaze decoration. This next stein is made of that material and is from the 16th century. It is made in the style of the Nürnberg Preuning workshop. The pebble-like finish is very different.

Bohemian cameo glass is hard to find. This ruby overlay stein is cut in that manner. The artist cuts through the ruby layer to different depths. The deeper he cuts through, without going all the way to the clear, the lighter the color. The more shallow the cut, the darker the color, giving the piece shades to the overlay color. This stein has the scene of a falconer.

This last stein from Bill's is a massive Kruessen stein. It depicts the 12 apostles, with enamel over the applied relief. They don't come much wider than this one.



Glass steins from the Van Houten firm of Bonn, Germany, are easy to recognize. Besides their style of enamel, they embellished the glass bodies with elaborate pewter mounts. This group came from the collection of Michael Slutskin from the east coast. These photos certainly explain why they are so highly regarded.



While going through photo files for this issue, I was surprised to find a file that I lost when my laptop was dropped. I had not remembered that it was transferred to my PC before the accident. This next group of steins belongs to Stuart Steggall of New Jersey. Some of you may remember that Stuart wrote an excellent article about the Lenox factory and the steins they produced. He won the Editor's Award for his efforts. Stuart also has the largest collection of steins from this firm that I know of.

I start out with two exceptionally rare Lenox steins. The scenes, body style and silver mounts have not been seen before. These two steins are very different from what Lenox usually made.

Next we have a 1½ Liter Royal Vienna stein. The size, color and quality just make this a phenomenal piece. You are not likely to find anything similar soon.

This 1½ liter cranberry overlay is striking. The body is facet cut and polished and has an ornate silver lid. You do not usually see this size.

Another unusual Lenox stein from Stuart's collection has a hand painted scene of an Indian. It has the typical mixed metal that you see on so many of their other steins.

Steins made that commemorate the Spanish American war and their officers, are not uncommon. Finding a Royal Vienna with Admiral Dewey on it is an exception to that statement. It is a very unusual stein.

When we think of porcelain character steins, Schierholz and E. Bohne come to mind. Another firm that has only recently gotten the recognition it deserves is that of the Bauer factory. They made some exceptional character steins and this dueling fraternal frog is certainly one of them.



Another turn to this *Photos From the Road* installment was having members send photos of steins they thought might be of interest. Lawrence Beckendorff was the first to make use of this feature, and sent in a nice group of glass steins.

His first stein is a unique green colored opaline, with gilded enamel and applied cranberry glass beads. The brass colored lid is adorned with matching beads of various sizes. The thumb lift has a larger facet cut glass stone set into it. They pulled out all of the stops on this cutie.

The next stein has a vibrant green color and depicts a stern medieval knight standing with his sword. The matching glass inlay lid has a knob finial, which only adds to the stein's stature and elegance.

Here's a stein my wife went crazy for. The enamel decoration shows a couple of Indians talking with a white settler in front of their teepee. Unusual subject matter for a glass stein.

Lustering is when they add a metallic oxide into the kiln during the firing of the enamel. The oxide turns to a gas, and it coats the glass body with a slight iridescence. This light amber stein has musicians in a black silhouette enamel decoration. The applied glass ruffled base rim and body prunts really dress this piece up nicely.

Here's another light amber glass stein with an enameled drinking cavalier. I especially like the large applied glass prunts.

Glass pokals can be particularly attractive. Such is the case with this next item. It makes a great companion piece to the stein with the knight. This piece has the knight on a well dressed horse and they are both ready for the jousting events to begin. Nothing like watching men trying to impale each other. Peanuts or popcorn anyone?



There were many glass makers in the Czech area during the late 19th century. When you see an enameled piece of glass from that region, most everyone calls it Moser. In fact, Moser did not make as much glass as they get credit for.

This next group of steins are actually all made by Moser and seeing several pieces in a grouping helps your eye pick up their decorating traits. They used the fern type floral decoration, applied acorns and beads, insects, and a lot of gilded enamel. Once you familiarize yourself with their work, identifying their pieces becomes quite easy. Don't expect to find a lot of Moser steins, as they made very few, in comparison to their other wares.



The next group of steins come from Mark Durban. I met Mark at the 1974 SCI convention in New York. We hit it off right away and have been good friends ever since. Mark lives up on Big Bear Mountain in California, with his cute wife Pola. I haven't been able to get up there to photograph, so Mark emailed me these neat photos. He was the first American collector to recognize the steins designed by Franz Ringer and these are a few of his favorite pieces.

The first one is a character made for J. Reinemann of Munich. The pewter lid acts as a gag over the mouth and it says across the bottom of the body, "I SAY NO MORE". Hmmm.... if we could only do that to some people.

The next stein is a 1/2 liter and was made for the 15 Deutsches Bundesschiessen, Munich 1906. The base is marked Bruder Thannhauser, Munich. There were two official stein designs for this event, but this is by far the rarest.

This next 1/2 liter has no marks and has political overtones. The scene shows a Prussian (Northern German) dressed in Bavarian mountain climbing clothes. The verse says: "Mountain climbing - a small matter. Nothing to it, except a little courage".

Again, another 1/2 liter made by R. Merkelbach, also with the stamp of Bruder Thannhauser, Munich. The scene is a hermit (monk) drinking. The verse translates: "A pious hermit will always settle for water. I am not that pious and therefore stick to beer and wine".

The last 1/2 liter was made by R. Merkelbach and again the B. T. M. stamp. It has five panels which translate as. (1st panel) "The rich drink expensive wine". (2nd panel) "The hermit drinks water". (3rd panel) The Turk, however, fine mocha". (4th panel) "and sparkling wine for the rich over-indulger (glutton)". (5th panel) "But I welcome a good fresh beer". Mark told me this is his favorite Ringer stein.

To round out this grouping, the last photo comes from the collection of Tom Weber of Pittsburgh, PA. It is a 1 1/4 liter in size and has a long verse across the front of its bulbous body. I have not translated it, but knowing Ringer's sense of humor, I am sure it is comical.



This last group of steins, from various collections, are all made of wood. Most of the steins made in this medium are hand crafted and not mass produced. The level of talent and craftsmanship is quickly evident when you see these steins. The first in this group used a burned technique called pyro to create the Monk decoration. The one with the roosting chickens on the lid is Swiss carved, and of great quality. The large one, with the die finial, is a polished burl. Another has shallow carving and additional carving to the horn on the wood lid. The next stein is a *Daubenkrug*, made of wood slats and pewter overlay. These were first made in the 17th century and have been made right up to the late 19th century. This piece is circa 1880. Then we have a Scandinavian carved tankard from the early 1800's. The last piece is a very unusual Scandinavian burl wood tankard. The addition of the pewter feet and rims is not something you will see again. Putting together a collection of wood steins would be a fascinating undertaking.



This brings to an end another installment of this series. I will be traveling to the large Miami Beach antique show in a couple weeks. I will also be viewing several stein collections while in that area. I hope to take many new photos for the next issue. Keep those invitations coming.



Jaeger Battalions and the Kurhess. Jäger Batl. No. 11

by George Schamberger
SCI Master Steinologist

In his article about *Glass Regimental Beer Steins* in the December 2010 issue of *Prosit*, Ron Heiligenstein showed a stein from the Electoral Hessian Rifle Battalion No. 11 in Marburg (*Kurhess. Jäger Bat. No. 11*). It so happens that I have a regimental pipe named to *Jäger Hemer* from the first company of that same battalion in Marburg an der Lahn. The pipe bowl is dated 1906-1908.



The front of the pipe bowl bears the name of Jäger Hemer along with the stag of St. Hubertus (a symbol reserved for the Jäger) in front of crossed rifles, an epaulette, utensils and a Jäger tschako helmet which is also used as the lid on the bowl. The back of the bowl is inscribed "in remembrance of my service time in the 1. Comp. Kurhess. Jäger Batl. No 11 in Marburg, 1906/08." The complete pipe is 37 " long, the stem is made from a tea-plant-shrub.

Some history about the *Jäger*, and in particular the *Kurhessisches Jäger Batl.No.11*, is in order.

The oldest *Jäger Truppe* (Rifleman Troops) in the German speaking area was organized by Landgrave Wilhelm V. von Hessen-Kassel in 1631. Its members were drawn from hunters, foresters, forest rangers, etc. The soldiers of the *Jäger* troops were most effective in small groups as sharp shooters in difficult terrain outside the regular battle-organization. The modern, post-1871 *Jäger* troops, were assigned to scout in advance of infantry units, to point out enemy locations and especially to shoot enemy officers in order to weaken their fighting capability.

Drills for the *Jäger* were lenient in comparison to the infantry line troops. The *Jäger* did not march in closed battle formation, and a good part of their training was target-shooting. In the field the *Jäger* were not tied to the formation of the infantry line troops. They operated in smaller units, chose their own targets and used the terrain to their advantage. For that reason they only used *Jagd Hörner* (hunting-bugles) never *Tambours* (drummers) for giving signals.

The *Jäger* enjoyed a higher standing than the infantry line regiment soldiers, being addressed politely as Herr or Monsieur, while the infantry troops were often called *Hundsfoot* (lower class soldiers). The Officer-*Jäger* relationship was friendlier and more respectful than the infantry line regiments, where the officers were little gods.

About 1900 the bicycles and machine gun units were added to the *Jäger* Battalion and given the same numbers.

Now to the famous *Marburger Kurhess. Jäger Battalion No.11*.

From 1866 to 1920, Marburg a. d. Lahn was the garrison of the *Kurhess. Jäger Batl. No.11*. Queen Margherita of Italy visited Marburg in the fall of 1897, adorning the *Jäger- Batl.* formation. Emperor Wilhelm II. bestowed upon the Queen the title "Owner & Chef of the Kurhess. Jäger Batl. No.11". With their dark green tunics, the crowned M monogram of Queen Margherita of Italy on their epaulettes, Swedish cuffs, tschako with golden/yellow heraldic eagle, the *Jäger* were quite a sight to see. They were well liked and respected in the town of Marburg and the residents claimed them as their own *Marburger Jäger*.

Figures:

- 1a-1c. Jäger Hemer's Reservist pipe bowl
2. Epaulette of a one year volunteer, Kurhess. Jäger Batl. No.11, the stylized "M" stands for "Margherita, Queen of Italy." It was later around 1914 changed to just the yellow "11" on red.
3. Flag bearer of the Kurhess. Jäger Batl. Nr.11
4. Postcard of the Kurhess. Jäger Batl.'s 100-year celebration 1813 to 1913 (Aug.9-11, 1913)
5. Postcard greetings from Marburg, Kurhess. Jäger Batl.11.
6. Jäger in uniform
7. Queen Margherita Queen of Italy (Chef of the 11. Kurhess. Jäger Batl.)
8. Jäger emblem as seen at "Emperors Shooting Prize"

I extend my thanks to Walter Vogdes for his assistance in organizing the material and preparing the article for publication.



Collector's Guide to Dümmler & Breiden Beer Steins

by Frank Loevi

This article was originally published as an adjunct to the online "Dümmler & Breiden Stein Catalog" in the Beer Stein Library, and is being reprinted in Prosit by permission of the author as a three part series. Some content has been revised and adapted for publication in hard copy.

Part 1: This issue

Part 2: to appear in June 2011

The Art (and Politics) of Peter Dümmler on Beer Steins
Additional Physical Characteristics of Pre-1907 D&B Steins

Part 3: to appear in September 2011

Paul Dümmler and the Terra Sigillata Period
Marks on D&B Terra Sigillata Steins
Identification and Dating of Post-1920 D&B Steins

Introduction and Historical Backdrop

When I first began researching the firm of Dümmler & Breiden several years ago, I was surprised to discover that although the company ranked among the most important Westerwald manufacturers during the "Golden Age" of German beer steins in the late 19th and early 20th centuries, little had been written about D&B, especially in English. Moreover, what existed was typically laced with misinformation, particularly with respect to identifying and dating D&B steins. A slightly brighter picture exists when one turns to published German materials, but even there, with one or two notable exceptions the literature is largely limited to biographical material on Peter Dümmler and Albert Breiden, and sheds little light on some of the questions most important to collectors, *i.e.*, What did they make? When did they make it? How does one identify it? and so on.

Of course, the stories of the people whose efforts created and sustained the company, as well as the events that both led to and shaped those efforts, can hardly be ignored. So we'll start with a brief history of the company and its main players, after which the focus will turn more directly to the beer steins they produced, with an eye toward providing readers with the ability to identify and collect Dümmler & Breiden steins with confidence.

Historical Backdrop

The Early Years

Peter Dümmler was born in 1860, the first child of Westerwald potter Andreas Dümmler and his wife Anna Maria. That same year saw the birth of Albert Breiden, seventh born child in the family of Jakob Breiden, a Grenzhausen mustard mill owner and his wife Mary Louise. For our purposes here, it's important to note that Albert's mother was also the sister of Simon Peter Gerz, a ceramics factory owner whose name is well known among beer stein collectors, so both boys were exposed at an early age to the industry that was to be their future.

In school the boys became fast friends and, as was the practice in those days, at age 14 they each began an apprenticeship that would provide the skills they would later need to make their way in the land of the Westerwald potters. Peter Dümmler's artistic talents had been recognized early on and he was apprenticed as an artist and modeler to Reinhold Hanke, another well known Westerwald factory owner. Hanke is generally credited with being the first to apply 19th century *Historismus* (or Historicism) concepts to the German ceramics in-

dustry. It was here that Dümmler gained his appreciation for Renaissance and Baroque pottery, as well as for German history in general, which, as we will see shortly, is reflected in much of the work he's remembered for today, including a wide range of pieces produced for Hanke in the late 1870s and early 1880s that make it clear how quickly his talent catapulted him into a role as one of Hanke's leading designers.

As might have been expected, Albert Breiden was apprenticed to his uncle, S.P. Gerz, where he learned the technical side of the business, from clay procurement to glazing and firing, making him the perfect match for Dümmler as a business partner. By the time their apprenticeships were completed, together they knew everything they needed to know to begin producing ceramics on their own. And so they did.

In 1883, the firm of Dümmler and Breiden was born. Although the official German trade registry records the founding date of the company as July 1, 1884, the company itself publicly claimed 1883, no doubt reflecting a period during which start-up activities were undertaken prior to any formal legal filing. In fact, evidence exists making it clear that by 1884 production was well under way and the company's first cataloged products were being offered for sale.

For the first several years money was scarce and the going difficult. Beyond the two principals, the company managed to employ only four additional workers, two turners and two apprentices, all of whom initially worked for shares in the business. Slowly but surely over its first decade the firm of Dümmler & Breiden began to prosper, in large part due to the growing recognition of Peter Dümmler's artistic talents and his unique ability to produce contemporary designs reflecting Germany's rich history and ceramics traditions. By 1893 the D&B workforce had expanded to forty-five employees, and planning was underway for an 1895 move to expanded facilities that were to include not only more room for production, but also a showroom and housing for the growing families of both company founders.

It was in 1893, with the company now firmly established on the Westerwald landscape, that the picture in Figure 1 was taken, depicting one of the highlights of the company's year. First published in a 1983 brochure produced on the occasion of D&B's 100th anniversary, it depicts Dümmler, Breiden, members of their respective families and a handful of company employees showing off a huge 2.1-meter tall *Schaukanne* (exhibition jug) of the "old German type", quite possibly the largest ceramic vessel that had been produced up to that time, and made for "one of the largest breweries in the world in the USA". Albert Breiden sits in the front row on the left side of the photo with his wife Kunegunde (*née* Dümmler, Peter's sister) standing behind him. Similarly situated on the right is Peter Dümmler, along with his wife Bertha and son Paul to his left (more about Bertha and Paul below). Sadly, the name of the brewery that purchased this remarkable piece has been lost over time and, if it survived, its whereabouts is currently unknown. Kurt Seng, Dümmler's great grandson, believes the purchaser was Anheuser-Busch, so perhaps it still exists, sitting forgotten somewhere in an A-B warehouse.

The remainder of the 19th century was a prosperous, if largely uneventful period for the firm of Dümmler & Breiden, as well as for the Westerwald ceramics industry in general. The tastes of the buying public had begun to shift, moving away from the *Historismus* style and more toward depictions of contemporary Germans engaged in the common activities of everyday life, but with an artist like Peter Dümmler at the helm, D&B was easily able to adapt to changing preferences. By the end of the 19th century the D&B product line was filled with ceramic interpretations of leading genre artists like Franz Defregger, not to mention similar original stylings, at least some of

Figure 1



which can be directly attributed to Dümler himself (see, for instance, Figure 2, No. 370). Comfortably positioned in the marketplace and with a steady flow of incoming orders, the company's future seemed bright. With the demanding requirements of a start-up company for time and capital now in the past, Dümler had also gained the freedom to more fully indulge in his long-standing passion for Renaissance and Baroque pottery, ultimately amassing a world class collection that was proudly displayed in the company compound. Little did he realize at the time the important role his collection would play in the future of both the firm and his family.

Changing Times and New Directions

In the final years of the 19th century, yet another style shift was beginning to appear on the Westervald horizon. While the Art Nouveau (or *Jugendstil*) movement had taken solid hold in Europe by 1890, Westervald potteries were generally slow to embrace the new style, for the most part sticking to tried and true designs for several years into the 20th century. Interestingly, Peter Dümler was among the first to see what was coming and began experimenting with "modern" themes and decorative elements well before the crowd.

Figure 3 shows what was almost certainly a Dümler design (model No. 552), described in the company's catalog as "female portraits and modern ornamentation". As may be seen here, one of those females is depicted only barely clad in flowing ribbons, an image that would be considered avant-garde on a beer stein even by today's standards, yet this stein was first pro-

Figure 2:
No. 370Figure 3:
No. 552

duced circa 1899.¹ Even the coloring was quite unusual for the time.

That being said, one should not be led to the conclusion that Dümmler's early awareness of modern design concepts somehow helped lead the way for the other Westerwald manufacturers. The truth is that D&B waited to be swept along with everyone else in the slow-to-arrive *Jugendstil* tide. In fact, it was Peter Dümmler's oldest son Paul whose designs were to become the company's signature pieces in the *Jugendstil* era, and the first of those didn't see the light of day until at least 1906. The earliest beer stein of Paul Dümmler's to make it into the D&B catalog is believed to be model No. 787 (Figure 4), a modern (or *Jugendstil*) form displaying an equally modern interpretation of the classic "*Lindenwirtin*" scene.²

Figure 4:
No. 787



Paul Dümmler had been born in 1877 and had received formal training at both the Royal Ceramic School in Höhr and later the Academy of Art in Munich. Sadly, but seemingly fortuitously, his coming of age as a ceramics artist and modeler coincided closely with the passing of his father, Peter Dümmler, who died in 1907 at the age of only 47. Arguably the most important ceramics artist of his time, designer of not only beer steins and other mass produced items, but many one-of-a-kind masterpieces that can be seen today in museums throughout Europe, the death of Peter Dümmler left a massive creative void in the company he left behind — a void that his son Paul would be quickly called upon to fill.

Another event occurred in 1907 that would also have a major impact on the output of Dümmler & Breiden following the loss of the leader who had set its artistic direction for al-

most a quarter century. It was during that year that D&B introduced its first "terra sigillata" products — a set of three figural paperweights. Terra sigillata (meaning "sealed earth") is a fine coating of clay that when fired produces a semi-gloss finish resembling salt-glaze. First seen on classical Greek black/red-figure painted pottery, the sheen is produced by melting ferrous content, which also results in a distinctive red coloring. While it's easy enough to describe the terra sigillata glaze, actually applying it was, at the time, a technological breakthrough and a closely held secret that allowed the company to maintain and even improve its position in the marketplace from 1907 through the early 1920s.

Of course, a glaze alone wasn't enough to build the bridge to a new, post-Peter Dümmler era, but combined with the modern stylings of Paul Dümmler, who was now providing the firm's artistic leadership, Dümmler & Breiden was able to produce a unique and popular product line that proved immune to imitation by its rivals. Paul Dümmler's simple but appealing enameled designs and the terra sigillata glaze seemed almost made for each other, proving so popular that by 1910 and for at least a decade thereafter literally every new product the company introduced was a Paul Dümmler terra sigillata creation. In that same year the first beer stein to be listed in a D&B catalog as "terra sigillata" was produced as model No. 937. Shown in Figure 5, it's a brightly painted, 1-liter piece entitled simply "Flowers". Perhaps indicative of its popularity, that same design was also produced in ¾,

Figure 5:
No. 937



½, ¼ and ⅛-liter sizes as model numbers 938, 939, 940 and 941 respectively.

Over the next few years, the company continued to prosper, but in 1913 there was yet another change at the top. During that year Albert Breiden sold his stake in the firm to Peter Dümmler's widow Bertha for the sum of 50,000 Goldmarks (in today's terms about \$725,000), a purchase funded by the sale of the Dümmler Renaissance and Baroque pottery collection mentioned earlier. Paul Dümmler was promoted to the role of *Geschäftsführer* (Managing Director) and Breiden moved on, eventually taking over the management of S.P. Gerz, the firm once owned by his uncle where he had apprenticed as a boy. It is unclear whether this change was brought about by some sort of rift between Breiden and Bertha Dümmler, who had earlier inherited her late husband's share in the company, or was simply the result of a decision by Breiden to try something new, but for better or worse, on the eve of World War I Peter Dümmler's heirs were now in total control of the company.

At the time, the Dümmlers could hardly have been unaware that war was likely and, in fact, there is evidence that they were making preparations for that eventuality well before the first shots were fired in the summer of 1914. By the time Paul Dümmler left that year to join the army it would appear that he had managed to stockpile more than 250 product designs to be used in his absence, including a wide range of household items from ash trays to vases, not to mention a good number of beer steins. Tragically, he was never to return and those designs would become his legacy. Paul Dümmler died on a battlefield in France shortly after the war began, at only 27 years of age.

To make matters worse, with the start of the war German exports had been dramatically curtailed, which for the firm of Dümmler & Breiden meant an immediate drop in sales of about 80 percent. The steps the company had to take to deal with the economic reality of war can only be guessed at today, but it's interesting to note that the rate of new product introduction appears to have held fairly steady during the war years and shortly thereafter, so that by around 1920 Paul Dümmler's entire store of new designs had been completely used up. Surprisingly, by 1920 the company also seems to have recovered smartly from whatever pain it had suffered during the war. A filing in 1909, just a few years before the war began, shows D&B employment at 50 workers. By 1920 that figure had soared to 70 (a 40% increase), this at a time when most Westerwald potteries were struggling to simply

survive. Exceptional management must certainly have been a major factor in this success, but the advantage provided by possession of the secret to terra sigillata glazing cannot be underestimated.

Between the Wars and Beyond

In 1920, the listed owners of Dümmler & Breiden were second son Sebald Dümmler and his sister Antonia. Sebald had taken over the role of Managing Director following the departure of his brother Paul, while Antonia apparently had no active role in the company at all. Shortly thereafter she was to marry and leave the area completely.

Unlike his older brother, Sebald possessed no known skills or training as an artist, so when Paul Dümmler's store of designs was finally exhausted, Ernst Dümmler, a cousin, was given the job of providing the company's artistic direction. Born in 1899, Ernst had received his formal training at the Berlin Academy of Art, where it may have already been clear to him that his career path would eventually take him to his Uncle Peter's company.

In the 1920s, Dümmler & Breiden, like many Westerwald potteries, was struggling to find clear direction, a fact reflected in much of the output of the time. The *Jugendstil* period was drawing to a close and, for Dümmler & Breiden, the difficulties this void created were compounded by the fact that interest in terra sigillata wares was also on the wane. A not at all atypical example of the kinds of pieces that emerged from D&B during the early to mid-1920s can be seen in model No. 1470 (Figure 6), a lidded serving vessel in a shape that clearly reflects the *Jugendstil* style, but with a central frieze that echoes the *Historismus* period, made up of images taken from a series of woodcuts by Renaissance engraver Hans Sebald Beham. While no documentation for this piece is currently known to exist, the timing of its release would lead one to believe that the design is the work of Ernst Dümmler.

Figure 6:
No. 1470



Throughout the 1920s and 1930s terra sigillata remained in use, but almost always as one of several available glaze options. Model No. 1633 (Figure 7), probably introduced circa 1930 provides a good example. While the design and coloring on the terra sigillata version were very much in the Paul Dümmler tradition, the same piece was also available in brown on black, a glaze option seen frequently on D&B products of the latter period.

Figure 7:
No. 1633



By this point the Art Deco movement was in full swing, even in the Westerwald. Unfortunately, while the period produced more than its share of innovative ceramics, the beer steins of the 1930s, including those from Dümmler & Breiden, were often either relatively low-grade imitations and reproductions of far more desirable steins from the "golden age", or uninspired new designs that almost can't help but leave collectors with an overall sense of sameness. This problem was compounded by the tin shortages in Germany at the time that often required the application of nearly formless nickel-plated pressed metal lids.

There were, of course, exceptions, and a small number of steins with considerable aesthetic appeal managed to emerge from D&B during that era. Take, for instance model No. 1727 (Figure 8), decorated with drinking-related animal symbolism in an Art Deco style. Even with plain white figures on a cobalt blue background (or perhaps because of it) the design is striking.

Figure 8:
No. 1727



For different reasons, No. 1753 and No. 2093 (Figures 9 and 10), among others, should also have some appeal to serious collectors.

Figure 9:
No. 1753



Figure 10:
No. 2093



Unfortunately, by the time the last of those steins was being made in the late 1930s, Dümmler & Breiden was in the final stages of exiting the beer stein business. At least a few D&B steins are known to exist from the early post-war period, but none that I can imagine ever becoming particularly desirable collectibles.

Although we've come to the conclusion of our brief look at the history of Dümmler & Breiden from a stein collecting perspective, the life of the company was far from over. By the end of the 1950s, under the leadership of Peter Dümmler's third and youngest son Dietrich, D&B had redefined itself as an innovative producer of "Postwar Modern" pottery and was experiencing a period of revitalization and explosive growth that would take it well into the second half of the 20th century, but that's another story.

In Part 2 of this series we'll turn our attention more fully to the business of recognizing and collecting D&B beer steins.

Footnotes:

¹ Here and elsewhere throughout this text, stated initial production dates have generally been computed using a straight-line arithmetic progression, the result of which has so far matched up fairly precisely with all available dates certain. Control dates were drawn from sources that include dates cast into the bodies of specific D&B steins, known catalog production dates, and dates of various contemporaneous historical events. Dividing the model number by 35, and then adding the rounded-up quotient to the 1883 founding date of Dümmler & Breiden, consistently produced a reliable initial release date for control group steins through model No. 1000, the last number appearing in a 1912 (latest known) D&B catalog. Between 1912 and 1920, D&B appears to have introduced approximately 300 new product designs, and while the likelihood of some fluctuation during the war years is high, the same formula has been applied and is believed to be reasonably accurate for that period also. After 1920, statements of initial production dates have been based on style and sequence considerations and are generally stated with less precision than those of earlier pieces.

² The attribution of this stein to Paul Dümmler is based exclusively on style and timing considerations. Whatever written documentation might have once existed that could have confirmed this and other similar attributions of unsigned pieces throughout this article has long been lost to the passage of time.

~~~~~

This Collector's Guide to Dümmler & Breiden was made possible by collaboration and cooperation between a number of people, for which we can all be grateful. Because their contributions are integrated into all three parts of this Guide, I have chosen to recognize and thank them at the end of Part 3.



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## Recently Seen on eBay

### Papa's Stein, Filled with Love

The decoration on the front of this stein reveals that it was a birthday gift for Theodor van Gelder from his wife and children in 1913.

The clasped hands of a man and woman, the wedding ring on the man's hand, and the flowers above their hands all symbolize a happy marriage.



Theodor van Gelder  
Zum Geburtstage 1913  
Gewidmet von seiner  
Frau und Kinder

Theodor van Gelder  
On your birthday in 1913  
Presented by your  
Wife and children

And who wouldn't be happy when their family expresses the sentiments expressed on this stein?

Encircling the upper rim:

*Hopfen und Malz, Gott erhalt's!* Hops and malt, God preserves.

Above the hands, the verse:

*Froh erwach jeden Morgen,  
trink dein Mäß'chen ohne Sor-  
gen!* Happily awaken each morning,  
Drink your cherished portion (of  
beer) without cares.

Below the main section of the body:

*Ich lebe ohne Sorgen mit froher  
Muth dahin und freu mich jeden  
Morgen das ich ein Schaffner  
bin.* I live without cares and with a  
happy mood  
and rejoice each morning that I  
am a hard-working man.

On the left side (right of the handle):

*Drückt Dich ein Kummer,  
quäl Dich ein Schmerz,  
trink dir ein Mäß'chen  
und leicht wird Dir's Herz.* Press back your troubles,  
quell your pain,  
drink a dear portion (of beer)  
and your heart will be light again.

On the right side (left of the handle):

*Trink Du noch viele Jahre weiter,  
aus diesem Krüge froh und  
heiter.* Drink merrily and brightly for  
many more years from this stein.

A Happy Birthday indeed to Theodor van Gelder!



The right and left sides of the stein are each decorated with with two scenes. On the upper left is a squadron of ships at sea; below that is a scene of two sailors walking





with their girl friends. On the upper right we see a naval battle, while below that, sailors fire a large coastal gun.

Above the upper frieze band and encircling the body is the caption *Wir waren in Sturm und Wetter verbannt 3 Jahre im fernen Helgoland* (For 3 years we were banished through storm and weather in far away Heligoland). And under that caption is *Wer treu gedient hat seine Zeit dem sei ein voller Krug geweiht* (He who has faithfully served his time deserves a full stein).

Undoubtedly, when Siegert ordered his stein in the spring of 1914, he assumed he would be taking delivery in September of that year, before passing into the reserve and going home. He was only half right. Obviously, he did in fact take delivery of his stein, probably in late September. You see it here. But going home? Not likely! World War I, the so called Great War, began on 1st August 1914. There is no way Siegert would be going home on 30th September 1914, two months after the start of the war and having just completed three years of training. The question could be asked, did Siegert survive the Great War? If he continued serving on Heligoland he most likely survived, since there were no battles directly involving that island. The closest naval battles were off the coast of Heligoland, the First and Second Battles of Heligoland Bight (*Das Seegefecht bei Helgoland*). The first battle was on 28th August 1914, the second on 17th November 1917.

Siegert ordered this unusually nice stein in remembrance of his years of service on the island of Heligoland. It had probably cost



him six weeks pay, maybe more. But stuck out on that island for three years, what better use could he have made of his money?

\* Although English speaking people refer to the canal as the Kiel Canal, Germans usually call it the *Nord-Ostsee-Kanal*. Prior to 1948, it was called *Kaiser Wilhelm Kanal*.

\*\* S.M.S. before the name of Imperial German Navy ships means: "his majesty's ship" (*Seiner Majestät Schiff*).

Photography by John Piet



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Regimental Beer Steins, 1890 - 1914, R. Ron Heiligenstein, Milwaukee, WI 1997

"Luxury" Fleet: The Imperial German Navy 1888-1918, Holger H. Herwig, Atlantic Highlands, NJ 1980

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The Battle of Heligoland Bight, Eric W. Osborn, Bloomington, IN 2006

Wikipedia, the On-Line Encyclopedia, Updated: July 2010



I saw it On eBay

## A Very Unusual Paint-Over-Glaze Red Mettlach

reported by the Editor

Honestly, now, when is the last time this Mettlach stein came up at auction? In 25 years of auction catalogs, I have not seen it once.

As you can see from the photos, it is Mettlach #1431, a form which is usually reserved for PUG decoration, but it is seen here in the rare POG (paint over glaze) variant. The eBay seller pointed out that the paint could be chemically removed. If one of our members let his curiosity get the best of him and purchased this stein, perhaps he can let the rest of us know what he found when he removed the paint.



## Seen Recently on eBay History Revealed in A Beautiful Inlay

This beautiful porcelain inlay was seen recently atop a glass stein offered for sale on eBay. Its obvious patriotic theme raised the question: "What is the verse, and what is the significance of the date?"

The answer was quickly found on the Internet. The verse is from a German poem written by Max Schneckenberger in 1840 - *Die Wacht am Rhein* (The Watch on the Rhine). Later set to music, it became a hugely popular anthem. In the poem a "thunderous call" is made for all Germans to rush to defend the German Rhine, to ensure that "no enemy sets foot on the shore of the Rhine".



It is August, 1870, according to the date on the inlay. War broke out only one month ago. The conflict was a culmination of years of tension between the two nations which finally spilled over following a diplomatic crisis over the issue of a Hohenzollern candidate for the vacant Spanish throne. France declared war on Prussia on July 19, 1870, but the other German states quickly aligned with Prussia.

Can you hear the clank of armaments, the thunder of cannons and rifles in the distance? The war was to come to a swift conclusion as Napoleon III was captured with his whole army on September 2. Newly recruited French troops fought on, but Paris fell in January, 1871. German unification was the result.

*Die Wacht am Rhein* had been successful.

The original five verses of Schneckenberger's poem are given below. The fifth verse, highlighted in red, appears on the inlay. The translation which is given is a lyrical one, suitable for singing.



## Die Wacht am Rhein The Watch on the Rhine

The cry resounds like thunder's peal,  
Like crashing waves and clang of steel:  
The Rhine, the Rhine, our German Rhine,  
Who will defend our stream, divine?

They stand, a hundred thousand strong,  
Quick to avenge their country's wrong,  
With filial love their bosoms swell  
They shall guard the sacred landmark well.

He casts his eyes to heaven's blue,  
From where past heroes hold the view,  
And swears pugnaciously the oath,  
You Rhine and I, stay German, both.

Should my heart not survive this stand,  
You'll never fall in foreign hand,  
Much, as your waters without end,  
Have we our heroes' blood to spend.

**While still remains one breath of life,  
While still one fist can draw a knife,  
One gun still fired with one hand,  
No foe will stand on this Rhine sand.**

The oath resounds, on rolls the wave,  
The banners fly high, proud, and brave,  
The Rhine, the Rhine, the German Rhine  
We all shall stand to hold the line!



Es braust ein Ruf wie Donnerhall,  
wie Schwertgeklirr und Wogenprall:  
Zum Rhein, zum Rhein, zum deutschen Rhein,  
wer will des Stromes Hüter sein?

Durch Hunderttausend zuckt es schnell,  
und aller Augen blitzen hell;  
der Deutsche bieder, fromm und stark,  
beschützt die heil'ge Landesmark.

Er blickt hinauf in Himmelsau'n,  
wo Heldenväter niederschau'n,  
und schwört mit stolzer Kampfeslust:  
Du Rhein bleibst deutsch wie meine Brust!

Und ob mein Herz im Tode bricht,  
wirst du doch drum ein Welscher nicht.  
Reich, wie an Wasser deine Flut,  
ist Deutschland ja an Heldenblut!

**Solang ein Tropfen Blut noch glüht,  
noch eine Faust den Degen zieht,  
und noch ein Arm die Büchse spannt,  
betritt kein Feind hier deinen Strand!**

Der Schwur erschallt, die Woge rinnt  
die Fahnen flattern hoch im Wind:  
Am Rhein, am Rhein, am deutschen Rhein  
wir alle wollen Hüter sein.



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## I Saw It On eBay

## An Early 20th Century Reproduction of an Altenberg Perlhumpen

by Walter B. Vogdes



figure 1

In 1911 three Westerwald firms which played major roles in the production of *Jugendstil* stoneware formed a merger for “marketing purposes”. Known as *Steinzeugwerke Höhr-Grenzhausen*, the firms of Reinhold Merkelbach, Simon Peter Gerz and Reinhold Hanke began to exchange molds and to market their products in a single catalog known as the *Preiscurant 1911/12*. This catalog includes 32 *Tafeln*, or tables, which both list and illustrate the offerings of this consortium. While this photo-copied catalog is primarily of interest to collectors of *Jugendstil* stoneware, the first four tables deal exclusively with reproductions of historical pieces in museum collections which were offered by Reinhold Merkelbach, one of which is the subject of this article.

Figure 1 shows a stein recently offered on eBay. On its base (figure 2) it bears the round R. Merkelbach Grenzhausen (Nassau) trademark and the model number 15. The stein has the general appearance of the pearl-decorated steins produced in Altenburg. The earliest cylindrical pearl-decorated stein from Altenburg, a carpenter’s occupational, is dated 1711. The Saxon coat of arms, as seen on this stein, was a popular decoration at this time. While the decoration on the Altenburg steins was made from individual hand-applied “pearls” of clay, a tool was used to simulate the pearls on this reproduction. Note also the

circumferential furrows around the body which originally contained pewter bands.

The original of this stein is in the *Germanischen Museum Nürnberg*. It is shown in a pen and ink drawing in figure 3. While the body of the original would have been a light orange-tan color, the Merkelbach version is executed in their *braun geflammt* (brown flamed) glaze. This glaze came into use circa 1908 and, with the exception of some other reproductions appearing in this catalog, was used exclusively for *Jugendstil* items. This mottled glaze was the result of covering the body with slip and then firing in an oxygen-rich kiln, resulting in an irregular but very pleasing effect.

The words appearing above and below the Saxon arms read *Erhalte gott das Sachsenland mitt deiner milden vater hand* (God preserves the Saxon land with his gentle fatherly hand). (Translated by Roy De Selms.)



figure 2

There are a total of 42 steins in this issue of reproductions, numbered fittingly enough, 1 through 42. Thirty-six of these pieces are bulbous in shape, ranging as high as eight liters in capacity, and the majority of these are *Bartmannkrug* styles. Five pieces have a conical body, while the stein featured in this article is the only one with straight sides.



## References:

*Early Stoneware Steins from the Les Paul Collection*, Beatrix Adler, Krüger Druck + Verlag, Dillingen/Saar, 2005.

figure 3





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