

STEIN COLLECTORS INTERNATIONAL

PROSIT



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The Beer Stein Magazine

December 2012

Americana Mugs

The "...tion" Series

by Jack Strand



Photos from the Road

Twenty Sixth Installment

by Ron Fox



Jugendstil - What's it all about?

by Walt Vogdes



Talking About Glass Steins

by Jim Sauer

Make Room For The Einheitsfuhrer!

by Dave Lowry

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A Message from Executive Director David Lowry

By the time we all see this Dec. issue of Prosit, we will look back approx. 4 months to a great convention in August in Annapolis, MD. Big thanks go to the Gambrinus Stein club. Everyone had a great time at a very nice hotel where facilities were superior. We had great fun with the pre-convention tours, the meals, the stein auctions, the informative talks, beer and seeing old friends again and meeting new ones.

Mentioning conventions, we encourage all chapters to take a look at hosting future conventions, beginning in 2014. It's fun to do in the planning stages, when the convention is actually functioning and after when we look back and see/say "A job well done"! I helped with the Golden Gate Zechers hosting the SCI Conventions in 1992 (San Francisco) and 2009 (Las Vegas) and have many happy and positive memories from these events. Please discuss at the chapter level doing this and let us know. Some positive changes to encourage chapters to step up and host a convention were decided on at this last convention. See details in this issue of Prosit. If you have any questions, do not hesitate to contact our 1st Vice President for Conventions Sue Fox and/or me.

As we get closer to the holiday festivities that I'm sure we all have planned, it will be time for the majority of our members to renew their membership with SCI. Please do this on time. Our club like any organization is viable and strong depending on our present membership remaining and attracting new ones to the great hobby that we all support, as well as the life-long friendships that we make at the chapter and parent club levels. In fact, we all should be members of both SCI clubs, the international parent organization, and our local chapter. If you are not a member(s) of both, please consider doing so.

There has been much going on at our website, steincollectors.org. It is a great research tool with the different original stein catalogs and older Prosit pages added. In addition, there are many books and other publications available for checkout from the Library as well as older and current convention talks being available now for purchase or checkout on DVD format. If you are interested, contact our Librarian, Lyn Ayers. Then after doing the research that interests you, how about writing an article on your findings for Prosit? It is fun and informative to do this. We learn while we are doing it and we learn much from others having their articles in print. Contact the Prosit Editor Ron Fox if you have questions on how to proceed.

We also have a great and beneficial provision in the Speaker Program. Each chapter is allowed a stipend of \$400. yearly to defray some costs of having an out of area speaker give a presentation at a chapter meeting(s). Authorization is needed BEFORE the talk takes place, so when doing this please obtain an authorization form from the website (the form is attached to the end of the Standing Rules) or I can send you one. Get it to me as soon as possible before your meeting so we can get your chapter reimbursed properly.

I am just beginning in this role as your Executive Director, but if you have ANY suggestions or ideas to further our mission of attracting new members and retaining the members that we already have, do not hesitate to contact me by email, snail mail, or phone. It is my intention to retain our present membership and generate new ones for our membership rolls. We have an Executive Committee presently that will listen to and try ideas to accomplish this goal. Also, if you have ideas or suggestions on just making our club more fun and informative, either to the more seasoned collector or the brand new novice collector, do not hesitate to contact either our President Justin Pimentel or myself.

So until we talk again, holiday greetings to you all and have fun at your local chapter meetings and happy stein hunting!!!

Dave Lowry
SCI Executive Director

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Actions Taken by SCI's Board of Trustees and the General Membership

The following decisions were made by the SCI Board of Trustees and the General Membership at the 2012 convention in Annapolis, MD^A

Proposals approved:

The service awards were reverted back to their original names: the Jack Heiman Service Award and the SCI Service Recognition Award.

The selection criteria for the Jack Lowenstein Editor's Award were added to the Standing Rules. The Prost Editor obtains this award after polling the Master Steinologists on the best article in Prost magazine from the last year.

Regarding future conventions, it was decided to increase to \$2000. from \$1000. the amount in the convention budget to cover expenses for a post-convention get-together for the convention staff, as long as the profit of the convention can cover this amount.

Future convention chairmen will receive a free convention registration, along with their spouse and 4 other persons of the chairman's choice from the convention committee, not to exceed \$1200.

Raffle proceeds from future conventions will go directly to the chapter hosting the convention. All costs would be assumed by the host chapter. These funds would be managed via an account established by the host chapter independently of any other convention activity.

The 2013 SCI Convention will be held in the Los Angeles area. The Vice President of Conventions and Executive Director have the responsibility for planning / organizing this convention.

The General Membership elected the following officers, effective immediately after the end of the convention in August 2012:

Executive Director - Dave Lowry

1st Vice President- Conventions - Sue Fox

2nd Vice President- Membership - Tom Ertl

Chapter Support & Development - Ralph Joyce

Secretary - Pat Zimmerman

The following awards were announced and presented:

Master Steinologist - Chris Wheeler

Jack Heiman Service Award - Ravi Patel

Jack Lowenstein Editor's Award - Bill Hamer for his series of articles on Faience Steins

SCI Service Recognition Award - Fred Irtz

Gemütlichkeit Award - Carolyn Estep

Miss Beer Stein - Carol Fox

Outgoing officers are Dave Lowry (Secretary), Ralph Joyce (1st Vice President-Conventions), Dave Bruha (Executive Director), Pat Zimmerman (2nd Vice President-Membership), and Chuck Keiser (Database Manager, leaving end of calendar year 2012). Janice Oberhausen will assume this position in January 2013.

Members are urged to review the full minutes of the Board of Trustees and of the General Membership meetings posted in the Members Only section of the SCI website (jw.org). Look inside the SCI Business link.

Dave Lowry, SCI Secretary (now Executive Director).



Photos courtesy of Martin Estep

IDENTIFYING FAIENCE STEINS - PART 6

By William Hamer

Magdeburg (1754-1785)

Johann Philipp Guichard and a town syndicate owned the Magdeburg faience factory, which was founded in 1754 with the production of faience tiles. Two years later they bought three houses in Magdeburg in order to increase the faience production. It wasn't until 1764 that Guichard received the privilege for this faience factory. This privilege was extended 10 years in 1779. No further extentions were granted in 1789 and it is believed faience production ended in 1785 or shortly after. Guichard received a privilege to make stoneware that year.

The Magdeburg factory, which was located in central Germany near Berlin and Potsdam, is unique in that they made two different types of steins. They made typical faience with opaque white tin oxide glaze and creamware that is a transparent lead glaze allowing the natural clay color to come through. In reviewing all of the Magdeburg steins that have sold in auctions through the last 20 years, you find the creamware pieces as often as their faience counterparts. Figure 1 shows the typical Magdeburg white faience stein while figure 2 shows their creamware version. We hope this article and the many photos will help educate the collector with enough information to recognize pieces from this factory and their two different stein bodies.

Faience Decoration

The decoration on the white faience steins is very crisp. The paintings are in manganese, yellow, green, and blue with both a dark and light shade of each color being used. The scene is centered on the front of the stein and usually there are trees on both sides of the stein. Blue clouds are painted in the background, often with flying birds. Figures 3 & 4 show two faience steins one with a Chinese scene and other of a horse. The gold/orange decoration to the left of the Asian character in figure 3 (looks like a tower) is typical on many Magdeburg pieces and can be seen to the right of the horse in figure 4. Unique to the white glazed steins is the fact that the trees that appear on each side of the steins are always palm trees (figure 5). The only exception is floral steins where the floral decoration wraps around the entire body. On architectural, stag, and horse themes the main scene is usually painted in a manganese color. Also, note the yellow mounds with blue flowers, again typical for these

figure 1



figure 2



figure 3



figure 4



pieces. Horse scenes which have been found on nine steins from various auctions all look the same, and thus can be used to identify a Magdeburg piece. The most frequent scenes on the white faience are figural, horses, floral, and architectural, in descending order of frequency.

Faience Handles

There is only one style of handle used on the faience bodies. It is a heavy, thick, free-form handle tapering from top to bottom with the a side view of the handle in the shape of a D. This handle is flat on the inside and rounded on the outside (figure 5).

figure 5

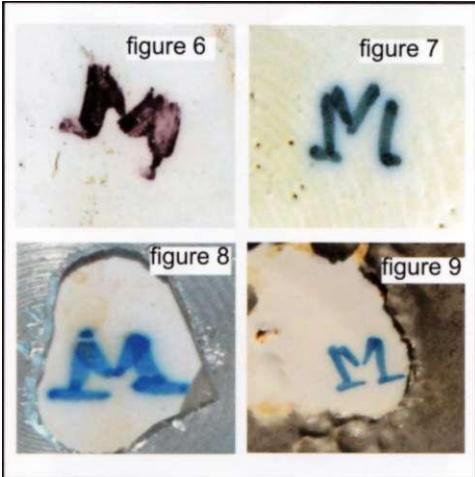


Faience Pewter Work

The pewter lid usually has a top rim lip ring and the base is a straight side full pewter base with the bottom of the stein usually completely covered with pewter.

Faience Marks

Below are variations of the M mark which can also be found in script painted in manganese, blue, blue-green, or green (fig 6-9)



Creamware Decoration

Up until the mid 1990's, the faience type steins that have an ivory colored glaze were called creamware by many auction houses and were not identified as Magdeburg pieces. As I have mentioned in the first paragraph of this article, the Magdeburg factory was granted a privilege to manufacture stoneware in 1785. Even though these creamware steins do not make us think of stoneware as we know it, it was in fact fine stoneware (*Steinzeug*) and greatly differed from their faience line.

Pottery had been thrown and made on a potter's wheel for centuries. The shape and size of a piece was determined by the manipulation and talent of the potter. The English potters discovered that if they liquified the clay, they could pour it into plaster molds containing the desired shape and size of the piece they were looking to create. This allowed the pottery industry a way of mass producing an item using normal workers with little to no experience. The discovery changed the ceramic industry forever.

The Magdeburg factory took this new ceramic development and used it to form their new stoneware steins. The other noted difference from their faience line was the change to lead glaze from the normal opaque tin glaze. The lead glaze was



translucent and allowed much of the natural clay color to show through, which is responsible for the ivory/cream coloring.

Unique to these steins is that the ground under the middle scene is usually yellow and green as shown in figure 2 which shows a creamware stein with a horse.

There are trees on each side of creamware steins and they are always normal trees and never palm trees (see figure 10). Blue clouds are painted in the background, often with flying birds. On architectural, stag, and horse themes the main scene is usually painted in manganese. The most frequent themes on the ivory glazed pieces are figural, stags, and architectural, in descending order of frequency.

Creamware Handles

The creamware steins have two types of handles. The first design was mostly free-formed with no tapering from top to bottom. The side view again is in the shape of a D, being flat on the inside and a rounded on the outside. The bottom handle attachment has a molded leaf type design. This handle design is seldom found as it was only used at the beginning of their new production and quickly gave way to the more commonly found design (figure 10).

The second design found on creamware pieces was a completely molded handle. The top and bottom attachments used the same leaf design, which was applied to the stein body, and is the same design that was used in the bottom attachment of the earlier handle de-

sign just mentioned. The handle has a thin cross section with a molded edge on both sides and has no tapering from top to bottom. This handle is shown in figures 11&12.

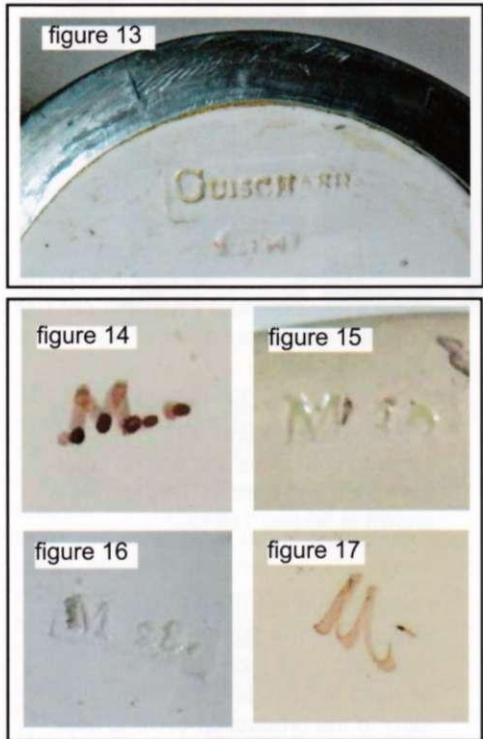
I believe that the handle design progressed as the factory refined their manufacturing techniques and can be used to help date the steins from early in the production cycle to later. The faience handles will never be found with their later creamware molded design and it is fair to say they fall into the 1764-1785 production era. The earlier creamware molded handle is a combination of the older faience free form handle with a molded lower attachment. This handle helps to tie the white faience and creamware pieces together as being manufactured by the same factory. It is safe to assume steins with this handle type fall close to the 1785 production period. The later all-molded handle shows more sophistication in its manufacturing and attachment methods. This handle is found on the majority of Magdeburg creamware colored steins from 1785 on. It is fair to conclude that Magdeburg's stoneware creamware production continued into the early 1800's.

Creamware Pewter Work

The pewter lid usually has a top rim lip ring and the base is a straight side full pewter base with the bottom of the stein usually completely covered with pewter.

Creamware Marks

I have yet to find the M mark, shown in figures 6-9, on any of the creamware steins. The only mark I have found is the impressed name of "Guichard" (see figure 13), the founder of the Magdeburg factory.



faience



faience

UPDATE:

Since first writing this article in the September 2006 issue of PROSIT, I have found several more marks for the creamware steins. First is the block style M similar to the faience pieces and this is shown in figure 14. Also note that the bottom of the creamware Stein is completely glazed. Figure 15 shows an impressed M and this mark is on the same Stein shown in figure 14. Thus, this Stein has two different M marks. A second photo of the impressed M is shown in figure 16. Note that this impressed M is followed by the number 28. Finally, there is a script style M that usually has a period at the end. Figure 17 shows an example of the mark.

Special thanks are given to Johannes Vogt and Ron Fox. Johannes supplied me with numerous photos from his past auctions. Ron made several additions regarding the ceramic terminology and factory history.

References

- Deutsche Fayencen Band 1 by Konrad Huseler 1956
- Duetsche Fayencen by Adalbert Klein 1975



creamware



creamware



faience



faience



faience



creamware



creamware



creamware

Twenty Sixth Installment Photos from the Road

by Ron Fox SCI Master Steinologist

We start this installment at the SCI convention in Annapolis, Maryland. One of the more enjoyable conventions in several years. Great hotel, great food, and exceptional talks and round tables. Many of the members that attended brought steins for sale. The stein sales room had hundreds of steins on the more than 45 tables. I cannot remember when so many steins changed hands. This page is just a glimpse at the variety that was available to add to your collection.

The first two steins are both Diesinger in the threaded relief technique. A cavalier wearing a large feathered hat and king Gambrinus. Being this convention was hosted by the Gambrinus chapter, this second stein was very fitting.

Next is a 1/2 liter stoneware print over glaze stein. It features a cute scene of cupid practicing his archery skill and is signed by Franz Ringer. The pewter lid continues the theme with a relief heart.

Theresienthal made many beautiful glass steins. This blown amber piece is no exception. It is finely enameled, showing a child holding a Scandinavian wood tankard that is as large as he is. The fancy pewter base makes it even nicer.

The center of the page shows another stoneware stein. It has an unusual scene of a man on his small sailing vessel. I believe it to be handpainted and probably custom made.

The next stein is a pottery relief piece. It features King Albert von Sachsen, who was king of Saxony from 1873 through 1902. His image is seldom seen as the main decoration on beer steins.

This clear glass stein seems simple, but it is actually marquetry, which was a time consuming difficult technique. The applied glass flower was fire polished on the interior fluted body.

Austrian terra cotta was manufactured by several firms in the late 1800's. This night watchman figure is one of these pieces. It is a night light and the bulb goes into the socket he is holding in his right hand. It was on a table next to me and after looking at it all day, I broke down and bought it. I am happy I did.





The last stein on the left hand page has a military motif. I have been promised an interesting article about this stein by Dick Strom. He and his staff were responsible for the fantastic Annapolis convention. Their efforts were greatly appreciated.

Our travels brought us to the home of Gene Hamilton. He has only been collecting about a dozen years, but he sure has assembled a great collection in a short time..

They live in a wonderful old Victoria home decorated with antiques, including some great furniture. We enjoyed their tour.

Gene has a varied collection, but I was impressed by some of his POG steins. The first was made for a music club and is decorated with a lyre and verse. The thumblift repeats the lyre theme as well as the relief lid.

In the March 2012 issue of Prost!, I wrote about the Royal Bayreuth porcelain firm. The second stein on this page is a 1 liter from that firm. It is decorated with hunting dogs running down an elk.

Next we see another POG stein decorated with a hunter standing next to a shield containing a verse. It has a scalloped music box base that adds more height to its 1/2 liter size.

The stein I liked the best was this first 3 liter. It has an attractive scene of an older man playing a violin while a younger woman sits holding her ukulele. The color and size of the scene is striking and just grabs your eye. I could find room for this biggy in my collection.

There are many steins with bicycle scenes. There are also some nice collections of just this theme on all of the steins. Men on bicycles are the norm, but women are much harder to find. This one at the bottom of the page, shows a woman riding on a rural road. She passes a man in his hunting outfit with a rifle slung over his shoulder. A very good looking stein.

The last stein from Gene's collection is another 3 liter. The front scene is of a 4F Turner holding a dumbbell and flag while standing by a gymnast's horse. Other 4F scenes wrap around each side. Like bicycle stein collections, there are impressive collections containing only the 4F Turner theme.



Whenever I travel back to the east coast, besides seeing my four daughters and grandchildren, I always make a visit to the home of John and Lori Lamb. John's stein collection is always interesting, with new additions coming in all of the time. On each stop I never know what John has recently found.

John started his collection trying to assemble all of the larger Mettlach steins. Along the way he became fascinated with this firm's many beakers. I have chosen some of his more unusual and rare ones. The difficult part was keeping it down to 18 that would fit on the two pages. I will show another group in the near future.

These first seven beakers are from Villeroy and Boch's Dresden factory. They are very hard to find and of particular interest to John because of their sports motif. That is one of his favorite themes he looks for on his steins as well. As you can see, the top row is all baseball related. They are marked Catcher, Pitcher and Batsman in English. They had to be made for the American college market, as they did not play baseball in England.

The fourth beaker shows a man playing tennis. There was a much broader market for this piece, as tennis was played in many areas of the world.

In the center of the page we see a young couple warmly dressed and speeding down a hill on a sled. Most of us can remember doing that in our earlier years.

The next beaker continues with the cold weather and shows a man ice skating.

The last Dresden beaker features the sport of sail boat racing. You can see two men, and their flag at the top of the sail.

Mettlach made a 3 liter stein with 12 city shields on it. It originally came with 12 matching beakers. This next beaker is to the city of Wiesbaden and is done exactly like those twelve beakers, only it was not part of the set. It is a tough one to find.

This last beaker on this page has two shields beneath an owl. Written on the top rim is "Eulen Ritter", which translated means Knight Owl. I would assume these shields have something to do with a fraternal club. Can anyone shed more light on this?





Back in 1812, the Brothers Grimm published the German fairytale of Hansel and Gretel. They were a young brother and sister, threatened by a cannibalistic witch that lived deep in the forest, in a house constructed of cake and confectionery. The two children save their lives by outwitting her. The first beaker on this page shows these children and the witch.

Next is another fairytale beaker of a sleeping cavalier. I am not familiar with the story, but maybe one of you readers are.

It is rare to find any Mettlach product made for the Mexican market. This brewery beaker was made for Moctezuma Orizaba. The black transfer scene shows a 1900 era view of the brewery.



Most beakers depict scenes and it is unusual to find one with just advertising. Such is the case with this next beaker. It was made for the Lymes Building Cafe in Denver, Colorado. The location was 16th and Champa. I was unable to find anything about this business on the internet.

The next advertising beaker was another case. The Powers Hotel was constructed in 1883. It has since undergone some modifications and today stands as a multi-office building.

American Colleges created souvenir markets for their students and alumni. Mettlach tapped into this market not only with their steins, but as you can see, with their beakers as well. One has the seal for Columbia University and the other has the seal for Yale University. There are other Ivy League colleges as well, but they are rather difficult to find and could be expensive.



Steve Steigerwald did an excellent series on Mettlach Bavaria items a couple years ago for the pages of Prost. This last beaker from John's collection is a Bavaria piece. It is done in the Art Nouveau style and has a shaft of wheat inside a shield-like shape.

As I have already stated, John had more rare and unusual beakers than I could use in one installment. I will be showing you many more in a future Prost. In the meantime, if anyone has an unusual beaker, please send me a photo and I will share it with our members.

It was off to Long Island and the home of Marty Cameli. Marty is a constant contributor to the pages of Prosit and has the best collection of steins from the Hauber and Rueter Freizing firm. HR steins come in all three ceramic materials of pottery, Porcelain and stoneware. Hand painted pieces are the hardest to find and many are one of a kind custom orders.

This first stein is made of pottery and features a man pedaling a high wheel bicycle while balancing a tray with steins and food. For the stein collectors that look for the bicycle theme, this one may be one of a kind.

Student life was a very important part of the German culture. Most stein manufacturers used this subject matter on some of their steins . HR was no exception. This etched stoneware stein has dueling students around a table. They all wear the garb associated with these fraternal societies.

Like the V & B Dresden beaker a couple pages ago, this etched pottery stein has a woman ready to serve in a tennis game.

Boat racing or what was called sculling, was a popular college sport in Europe. You could have two, four or just the one rower, like what is depicted on this next HR stein.

Before the invention of the internal combustion engine and the developing of the automobile, horses were the mode of transportation. For thousands of years, horse racing flourished as the sport of kings and the nobility. The more modern racing exists primarily because it is a major venue for gambling. The stein in the center of the page is a jockey occupational.

Next to it is a hand painted porcelain stein. You see three men at a tavern table playing a dice gambling game. Usually the loser had to buy the next round of drinks.

The first stein in the bottom row has an innkeeper straddling a barrel. Notice his apron and foaming beer stein. It is also hand painted, but this time it is a pottery body.

HR did not make many character steins. This one is of stoneware and is a Bürgermeister (mayor) figure. What makes it special is the additional decoration of the color.

The last stein on this page is another hand painted pottery piece. A Bavarian man stands holding a beer stein.





The first stein on this page has another horse racing scene. Two jockeys have their horses at a full gallop hoping to win the race. It is a porcelain body and I have not seen another one with this decoration.

The next pottery is a hand painted scene of a Bavarian man holding up a barmaid. She seems to be enjoying the lift.

The mandolin is the cousin to the lute, which can be traced back to ancient times. Musicians playing this instrument is another common subject matter found on steins. It appears that it was the instrument of choice for bar room entertainment. This pottery stein shows a man enjoying his talent.



They say a picture can say a thousand words. This next porcelain stein portrays the closing time of the tavern. The innkeeper is pointing to the clock while three inebriated men plead unsuccessfully for one more drink. If this scene brings a smile to your face, then the artist accomplished what he set out to do.

The center of the page has a 1 liter pottery. Two men seem deep in conversation and I get a kick out of the way they are dressed. The one man has killer sideburns, probably influenced by Wilhelm I.

Next is another 1 liter. It has a goofy looking cavalier sitting looking into a large stein. A cat sits beside him watching his every move.

The bottom row has three etched steins. The first is made of pottery and has a heraldic shield with a rampant lion within it.

The next is etched, but made of porcelain instead of pottery. Three men are seated at a table, and again you see another mandolin player.

The last stein has another heraldic shield. It is exactly the same as the one on the bottom left hand corner of the page. The only difference is the coloring and the two does within the shield instead of the rampant lion.

Marty is one of my close stein friends and I visit him every time I make my way back to the east coast. You can be sure I will use more photos from his collection in the future.



Another of my stops when on Long Island is the home of Danny and Marie Cipriano. Danny's collection is one of the larger ones found on the east coast and is very varied. One category he is extremely fond of is his Capo-di-Monte steins. He has nearly 100 different pieces. As you will see from these photos, they are great looking and have a very distinctive appearance. They are made of porcelain and have detailed painting on relief bodies. They originated in Italy, but many were made in that style at the Dresden factories.

This first stein is seldom seen. It shows Christ after being taken down from the cross. The fancy mounts are made of brass with a kneeling Roman soldier as the finial.

Next stein depicts an intense battle scene. Warriors and animals are involved in this brutal fight. A cupid finial dresses up the large porcelain lid.

Romanesque women can be found often on Capo-di-Monte steins. This third stein has several in a water scene. Cherubs float through the air. The lid has a dolphin finial and the handle is a figural mermaid.

Bacchus and his orgies are also a more common subject matter on these porcelain beauties. The next stein features him as well as the mythological character Pan. It has a set-on lid with a boar finial.

More Romanesque women and cherubs decorate the next stein. A cherub finial graces the set-on lid.

The bottom row begins with Bacchus and his revelers. The set-on lid has an unusual finial of a monkey perched on a leaf.

Large Capo-di-Monte steins are very impressive, like this next piece. It has winged men embracing Romanesque women with cherubs playing. A child holding a goat is the large finial on the lid.

The last stein on this page has the same Romanesque water scene as the third stein. With the different coloring and completely different finial of a boy riding a dolphin, they look like different steins.

What adds to the elegance of Capo-di-Monte steins is their liberal use of gold to the multi-colored painted decoration.





My favorite Capo-di-Monte stein in Danny's collection is the first stein on this page. It has Christ walking with his followers and paying particular attention to the children. It is symbolic of all of mankind being His children. It is finished off with a child kneeling in prayer. I just get a good feeling when I look at this stein. I must also add that is very difficult to find, because I have been looking for a very long time.

Capo-di-Monte made many other forms besides steins. The next three items are just a few of the other forms you can expect to find. The tall chalice stands about 14" tall and shows couples around the entire body. The pedestal and foot are decorated with leaves and gilding.

This large ewer is one of the fanciest pieces I have seen. There are cherubs picking grapes and enjoying the wine.. The handle has a man protruding from the back and a Bacchus face is in the upper front of the body. I particularly like the cherub hanging beneath the pouring spout. All and all it is a spectacular piece.

The smaller creamer is decorated with women bathing in the river. The handle is intertwined snakes. The coloring is a bit more muted in comparison to the other items. A very nice way of adding milk to your coffee.

This next stein is a 2 liter size and has a detailed battle scene. The painting is nicely done, what really makes this stein stand out is the large figural brass handle. It is in the shape of a muscular nude man. The inlay lid had a cute Roman cherub holding a shield.

The last stein from Danny's collection is another battle scene. The lid has a plumed Roman helmet as the finial. The elaborate brass base rim adds both height and elegance to the piece. The handle has a figural animal head.

It would be fair to say that for all of the pieces on these two pages, the photos do not do them justice. You are unable to fully appreciate their sizes and brilliance of color. Seeing them in person would give you a stronger impact.

This is the 26th installment in this series. I am still excited about doing it and hope the invitations continue to come. Hope to see your collection soon.

The Jahreskrüge of Königsbacher Brauerei

The annual steins of Königsbacher Brewery

by Walt Vogdes, SCI Master Steinologist

This article is based upon a presentation to the 2011 SCI Convention in Providence, RI.

So what made me interested in brewery steins? There are many possible motivations for collecting brewery steins, although my interests were different.

Every German city had multiple breweries as did virtually every town. Even the tiniest of *Dorfs* usually had at least one brewery, and most of them had salt-glazed, blue and gray *Masskrüge* produced bearing the name of the brewery. These steins are highly collectible in Germany for their local significance.

Another possible reason for collecting brewery steins would be the particular brand of beer that it features. So for example, if you had a particular liking for Löwenbräu beer, you might construct a collection of steins that they produced in different cities, or for different fests.

And of course, "official" Munich Oktoberfest *Krüge* have been produced since 1978, making for a well defined collection. (See the two page photo layout of these steins in the June 2010 issue of *Prost!*) An Oktoberfest collection can easily be supplemented with a number of Oktoberfest items both from Munich and from other cities.

In the United States, the ubiquitous Anheuser Busch has produced many collectible Budweiser items, including a wide variety of steins.

For the character collector, we can't overlook the wonderful Corona characters which have been produced featuring a number of different animal themes.

The old German brewery steins typically featured the brewery logo on the lid, and over the years the lid had to change to keep up with changes to the logo. These high quality pewter lids are themselves worthy of collecting.

But none of those are the reason that led me to become interested in the annual steins of *Königsbacher Brauerei*, it was something else altogether. It's because a major focus of my collecting has been *Jugendstil* steins.

My first stein from this brewery is one which was produced in 1909. The non-traditional shape of the blue and gray salt-glazed body shows the brewery name and the year around the

neck, along with the word "Bock", referring to *Bockbier*, while the body is further decorated with the relief head of a Bock or Billy goat. The lid again is a non-traditional style. The body shape, the lid shape and the style of lettering are all characteristic of the style of the era known as *Jugendstil*. And, of course, the date of 1909 is just about at the peak of the *Jugendstil* era. (See the nearby article entitled "Jugendstil - What's it all about".) What really drew my attention to this stein is that I realized it had the same body shape, handle and lid as a very well known Stein designed by a highly collectible *Jugendstil* designer. We'll get into those details a little later on.



Before we go any further, since most of the steins in this annual series refer to *Bockbier*, let's take a minute to say what that is. *Bockbier*, or Bock beer, is a dark, malty, lightly hopped ale first brewed in the 14th century by German brewers in the Hanseatic town of Einbeck. The style of Einbeck was adopted in the 17th century by the Munich brewers. *Bockbier* is often itself produced only once a year, and it is often associated with special occasions such as Christmas, Easter or Lent.

Königsbacher Brauerei and Coblenz

The *Königsbacher* Brewery is located in Coblenz, the third largest city in the Rhineland-Palatinate, population 106,000 in 2006. It is similar in size to Allentown PA, Gresham, OR, Rochester, MN, Green Bay, WI, and Fargo, ND. Situated on both banks of the Rhine at its juncture with the Moselle, it is about 10Km southwest from the potteries of the Westerwald town of Höhr-Grenzhausen. The name of the brewery comes from a small nearby river named, appropriately enough, *Königsbach* (Kings River), whose clear water was perfect to brew beer. The tradition of brewing beer in the Old Brewery (*Altes Brauhaus*) in the historic center of Koblenz dates back to 1689. A Stein produced in 1898 gives us an idea of the size of the operation. This Stein celebrates the production milestone of 50,000



Hectoliters (5 million liters). Byway of comparison, the following list shows the annual beer production of the Munich breweries, just two years later, in 1900:

BREWERY	Production (Hectoliters)
Sternecker Brauerei	26,000
Kloster Brauerei	36,963
Akt. Br. "zum Bayer. Löwen"	50,746
Kochelbräu	60,000
Bergbräu Gebr. Henninger	62,000
Königl. Hofbräuhaus	70,000
Akt. Br. "Löwenbräu"	628,000

So while the Königsbacher Brewery was about the size of some of the lesser breweries in the big city of Munich, its production capacity was dwarfed by Löwenbräu, at

that time the largest producer in Bavaria.

The annual steins, one at a time

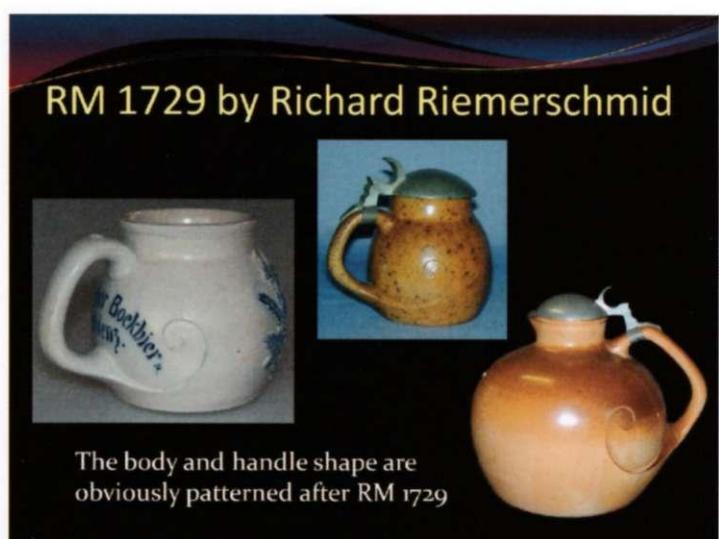
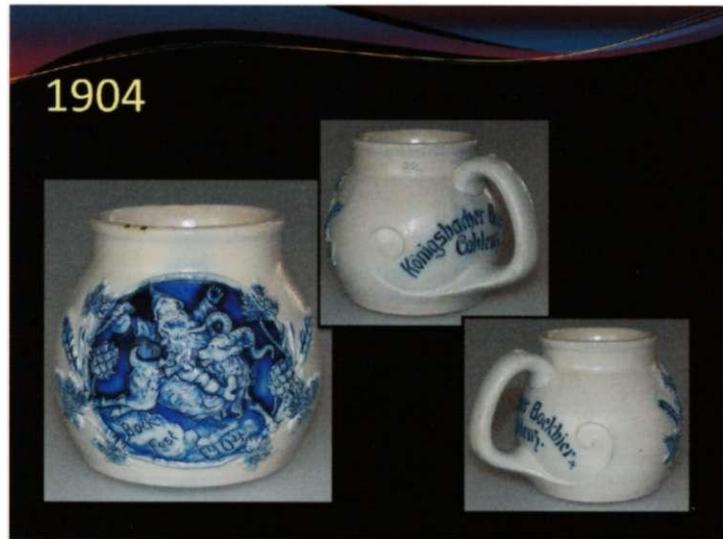
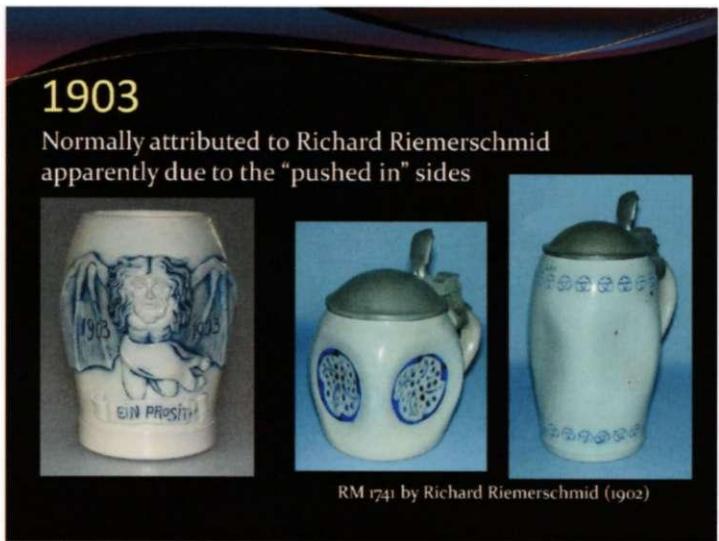
The earliest Stein in this series that I am aware of was produced in 1903. The words "Königsbacher Bockbier, Coblenz" appear on the rear of the Stein, near the handle. The main design is the figure of a man with the wings of a bat(!) which display the year of production. This Stein is often attributed to Richard Riemerschmid, apparently because of the pushed-in sides, although the overall shape is different and I have never seen a handle like the one seen here. The figure below shows the Königsbacher Stein along with a half-liter and a one-liter Riemerschmid Stein with pushed-in sides, both of these model 1741 by R. Merkelbach.

The 1904 Stein is clearly based on a Riemerschmid design. The shape of the body and the handle, and the unique way in which the line of the handle is continued

into a curved line in the body is definitely Riemerschmid's hand at work. This can be seen clearly below. The decoration, however, is not something Riemerschmid would have indulged in. As in the 1903 edition, the words "Königsbacher Bockbier, Coblenz" appear on the rear of the Stein, near the handle. The central design is of a dwarf astride a Bock, with the words "Bock Fest" and the 1904 date.

The 1906 annual is a somewhat less distinctive body and handle shape, but recognizing that the major lines of the decoration echo a design by Leonhard Hellmuth for R. Merkelbach (#H30), it is readily seen that the body and handle shape are also the same. Note how even the curved horns of the Bock follow the curved lines of Hellmuth's decoration.

In 1908 we find a parade of goats encircling a conically shaped body. This design basis for this Stein is a little harder to discern, but

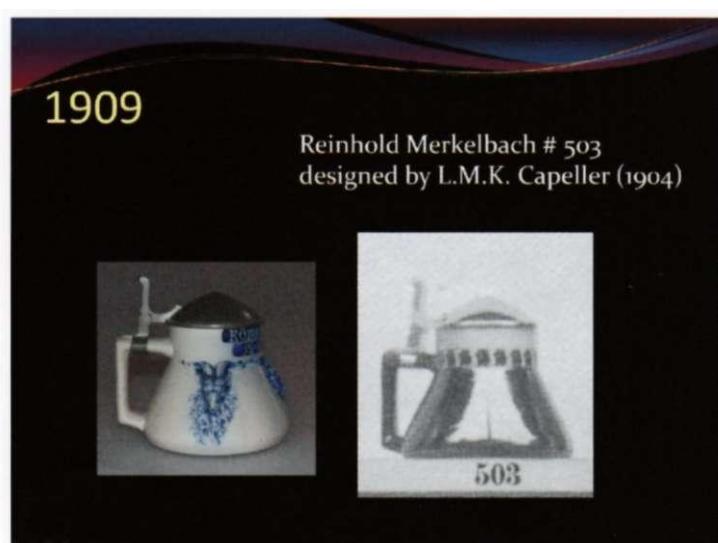




when compared with R. Merkelbach's #506 by L. M. K. Capeller it becomes quite clear. In this case, what may have been perceived as simply some geometric shapes have been cleverly morphed into goats.

I have shown the **1909** annual earlier, but here we can observe both front and sides of the stein, as well as the circular R. Merkelbach trademark on the base. The illustration below shows how the body and

handle shape relate to R. Merkelbach's #503, another Capeller design.

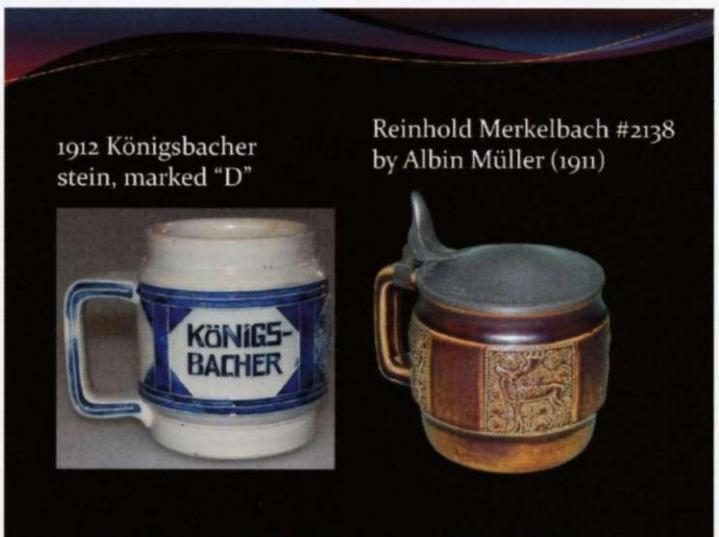
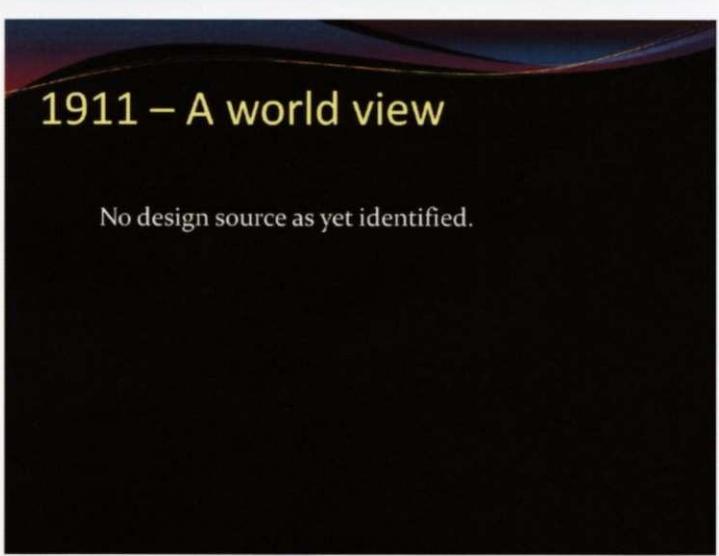
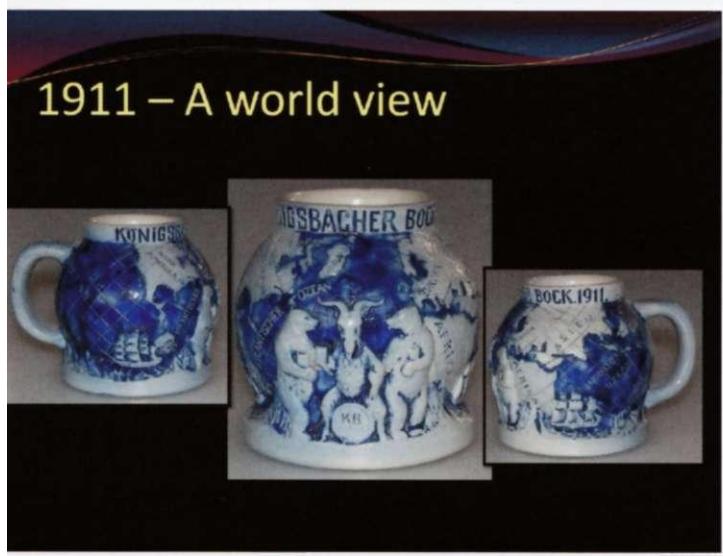
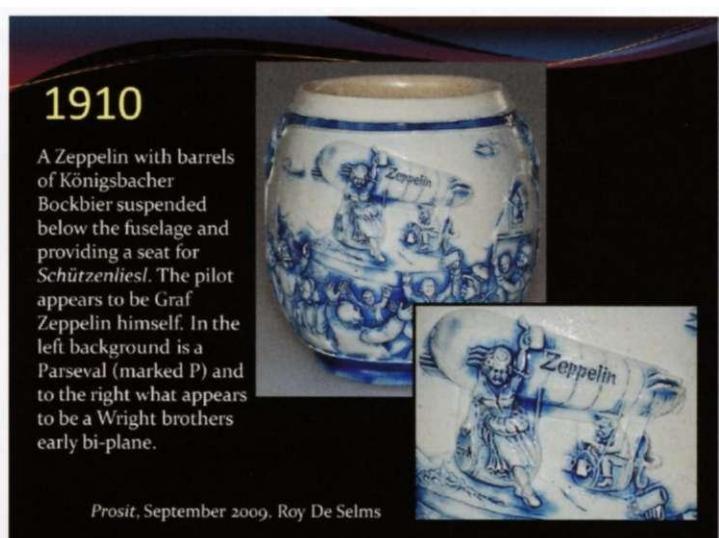


In somewhat of a departure from clear Jugendstil designs, the **1910** edition shows a crowd cheering the arrival of a Zeppelin bearing the Schutzenlisl with beer stein raised high. In the background of this scene are two other early aircraft, a Parsifal and a bi-wing airplane (see *Prosit*, March 2009, "A Brief History of the Luftschiffe and Their

Steins" by Master Steinologist Dr. Roy De Selms). I have so far been unable to relate this stein to a classical Jugendstil design.

The "paternity" of the **1911** stein has thus far also escaped detection. In this case we see two bears and a Bock superimposed on a globe.

In **1912** the firm turned back to the Jugendstil for inspiration. Here the decoration shows what appears to be an aggressive Billy goat along with his beer, and the words "Königsbacher Bock, 1912". The shape of the body and the handle are very suggestive of R. Merkelbach #2138 by Albin Müller.



While I have a photo of the 1913 stein, I don't have it in my collection and these photos were taken from the internet. I believe this design to be based on Reinhold Hanke #2077, although I would like to have both steins in hand to make a closer judgment.

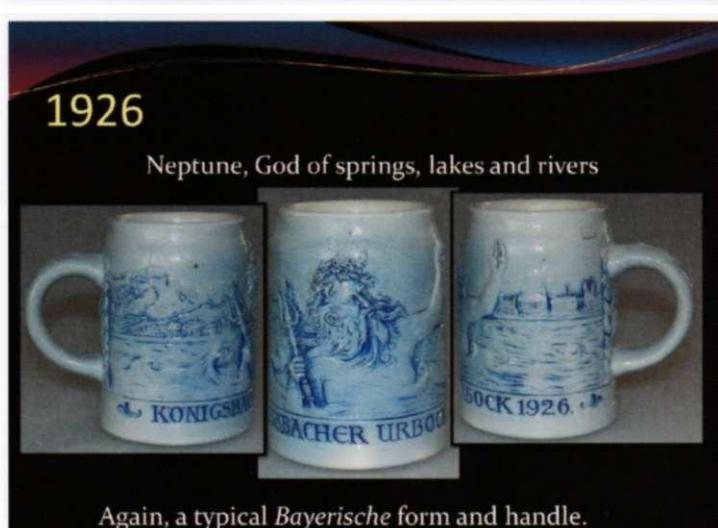
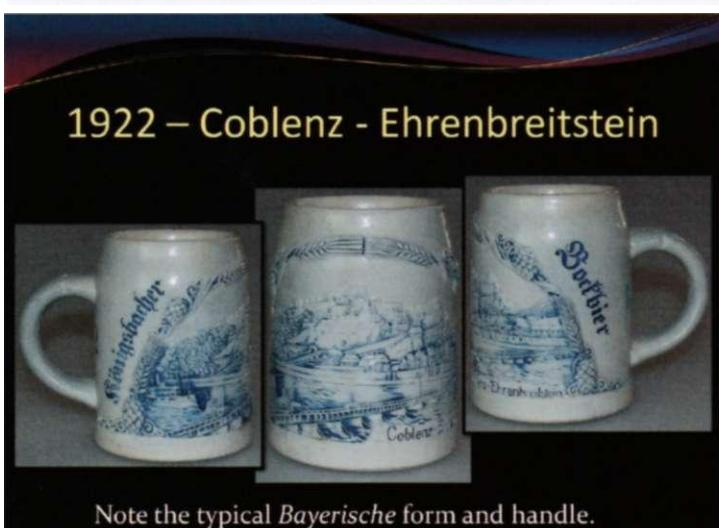
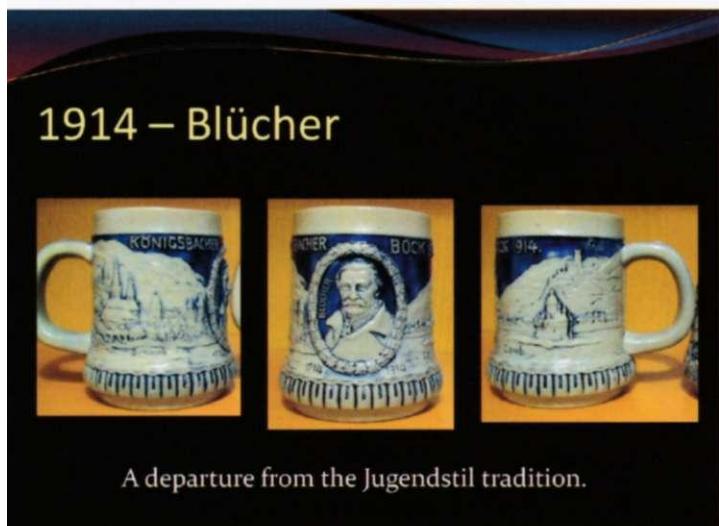
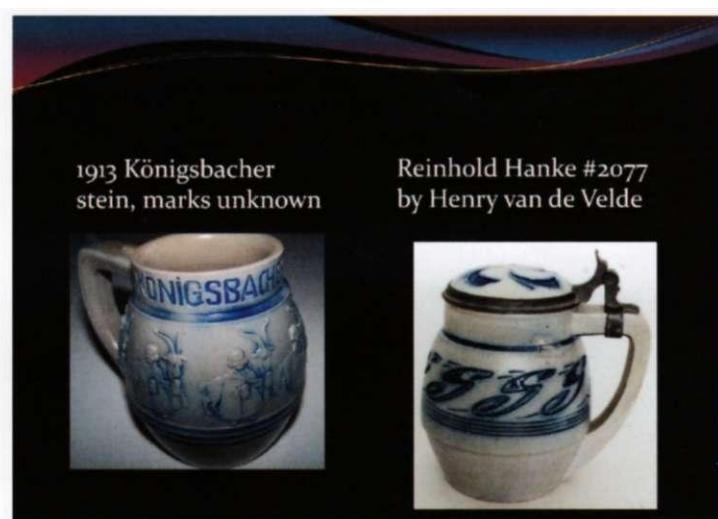
In 1914 Königsbacher turned away from the Jugendstil to a somewhat more traditional shape and decoration. Here we see

homage paid to Gebhart Leberecht von Blücher, Commander of Prussian forces in the campaigns of 1813-1815.

Now the war years intervene and I have no knowledge of any steins produced by this brewery in the years 1915-1921. In 1922 we find a typical *Bayerische* (Bavarian) shape, straight sides, curving in at the top, simple C-shaped handle. This stein, show-

ing a scene of the city of Coblenz with the fortress of Ehrenbreitstein across the Rhine, is much more like a typical souvenir stein.

Similarly, in 1926 we see Neptune, the God of springs, lakes and river, rising from the Rhine with the city of Coblenz in the background. Again, note that all aspects of Jugendstil have disappeared.



Note the typical *Bayerische* form and handle.

Again, a typical *Bayerische* form and handle.

In 1928 we find another commemorative stein, this one honoring Paul von Hindenburg (1847-1934), elected in 1925 as the second president of Germany.

The final stein we examine bears the date 1929 on a banner carried in the beak of an eagle flying over a scene of the *Deutsches Eck* (German Coner), the triangle of land lying between the Rhine and the Moselle, where one finds the Kaiser Wilhelm I memorial.

And that is the last of these blue-gray salt-glazed pieces of which I am aware. The majority of the steins in my collection are unmarked as to manufacturer, although five of the total of 14 carry the mark of R. Merkelbach, and three others are almost

1928 – von Hindenburg

Marking the 80th birthday of Paul von Hindenburg (1847-1934), elected in 1925 as second president of Germany

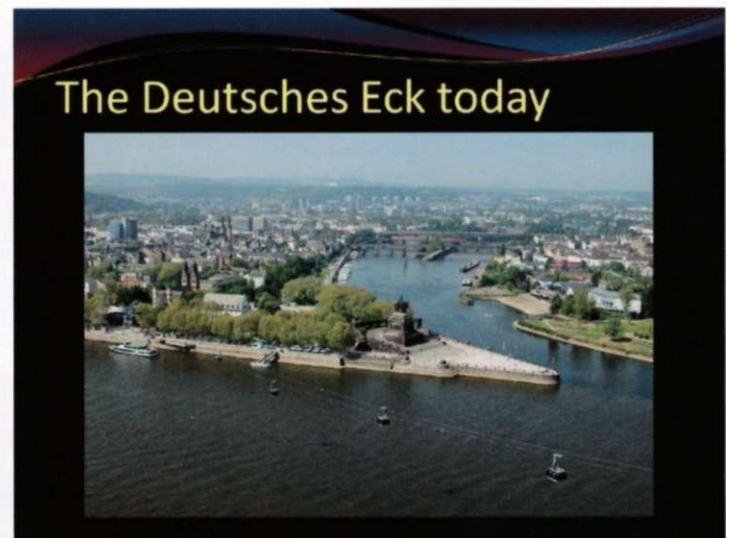


certainly produced by that same firm based upon their clear similarity to specific well-documented Jugendstil steins, although none of them display a form number. All of the Jugendstil Königsbacher steins were produced between 1903 and 1912, plus 1922. The base of the 1913 annual has not been examined; the 1914 and 1928 commemorative editions are unmarked; while the 1926 and 1929 editions bear the trademark of Steinzeug Industrie Coblenz.

Before closing this chapter, I point out that Königsbacher Brewery did produce a small number of steins to celebrate production or company anniversaries, but they are not dated as one of the annuals. And there is a large collector base today which pursues glasses and even toy or model delivery trucks bearing the brand logo.

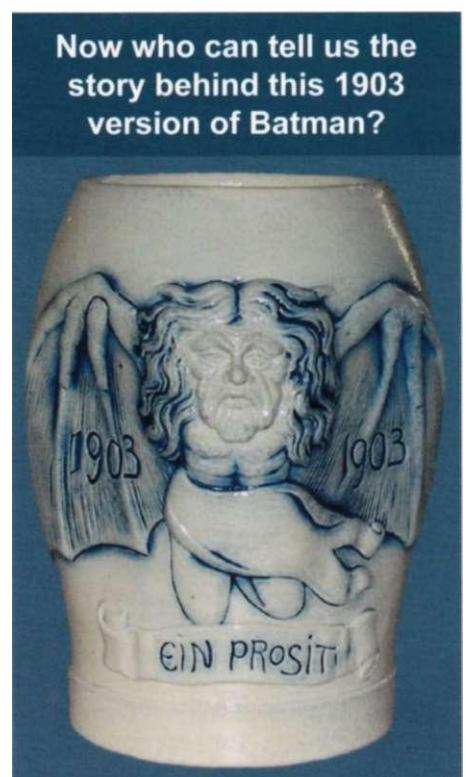
Summary

All of the Königsbacher Brauerei Jahreskrüge are blue/gray salt-glazed stoneware. While they were made for lids, I have only found one with an original lid (1909). I had thought that all of these steins were 0.4L in



capacity, although I have recently seen a one-liter version of one of the steins. From 1904 to 1913 the Bock or Billy goat featured prominently. Most interesting to me, prior to World War I, most, if not all of these steins, are rip-offs of contemporary R. Merkelbach Jugendstil designs, and that firm likely produced all of the annual Königsbacher Krüge through 1922.

These steins are relatively unknown to American Stein collectors, although there is some specialized heavy interest in Germany. As should be expected of any stein which was produced for only one year, they are relatively rare. The years for which I have not shown any stein are empty spots in my collection. I am specifically looking for any pre-1903 editions, and the 1905 and 1907 editions, about whose design I know nothing, and the 1913 young girl with the Bock. If any of our readers has one of these steins, I would be grateful for photos and delirious with an opportunity to purchase any which demonstrate Jugendstil paternity.



The Last Raised Husaren Regiment; 3. Kgl. Sachs. Husaren Regt. Nr. 20

by Brian Sanders

Kaiser Wilhelm II had a true love for his cavalry. Among his many photographs and paintings he was frequently pictured wearing a Husar uniform. His favorite regiment was the Leib Garde Husaren Regt. garrisoned at Potsdam. He had commanded a squadron in the regiment as a Rittmeister. Wilhelm II was often pictured in the uniform of the 1. Leib Husaren Regt. Nr. 1. This regiment along with the 2. Leib Husaren Regt. Nr. 2 was at Danzig-Langfuhr. Both regiments, raised in 1741, were known as "Totenkopf Husaren" (Death Head Husars) from the skull and crossbones worn on the front of the Pelzmütze (busby). In the picture the Kaiser can be seen wearing the black tunic (Atilla) with silver trim and the mink trimmed shoulder Pelz (Pelisse). Husaren regiments existed only in the Prussian and Saxon Armies.

On 1 October 1910 the last Husaren Regt. was raised. It was the 3. Husaren Regt. Nr. 20 and the third Saxon Husaren Regt. It followed the I.K.S. Husaren Regt. König Albert Nr. 18 (1734) and the 2. K.S. Husaren Regt. Nr. 19 (1791). The new regiment was raised under the same system as were all new German regiments and independent battalions. For new cavalry regiments entire squadrons from existing cavalry regiments were transferred to the new regiment at its Kaserne. These squadrons brought with them their squadron and individual equipment. Some officers and NCOs were left behind to help form squadrons that replaced the transferred squadrons. The squadrons that formed the 20. Husaren Regt. came from Saxon regiments. These squadrons were the 3. Esk. Hus. Regt. Nr. 18, 4. Esk. Hus. Regt. Nr. 19, 3. Esk. Ulanen Regt. Nr. 17 and 3. Esk. Ulanen Regt. Nr 18. These squadrons formed squadrons 1 through 4 respectively. The 5. Esk was formed from Husaren within the regiment.

The uniform of the 20. Husaren was unique among the 21 Husaren Regiments. The regiment was issued Feldgrau (Field gray) uniforms. Tunics (Atilla) and trousers were field gray. The Busby was black sealskin with silver and gold front plates and gold chinstraps. The busby had a light blue flat bag (Kolpac) hanging down the left side. For parades and special occasions a standing white horsehair plume was worn on the front of the busby. The regiment was not

issued a Sabeltasche (Sabretache) a colorfully decorated message pouch that was worn by Husaren on the left side. It hung by three straps attached to the belt. The trousers did not have the traditional Husaren decorative braiding embroidered on the front. Upon mobilization on 2 August 1914 the regiment was part of the 23. Saxon Inf. Division. The 3. Esk. remained in Bautzen as the depot squadron. The division was on the Western Front and in 1916 the 20. Husar Regt. was broken up. The 1. Squadron, remained with the division while the 2., 4. and 5. squadrons were assigned to other divisions. Wartime casualties were very light for the regiment indicating that the regiment and its squadrons were seldom engaged in combat. Its principal duties must have been reconnaissance, patrolling, messenger duties and prisoner of war escort. Only one regimental officer was killed during the war along with four NCOS and 32 Husaren. The last of the squadrons were disbanded in early 1920 in accordance with the provisions of the 1919 Treaty of Versailles. Unlike some cavalry regiments the 20. Husaren were never dismounted during the war. A cavalry squadron in the new Reichsheer carried forward the traditions of the 20. Husaren.

This colorful double unit "Honey" stein does not have an inscription referring to the 3. Esk. 2. K.S. Ulanen Regt. Nr. 18 in which Schumacher served part of his first year of service. The four common type cavalry side scenes however do show 18.Ulanen in the upper two side panels. The bottom side panels depict 20. Husaren. The mounted figure in the center panel clearly shows the field gray uniform of the 20 Husaren. The transfer image is of König Friedrich August of Saxony. He reigned 1904-1918.

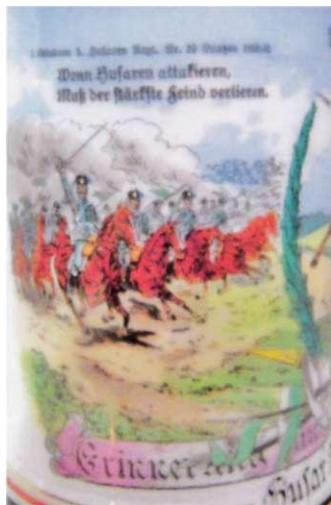


4. Esk. Kgl. Sachs. Husaren Nr. 20 Bautzen
1909-12 Reservist Schumacher

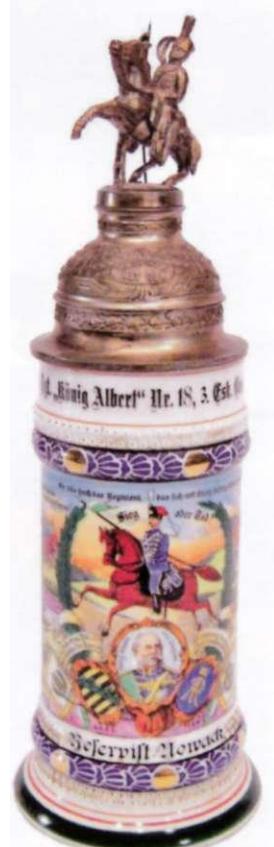


Kgl. Sachs. Husaren-Regt. Nr. 20, 3. Esk.
Bautzen 1909-12 Husar Otto Schwarzer.

This double unit stein does have an inscription referring to Schwarzer's previous regiment. Above the right side panel is the inscription 3. Eskadron, 1.Ulanen Regt. Nr 17, Oschatz 1909-10. The inscription 3. Eskadron, 3. Regt. Nr. 20 Bautzen 1910-12 is above the left panel. Below each inscription is a scene of the respective regiment. Again the center panel mounted Husaren clearly shows the field gray uniform. The image also shows a Sabretache hanging down from the Husaren. The Sabretache however was not issued to the regiment.



1. Hussar. Rgt "König Albert" Nr. 18, 3. Esk.
Grossenhain 1910-1913 Reservist Nowack



Both purple bands of this very colorful stein are decorated with the outlines of scallop sea shells. The finial unscrews revealing a photo of König Friedrich August of Saxony. The image in the lower center panel is of König Albert of Saxony, king 1873-1902. The regiment was named for him in 1902. The four side scenes are the common scenes first sold in 1908. The regimental tunic was light blue with yellow trim. The busby bag was a poppy red.



3. Esk. 2. Kgl. Sachs. Hus. Rgt. Königin Carola Nr. 19 Grimma 1910-13 Gefreiter Winkler.

The side scenes are the same as on the previous stein but the finial is much different. The mounted Husaren carries his carbine over his shoulder and not in a scabbard on the right side of the saddle. The image is of König Friedrich August. The regiment was named for the Saxon Queen in 1902. The honorary title was officially dropped following her death in 1907 but inscriptions on most steins from the regiment continued to include her name. Carola was the wife of König Albert. The regimental tunic was light blue with white trim. The busby bag was crimson.

From the uniforms depicted in the scenes on these steins it is obvious why the German Husaren were considered the most colorful branch of the cavalry and why Husaren regiments are so popular with collectors.



Erste Gruppe



Gambrinus Stein Club



Lone Star Chapter



Meister St



Die Studenten Prinz Gruppe



Die Golden Gate
Zechers



Die Lustigen Steinjager von
Wisconsin



Carolina Steiners



Arizona Stein Collectors



First Timers





New England Steiners



Pacific Stein Sammler



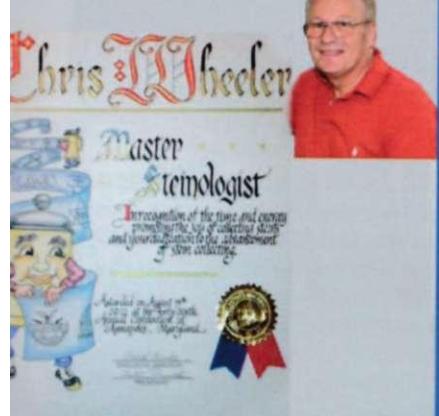
Pennsylvania
Keysteiners



Pittsburgh
Stein Society



Sun Steiners



Thirsty Knights



Thoroughbred Stein Verein



Upper Midwest Society of
Steinologists



Make Room For The Einheitsfuhrer!

By Dave Lowry

The above title refers to a Einheitsfuhrer, or unit leader in the Feuerwehr (Fire defense) in Germany.

In Germany today, volunteer fire departments are standard. Only 101 German cities have a career fire service, called Berufsfeuerwehr. Fire control consists of depriving a fire of fuel, oxygen and/or heat to sustain itself or flare up again.

In Europe historically, firefighting was not very organized until the 17th century. At that time, the first fire engines arrived on the scene. Before that time, manual pumps had to be used, but were restrictive due to a lack of hoses. The first horse-drawn steam engine appeared in 1829, but was not accepted in structural firefighting until 1860. Internal combustion fire engines appeared in 1907, built in the United States. Steam engines then declined by 1925. Besides the larger pieces of equipment described, smaller pieces of firefighting equipment have been used for centuries in relatively the same form.



figure 1



figure 2



figure 3

figure 4



The picture of equipment is on the side panels. We see in the front center display area on the first stein, which is Dumler & Breiden mold #164, .5L (Fig. #1), pieces of the firefighters trade: a helmet, axe, grappling hook, extinguisher and rope.

On the side scenes (Fig. #2 and #3) are brave members of a Schlauchtrupp (hose squad) leaning on a shield. The shield says "Einer fur alle, alle fur einen" (One for all, all for one) and "Gott zur Ehr, dem Nächsten zur wehr" (Honor God, defend our neighbors). Firefighters the world over and through-out history have had a serious mission in mind as conveyed by these sayings. They have always been willing to put their lives on the line to save lives and property.

On the second D&B stein which is mold #360 (Fig. #4), there are very similar scenes but are reversed, in different places on the body of the stein as compared to mold #164 (Fig. #5). On this example, the firefighters are in the front center scene.



figure 5

Figure 6 is another Dummer & Breiden in a 2 liter size. It depicts a fireman in his fire-fighting gear standing by an early pumper. This was a very noble profession and fireman of that day had these great looking steins to capture their career.



figure 6



figure 7

Germany was current through out history with firefighting techniques and equipment. This is attested to by the oldest known hand pump in the world (1624), the oldest known horse-drawn turntable ladder (1808), a still working steam fire pump (1903) and early fire appliances with petrol engines, still existing in museums there. A Baroque hand pump, built in 1751, is shown in Fig. #7. It is located at the Deutsches Feuerwehr-Museum in Fulda, Germany.

We can pick up ANY stein in our collections, see what is depicted, do some research and learn much from what is shown on the stein as well as the manufacturing process of the stein itself. So continue learning about those steins, for they are cherished members of our collections/fam-

Jugendstil What's it all about?

By Walt Vogdes
SCI Master Steinologist

What kind of steins do you collect? Perhaps Mettlach, etched, regimental, character, glass, relief, early Westerwald, faience, pewter, occupational, brewery, Heinrich Schlitt or miniatures. Do you have any difficulty determining whether a particular stein fits into your area of interest? For almost every category of stein collecting it is fairly straightforward to construct a definition. If your collecting interest centers on glass or pewter, the definition is obvious. A Mettlach collection contains only steins made by... Mettlach! "Requirements" have been developed for regimentals and occupamentals to determine if a stein qualifies or doesn't qualify. It's easy to construct a definition of "mini" steins, though different collectors may have different criteria. A small number of character steins can present a challenge, as for example ECS 277 (Oriental Man) [1], ECS 353 (Monk) [1] and CS-ACG FI-34 (Fireman) [2]. While these steins are not made "with a shape designed to represent an object, person, or animal", they are sufficiently suggestive of that principle that they are widely accepted as characters. And while steins may belong to multiple categories (Mettlach etched, or glass miniatures), there is usually little judgment or debate required to determine if the stein meets the requirements of a particular category. Unfortunately, it's not so easy for steins which are normally labeled as "Art Nouveau", or *Jugendstil*.

The word *Jugendstil* translates as "style of youth", or somewhat less literally, "fresh style". The keyword here is "style", a word which allows a wide range of interpretation, and therein lies the difficulty of classifying *Jugendstil* steins - while the basic elements of style are readily identified, use of those characteristics varies widely, and some steins are simply more *Jugendstil* than others.

In the decades following unification Germany looked inward for its artistic identity, embracing its history and its historical forms of artistic expression. Renaissance, Gothic and Baroque styles were popular because they spoke to German history and the pride of the newly unified nation. Unfortunately - for Germany - other countries were moving more swiftly to put a fresh new face on their artistic expression. One predictable result was shrinking German export markets.

The Paris World Exhibition of 1900 provided a rude awakening to visitors from the Westerwald stoneware industry. They were surprised by the breadth, variety and skill displayed in items by other nations, especially in wares from France and Japan. V&B Mettlach displayed several designs by Richard Riemerschmid (more about him later), but the Westerwald had nothing comparable.

Transition to the new art aesthetic became an issue of survival for the Westerwald stoneware industry. The industrial revolution was in full swing, urban centers were growing swiftly, the swelling middle class was not only affluent but educated, sophisticated, well-traveled, and "worldly". The arts were flourishing in museums, parks, monuments and exhibitions, and there was a growing demand for well made products. At the same time, in the Westerwald the clay industry - the source of raw material - was fragmented and cost driven, and in a desperate measure, fine Westerwald clay became an export commodity! Focus of the stoneware producers shifted from artistic merit to simple, inexpensive tableware and jugs. Seconds and factory rejects were dumped on the market, cheapening the product, and in their desperate financial struggle, raw clay was sold to foreign competitors. Capital was not available for investment in technology, machinery, training in the new aesthetic. If ever there was a time for government intervention to save a dying industry, this was it!

In addition to providing a source of capital to Westerwald potters to modernize their factories, the regional government moved quickly to establish training centers which focused on the new art forms. The district magistrate of the Westerwald sought the services of Belgian Henry van de Velde who provided 28 designs which were subsequently distributed to Westerwald manufacturers for production. Thus began a steadily growing partnership between renowned designers, government and industry which returned the Westerwald stoneware industry to prosperity.

Jugendstil was part of a larger modernist design reform movement which involved all forms and means of artistic expression, ceramics being one among many. Coalitions of German artists, politicians, industrialists and businessmen were formed to foster a modern German idiom of *Qualitätsarbeit* (high quality work) in designs conceived by artists as a harmonious integration of form, material, intention and production .[3]

- Overall design - body shape, handle,



pewter, glaze, visual and tactile impression - became much more important than decoration.

- The color palette was simplified and restricted.
- Decoration was grounded in natural forms - plants, water, a sense of motion.
- Over time, decoration evolved to include patterns of geometric elements.
- Decoration was evocative and abstract, rather than illustrative.
- Curving, sweeping line and form (shape) were emphasized.
- At its best, body, handle and pewter fittings were part of a single coherent artistic thought.
- Decorative elements were often repeated multiple times.
- Simplicity and machinability were important considerations.

While all candidates to be called *Jugendstil* steins are judged against the above principles, another highly valued aspect is the identity, versatility and fame of the designer. Many of the best known designers were trained in a variety of disciplines, including classical painting and architecture. While stein collectors learn of these designers through the lens of their stein designs, for most of them ceramic designs were only a minor portion of their body of work. Richard Riemerschmid is perhaps the epitome of a *Jugendstil* designer. He was extraordinarily prolific, producing paintings and designing furniture, buildings, glass ware, metalwork, textiles, typographic lettering and all aspects of interior design.

In his second edition of "The Beer Stein Book" (1990), Gary Kirsner does not use the term *Jugendstil*, and does not have a separate category for these steins. When examples are depicted he refers to them as "Art Nouveau". In the third edition (1999), while still forsaking use of the German term, Kirsner does treat with a new category of "Art Nouveau", noting that "This chapter is devoted to stoneware and pottery steins primarily made by manufacturers in the Höhr-Grenzhausen area. Only those steins that are Art Nouveau by form or shape are included." He goes on to state that "Stein collectors usually view Art Nouveau steins from the approach of a generalist, not focusing on one artist, designer, or factory. However, some collectors will focus on one or more of the more prolific artists, such as Richard Riemerschmid, Paul Wynand, or Ludwig Hohlwein." (Unlike Riemerschmid, Wynand focused his life's work on steins, master steins and punch bowls for the Westerwald manufacturers. Hohlwein had a broader variety of output, being most famous for his posters and commercial art, but he was more of an illustrator than a designer. Not to be overlooked in this brief enumeration of important *Jugendstil* designers are Albin Müller, Peter Behrens and Henry van de Velde, all of whom were multi-talented and prolific.)

Sotheby's December 2007 catalog titled "Deutscher Werkbund to Bauhaus: An Important Collection of German Design" states the following:

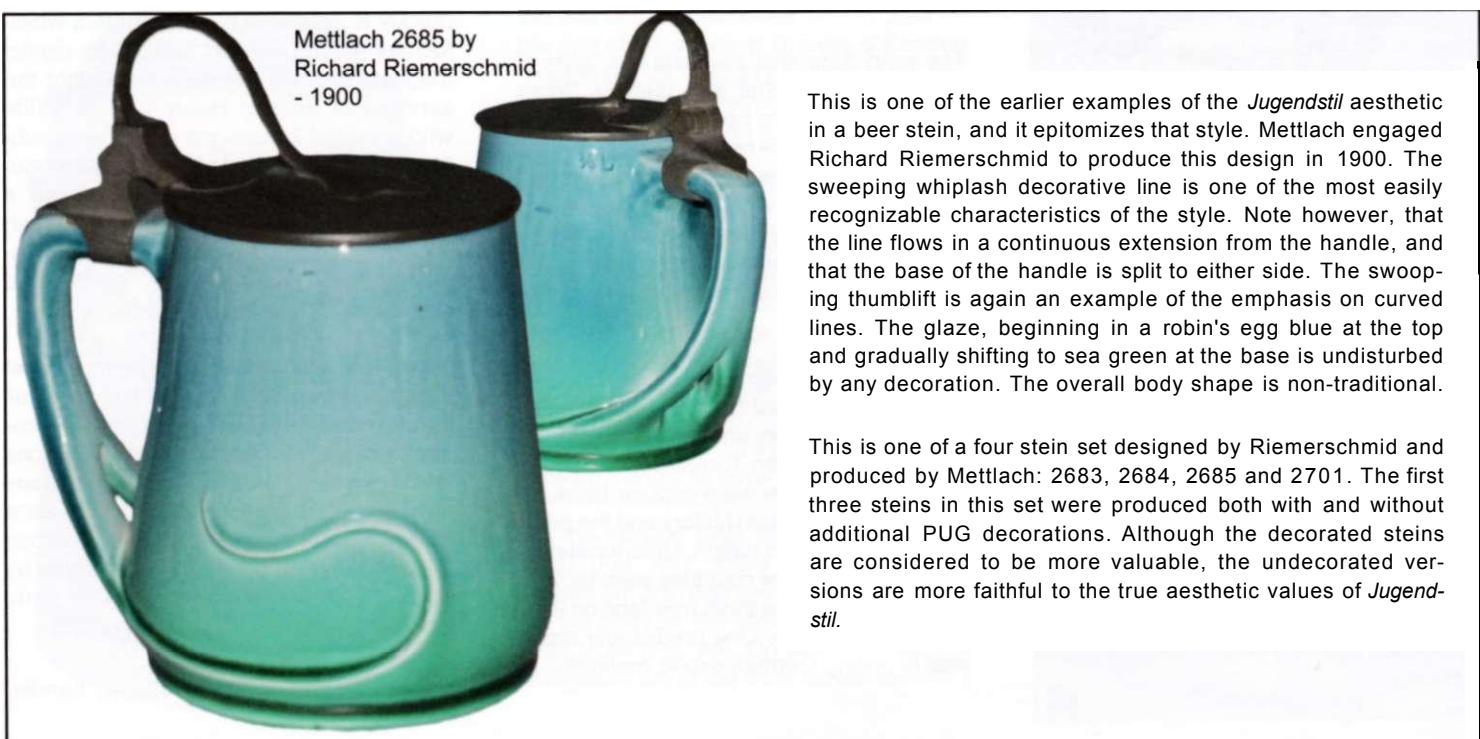
It is noteworthy that throughout the period of the 1890s-1930s, although the

German reform movement uniformly strove towards high quality in execution and conception, appropriateness of form, truth in material, and functionalism, the symbolic handwriting of German modernism remained aesthetically varied and allowed for highly individual forms of expression. Aesthetic homogeneity was never a goal, rather, the movement called for individual design solutions based on what German art historian Wilhelm von Bode in 1902 described as "the true understanding of the needs of time and place, for the requirements of the materials, for the setting of artistic form from the condition of the individual artwork."

The photos on the facing page show several designs which are in the "sweet spot" of *Jugendstil* steins, and a few which are normally included in that category but do not adhere entirely to all the *Jugendstil* design principles.

References:

1. ECS - Encyclopedia of Character Steins, Dr. Eugene Manusov, Wallace-Homestead Book Co., Des Moines, 1976
2. CS - ACG - Character Steins, A Collector's Guide, Dr. Eugene Manusov & Mike Wald, Cornwall Books, Cranbury, NJ, 1987
3. Sotheby's auction catalog: Deutscher Werkbund to Bauhaus: An Important Collection of German Design, December 2007
4. TBSB - The Beer Stein Book (Third Edition), Gary Kirsner, Glentiques, Ltd., Coral Springs, FL, 1999

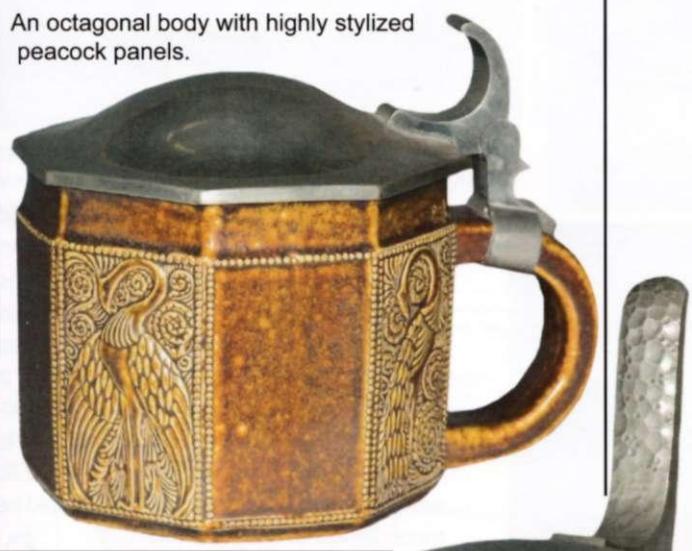


Reinhold Merkelbach form 1729 by Richard Riemerschmid (two $\frac{1}{2}$ -liter steins and a 3-liter serving Stein) - 1902. Made in two different glaze colors, with and without incised ivy design. Note the integration of the design into circles - the body, the lid and the decoration.



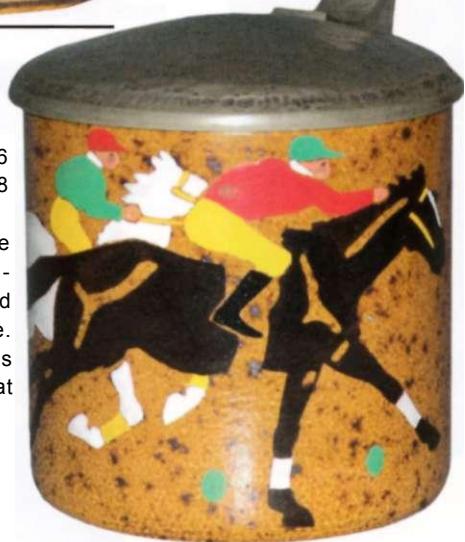
Reinhold Merkelbach 2217, by Albin Müller - 1910

An octagonal body with highly stylized peacock panels.



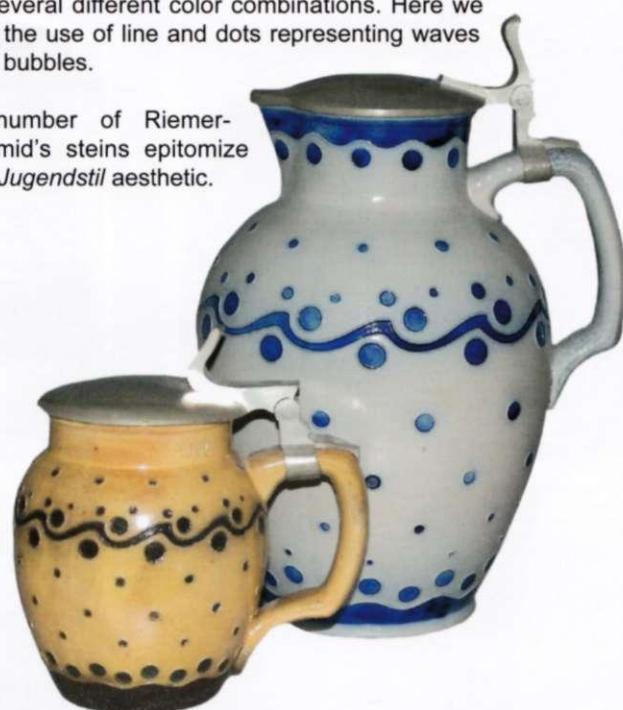
Reinhold Merkelbach 2176
by Ludwig Hohlwein - 1908

The body shape and the most remarkable hammered Pewter lid and mounts are very distinctive. All of Hohlwein's works bear a decoration in a flat artistic style.



Reinhold Merkelbach 1770 by Richard Riemerschmid ($\frac{1}{2}$ -liter Stein, $2\frac{1}{4}$ -liter pouring Stein) - 1903. This model was produced in several different color combinations. Here we see the use of line and dots representing waves and bubbles.

A number of Riemerschmid's steins epitomize the *Jugendstil* aesthetic.



Below left, Reinold Merkelbach 1737 by Lehrer (teacher) Schmidt - 1902.

Below right, Reinold Merkelbach 2098 by Franz Ringer - 1910.

These two steins require some judgment to classify them as *Jugendstil*, although both of them normally are. The weak spots are the body shape, which is known as *Bayrische* (Bavarian) and the uninspired Pewter. Of course, the decorations are definitely in the *Jugendstunde*.





Seen recently on eBay

Faience or Historismus?

Submitted by Jim Fredholm and
SCI Master Steinologist Roy DeSelms

The description read as follows:

Pictured here is a very nice old salt glazed stoneware stein in the faience or possibly historismus style. It probably dates to around 1850-1880. The decoration appears to be hand-painted or applied and the texture of the body is ribbed. You can see the strata lines on the inside where it was hand turned on a wheel. The scene appears to be a man with a riding crop. This stein is in very good condition considering its age. There are a few tiny top rim chips and a tight faint handle line as pictured. It has a nice pewter lid and foot ring. On the lid is LZ 64 . The Z has a line through it. Nice pickup for someone.

Roy DeSelms was asked for his thoughts about the stein:

I can tell from the surface features (orange peel effect) that it is not Faience, but it is salt-glazed stoneware of the type that was made throughout the 19th C. The combed



surface on the front suggests the first half and the lid suggests mid century. The decoration was applied and fired in a second low temperature firing or possibly left as cold painted. Normally dates on the pewter are not reliable, but I think that "67" is very close to the date of manufacture "1867" +/- 15 years. This stein has to be very heavy with the massive pewter lid and the stoneware body. Faience would be much lighter in weight.



Mystery Mark

a response from Walt Vogdes

In the September issue of Prosit Martin Kiely asked about a manufacturer's mark on a majolica stein. It just so happens that I have a stein with that same mark, although mine seems to be faience, and is altogether quite different from his. I had never identified this mark, and took Martin's inquiry as reason to try again.

It has been my experience that we collectively overlook small clues when we attempt our research, so I looked this stein over carefully before beginning. While I hoped that I could simply Google "faience fish mark", that was not enough to get the job done. I found two more clues on the pewter, an engraving on the lid, and a pewter touch mark inside the lid.

The engraving on the lid depicts what seems to be a sailing ship with some other unidentified structure(s), and the Latin expression *Insula Terra Sancta*, which I translate as "island holy land". But what seems so promising runs out of steam very quickly. Martin and I have corresponded about these clues, but between us we have nothing more than speculation.

Actually, I have one additional piece of information from another stein in my collection. That one, which was made by Meringer Kunstdöpferei - Johann Lipp, has the same pewter touchmark on the inside of the lid. But, as fate would have it, it is a completely different style again!



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The Mystery of the #675 Mettlach Stein Blow Hole Resolved

by Roy De Selms
SCI Master Steinologist

Recently my friend and fellow Erste Gruppe member, Harvey Goldson, spotted a pair of Mettlach #675 steins (fig. 1) that he knew I would be interested in acquiring. He secured the purchase and sent them to me without any profit to himself. On the surface these are two of the most common and "ho hum" Mettlach steins, but this pair tells a story that not many if any Mettlach collectors are aware of.



The 1885 Villeroy & Boch - Mettlach catalog excerpt (fig. 2) offers the stein #675 with a height of 12 cm and a capacity of 0.58 liters. Also note that the price of this stein with the inlaid lid (1.40 Mk) is 0.80 Mk more than that of just the body alone (0.60 Mk) because the pewter in the lid rim costs a lot more than clay and full pewter

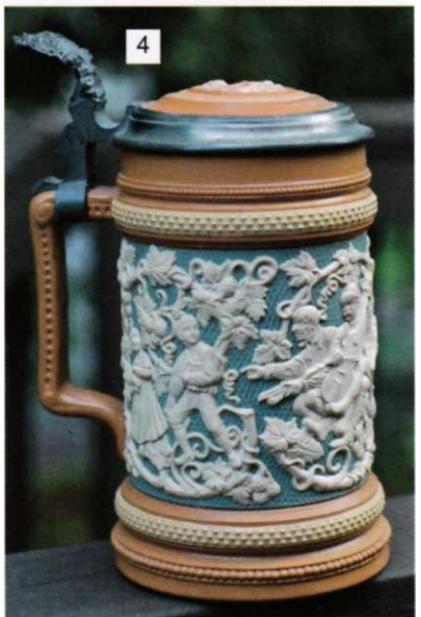


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				Ohne	einfach	fein	
Höhe	bildung		No.	Beschlag	mit Deckelplatte	in Zinn	
cm	No.			Mk.	Mk.	Mk.	Pf.
19,5	1,20	485	•	Musikanten, grün	3	4	4 20
16	0,58	*	•	•	2	30	3 50
12	0,58	675	•	Tonnenform	—	60	1 40
9	0,30	*	•	•	—	40	1 10
12	0,58	*	•	• m. Figurendeckel	1	1	80

lids were even more expensive. By the time the 1905 Mettlach catalog came out, the height of the #675 model remained the same, but the capacity evened out to 0.50 liters. Mettlach steins with odd capacities were unmarked, but when marked were in whole or fractional numbers: 1 L, $\frac{1}{2}$ L, 3/10 L, $\frac{1}{4}$ L, etc..

So what's the big deal about that? Well let's refer back to my article in *Prosit* Dec. 2010 on "Capacity Marks" that indicates that the newly formed German Government of 1871 decided to adopt the "Metric System" in 1875 as proclaimed by Otto von Bismarck. Up to this time steins did not have capacities in exact metric sizes and the capacity was rarely marked. For instance the *Maßkrug* (one measure Stein) was approximately 1 liter, but might vary in capacity, usually to the high side of 1.0 liter. When Mettlach published their 1885 catalog, the first that we know of, they had steins from molds and models from decades before which were simply measured and cataloged with sizes as they were found. As far as is known these odd capacities were never marked on the steins (see fig. 3, the older and larger #675 with no capacity mark). The Roman numerals I, II, etc. marked on the Stein bases and in the catalog were used to cross reference the sizes with "I" being the largest size for that form number.

When it was decided to make the steins in uniform capacity sizes, i.e. 1.0 liter and 0.5 liter, etc., there were several ways that this could be done. The most obvious way was to make a new body mold to produce a Stein that would hold the exact amount desired and allow some room at the top so the capacity mark could be inscribed conveniently below the lip. This was done with form #485 which can also be seen in figure 2, immediately to the left of model #675. It is offered with a 16 cm height and capacity of 0.58 liters. By 1905 this model had its design changed dramatically (fig. 4), and while the capacity was now 0.5 liters, the height remained the same. This was accomplished by raising, i.e. indenting, the bottom (fig. 5). Andre Ammelounx pointed out that the #2082 Wm. Tell and #2083 Boar Hunt Mettlach steins in the 0.50 and 0.30 capacities were the same heights, this being accomplished by indenting the bases of the half-liter form to create the 0.30 L models.



However, the case of the 0.58 liter version of #675 was different because they wanted to retain the barrel shape with both ends closed. This was cleverly accomplished by building up the interior bottom. Well, easy for you to say, but it can be proved. There was an article in Prost Dec. 1986 which described the need to release steam pressure during the firing of certain hollow parts of porcelain character steins. This was accomplished by providing a very small hole in an inconspicuous place. The #675 Mettlach steins starting in the 1890's also have this tiny hole in the lower rear of the body (fig. 6 with K L. capacity mark). This was a blow hole functioning to release steam from an inside cavity during firing and indicating that there must be a false bottom, but why? Voila - This false bottom was used to convert a 0.58 liter stein into a 0.50 liter stein (see fig. 7 the more recent #675 with '4 L. capacity mark) by building up from the inside while retaining the same height. Fig. 8 shows the interior of the more recent #675 with the outline of a spacer at the bottom creating the false bottom. The overall approximate thickness of the false bottom measures 2 cm and allows a calculation of ca. 0.08 liters after subtracting 0.5 cm for the average wall thickness. Figure 9 shows the bases of the two steins with the slightly recessed base of the older stein and a scratched in 675 under glaze and the more recent with a concave base and the 1898 Mercury Mark.



Examination of a large number of steins attributed to Mettlach shows no capacity markings before about 1880 and some later than 1885,



with 1892 as the earliest #675 we have found with a blow hole and capacity mark.

This analysis answers some of the questions raised in the earlier Capacity Marks article and predicts that more examples with tiny holes on other mold number steins will be found. For instance, Walt Vogdes has found such a hole neatly tucked under the figural handle of the Mettlach #1786 St. Florian stein (fig. 10) which also can be found on the St. Augustine Mettlach #2373. However this is a "flow hole" needed to allow a free flow of air and molten pewter when applying the pewter anchor for the lid attachment. Figure 11 shows the pewter attachment for the St. Floriani #1786. Note the absence of the usual strap around the handle, necessitating this atypical attachment.



FOR SALE - steins from my *Münchner Kindl* collection

One-liter, half-liter, larger, smaller, saltglazed and pottery, relief, enameled, character, Mettlach, HR, Merkelbach & Wick, Marzi & Remy, Franz Ringer, other. I am reducing the size of my collection. Request an illustrated list of Munich Child items for sale: by email to wvogdes8534@comcast.net; by phone, 206-201-3433, or mail your request to Walt Vogdes, 8534 NE Meadowmeer Rd., Bainbridge Island, WA 98110.



DAS MÜNCHNER KINDL



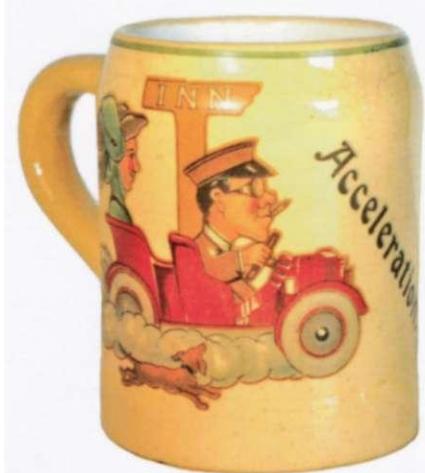
Das Münchner Kindl
(292-page pictorial catalog
of the 1999 exhibit at the
Münchner Stadtmuseum)

Americana Mugs The "...tion" Series

by Jack Strand

A series of mugs produced in the early 1900s celebrated the enjoyment of beer in the daily life of an American. Depicted in these mugs is every class of American, from the workman to the chauffeured rich. Beer is portrayed as the enjoyment and respite of American life.

The series demonstrates the following "...tions":



1. Acceleration: A chauffeured lady brought to a waiting waiter at a lager beer establishment.



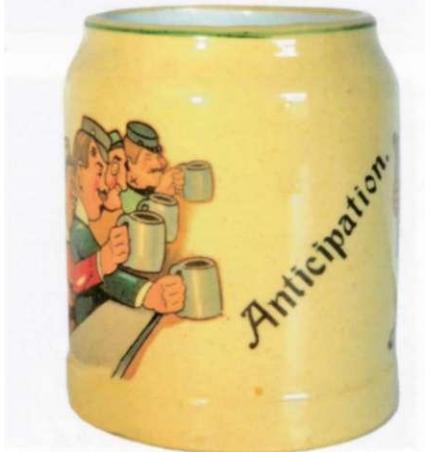
3. Celebration: Couples toasting Christmas and New Years.



4. Exasperation: A man exasperated as the waiter fails to serve him.



5. Expectation: A workman anticipating his beer after a hard day's work.

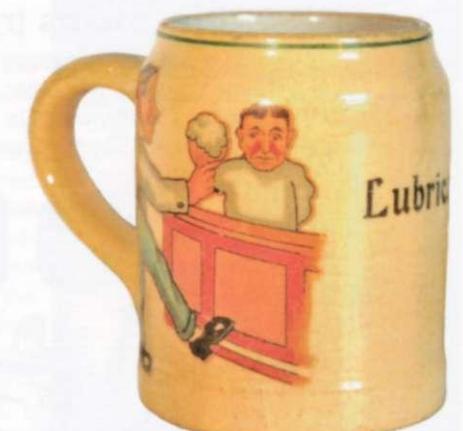


2. Anticipation: Students waiting for the bartender carrying multiple beers.



7. Lubrication: A desk left empty as the occupant has been lubricated by beer.

6. Inspiration: The artist drawing his source of inspiration.





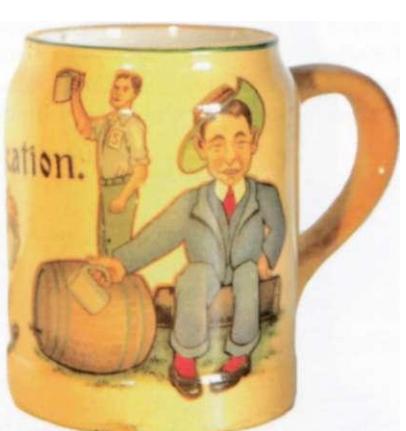
5 to deliver another party their drinks.



8. Recreation: A billiard player pauses for a beer and a waiter brings serving tray.



(favorite)



9. Vacation: A man joins his mate for a beer.

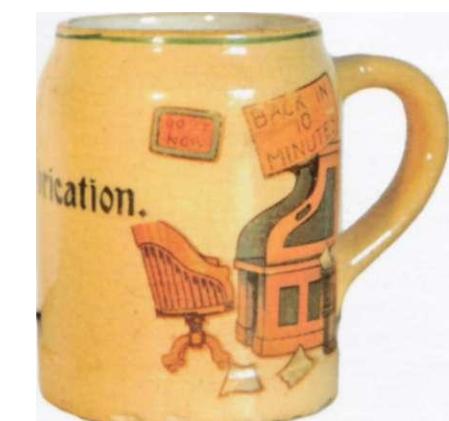


: ration, a beer on a platter.

This series was so popular that it was issued with advertisements and promotions:



10. Juneau Hotel in Milwaukee: Three mugs from the Juneau Hotel in Milwaukee dated 1914 depict "Exasperation", "Vacation" and "Meditation" (see Prosit December 2004 for "Meditation"); but, interestingly, show only the illustrations and not the "...tion" word.



loys a beer at his favorite bar.



11. Hotel Savoy of Seattle: Two mugs: "Lubrication" and "Expectation" with the corresponding scenes on each.



12. Daytona, Florida : A souvenir mug features "Recreation" and accompanying scenes.

None of the mugs carries a maker's mark. I have seen the series attributed to both Roseville Pottery of Ohio; and, in the book by Seymour and Violet Altman, The Book of Buffalo Pottery, it lists Buffalo Pottery as the manufacturer. However, from the onset, most pieces of Buffalo Pottery were stamped on the bottom with the company's mark.



13



14

As the ominous waves of Prohibition fever spread in the United States, this subtle reminder of beer and its appropriate place in everyday America was well portrayed on these mugs and pitchers. The repeal of Prohibition reinforced the wisdom of the messages on these mugs. Prost!

The series also appeared on a mug and pitcher set of a differing style. (Figures , 13 & 14)

Stein Exchange

This space is available for all SCI members at no cost. Tell other members what you have for sale and trade. Make your requests for what you are looking for. Send an email to the editor and we will do the rest.

Wanted: 1/2 liter Baby stein-has 7babies.
Wanted: Wedding stein Mettlach 2050 with slipper on inlay lid. Contact Martin Jahn at mdjahn@comcast.net Thanks

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

Wanted: J.W. Remy steins; Stoneware steins marked with initials A.R., A.Roeseler, or PNeu; Blown glass steins with set-on lids (mid 1800s); and Full-body Schäfer & Vater porcelain liquor bottles (around 1900). Email Lyn Ayers: layers@wah.net.com or phone 360-693-0025, or cell-phone: 360-609-1389 (west coast)

Wanted: American Cold War Regimental steins. Also Bohemian glass steins with detailed wheel-cut or enameled scenes. Email Ron Fox foxauctions@yahoo.com

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

Wanted: The fairy tale Reinemann character steins designed by Franz Ringer. Prefer mint, but minor flaws will be considered. Email Andrea mulgrew5@earthlink.net

Wanted: .25 Ltr. Rookwood Beaker Decoration # 6142/2327 Contact Larry Peters (928) 777-8049 zeus2009@cableone.net

FOR SALE: YOSEMITE SAM, porcelain character stein #349, the third in a series of seven steins produced for Looney Tunes & Warner Bros, by Albert Stahl in Germany, made 1998 New condition \$230 EMAIL: don_nold@hotmail.com or call 206-242-7873 (Western Washington)

For Sale: Vintage G. Kirsner auction catalogs. Priced/year based on \$3/catalog. Postage at cost. Most have the prices realized.. 1983(\$9), 1984,\$7 or 88 (\$15), 1985 or 86 (\$18) and 1989(\$24). All catalogs for \$100. Martind112@aol.com or 314-849-0462

Talking About Glass Steins

by Jim Sauer
Regimental Reorganization and Retirement Memento

While there aren't many glass regimental steins, an occasional glass item can be found that could be considered of interest as a "go with" piece. Such is the case with the ornate silver mounted cut glass Stein shown in figure 1. The central decoration is a relief cut branch of twelve laurel leaves on a faceted colorless glass body (figure 2). The engraved lid is the point of interest to regimental collectors, as it appears to have been a memento of service by a sergeant major under the command of a captain in an artillery regiment in the Prussian Army in 1899.



figure 1

figure 2



The silver lid has two engravings, one on the curved top as shown in figure 3, and a second on the gilded underside (figure 4). My source of information for both inscriptions is regimental stein collector Kurt Siemon, who has shared his knowledge on military steins with me previously. Referring to the lid which is engraved with a crown, orb and cross, there are two large elaborate entwined script letters G and F, followed underneath by smaller 6. (F.) Btrr. Kurt indicated this referred to the Guard Artillery (Regiment), 6th Towed (fahrende) Battery. The translated underside of the lid is inscribed, TO Sergeant Major Barfuss in memory of the 1st of October 1899 from Captain and Battery Commander Angern. Kurt explained there was a significant reorganization of Artillery regiments in the Prussian Army on 1 October 1899, and this stein was

most likely given as a token of remembrance at the retirement time by the Sergeant Major, which coincided with the regimental reassignment date. The cut glass laurel leaves are symbolic of honor and bravery, so it is possible Sergeant Major Barfuss was held in high regard by Captain Angern.

The relief cut 1/2 liter Stein is of very good quality, with a 24 point star cut into the base, and a decorative facet cut handle. The gilded underside of the silver lid reflects back to earlier time when silver tarnish was believed to adversely affect the quality and taste of beer, and the method of gilding silver prevented the undesirable tarnish.

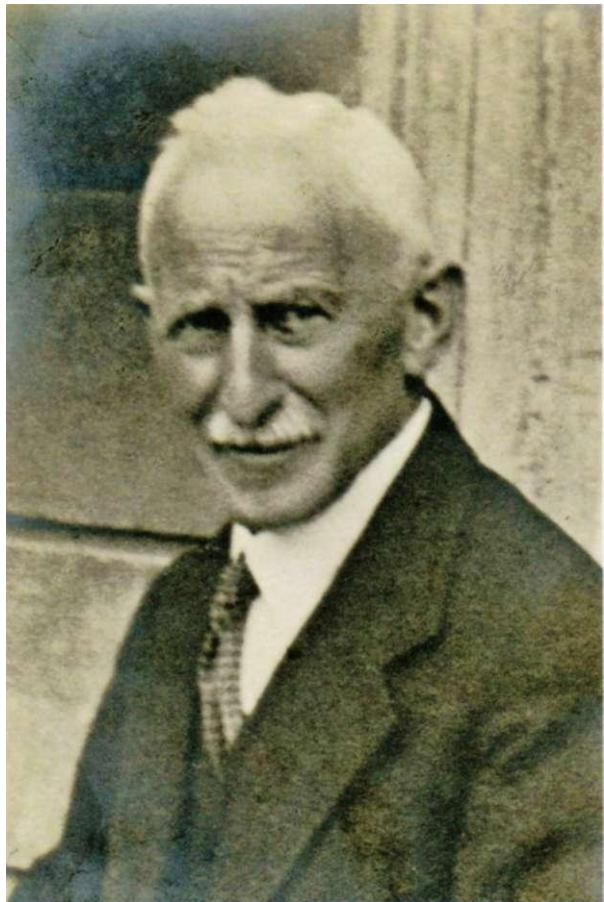


MARTIN PAUSON

A Family's Story

by John Strassberger

Fellow stein collectors, it is with great pleasure that I introduce to you - Martin Pauson.



Martin Pauson

at 5 Neuhauserstrasse, as a wholesaler and retailer of kitchenware, dinnerware and other household products. I do not know if his work with beer steins began on day-one or if it came later. In any event, beer steins definitely became an important part of his operation by 1888. The 3rd International Art Exposition was held that year in Munich. The illustrated catalog for the exhibit included a Pauson ad that was displayed in the Advertisement Artwork section. The ad can be seen on Chris Wheeler's steinmarks.co.uk., in the upper left corner on the Pauson page. The ad reads in part:

"Our own pewter foundry. Our own art studio. Largest stock and widest selection of products of the glass, porcelain & ceramic industries."

"Dear visitors to Munich, allow me to draw particular attention to my establishment which has the largest possible selection of objects for memories of Munich: Beer steins and glasses, vases, figurines, plates, cups, etc., with views of Munich and the highly popular Royal Bavarian castles, offered at very cheap prices."

"Particular specials: Beer steins and Munich Child characters with Bavaria lithophane. Beer steins with the Kgl. Hofbräuhaus, Munich Child and Bavaria (newly painted on the stein)."

Martin Pauson's name and his beer steins are well known among collectors but there is almost nothing known about the man. Twenty years ago, Andre Ammelounx wrote a short piece on Pauson in the September 1992 issue of Prosit. He asked that if anyone had more information, to let him know. There have been no articles since about Pauson, although his name appears frequently in discussions of Munich steins and of his fellow decorators and pewterers. So I set out several years ago to put a face to the name, to possibly find a photo of him and to learn more about his life, his business, and his family.

It was a long process but I have finally succeeded only because of the help of the following three people: Chris Wheeler, Stephanie Gindes Hanson, and Mark Gindes.

Chris Wheeler and I began exchanging information soon after he started his Stein Marks website. We exchanged tidbits, first about stein marks and then information that we found about Pauson. Earlier this year, he provided a lead that sent my research in a new direction. That lead has resulted in this article.

Most importantly, I would not have been able to finally "put a face to the name" without the support of Stephanie Gindes Hanson and Mark Gindes, Martin Pauson's great-granddaughter and great-grandson. My research led me, uninvited, into their lives but they have graciously shared personal remembrances and photographs with me and with you.

Every serious stein collector has, I would wager, at least one Pauson stein. So, take a Pauson stein off the shelf, fill it with a quality beer, and read about the life and family of the man who produced some of the best commemorative and special order beer steins of the time.

Martin Pauson was born on 8 June 1861 in the small village of Redwitz an der Rodach, about 140 miles north of Munich. The family tree traces the Pauson side of the family back to 1809 but nothing is known about his early life. We do know that he opened his business on 5 November 1884,

MARTIN PAUSON

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Bierkrug mit kgl. Hofbräuhaus, Münchener Kindl und Bavaria
(gemalt auf Krug, neu)

Figuren, Vasen, Senthöpfe, Zündholzständer, Schalen, Stehauf und andere Neuheiten mehr, das Münchener Kindl darstellend.



Ida Pauson

Martin Pauson married his wife, Ida Aufsesser, on 21 May 1888. Ida was born on 22 September 1865 in the town of Hassfurt, about 130 miles northwest of Munich. Martin and Ida had one child, a daughter named Cornelia, born on 25 October 1893, but throughout her life she went by the name of Nelly. Nelly remembered her father as a kind and gentle man and her mother as the disciplinarian of the family. (I then realized why I had been having so much trouble finding information on Pauson. He had no sons, yet I had been searching all this time for a descendant named Pauson.)

In 1906, Pauson took on Hugo Aufsesser as a partner in his company. Hugo, born on 2 March 1872, was the younger brother of Ida.

The years went by, Pauson's business prospered, Nelly grew to adulthood and then a rather interesting character enters the picture. Karl Süssheim (1878-1947) was a German historian, Orientalist, and professor of Islamic history. He maintained a diary from 1908 to 1940, primarily covering his life in Istanbul and Munich. The diary was eventually published in 2002. The editors of the diary wrote in a narrative form to help tie the entries and current events together. (The editors must be given a lot of credit because Süssheim wrote, not in German, but in Turkish and Arabic. Just think what they went through since most of us have trouble handling one or two lines of old German script on a stein!)

Excerpts from the diary are readily available on the internet and happen to include detailed references to the Pauson family. We begin on page 74, it is 1912 and "Süssheim wrote he thought it was time to marry. The partner he was looking for was a young, beautiful and rich Jewish girl, not more than twenty-three years old. She should bring him a dowry of at least 200,000 Marks..."

The story of Süssheim's search for the perfect bride continues 5 years and 100 pages later. After commenting on several young ladies..."Another serious marriage candidate was Nelly Pauson of Munich, a relation of Max and Hedwig's (Karl's brother and wife). Max was offended when Karl objected to her meager dowry of a supposed 80,000 Marks - it was in reality twice as high - and scolded him, sternly pointing out the fact that he had no income of his own worth mentioning, was already quite old and had no personality at all!"

Süssheim saw Miss Pauson on October 18, 1917 and wrote: "When I was alone with Hedwig, she encouraged me to think that Mr. Pauson possessed a fortune of one million Marks. Afterwards, we went to the firm of Pauson. Miss Nelly Pauson....came down from the third floor, where they lived, to meet us. Miss Pauson is a well-proportioned girl, prettier than I had expected, and of my, average, height. She is about twenty-two to twenty-three years old. She is interested in politics. She knows nothing of the 'female question' and she is an opponent of the Feminist Movement. When my brother defended the participation of women in elections, Miss Pauson protested. At school she was the best pupil of her class. What she most desired in the past was to marry a tall man. At present, she works in her father's business. She is fond of antiques and also loves painting. She is whimsical and coquettish in a way I like."



Nelly Pauson Mosbacher and daughter Hanni

Jews in Nazi Germany. In 1933, the Nazis began the Aryanization process to transfer property and businesses from Jewish to, in the new legal terminology, German ownership. Initially, this was done by boycotts, intimidation and urging Jews to "voluntarily" sell their property. The prices were controlled by the government, had to be below market value, and the government kept a portion of the proceeds. The remainder was also held by the government and the Jews were allowed limited withdrawals each month.

After Martin Pauson's death, Hugo Aufsesser continued to operate the business through the initial years of Nazi rule. However, in July 1938, he was finally forced to sell. A book entitled Munich Aryans - Disenfranchisement and Expropriation of the Jews in the Nazi-Era happens to show an ad from a German newspaper dated 25 July 1938. It says that as of that date, the firm of Martin Pauson is now German and operated by Fritz Haertle. Fritz Haertle Tischcultur (Tableware) is still in business in Munich. Allied bombing destroyed the site of Pauson's shop in early 1945 so the hope of finding original documentation is gone.

Hugo Aufsesser soon left Germany to settle in Cambridge, England. The last information I have found on him is a notice in a newspaper, published by the Association of Jewish Refugees in Great Britain and dated February 1952. It announces his upcoming 80th birthday on March 2, 1952, and that "His numerous friends, both in Cambridge and in London, wish him many more years of unchanged vigour and good health."

The Aryanization program also caught up to Dr. Mosbacher in 1938. Beginning on 7 April 1933, the only Jewish lawyers permitted to practice were those originally authorized to practice prior to 1 August 1914, those who had fought in WWI, and sons of those who had been killed in the war. Dr. Mosbacher fought in the war and was wounded in one eye. Stephanie said he did receive a medal. It was most likely the Wound Badge, the German version of our Purple Heart. Thus he was eligible to continue his law practice until a new law, on 27 September 1938, excluded all Jewish lawyers from practice, effective no later than 30 November 1938.

The night of 9 November 1938 is known as Kristallnacht, the first nation-wide show of organized, mass violence against Jews, Jewish businesses and synagogues. Dr. Mosbacher was arrested that night, along with many others, and sent to the concentration camp at Dachau. Surprisingly, in early December he was released. How did that come about? The Holocaust Research Project's history of Dachau states that those arrested on Kristallnacht "who could prove their intention to leave Germany were released." However, Stephanie said the family was able to put together the money for a bribe and it was fifteen year old Hanni who took the money to Gestapo headquarters.

After his release, Dr. Mosbacher, Nelly, and Hanni did emigrate from Germany, going first to Switzerland, France, and then to England. By December 1939, they had arrived in the United States. I was surprised when Stephanie said her mother had a number of family items, including furniture, brought from Germany. From the beginning of the Nazi regime, it was official policy to encourage Jewish emigration and

Süssheim said that he saw her "on a number of occasions" but after seeing her in the Englischer Garten almost a year later (September 17, 1918), he had the impression that she tried to avoid him."

One last reference to the Pausons appears in the next paragraph of the diary and indicates Süssheim did not limit his search to one lady at a time nor was he acting alone. Referring to "another candidate", the narrative states, "After Süssheim had received a positive report from his detective - he had also ordered one on the Pausons - he hurriedly wrote back on the 24th." Readers with further interest in Süssheim's quest will have to do their own research.

Stephanie said she was not aware of this episode. Of course, it is doubtful many grandmothers ever tell their granddaughters about their former boyfriends, assuming Nelly had ever considered Süssheim as such.

On 18 January 1920, Nelly Pauson married Dr. Kurt Mosbacher who had been born on 28 December 1890. Dr. Mosbacher was a lawyer, licensed to practice in the Superior District Court and Munich District Courts I and II. They later had one child, a daughter named Hanni, born 5 August 1923.

I found no further references to Martin Pauson's extended family until the bittersweet year of 1934. Martin Pauson died on 21 October 1934, at the age of 73 and just two weeks before the fiftieth anniversary of his business. Ironically, years later, Stephanie was born on 21 October.

As we enter the Nazi era, Stephanie noted that her mother, grandfather and grandmother were very reluctant to discuss the events of that period. There are questions she still wishes they had answered.

In 1934, the family began to experience the consequences of being Jews in Nazi Germany. In 1933, the Nazis began the Aryanization process to transfer property and businesses from Jewish to, in the new legal terminology, German ownership. Initially, this was done by boycotts, intimidation and urging Jews to "voluntarily" sell their property. The prices were controlled by the government, had to be below market value, and the government kept a portion of the proceeds. The remainder was also held by the government and the Jews were allowed limited withdrawals each month.

there were few restrictions. Gradually, taxes and restrictions on what could be taken out of the country were imposed. After Kristallnacht, taxes were greatly increased and valuable items confiscated. How the Mosbachers got their belongings out of Germany was never discussed and remains one of Stephanie's biggest mysteries. She remembers her mother having some Pauson steins but Hanni gave them away as gifts.

Tragically, the family's good fortune did not continue. After Martin Pauson died, his widow Ida continued to live in Munich. Her last known residence was with her sister, Clothilde Aufsesser Neuburger (born 25 February 1868), at an address on Auguststrasse. On 18 June 1942, both women were arrested and deported to the Theresienstadt death camp in what is now the Czech Republic. A death certificate was issued showing Ida Pauson died at 0930 on 24 November 1942. Cause of death was listed as old age. Clothilde died there on 18 June 1942 at the age of 74.

The Mosbacher family eventually settled in the Los Angeles area. Stephanie remembers her grandparents remained devoted to each other. Every day, Nelly cooked three elegant meals, with a beautifully set table and Kurt in tie and cufflinks for dinner. They enjoyed walks along the palisades to view the ocean and through the forests, especially their times in Sequoia National Forest, where Nelly fed birds and deer. Kurt also enjoyed playing bridge twice a week. Dr. Kurt Mosbacher died in February 1973 at age 83 and Mrs. Nelly Pauson Mosbacher died in 1976, also at 83 years of age.

Hanni changed her name to Hanna shortly after the family arrived in the U.S. because she thought it sounded too much like "honey". Hanna, who lived to age 81, married Dr. Bernard Gindes on May 6, 1945. Their two children, Stephanie and Mark, continue to enjoy the love of art that has been passed from Martin and Ida through the generations.

All of the information I collected for this article was found scattered on many websites on the internet. Now, with the help of Stephanie and Mark, the family's story is consolidated in one place and a face has been given to the name of Martin Pauson. The beer steins we collect today are tangible representations of the Pauson family's happy times. But we now know there was also a tragic side that I never expected when I started my research. If this had been in book form there would have been a dedication. It would have been to Ida Aufsesser Pauson, with the only words appropriate

ZUM ANDENKEN In Remembrance

Finally, I will end on a personal note. After the war, the Dachau Kaserne, except for the prisoners area, became a US Army base until 1973. My father was a career army officer. From 1957 to 1960 he was assigned to Dachau and we lived in a former SS officer's house. I attended Munich American High School where my 10th grade homeroom and English teacher was the late Arthur Maethner, Master Steinologist. It is a small world.

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Dr. Kurt Mosbacher



Three Mettlach Steins for a Chicago Brewer

by Bernard E. Gould

Ernst Tosetti and Liborius Gollhardt began brewing beer in Chicago in 1886. The name of the brewery was, Ernst Tosetti Brewing Company. The malt used in the manufacture of the beer was made on the premises and in 1892 a bottling department was established. By 1903 the production of beer and malt tonic had increased from 25,000 barrels to over 100,000 barrels a year. Mr Tosetti was still president and Mr Gollhardt was still the secretary and treasurer.



The 1/2 liter PUG Mettlach stein (figure 1) has the #1526 mold number. It is dated 1894. The print reads, "E. Tosetti Brewing Co's Champagne Bohemian Bavaria Chicago."

The 1/2 liter PUG Mettlach (figure 2) has the mold number #2140. It is dated 1895. The print reads, "E. Tosetti Brewing Co's Champagne Bohemian Bavarian Chicago." It has the verse, "Malz und Hopfen gut gemischt, Lasst uns zapfen dass es zischt. Die alten Deutschen Tranken immer noch Eins!"

These steins were made with different production dates. The brewery did not place one order for the steins, but reordered them. Advertising and presentation steins were not uncommon for Chicago brew

figure 2



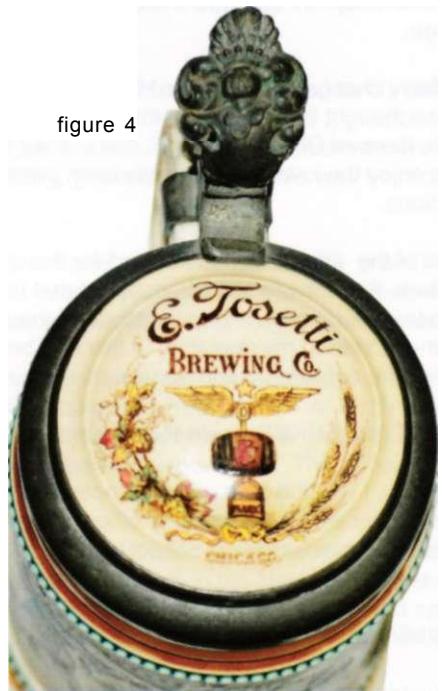
eries, but expensive Mettlach steins were very unusual. If there was any doubt of the pride Mr Tosetti felt in his steins, it was removed when I saw a lithographed advertising poster for the Tosetti Brewery in the Chicago Historical Society. The magnificent 24" by 36" poster had a brewery factory in the center. Along the bottom there were Tosetti beer bottles and the two Mettlach steins reproduced in full color lithography in actual size.

figure 3



About 25 years ago, I acquired etched Mettlach #1132 with a custom PUG Tosetti inlay lid (figure 3). The PUG lid has the same basic advertising as the first two steins. The etched stein is completely inappropriate for the PUG lid (figure 4). I have asked the most experienced stein dealers and other collectors, if they have seen another stein with this inlay lid. No one I have talked with knows of another one. It is possible that Mettlach made the PUG lid as a test or probe, that was sent to the brewery to choose between the pewter lid and this PUG lid. Mettlach decided to put the lid on a any stein body to show what it would look like on a stein. We know that pewter lids were much more expensive than inlay lids. When Mr Tosetti ordered the steins advertising his brewery, he decided to spend the money on the more expensive lid.

figure 4



When I first acquired the stein with the PUG inlay Tosetti lid, I was pleased as Chicago brewery steins have always been my main focus within my American Special Production collection. I was not totally happy, as I did not like the lid on this totally inappropriate stein body. As the years have gone by and no more have turned up in other collections, I have really come to appreciate how unusual and rare this stein is.

I would be extremely interested in hearing if anyone has seen another stein with the PUG Tosetti advertising inlay, either on the Mettlach #1132 or on any other body. Please contact the editor with a photo.

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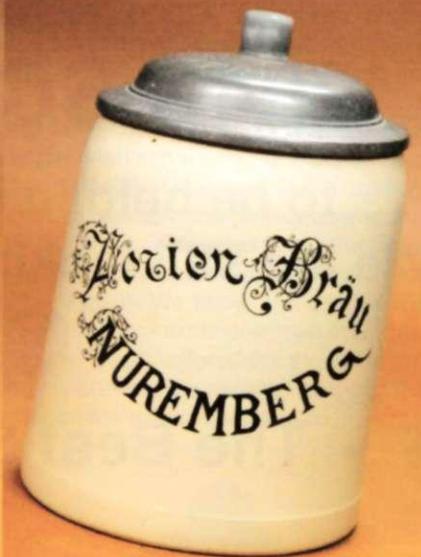
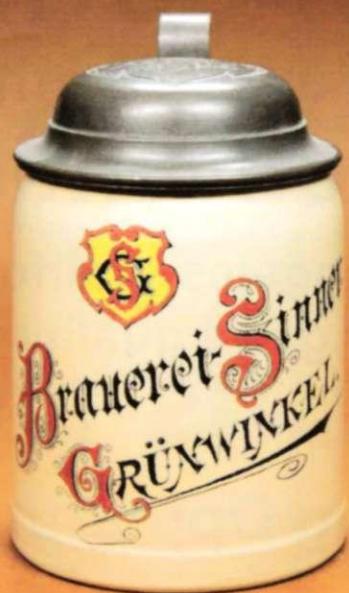
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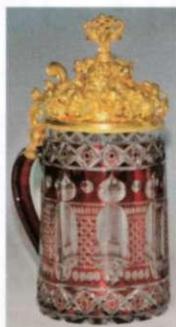
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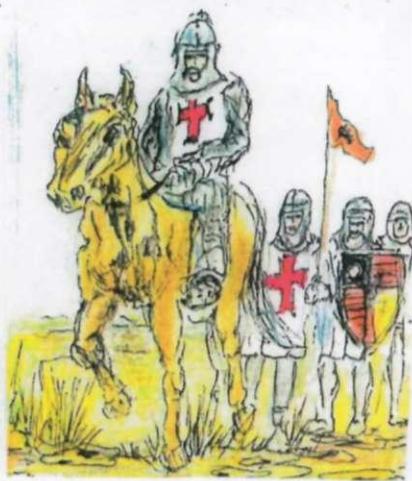


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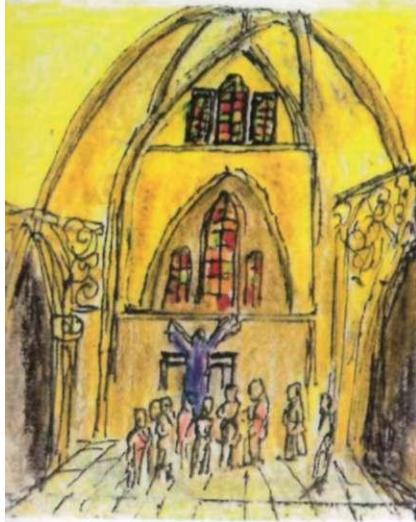


THEY RETURNED HOME WHERE
THEIR CHURCH ACCEPTED THIS
VESSEL AS THE HOLY GRAIL.

EVEN THE HIERARCHY
ACCEPTED IT AS THE
AUTHENTIC HOLY GRAIL.

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