

STEIN COLLECTORS INTERNATIONAL PROSIT

Vol. 2, No. 105

The Beer Stein Magazine

March 2018

"Give me Liberty or give me death!"



Patrick Henry's stirring words ring out again at
The 2018 SCI Convention in Richmond, VA

A Heinrich Schlitt Mettlach Probe
by István Szemere



Photos From the Road by Ron Fox
46th Installment

A Tale of Two Steins
by Jerry Berg



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Visit the SCI web site at
www.stein-collectors.org

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Seeking Nominations for Master Steinologist and the Jack Heimann Service Award

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

Master Steinologist

The nominee must:

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

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

Walter Vogdes
8534 NE Meadowmeer Rd.
Bainbridge Island, WA 98110
wvogdes8534@comcast.net

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

Jack Heimann Service Award

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

Nominations should be sent to the Executive Director of SCI:

Eric Salzano
14319 Briarwood Terrace
Rockville, MD 20853
ericsalzano1@gmail.com

Nominations are due by May 1, must be in writing, and must include the name and qualifications of the nominee, and the name and address of the nominator. Forms have been mailed to each chapter contact, and are also available for printing on the SCI website in the MEMBERS HOME area, under SCI Business Records.

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A Sample (*Probe*) Heinrich Schlitt Stein

By István Szemere

President, Hungarian Stein Collectors

Some days ago I received an email from a woman offering me a stein designed by Heinrich Schlitt. She found my name and email address by searching the internet for Heinrich Schlitt, and found the website of the Hungarian Stein Collectors. We arranged to meet, and I bought the stein she offered. It had been owned by her grandparents, and was passed down in the family to her. I have been preparing a new book on Heinrich Schlitt, so I was very happy to be able to acquire this stein. The base is marked simply PROBE; there is no form number, no trademark and no date or decorator number.

Bob Hurley, an American collector and member of SCI, had earlier responded to my request for photos of Schlitt steins. He sent photos of Mettlach

2122 shown here (below right), along with measurements of the stein. My new acquisition showed the same scene, but it was also clearly different (below left).

After I drafted a short article about this stein, Walt Vogdes pointed out that SCI Master Steinologist Steve Steigerwald had spoken on the subject of Mettlach Probes at the 2017 convention in Chicago. To be honest, I was not familiar with this mark or the Mettlach practice of producing test pieces before finalizing a particular form.

The German word “Probe” translates as sample, test, trial, specimen or proof. Only a small minority of models seem to have had Probe versions made, and in the absence of any factory records of this practice, Steve has been developing his own catalog of Probe items. The very nature of the Probe process means that few examples of any particular Probe were made, perhaps only a single firing, with

possibly only one example. Consequently, Steve’s attempts to catalog these items is hampered by only rare and happenstance observations. It was therefore not surprising that Steve had not previously seen form 2122 in a Probe version.

As you can see, the base is entirely different, as is the handle. The relief decoration encircling the upper body, which includes some red foliage on either side of the upper handle attachment and three smiling sun faces, is entirely missing from my Probe version!

Interestingly, in describing this mark and the practice of producing test pieces, Gary Kirsner notes that “The probes or early variations are rarely substantially different from the ultimate version.” In this case, the variations between Probe and production versions are quite substantial, contributing to the fact that this stein has become one of my favorites.



Left, the bottom of the Probe version is marked with only the word “Probe”. The base of the Probe (above, left and right), the body decoration and the handle are completely different from the production version. Note how the entire color tone has shifted from blue toward red and orange tones as a result of these differences.



2018 SCI CONVENTION Richmond, Virginia

SCI's 52rd annual convention will be held in Richmond, Virginia, July 10 through 14, 2018. Pre-convention activities are planned for July 10 and 11. The convention itself is Thursday through Saturday, July 12 through 14, with check-out from the hotel on Sunday, July 15.

Highlights of the convention include a catered buffet in the Virginia State Capitol, a reenactment of Patrick Henry's "Give Me Liberty, or Give Me Death" speech where it was originally given, afternoon tea in an historic hotel, and an auction by Fox Auctions. We will have a strong program of speakers and round tables, stein sales, and the opportunity to meet old friends and make new ones.

The convention hotel is the Omni Richmond Hotel, 100 S. 12th Street, Richmond, VA 23219. The hotel is only nine (9) miles from Richmond International Airport, but it is ideally located in downtown Richmond.



The Omni Hotel is literally across the street from Shockoe Slip, a section of Richmond that is on the National Register of Historic Places. Originally the city's warehouse and mercantile sec-



The vibe in Shockoe Bottom and Shockoe Slip is a fun one. Wander along the cobblestone streets and head inside a bar for happy hour or duck into the independent shops before they close up for the night.

tion, Shockoe Slip's buildings have been re-purposed as restaurants and shops.

The grounds of the Virginia State Capitol are two blocks from our hotel, in the opposite direction from Shockoe Slip. A few blocks to the east a canal bypasses a series of rapids. Now the rapids are the scene of white water rafting, and visitors enjoy boat tours on the canal.



Richmond's Canal Walk meanders 1.25 miles through downtown Richmond along the banks of the Haxall Canal and the James River & Kanawha Canal. Open 24 hours per day, 365 days per year, the Canal Walk presents four centuries of Richmond's history interpreted through medallions, monuments and exhibits along the Canal Walk and Brown's Island.

Richmond is a beautiful city with many attractions within a rather compact area. The tours we have planned for Tuesday will introduce you to some of them, but there is so much to see and do – ranging from important museums to craft breweries to historic sites.



Carytown is an eclectic collection of shops and restaurants not to be missed. It occupies a mile long section of West Cary Street. For collectors the West End Antiques Mall contains over 250 booths.

The Omni Hotel offers a free shuttle within a five mile radius for its guests. In addition to its restaurant the Omni has options for lighter fare. The hotel has a 30,000 sq. foot fitness center and, of course, it contains a swimming pool.

The convention rates at the Omni Richmond Hotel are \$119 per night for a single or double room. Discounted valet parking is \$10 per day. These rates are also available three days before and three days after the convention dates. To secure these rates, reservations must be received by the hotel by 5 PM on June 18th. To make room reservations, phone 1-800-843-6664. Say you are with "Stein Collectors International". Use the words, not our initials. Or, make a reservation online at <https://tinyurl.com/y9cbfrsy>. Space is limited, so we urge you to register early. If you have a problem making room reservations, contact Carol Fox at carolfox0622@gmail.com.

There are two easy ways to register for the convention: 1) Using the registration form which is included with this issue of Prosit. Mailing instructions are on the form for payment by check or money order. 2) Online with PayPal via a link provided on SCI's website www.stein-collectors.org.

The registration fee for the convention is \$560 for a couple and \$295 for a single registration. The registration fee includes three buffet breakfasts, the Patrick Henry speech reenactment, the catered buffet in the Virginia State Capitol, the final dinner, the hospitality room and the convention stein. It also includes the program of speakers, round tables, stein sales and members auction.

PRE-CONVENTION ACTIVITIES

Tuesday, July 10

Three tours are planned for Tuesday, the first pre-convention day. There will be a city tour of Richmond in the morning and your choice of two tours in the afternoon: Shirley Plantation or the Civil War Museums.

City Tour

The city tour will leave the hotel at 9:30

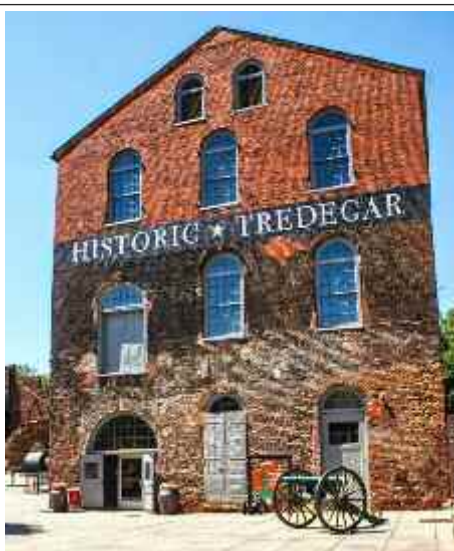
AM, and return about 11:30 AM. The city has a number of museums and one of them, the Valentine Museum, conducts a variety of tours of Richmond and its neighborhoods. We have arranged for one of the Valentine's guides to conduct our bus tour.



The Valentine Museum has nothing to do with valentines. Valentine is simply the donor's family name. The museum specializes in Richmond's history and all things related to the city.

Civil War Tour

The Civil War Tour departs from the hotel at 1:00 PM. We will first visit the new American Civil War Museum at Tredegar and then the Museum of the Confederacy. The emphasis of the two museums is different. The American Civil War Museum is interpretive, explaining the Civil War from three per-



spectives: Union, Confederate and African-American. It also considers the experience of combatants and civilians. The Museum of the Confederacy focuses on artifacts.

The Confederate White House is across the street from the Museum of the Confederacy. A guided tour takes 45 minutes and is well worth taking. However, we have made it an option because the museum cautions that the tour involves 75 steps (total up and down), so visitors must take that into consideration.

The Civil War Tour returns to the hotel around 4:00 PM for those who do not take the optional tour of the mansion, and around 4:45 PM for those who do.

Shirley Plantation Tour

English presence in the Richmond area goes back more than 400 years, to before the Mayflower. The second afternoon tour will visit Shirley Plantation, which was established in 1613, and is still a functioning plantation. We will tour the mansion, which has been occupied by eleven generations of the same family – 12 if you count a young child. The plantation is unusual in having a number of original out buildings.



The Shirley Plantation tour will depart from the hotel at 1:15 PM and return around 4:30 PM.

The Executive Committee will meet at 7:00 PM.

Wednesday, July 11

The Board of Trustees will meet at 7:00 AM. The meeting is expected to conclude by 10:00 AM.

The major event of the day will be an auction by Fox Auctions. The preview will be from 9:00 AM to noon. The auction will begin at noon.

A First Timers' Reception will be held from 5:00 PM to 6:00 PM.

CONVENTION ACTIVITIES

Each day of the convention will begin with a buffet breakfast. The hospitality room will be open Thursday afternoon, Friday evening after dinner, and Saturday afternoon.

We will have three speakers at general sessions:

Eric Salzano will speak on drinking vessels other than steins. Eric's collection includes some important and rarely seen examples spanning a period of centuries.

Phil Masenheimer will speak on occupational steins. His book "Long Live the Occupational Stein Collector" was reviewed in the June 2017 Prosit, page 17.

Beatrix Adler will speak on the role of Mettlach in Villeroy and Boch's history and ceramics.

We will have eight round tables, each of which will be given twice. The round table leaders are

W.R. Barney on "Rare and Unusual Character Steins".

Allan Fogel on "Pewter Marks." He will have reference books and asks that members bring pieces they would like identified.

Nick Griffin on "Modern Mettlach Steins: fairy tales, ships and more."

John Harrell on "Regimental Steins."

Dennis Hunsicker on "Copper, Brass and Bronze Steins."

Ralph Joyce on "Mettlach Cameos."

Jim Sauer on "Overlaid and Stained Glass Steins."

Judith Stuart on "Drinking as Art and Entertainment – Elegant and Fun Drinking Vessels from the 1700's to Today."

Thursday, July 12

The convention will begin with the annual general meeting. We will then have the first two speakers: Master Steinologist Phil Masenheimer and SCI Executive Director Eric Salzano.

The Stein Sales Room will be open in the afternoon.

We will see a reenactment of Patrick Henry's "Give Me Liberty or Give Me Death" speech in St. John's Church, the very location where he gave it in 1775. A company of costumed actors recreates the debate between patriots and loyalists in which he gave his famous speech, and we have arranged a private performance.



History comes alive...

"As I sat in the Church, where the speech was made, in the pews where the participants of that meeting would have heard the speech, and next to an actor in complete garb, I started to get into it. Henry starts with wanting to form a militia. Pendleton who scared the bajeelus out of me when he started interrupting Henry rather loudly, retorted his requests, and was joined by others. The Kings ministers are evil, not the King. This will be ok if we just wait. We do not want conflict with our King. We are not prepared. Finally, Patrick kind of loses it, 18th Century style, and goes through everything they have done to solve the issue peaceably. He then goes into while his detractors want to avoid a war, there are troop laden ships in American harbors. America faces no outward threat - those troops are here for us. The war had already started. I am not even close to giving this play justice because by the end of it I am ready to go to war too."

Following the reenactment we will go to the Virginia State Capitol for a catered buffet in the original part of the Capitol designed by Thomas Jefferson.

We will be in the Rotunda, the Old Senate Chamber and the Jefferson Room. Docents will explain the various rooms to us.



The Rotunda of the Virginia State Capital
By Antony-22 - Own work, CC BY-SA 4.0,
<https://commons.wikimedia.org/w/index.php?curid=61799932>

Friday, July 13

The second day will open with a presentation by Beatrix Adler, our third general session speaker. Dr. Adler is also a Master Steinologist.

Four round tables will complete the morning. The Stein Sales Room will be open again in the afternoon.

Afternoon tea will be served in the Jefferson Hotel. When it was built in the 1890's, its owner wanted to create the finest hotel in the United States. Today it has a strong claim to that status. The Jefferson has been fully restored to its original luxury. It is one of the few hotels in North America to be rated both five stars and five diamonds, and Forbes Magazine has called it "the best hotel in America." Afternoon tea at the Jefferson is a memorable Richmond experience.

Dinner will be on your own, but the hospitality room will be open later for dessert and conversation.

Saturday, July 14

The last day of the convention will



A fun historical fact about The Jefferson includes alligators swimming in a pool about 6 feet from the registration desk. Scary but true, the last alligator to enjoy the marble pools was Old Pompey who lived there until 1948 when he passed. Bronze, commemorative alligator statues can be found around the hotel and the Five Star Lemaire Restaurant is adorned in an alligator motif.

begin with four round tables. We will then have workshops in which SCI officers explain their programs and answer questions from members.

The members' auction will be in the afternoon.

The convention will conclude Saturday evening with a reception and German Night dinner at the Omni Hotel. This will be your opportunity to show off your Lederhosen and Dirndls in the best costume contests. Dinner will be regional favorites.



Your host chapter, the Gambrinus Stein Club, looks forward to welcoming you to SCI's 2018 Convention in Richmond. For any questions, contact Carol Fox, carolfox0622@gmail.com or Richard Strom, stromrwk@gmail.com or 301-530-2403.





(Author's note: This is the first in a series of articles showcasing the firm of J.W. Remy and its products.)

What's the Real Story About The Stoneware Firm J.W. Remy?

An Updated History

By Lyn Ayers, SCI Master Steinologist
Pacific Stein Sammler

Johann Wilhelm Remy was born into a family with a heritage of several centuries working in the pottery industry. He was born in 1833 to Peter Jakob and Katharina (*nee* Gerz) Remy living in the center of the small village (*Dorf*) of Höhr, Germany, at Mittelstrasse 7. He grew up a potter as did virtually all of his ancestors.



Mittelstrasse 7 in Höhr, residence of the J. W. Remy family.

1860 was a busy year for J.W. Remy, then age 27, as he both married and took over the family pottery factory. Company records indicate that he "founded" the company at that time although it was not officially licensed by the State until 1864. In

addition to the traditional line of plain utilitarian pottery that had previously been produced by his maternal grandparents, J.W. Remy soon began developing and producing decorated ceramics using old German and Historical Revival (*Historismus*) designs.

J.W. Remy and his wife, Maria Theresia (*nee* Kühn) had five children: August, Franz, Katharina (Remy) Kessler, Wilhelm, and Anna (Remy) Thewalt.



Seated, J.W. Remy and his wife, Maria Theresia, with their children - August, Franz, Katharina, Wilhelm and Anna.

The two oldest children, August (1861-1928) and Franz (1862-1928) attended the first class of the newly opened *Keramische Fachschule* (Ceramics Technical College) located in Höhr around 1881. The purpose was to learn new methods of designing and manufacturing. Included were new ways to incorporate Old German and Historical Revival artistic styles with special emphasis on new Modern decoration. Upon completing their training, both brothers returned to work in their father's factory. August soon became the primary artist



Keramische Fachschule students about 1880.
Rightmost: Franz Remy; beside him: August Remy.

and modeler for the company (identities of prior modelers, if any, are not presently known), whereas Franz apparently stayed in the background. Family evidence indicates August became friends with well-known designer/modeler Professor Alfred Kamp, one of his instructors at the *Keramische Fachschule*. Family lore indicates Professor Kamp provided periodic consultation for August although there is no confirming documentation of anything more than that.

Toward the end of the 19th century, demand from America for steins ballooned. J.W. Remy was unable to capitalize on this business opportunity due to limited kiln capacity. He faced special challenges with the pottery's location on a primary street in the center of Höhr: he did not have available real estate for an additional firing furnace. To resolve this limitation he forged an alliance with his son-in-law Karl Thewalt, the son of Johann Peter Thewalt, Jr., the founder of the J.P. Thewalt stoneware firm at *Bergstrasse 1a* close by.

In the early 1890s they completed the new state-of-the-art round kiln on J.P. Thewalt factory property that both could share. The new kiln was coal briquette-fired (not wood) using the recently developed manufacturing process for ivory stoneware or *Elfenbeinsteinzeug* (often shortened to *Elfenbein*.) Before firing, green-ware items were dipped in a glass-powder liquid which upon firing formed an impervious glaze surface inside and out. The kiln used an oxygen-rich firing process at a lower temperature. A major benefit of ivory stoneware was the lower firing temperatures resulted in more and brighter colors to decorate their wares. Prior to that development in firing technology, beer steins, bowls, and other food containers were made almost exclusively with the salt glaze, oxygen-deprived firing process. The colors that withstood the higher firing temperatures were only cobalt (blue), manganese (lavender), and copper (green). The company continued both firing processes for many years.

According to Albert Thewalt (Great-grandson of Johann Peter Thewalt, Jr.), the two companies were internally operated as an extended family with family members working side by side to produce their wares sharing supplies, assets, and personnel. However each company retained its own identity externally by continuing separate marketing efforts, sales documentation, and products. This goes far to explain the virtually identical characteristics of many of the steins produced by both companies as well as the virtually non-existent overlap in designs.

During his life J.W. Remy exhibited his products at several shows. The company showed at and received recognition in 1888 at the Brussels' show and in 1889 in Kassel. The factory took part in the 1902 Düsseldorf Industry and Trade Exhibition showing "everyday stoneware, decorated so-called old-German stoneware, and ivory stoneware". An interesting sidelight is that J.W. Remy did not embrace Jugendstil design techniques as did other manufacturers. This is most probably due to August's preference for the older design styles increasingly out of favor.

Records indicate employment reached about 60 employees in 1904. There is strong evidence that late in the first and second decades of the 1900s, the company introduced new de-



The firms wares were on display at trade exhibitions in Brussels, Kassel and Dusseldorf.

signs based on early manufacturing techniques from the 18th century. These designs were produced using scratch-decorating methodologies but with colored fill glazes (*reetemachte*). This new approach to old designs enabled the company to participate in the Wiesbaden Exhibition of 1909 where the company received special recognition for continu-



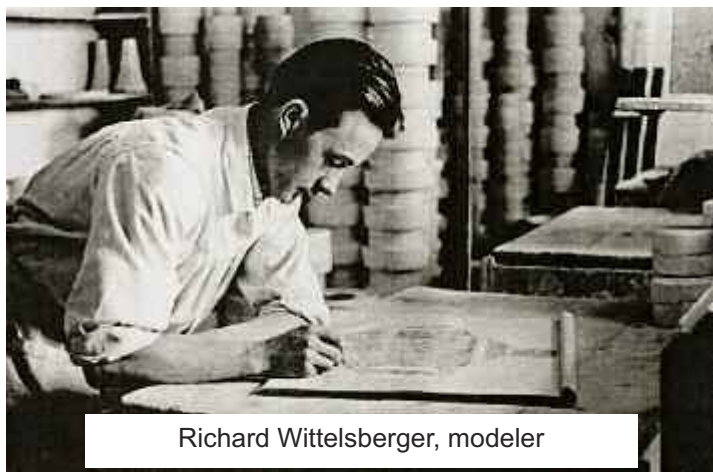
ing old designs using these techniques. In 1913 at the Industry and Handicraft Exhibition in Höhr, the company was again praised for retaining the old designs. August became well-respected with his new approach to old designs.

In 1911 J.W. Remy died. August and Franz immediately assumed full factory operational responsibilities and the company was then classified as an open commercial partnership (*Handelsgesellschaft*). The factory staff prior to the war declined to some 20 to 30 employees.

Family records indicate that during the First World War only small quantities of plain utilitarian stoneware were produced. The American market had understandably disappeared. During the war, employee count declined to perhaps 10 workers. After the war, with runaway inflation and high unemployment, company survival was tenuous. Exports to America remained virtually non-existent. In spite of these challenges, in 1926 the Remy brothers built a new round kiln on their own property at Mittelstrasse 7. It appears the relationship between the two companies was likewise dissolved about this time with the firm of J.P. Thewalt becoming insolvent in 1930.

In 1928 disaster struck the firm. Both brothers caught pneumonia and died having never married and without children. August passed in February and Franz in November. According to inheritance policy, their sister's eldest son Robert Kessler inherited the firm. Robert with his two brothers assumed control and operations.

In order for the company to survive, the brothers divided the operating responsibilities. Robert Kessler handled the sales and bookkeeping; brother Karl managed production; and brother August took care of shipping and payroll. Richard Wittelsberger joined the firm as the primary modeler. During this period the Kessler brothers added a new product line of decorated fancy glazed ceramics with utilitarian focus such as plates, ash trays, bowls, vases, etc. However they continued supplying older product lines of stoneware utensils including steins as the market dictated.



Richard Wittelsberger, modeler

With the military build-up for World War II, the company was required to stop producing these decorative lines of products and switch to only war-related utilitarian wares. Worthy of note is that all the men between 18 and 50 were conscripted into the military leaving only about 20 women, children, and older men to continue factory operation. During the war in 1942 the

wood-fired salt glaze *Steinzeug* kiln was abandoned. Contributing factors were the cost of operation, shortage of wood, and the expense of salt as well as restrictions from pollution produced by the firing process. Production of ivory stoneware focused only on utilitarian wares even after the war until the currency reform of mid-1948. At that time additional monies were made available so the Kessler brothers reactivated old factory molds safely stored through the war. They were also able to then return to producing beer steins using the ivory stoneware process. Exports picked-up primarily due to American soldiers' desire for souvenirs of their tours in Germany.

In the following years, business continued to grow and employment peaked around 35 employees. As plagued their ancestors, expansion opportunities remained severely limited due to the factory's location in the center of Höhr, surrounded by narrow streets and old buildings. The company additionally came under growing pressure from city government to relocate since its buildings fronted on an increasingly busy arterial street. The company's location limited the city's ability to widen those streets.

Unfortunately the business in the 1940s and '50's did not generate profits necessary to secure a financial future for all family members. Realizing this, the Kessler's children pursued professions outside the pottery industry, thus leaving only the brothers to run the factory. In 1959 Karl Kessler died, followed by the death of his brother August in 1965. Unable to continue the operation alone, Robert Kessler (by this time in poor health) ceased production in 1966 and sold the firm. The stoneware firms of *Gilles u. Sohn*, *Werner Corzelius*, and *Simon Peter Gerz* took possession of the assets including



molds and hired the remaining employees. Prior to the closure, Herr Robert Kessler made sure that all employees were successfully employed elsewhere. Being with the firm through some 40 years, Richard Wittelsberger joined *Gilles u. Sohn*.

A matter of family pride is that there were no outstanding debts or any other unmet commitments when the company ceased operations. The factory buildings were soon demolished to accommodate street expansion. Gerd Kessler is seen here standing next to the water pump, the only remaining evidence of the factory.



Credits:

Kessler, Gerd, *Meine Erinnerungen an die Firma J. W. Remy*, 2000, Hoehr-Grenzhausen, Germany

Kessler, Gerd, multiple conversations and correspondence

Thewalt, Albert J., Correspondence

Dry-von Zeschwitz, Beate; *Westerwälder Steinzeug des Jugendstils I-IV*; Verlag Dry; Munich, Germany; 1981/2.

Henschen, Roland, various *Prosit* articles

Müller, Ilse; Schweizer, Gunther and Werth, Peter. *Die Familie Remy - Kannenbäcker und Unternehmer Eine genealogische Bestandsaufnahme*, 2009

Confessions of a confused stein collector

By Chris Wheeler, SCI Master Steinologist

The stein seen here is my father's stein, a Marzi & Remy 2029. I was with him in 1952 when he purchased it in Heidelberg. I had always admired it, and was allowed to drink out of it when I was younger. When he passed on in 1995, it was the one thing that I asked for, to keep as a memento.

It is perhaps not surprising that I like steins, since my great grandfather of my mother's side and my grandfather and grandmother on my father's side were born in Germany or German territory. My side of the family's surname was only changed in 1936, when my father joined the army. He thought that given the situation in Europe, at that time, it was probably not a good idea to have a German name in the British army.

Putting personal history aside, I decided to add to the seed of my Marzi & Remy. As far as I am aware, I am currently one of only two stein collectors in the UK. So when I purchased my first steins, I had no mentor/s. I purchased steins which I liked the look of, and were cheap. My first 20 or so steins followed this formula, and whilst I know now this was a mistake, I would not sell any of them. I then discovered Stein Collectors International on the web which allowed me to make a number of contacts, many of whom subsequently became friends. I tried hard not to show my ignorance and therefore listened more than I talked. It very quickly became apparent that to collect everything was impossible and that I should settle for a theme.


My difficulties then started because I have the imagination of a "will o' the wisp", which means that I have an idea for a few moments, which is then transposed into a different idea, a few seconds later, plus the pockets of a pauper. My choice of theme depended on my knowledge of the time. My first theme was Diesinger steins. That only lasted a couple of years, since trying to find Diesinger steins in the UK was more difficult than finding hen's teeth. I then looked at incised steins. This lasted an even shorter period, since finding incised steins on my circa \$40 budget appeared to be impossible. Encouraged by some initial good luck and seller's ignorance I managed to buy several steins by August Saeltzer. I followed this theme for a few years, purchasing at a very slow pace.

Following my purchasing history you can appreciate that identifying a stein correctly was important to me. I tried creating a computer based aide-memoire for myself. I initially used a spread sheet, but clearly that was limiting for a number of reasons, not least because in those days you could not add pictures. I had always admired those people who could write in a language totally foreign to me which allowed words and

pictures to appear on the web. It was chance conversation in 2008 with a friend who said that he had a product which would allow tyros such as myself to create pages on the web, without resorting to H.T.M.L., whatever that is. So every time a picture or a piece of information came to hand, it was put onto the appropriate page. This is now the website www.steinmarks.co.uk. I have created a monster! The bigger it gets, the more it needs feeding! At over a thousand pages it has more than eclipsed my meagre stein collection. The deeper I delved into each page, made me want to know about the people who created the steins. A lot of information is on the web, some accurate, some not. In most cases I have started with a blank sheet of

paper and with help and using contemporaneous documents have built up the lives of many of the families who contributed to the finished steins. This is not possible in every case, since a lot of records have been lost or destroyed. However many currently living family members whilst trawling the web, have come across Stein Marks and have contributed their family's stories as well.

During this process, I fell slightly out of love with potters and became more interested in "Munich" steins. These consist of purchased-in steins, which are then decorated and lidded in Munich. If you are interested in German history then this is a better category to collect, since there are many commemorative steins, covering everything from exhibitions, breweries and shooting competitions to beer festivals and general Munich culture. So you can see steins are a very wide subject, and if unlike me, you can choose a theme to stick with, you will do very well.

As I sit back and muse to myself at my meagre collection (compared to some people) one or two steins catch my eye. A thought has just come to me! Perhaps before I "pop my clogs" I could collect all the Tower steins: that is fortress, church, water, and town hall towers, well perhaps not all the Nürnberg *Frauenturm*. Oh dear! Here we go again! 



A Really Funny Saying

By George Schamberger

SCI Master Steinologist

Florida Sun Steiners

The civic arms of the city of Hamburg, gateway to the US, appear above the verse:

*Ein Deutscher der nicht trinken kann
verdufte üben Ozean*

A German who cannot drink
should scam away over the ocean



Announcing: A New Publication The Mettlach Regimentals

Longtime SCI member Peter Meinschmidt (supported by his wife) has published a new book (German DIN A 4, 80 pp, spiral bound) entitled *The Mettlach Regimentals of the 2140 Production Series*. This consolidated work, the first significant attempt to treat with the numerous steins in this series, includes more than 170 color photos along with brief descriptive information for each unit. Additional sections provide historical details about the production of these steins and their lid types, and an overview of the organizational background of the German Imperial Army, including a list of the former garrison towns and their present-day locations. This publication fills a knowledge gap for Mettlach and Regimentals collectors alike, and is deserving of a space on every collector's bookshelf. Priced at 30 euros, which includes packing and shipping to the USA, it can be ordered directly by emailing pmeinl@gmx.de and making payment through PayPal.



Requesting Your Help!

In the December issue of *Prosit* readers were asked to provide photos or information about steins which are commonly known as *pate-sur-pate*. Thanks to information provided by Sandy Woods and Julie Hughes, we can confirm that these steins were made by Karl Ens of Rundstadt. This photo from Sandy Woods shows a portion of her collection which includes five examples of this type of stein.



Watch for an article on these steins in the next issue of *Prosit*.

Requesting More Help!

Who can provide photos of Hanke stein 1769 with inlaid lid, *Bergseidel*, depicting the Seven Electors, as seen below? Discussion of this stein will be an interesting addition to an article currently in development. Send photos as email attachments to Walt Vogdes, wvogdes8534@comcast.net.



Photo courtesy of Frank Loevi, The Beerstein Library.

Photos From the Road

Forty Sixth Installment

by Ron Fox

SCI Master Steinologist

This segment begins at the home of Bernd and Christy Hoffmann up in Washington State. They have the largest collection of steins made in the town of Eisenach, Germany. Bernd has been doing much research on the stein firms from this town and hopes to have additional information for Prosit. This page shows just a few of his new additions to that part of his collection.

The top row starts with a stein featuring The Schützenliesl or better known in America, the Target Girl. She was a real person and not from some artists imagination. You can read a great article on her in the June 1990 Prosit.

Next is a stein showing Gambrinus, the legendary icon for beer drinking. Like the Target Girl, he was used for decoration on many steins.

The top row ends with a stein depicting one boy watching another smoke a cigar.

The middle row begins with two monks leaning over a barrel embracing while holding beer steins.

The next stein is also decorated with monks, but this time they are sitting around a table reading and drinking.

The last stein from the middle row shows a group harvesting hay. Notice the Gambrinus thumbblift.

The bottom row begins with a detailed outdoor scene of a cavalier holding up a glass while straddling a barrel.

The next stein depicts two large family shields. Probably from the marriage of two families.

This page ends with a stein decorated with a glass of beer, pipe, cigars, matches and leather pouch of tobacco.



Like many of us, the Hoffmann's are attracted to glass. This page is a few of their wonderful pieces in that category.

The top row begins with a beautiful double overlay stein. It is orange over white over clear. It is further decorated with colorful enameled flowers with gilding. The porcelain inlay lid is of an attractive woman.

Next is a stein made of deep green glass and enameled with a heraldic shield. It also has prunts and matching glass inlay lid. It was made by Egermann.

The top row ends with another double overlay glass stein. This time it is pink over white over clear. It has circle and curved line facet cuts to the body. The lid is very fancy decorated with glass jewels, including the thumb lift.

The middle row starts with a glass beaker decorated with an enameled heraldic shield. Like some pieces made in the 17th century, it has metal cage-work around the body. This piece was made by Egermann in the late 1800's.

Next is a single overlay in a tall slender body. It has a matching ruby overlay inlay lid.

The middle row ends with a green glass stein. It is enameled with a Saxon shield held by two standing lions beneath a crown.

The bottom row starts with another green glass stein made by the Egermann firm. It is in the ring krug shape and has the typical floral enamel decoration with matching glass inlay lid. This form is more commonly found in stoneware.

Next is a ruby stained stein that has deep intaglio cutting of a stag in the forest scene. The body is fluted and has a matching glass inlay lid.

We finish Bernd's glass with a stein from the Van Houten firm in Bonn, Germany. They were known for their elaborate pewter embellishments. This stein has a bird-like lid and neck rim. The glass body is made in a pinkish color with floral enameling. As you can see, the handle is made of clear glass.



Bernd has developed a taste for good early faience and stoneware. Here are just a few examples from that part of their collection.

The three steins in the top row are all from the Crailsheim faience factory. Christy loves rabbits, so you can understand why the first stein found its way into their collection. A rabbit is being chased by a dog. Notice the rabbit is actually bigger than the dog. Maybe he should be chasing the dog.

Next is an outdoor scene of a couple working in their garden. He sits on a log with a rake while she holds a tray.

The top row ends with a stein depicting a double headed eagle beneath a crown.

The middle row begins with a stein from the Bayreuth faience factory. It features a Bavarian shield under a large crown. The base is marked with the letters "BPF", which tells us the stein was made between 1747-1760.

Next is another Bayreuth faience stein. This one is decorated with a large mansion. It was made in around 1780.

The last stein on the middle row is from the Proskau faience factory. It shows a man playing a flute. This factory exclusively used low fired enamel colors.

The bottom row is of three stoneware steins. The first is from the Muskau factory and has white and turquoise glaze over the applied relief. A hard technique to find from this factory. It is from the late 1600's.

Next is a stein from the Annaberg factory. It has a black glazed body with bright enameling. The central scene is that of a double headed eagle. Like the Muskau, it is from the late 1660's.

The last stein on this page is made in the Kreussen style and from the 1900 era. Even though it is not from the earlier period, it is a wonderful Historismus example.





In the middle ages, German citizens were responsible for the protection of their city. A shooting competition was established to honor the best marksmen of the area. As time went on, these rifle festivals (Schützenfest), became more social and were celebrated each year in most cities, small and large. Because this is an important part of German culture, many steins were made to commemorate these popular events. Here are a few that Bernd has added to his collection.

The top row begins with a stein depicting a man aiming his rifle at the Shutzenfest during Munich's Octoberfest.

Next is a similar scene made for one of Germany's small villages. The relief lid has a target scene as well as the thumbblift.

The design of these steins attracted some of the best artists of the day. The top row ends with one designed by Franz Ringer for a Frankfurt 1912 Schützenfest.

The middle row begins with a generic shooting stein depicting William Tell and his son in front of a target.

Next is a porcelain stein with crossed rifles in front of a target. It has a shooting lid with a St Hubertus thumbblift. St. Hubertus is the patron saint of hunters and commonly used on shooting and hunter steins.

The middle row ends with a rifleman ready for his shooting event.

The bottom row begins with a 1 liter stein featuring a target girl with rifleman to each side of her.

Next is another 1 liter with a jester holding a target.

The last shooting stein is also a 1 liter with a very detailed scene of rifles and crossbows with shooters on each side. The lid has a relief stag and St Hubertus thumbblift.



To finish the last four pages, I called Les Paul and he had a great idea. He thought it would be interesting to cover all of the one-of-a-kind character steins he has in his collection. These next two pages are the rarest of the rare. I am impressed and I know you will be too.

The first character stein is made of pottery and is a colorful proud looking rooster.

Next is another pottery made by the Thewalt factory. We had only seen the reproduction of this stein until Les came across this 1900 era one.

Most are familiar with the Schierholz owl stein with the jesters cap. The top row ends with this unique variation wearing what looks like a carnival hat. Probably custom made for a special occasion.

The middle row begins with a pig that Les turned up recently. It is much better looking than the Schierholz model.

Next is a stein in the shape of a gourd. It makes fun of how taxes cut into the amount of beer you are able to buy.

The middle row ends with a pottery stein. It is of a hunter with his rifle and wearing hunting clothing.

The Bavarian porcelain firm of hutschenreuther only made a couple of character steins. This man holding a bowling ball is from their firm and can only be seen in Les' collection.

Schierholz made the next character stein. It is usually found in wood grained coloring. This rare version is white with floral decorations. The thumbtack is also made of porcelain and is the pin boy.

This page ends with an interesting pottery stein of an African chief or king.





The first Character stein on this page was made in the shape of a hops bud. It is made of pottery and the maker is unknown. With hops being one of the main ingredients in the making of beer, it is surprising that other steins were not made in this shape.

Next is a stein made to represent the famous German military man, Von Hindenburg. He wears his uniform.

The top row ends with the stein I named the missing link way back in 1986. This stein is a prototype made by Schierholz and the stein that opened the door for us to recognize all the other steins made by this factory. The steins are the greatest teachers, if we are listening.



The middle row begins with a unique Bohne character stein. His name is Moritz from the famous German comic strip of Max & Moritz. Max has not yet been found, but maybe it is on your shelf.

Next is a hunter rabbit with his gun and binoculars. It was made by the Knodgen factory. This firm made several steins, but not in large numbers. They are hard to find.

The last stein on the middle row is of a French soldier. It is made of stoneware by the L.B. & C. firm.

The bottom row starts with a stein of the Indian Chief Red Cloud. He was one of the most important leaders of the Oglala Lakota and led from 1868 to 1909. It was made by the Diesinger firm.

Next is a Schierholz Character of a football. Some think it may be a soccer ball. What do you think?

The last rare character stein is this Bohne porcelain ear of corn. As you can see, he has a face in the kernels.



Les also suggested that I use all of his Villeroy & Boch Dresden plaques in this segment. Now that the photos are on these two pages, I am thrilled that he thought of it. They sure look great.

The first pair of plaques are 22 1/4" in size. They depict a Gypsy couple. He has a basket filled with a crab, fish and large lobster. She has a basket of grapes and bottle of wine.



The next pair is, in my opinion, the finest of them all. They are 23" in size and feature women wearing feathered hats and fancy clothes. The first woman holds an early Kreussen tankard. The other woman holds an early Daubenkrug (wood & inlaid pewter). These were one of the most expensive plaques made by Villeroy & Boch. The quality is magnificent.



The next pair of plaques are 20 1/2" in size. They are of an exquisitely dressed royal couple with fancy headdress. They have detailed gilding in the border decoration.



The last pair of plaques on this page are 22" in size. It features two women in elaborate ethnic dress. The detailed pattern on their scarfs is breathtaking. Why have women lost such a classy way of dressing?

As I have already mentioned, these plaques were very expensive when they were made. Only the wealthy could afford to have them hanging on their walls. This explains why they were not made in large numbers. When you find them, they are usually unmarked or have a Dresden mark most collectors are not familiar with.





This page is more of the Villeroy & Boch Dresden plaques. Unlike those on the opposite page, these plaques are much smaller, but made in the same great quality.

The first pair of plaques on this page are 13" in size. It is another royal couple in fancy clothing and headwear. There is a lot of gold in the background decoration.

This next pair of plaques is 16 1/2" in size. The man is Alexander Farnesius, a 16th century Italian Duke of Parma. He is wearing a decorative metal breast plate and sports a beard. The woman is his wife Maria. They are both well dressed and have a green fish scale border design.

Next pair of plaques are 9" in size. It is of another Italian royal couple. They are well dressed with a sandy gilded background design.

The next pair of plaques on the bottom of the page are only 6 3/4" in size. As all of the rest of the plaques on these pages, this couple is well dressed and socially important. Like the previous pair, they have a sandy gilded background.

The last plaque is a single. It is another well dressed woman on an oval shape instead of round. I have yet to see the mate.

This brings another segment of the Road series to a close. If you would like to see some of your steins on these pages, just let me know.





A Tale of Two Steins

By Jerry Berg

Carolina Steiners

I purchased this souvenir stein from an auction in April 2005. It just struck me as being both funny and well made. The stein appears to be porcelain and is shaped like a barrel with parts of a man on the lid while his boots are attached to the outside of the barrel. His knees are on the lid, giving the appearance that he is floating in the barrel with his legs dangling over the side.

The side of the barrel reads:

"I ko nix dafür
I war bald dasuffa
Im Bayrischen Bier!"

Which translates roughly to:

"I can't help it
I almost drowned
In Bavarian beer!"

The stein itself measures approximately 7" to the highest point on the lid. It has no markings on the base or side denoting manufacturer or capacity. In fact, it not only does not state a capacity, it does not even show a fill-to line. There is also no country of origin indicated, although Germany would be my best guess. Using a glass measuring cup, I found that it held 0.75 Liter to a measurement of 1" below the rim.

And so, the stein then sat happily on a shelf with other barrel shaped steins for the next 12 years. Then last August another auction included the smaller of the two steins. The similarities were so striking that I needed to



add that to my shelf also. So, I bid high enough to win the smaller version. The two steins are approximately the same size in height but the smaller version has a straight cylindrical shape. Similar to its larger brother, the smaller stein has no capacity mark or fill-to line. It has no manufacturer's mark nor country of origin.

However, there are a few differences. The smaller stein has a relief arm and a hand holding a pipe overhanging the side of the stein. The text is on the front of the stein and there are two differences in the text. The most obvious is the change on the bottom line from Bayrischen (Bavarian) to München (Munich). But, also a change in the middle line from the word "bald" (almost) to "boid" which does not translate in any of my German/English dictionaries. I assumed it was a paint skip or fading, but a close examination does not support that assumption.

From a capacity point of view, again I took a glass measuring cup and tested the stein. This time I found that the thinner body held 0.5 Liter to a spot 1.5" below the rim, or a measure of 0.6 Liter to a spot ¾" below the rim.

Now, with the two steins happily side by side on a shelf, I am on the lookout for additional versions of them, featuring additional locations or additional sizes. If anyone can tell me if more versions exist, I would love hearing from you at JerryJBerg@AOL.Com





The Origin of North American Football

by Martin Kiely

The roots of North American Football can be traced back to nineteenth century England. We must go further back in time however to find learn the history of our sport

Lawrence Sherriff (1510-1567) was born in or around Rugby Warwickshire England depending on which historical account you believe. His father was a wealthy farmer who thought his son should become a grocer. He apprenticed Lawrence to work for a prominent store in London to learn the trade. His training over, he decided to open his own business specializing in the import of spices which were essential to add flavor to the bland English diet at the time. Lawrence's clientele were prominent people in English society who could afford the high cost of exotic items from foreign lands. One client you might have heard of was Princess Elizabeth later to become Queen Elizabeth the first.

His grocery business was so successful he amassed a fortune, was named a member of the Worshipful Company of Grocers and given the rank of "Gentleman" by the Queen, not bad for the son of a commoner.

Unfortunately, Lawrence never had a family. His will allotted money from his estate to fund homes to house the poor and to build a school in Rugby to educate the children in his hometown. Part of his assets included 24 acres of land outside of London. Revenue from this property was designated to finance the school from its conception to the present day.

Rugby School founded in 1567 is both a grade school and high school educating youngsters till the age of 18. It was one of the first public schools founded in England. Here the terminology gets tricky for us. The term public school in England means it is a private school. Presently the tuition for board-

ers is almost 11,000 pounds per term, less for local residents who do not live in.

My father travelled for business when I was young. He always said no customer wants to see you at the end of the workday. Alone in the evening, to pass the time he would walk around the downtown area of whatever city he was visiting. Returning from a trip to Boston he gave me a German beer tankard he saw in an antique shop window for my 18th birthday. The tankard piqued my interest to the point I began to collect drinking vessels which became a hobby/obsession which has continued unabated for fifty-four years thanks in a large part to a very tolerant wife. Marie Yvonne's only restriction is the ones most visible at the front of the cabinets must be colorful.

Part of the fun of collecting is to learn the history and origin of your finds.

My interest in Rugby School started



with the purchase of a 525 ML silver plated tankard (a back of the cabinet piece) a trophy awarded to a rugby player (Pictures 1,2).

There is no maker's mark. Raised flowers and berries separate four oval sections on the body. In Picture 3 we see that it is engraved **H.Bayley, Rugby 1867**. On the left side it reads **"1st in dropping"**, On the right side **"2nd in placing"**.

Scoring in the game of rugby currently was by kicking. If your team crossed the goal line it gave you the right to kick for points. Bayley was a kicker. A drop kick is when you drop the ball and kick it as it bounces up off the ground. A place kick is when you place the ball in an indentation in the grass to hold it upright before you kick it. You score points by kicking a field goal using either a drop or place kick. The ball must pass over the horizontal bar and between the upright bars of the goalpost.



The place kick is used to start the game (kick off) and after each score. Beneath his name on the tankard is part of the Rugby school coat of arms, the word RUGBY and the date 1867. Picture 4 courtesy of the New York Public Library is the complete coat of arms.

The Latin term ORANDO. LABO-RANDO means "BY PRAYING, BY WORKING". The section of the arms featured on the tankard is a lion's paw holding a branch of dates in recognition that the school was founded due to



Lawrence Sherriff's grocery business importing rare foods to England.

The sport of rugby started at Rugby school in 1820. The game was conceived and refined by the students of Rugby School. The boys called their new sport football. No member of the faculty or administration influenced the way the game was played except for the schoolmaster who encouraged eight players in 1845 to write the rules of the game in a booklet small enough to fit in a hip pocket which could be used on the pitch if a dispute arose.

Originally the ball was round like a present-day soccer ball. A pig's bladder was used as the inner liner which allowed the ball to be inflated with air. Pig's bladders are not all the same so the size of the ball varied. The students approached a local craftsman named Linden asking him to make them some balls that would be a standard size and would be not round but oval. Linden designed an inflatable inner tube and made a pump to inflate the ball. The new ball was then given to the town shoemaker named Gilberts who encased it in leather. Hence the birth of the rugby ball which is used to this day and is very similar to the ball used in North American Football.

All the games played at Rugby School were intramural. The field was very crowded because any student who wanted to play was allowed on the field for the whole match. One exceptional game played in 1839 to honor a visit

from Queen Adelaide had 75 senior boys challenging 225 juniors. I think everyone wanted to play before the queen.

Rugby School played their first extra-mural game against the town boys in 1867. The number of players on the field at this time had been reduced to twenty per side. The year 1867 was also the year H. Bayley was given his trophy making it probably one of the earliest trophies ever awarded for the sport.

Henry Bayley (1851-1879) born in Bengal India was the son of the Hon. Henry Vincent Bayley (1816-1873) who was a judge of the High Court of Calcutta. Aged 13 he was enrolled at the school in 1864. His family when in England often were entertained by the Royal Family. After schooling he returned to India and became a member of the Calcutta Football (Rugby) Club which was founded in 1872 by grads of the school and ex pats from England. The club disbanded in 1877 because of lack of players and the climate of India which was too hot for the physical sport of rugby. I could not find a detailed obituary for Henry who died young at the age of 28 in Bengal India of heat stroke. I do not know but it is possible he was playing the sport at the time.

How did the sport of rugby become the inspiration for the game of North American Football?

The game of rugby was first introduced to the students of McGill University by English soldiers stationed at a garrison in Montreal in 1868. The USA did not have the same exposure to the sport since the English were expelled from their country during the American Revolution way back in 1783.

Harvard University played their version of football called the Boston Game using a round rubber ball with rules very similar to soccer. McGill played football with a leather covered oval ball using rugby rules. Harvard had heard about the strange game being played in Montreal and were intrigued enough to invite McGill to their campus in Cambridge Mass for an exhibition game in 1874. They decided to play one game

of Harvard Football and the next day a second game of McGill Football.

Harvard liked the Canadian version of football so much they approached the other Ivy League Schools to take up the game. Shortly afterwards the Americans eliminated the rugby scrum and replaced it with both teams lining up facing each other. The team with the ball would kick it back to players behind the line who had a certain number of tries move the ball a designated distance or forfeit the ball to the opposing team. Further refinements and rule changes on both sides of the border have developed the game of football we play today. The Canadian and American Football Game are not identical. The size of the football and the field are different. Canada plays three down football, the USA four downs plus some of the rules vary a bit but both are based on the sport of rugby invented by boys at Rugby School.

The uniform and equipment have also changed over the years. Picture 5 is a photo of my father James Kiely before a college game in 1924.



Rugby terms still used in North American Football: football, place kick, field goal, a score, goal and goal line, tackle, a punt and a touchdown.

Whether you are an avid fan of the CFL in Canada or the NFL in the USA you might want to raise a toast to acknowledge a group of teenagers who developed the game we like so much at Rugby School almost two hundred years ago in England



THE BEER BUSINESS AND ITS BEVY OF BEAUTIES

By Lorraine Merz

Thirsty Knights NY/NJ

Beer's Beginning and Early History

Beer brewing began eons ago, perhaps as early as prehistoric times. Nature provided the essentials – water, fruits and grains (previously sown and harvested). Whether by accident or intentional, these organic compounds were left to decompose, resulting in a product man found pleasing and stimulating. The fermentation process was refined, and production increased. This beverage “beer” found a place of honor at feasting tables. It was also considered a drink fit for the gods. It is not surprising then to learn that the ancients drank beer in geographical locales such as Germany, Britain, Spain and Gaul (France).

Medieval German convents and monasteries situated in areas not suitable for grape growing, cultivated hop gardens. This herb was not only an important ingredient for brewing beer, but touted for its medicinal and nutritional properties.

The monks, considered the alchemists of their day, could prescribe beer as a curative for anxiety, insomnia and stomach related issues. “Liquid bread” was thought to be a beneficial health aid for expectant mothers and young children.



Picture 1 shows two unmarked mugs showing monks and their beer. The 1 L mug reflects Kulmbacher Mönchshof beer established in 1349 and the 1/2L mug Weihenstephan beer of the Bayerische Staats Brauerei (Bavarian State Brewery) established in 1340.

Legislation, Legends and Libations

The Middle Ages also saw the development of trade and the evolution of unions and guilds. The tradesmen – tanners, shoemakers, brewers, etc. – paid their taxes to officials of the bishops, who accepted payment in kind. But the discord between the nobility and church authorities caused turmoil among the peasantry. To whom were they accountable?



The power struggle was finally resolved in 1356 with the Golden Bull agreement (the seal's color). It specifically named the rulers who could vote in the “election” of the emperor (with papal approval). These attractive Kurfürste (Electors)-Humpens are similar to ones that could have been used by church hierarchy or noblemen during

the Medieval period in Europe. Depicted are the seven electors chosen from the states within the German Empire (Böhmen, Pfalz, Sachsen, Brandenburg, Trier, Köln, and Mainz). The reigning Emperor is seated in the center (Pictures 2, 2a, 2b and 3, 3a, 3b, 3c, 3d).

The popularity of beer reached such heights that outbreaks of brawls and drunkenness were both common and dangerous occurrences in many cities. So much so, that one Elector, John Cicero (1486-1499), imposed a beer excise. This was an ill-conceived idea



2a



2b



“Kloster von Mönchen – “Cloister for Monks”. Supposedly a young man, banished from the abbey, sought redemption by brewing a new classification of beer - bock beer. This new elixir, given to the ailing reigning prince, quickly restored him to good health. In gratitude the prince rewarded the young man by having his image, in monk’s garb, affixed to the state seal of Munich. The second version has the likeness of a monk first appearing on the state seal in 1239, possibly in homage to the founding settlers (Picture 4).



as riots ensued, blood was shed, and men executed. The tax was rescinded.

But excessive beer drinking, or legal entanglements did not check the spread of taverns and beer breweries across southern Germany. In fact, Munich, which many now consider the beer capital of the world, was described in earlier times as “already historically saturated with beer”! In this State of Bavaria, a legend was born – the Münchener Kindl (MK). As with all legends some are based on facts, others fiction i.e. Perkeo and Gambrinus.

Historically, the settlement which would become the City of Munich, in the State of Bavaria, was founded in 1158 by a



Whatever the case, there were various representation of the MK. Different body shapes, heights, coloring, texture and style can be found. Interestingly the MK, at first, resembled a male youngster. Around 1890, artist renderings began to portray the child as a girl. The MK’s gender is still cloaked in mystery and may never be determined.

Have Beer, Will Travel

Munich was bustling, beer was brewing, and the burghers were boisterous. The Hofbräuhaus, founded in 1589, offered an inexpensive meal for families, respite for the working man and entertainment for young adults. It was a gathering place for discussions on current events and the hot topics of the day. Emigration was one such subject.

Germans had been leaving their homeland in small numbers since the 1820s.

But by the 1840s the exodus had begun in earnest. It was due in part to the political unrest in the country, and the need for more social and economic freedoms. The brewers, however, were doing well; their establishments were flourishing. But they too were among the groups looking westward across the ocean. The brewers brought with them a certain skill set and, in one case, a bottom-fermentation yeast that would fare them well in their adopted country.

The German Emigrants' Contribution

Between 1840 and 1900 German emigrants flocked to America's shore in droves (reportedly four million). They came from all walks of life – farmers, tradesmen, artisans and laborers, just to name a few. With a strong work ethic and eagerness to succeed, the newcomers sought their destinies in the New World. Adolphus Busch (1839-1913) was such a man, one who would leave his mark on the future.

Born into a wealthy family, well-educated and one of twenty-two children, Adolphus arrived in the U. S in 1857. Joining his brothers in the beer supply trade, he was quickly recognized and respected for his business acumen. In 1865 he partnered with his father-in-law, Eberhard Anheuser, an established brewery owner. This joint venture produced the Budweiser brew and was the catalyst that gave rise to a sprawling empire. The brewery was later renamed Anheuser-Busch Brewing Association, St. Louis, Missouri. Their patriotism is shown by their use of the American flag and eagle in their trademark and logo.

Mettlach 1/2 L steins 3135 and 2186 are examples of this and show the American Flag & Eagle and Adolphus Busch respectively.

By 1870 there were 3,200 brewers in the U.S. Because they were considered a man's domain, only a smidgen number of women were found to be in authoritative positions. Unfortunately, this achievement usually coincided with the death of the proprietor, the



5

woman's spouse. Such was the case with Magdalena Junk, proprietress of Junk's Brewery in Chicago, Illinois (Picture 6).

Upon the death of her husband, Joseph, on Feb. 23, 1887, Magdalena inherited a mountain of debt. Over time she not only put the brewery back on its feet, but also modernized and expanded the plant. By 1900 the brewery was producing 43,000 barrels of beer compared to the 14,000 barrels during the year of her husband's death. This was no small feat for a woman in the beer trade.



6

The unmarked 1/2L stein in Picture 7 shows a nice scene of brewery workers and brewmaster.

But not all women were so highly placed. Some turned their attention to more traditional professions. One of the oldest (not that one!) was the serv-



7



7a



7b

ing wench. Mettlach 3.3 L Pug stein #2180/955 shows one such scene. It is signed by Heinrich Schlitt (Picture 8). See also Mettlach #2181/957 (Master) and #2271/955.



A couple of other unusual steins depicting our beloved serving wench are Holwein's 1/2 L Mettlach stein # 3167 (Picture courtesy of Harvey Goldson) and this 4 inch glass stein with an enormous Figural lid Pictures 9, 10). Also see Picture 20 for comparison.

With the influx of Germans into New York (one third of the population in 1875), came a handful of cultural dictates, regional customs and time-proven techniques. Beer houses and gardens sprang up in record numbers. Neighborhood taverns and posh eateries were serving the recently introduced (and popular) lager beer. Job opportunities for waitresses were plentiful. Employment in this occupation



could secure a woman's financial independence or supplement a family's income.

But there was more brewing than just beer. A movement was underfoot, gaining in momentum, that could jeopardize the livelihood of those in the beer trade and interconnected businesses.

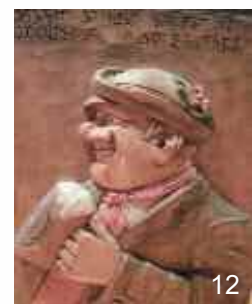
Women in the Temperance Movement

The Temperance Movement, started in 1840, ebbed and flowed throughout the decades. Its mission was to abolish the sale of alcohol in the U. S. Stories of drunkard husbands, depleted savings and loosening morals swirled. Women decided to stand up and unite to fight the "devil's drink".

Frances Willard was in charge of the Woman's Christian Temperance Union (WCTU), a non-violent organization. But Carry A. Nation (1846-1911; Picture 11) believed action spoke louder than words. In the early 1900's she, and her trusty hatchet, smashed up 100 saloons in 50 Kansas counties. Although Carry had a personal vendetta against the liquor industry, the beer business did not escape her wrath. The U.S. Brewers' Association was concerned. Adolphus Busch tried to quell fears by assuring the brewers he would squash the temperance movement. He failed on both counts.



Many of the sentiments toward the temperance movement are accurately displayed in the following turn-of-century wood carving (Picture 12).



The saying at the top:

"Saufst Stirbst, Saufst Nöt Stirbst A, Also" Saufst! translates to:

Drink You Die, Drink Not You Die Too, So Then You Drink.

Eventually, proponents of the movement, coupled with the rise of anti-German sentiments, propelled the U.S. towards the passage of the 18th Amendment on Jan. 16, 1920. The sale of alcoholic beverages in America was now prohibited

Prohibition: Parties and Potables

When something is prohibited it becomes even more desirable. And so it was said of alcohol. Bars, saloons and nightclubs were shuttered, but quickly replaced by speakeasies. An estimated 30,000 operated in New York City during prohibition.

Parties, peepholes and passwords ruled the day. Women unabashedly savored once forbidden freedoms. They co-mingled with men in ways previously thought inappropriate or unladylike. Flamboyant flappers stood on bar rails ready to hoist one with the boys. The party girls' accouterments could have included a lovely 1/2L glass stein such as the one below (Picture 13).



Stately matrons likewise imbibed the golden brew, but in more congenial and lavish settings. These sophisticates would have appreciated the beautifully decorated 1/2L glass *Alt Kemptener-Weiße* (Old Kemptener white) drinking vessel shown in Picture 14.



The daring, dancing and defiance of the roaring twenties would end with the Crash of 1929, followed by the Great Depression.

Joblessness soared and the government was feeling the pinch as well. It had lost huge amounts of tax revenue once generated by the beer trade. The solution came with the ratification of the Twenty-First Amendment on December 5, 1933. Americans could, once again, drink alcohol.

Marketing Strategies, Promotions and Gimmicks

The brewers, artisans of sorts, were shrewd businessmen. Ever watchful of stagnant or declining sales, they concentrated on expanding their customer base. Presumably women consumers

were targeted, as their image would be plastered on many brewery trays. Serviceable, and always in circulation, trays were the advertising billboards of yesteryear. The trays differ in design, yet the overall message is the same: "this beer is for you". The slogans are my own invention.

The 1950s showcased women on television (Queen for a Day) and in beauty pageants (Miss America). Liebmann Breweries Inc. jumped on the bandwagon with the Miss Rheingold Contest (1940-1965). Women could "vote" in an election, however inessential. Men could gaze at pretty faces while chugging down a Rheingold. and young girls could stuff ballot boxes for their favorite candidate, i.e. Margie McNally, Miss Rheingold 1957 (Picture 18).



15: Conrad Seipp brewing Co, Chicago; "Ladies of class, taste, & refinement drink Seipp Beer." 16: Dawson Brewery; "Consumption of Dawson's will result in marital bliss, good health, and gender equality." 17: Adam Scheidt Brewing Co., Valley Forge, PA; "Charming barnmaids will serve you Adam Scheidt's Special Beer." Pictures courtesy of Fox Auctions.



18

Fast Forward to the Future

In 1978 the U. S. Congress passed an act exempting a certain amount of beer for personal use from federal taxation thus legalizing home brewing. That piece of legislation revitalized the beer industry. Home brewers, hobbyists initially, went commercial with their distinctive brews. Microbreweries and craft breweries are now an accepted and welcomed part of the landscape. Women played their role as well.

The Chick Brewing Company, Monroe, WI

Established in 2011, this beer catered to the taste, and style of the calorie conscious female drinker. The pink and black bottle was designed to reflect a woman's body in a little black dress. A fanciful idea, but short-lived.

Squatters Pub Brewery, Salt Lake City, UT

Jennifer Talley was the brewmaster, for 20 years, at Squatters Pub Brewery in Salt Lake City. Since then she has had a long and successful career in the beer business as a national and international judge, awards winner and author of *Session Beers, Brewing for Flavor and Balance*. Jennifer's achievements have shown that women can excel in a male-dominated industry.

Sister Doris Engelhard – Brewmaster of Mellersdorf Abbey

Sister Doris Engelhard is a 67-year-old Franciscan nun residing and working at a convent in Mellersdorf-Pfaffenburg, Bavaria, Germany. The convent was formerly a monastery, Mellersdorf

Abbey, founded in 1107. In the 12th, 13th and 14th centuries they abbey underwent reconstruction, spiritual transformation and church reforms. Ultimately, its dissolution occurred in 1803. The nuns arrived in 1869 and established a schooling system within its walls that exists to this day. The Abbey's brewing operation was resurrected in 1881, perhaps to augment the abbey's income.



19

As for Sister Doris, she arrived at the convent in 1961 as a student. She studied agriculture and upon the advice of her headmistress, brewing. In 1969 she took her vows to join the convent and in 1975 became the abbey's brewmaster. Sister Doris has been brewing beer at Mellersdorf Abbey for over 40 years producing roughly 80,000 gallons of beer a year. She is said to be the last brewmaster nun in Europe.

Conclusion

We have come full circle in our narrative of beer. It has impacted many lives, especially those of women in its trade. The number of women involved in beer's business end - entrepreneurial, proprietorship, brewing or service –

has risen. It is an industry in which women have persevered and prospered. Needless to say, they are deserving of a raised stein and a hearty call for "Prosit".

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20

Picture 20 shows three interesting unmarked 3L brewery steins: Reichelbräu Kulmbach, Bamberger Hofbräu & Bürgerliches Brauhaus Wiesen Bayern Seit 1888.

In front for comparison is the stein from Picture 10 and a 3 inch Oktoberfest München stein depicting Löwenbräu beer wagon.



A Cigar Maker's Regimental Pipe Bowl

By Holmes Semken

Cigar Making is not one of the better-known trades encountered on military pipes and occupational steins in comparison to those of farmers, miners, factory workers and butchers. However, cigar rolling was a thriving German industry prior to, during and after the golden age of regimental steins and pipes in the late 1800's. A cigar, along with the ceremonial lighting and the emission of blue/grey clouds of smoke, has been a symbol of status and wealth from post-Columbian time until today¹, with some cigars now ranging in price as high as 1200.00 Euros apiece. The wholesale use of cigars circa 1900 can be attested by a German soldier's daily ration which during WWI officially included two cigars and two cigarettes. History does not record if this ration was routinely drawn². Cigars were so popular that a common scene on pipes and occasionally on steins shows a cigar-smoking trooper walking with a girl (figures 1a and 1b). The words above these scenes read "So ist das Leben am schönsten" (This is the most beautiful part of my service time) and "So lebt mein in Gera" (That's how we live in Gera). These scenes demonstrate that cigars, as well as girlfriends, were prized by soldiers at the end of the nineteenth century. It is not clear in either of these scenes whether the girl or the cigar is the most revered trophy, although in both of these scenes the soldier is looking at the girl, not the cigar.

Despite the vast popularity of hand-rolled cigars, the cigar maker and his trade are very rarely portrayed on Imperial German regimental pipes or occupational steins, although there clearly were thousands of Germans employed in the craft. Further, the trade is neither pictured nor present in a list of approximately 600 trades compiled in Masenheimer's (2017) superb book on occupational steins⁵. This rarity is strange because machine-rolled cigars were illegal until the 1930's. This arti-



cle describes the reservist bowl of Reservist Oberwemmer (figures 2a and 2b), a cigar maker, and compares it to the more traditional pipe bowl of Reservist Brand (figures 3a and 3b) and discusses their relative rarity despite cigar making being a major line of employment in Germany during the period 1880-1906⁶. It also explores the impact that a seemingly obscure trade can have on history.



Reservist Oberwemmer's pipe bowl has most of the characteristics common to a reservist's bowl, including a double date (1904/06), rolled shoulder boards, field caps instead of a *Pickelhaube* and no belt⁶. The scene on the front - two soldiers toasting beneath a banner reading "Comrade, let's click steins" and "Long live the Reservist" - is less common than a reservist shaking hands with a civilian, a military scene or a keg rider/Gasthaus scene. The



back of the bowl is the prize - "Hoch lebe der Cigarrenmacher!" (Long live the cigar maker!) above scissors and crossed cigars, in lieu of crossed sabers. Below that is the inscription for Oberwemmer's service unit.

Compare this bowl with the more traditional bowl of Trumpeter Brand (figures 3a and 3b) with a charging cavalryman on a large foreground to the front, and with after-hour's scenes on the reverse. The lower of these two scenes is shown as figure 1a. The upper scene shows a girl trying to drag Brand into the Wild Man Inn (above the window). The owner, presumably her mother, encourages her to "bring him inside." The girl, probably the waitress, replies "Yes, I want him inside, if I could only get him on his feet."



As noted previously^{6,7}, pipe bowls were very individualistic.

Cigar making in the Germanic world was so popular in Post-Columbian Europe that the Austrian government nationalized the industry in 1784 to overcome problems with collecting taxes and corruption. This move affected approximately 7,000 workers who supplied 1,000 wholesalers and 30,000 retail dealers². The first cigar 'factory' in Germany was established in Hamburg by Hans Heinrich Schlottmann in 1788, who learned the craft in Spain². Because machine rolled cigars were prohibited until the 1930's², factories were largely sweat-shops (fig. 4) with each cigar hand produced. Cigar rolling rooms (factories) provided employment for many. (This factory was in Kampen, Denmark⁸.)



While factories quite naturally provided large quantities of cigars to retailers and wholesalers, cigar rolling was also a large cottage industry with home workers, including women and children, performing most of the work (figure 5). Some had storefronts. Bremen and Hamburg were centers of production. Then, as now, only hand rolled cigars were generally acceptable to the public.

Cigar makers were a major influence on industrialized economies worldwide. Because cigar makers, along with glass blowers, were the most poorly paid in Germany, they were the very first trade to centrally unionize³ as the "Allgemeine Deutscher Cigarrenarbeiter-Verein" in 1865. After a failed strike and subsequent arrests, many German cigar makers emigrated to the United States as the trade is mobile and they could carry their tools in a knapsack. Centered in New York City, where 46% of the cigar makers were German, they found themselves again working in sweatshop conditions and rolling cigars at home to supplement their income. These working conditions, combined with the German penchant for management, prompted them to organize the Cigar Makers International Union (CMIU) in New York City. This union spread and ultimately morphed into the powerful American Federation of Labor (AFL) under the decade's long leadership of Samuel Gompers, a cigar maker. Unfortunately for this article, Samuel was Dutch.

Why are cigar maker's pipe bowls (and steins) so scarce? There are several factors which help explain the rarity of cigar maker's pipes. First consider that almost half of the soldier's in the German army in 1900 were from farming families, and farming is the single most common occupation we observe on occupational pipe bowls and steins. The myriad of other less common trades and occupations were represented in the military in much smaller numbers. Second, most military pipes and steins⁶ are from southwestern Germany⁶ where non-agrarian workers were most likely to be employed in mining or manufacturing, which occupations we do find in fair numbers on reservist sou-

venirs. In contrast, cigar making was centered in the north where souvenir pipes and steins were not as fashionable. Finally we have to recognize that relatively few soldiers bought a souvenir pipe either to go with or instead of a stein when they became reservists. We can probably all imagine a soldier who did not smoke, but a soldier who did not drink beer? Blasphemy!

Note 1. This scene, chosen as an example of a soldier enjoying a cigar, is from a bowl which was described in reference 6, *Prosit* September 2017. A repaired fracture obscures the name of the recipient and there is no dedication or date. A cow's head and meat cleavers depicted on the obverse show that the bowl belonged to a butcher.

Special thanks go to George Schamberger, longtime friend and pen pal for his translations and, especially, his patience in answering my questions over the years.

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Talking About Glass Steins - Engraved Portrait

By Jim Sauer
SCI Master Steinologist

A reasonable approach to acquiring glass steins is being knowledgeable about the variety of quality pieces that can be found, and especially when a person puts some effort into searching for something different to add to the porcelain and stoneware steins in his collection. Granted that it can be a bit time consuming, but the old argument that there are very few reliable sources of information on quality glass steins doesn't hold up very well.

Not now, not with all the glass stein knowledge shared by SCI writers in the December 2016 issue of *Prosit*, which was Steve Breuning's first edition as editor, and he made it happen with his own special effort and interest. The engraved portrait stein shown in Picture 1 is a good example of a quality piece that usually isn't taken too seriously by anyone except "glass guys" who put

the effort into hunting for just that kind of an interesting stein.

This engraved portrait from the first quarter of the nineteenth century displays the talent of an engraver who was considered an artist. Glass Engravers were capable of sketching and drawing, while some were accomplished artists in oil painting and talented in sculpture.

The artistic skill of an unknown engraver can be seen in the photo, which shows a three - quarter profile bust portrait of a well-dressed gentleman engraved on a one-half liter glass stein.

The quality of the engraving can be seen in Picture 2, which is a closeup of the portrait. Notice the man's eyes, and his facial features with full length side whiskers, and head of curly hair, as well as the attention to the details of his shirt collar, string tie and coat. The matt white finish of the engraving is highlighted by the polished edges of the coat lapels and buttons on the shirt and coat. The portrait is enclosed in an engraved circular cartouche surrounded with floral decorations symbolic of friendship and affection, and with many small circular engraved "gems" (concave drill points) among the flowers to reflect light and give sparkle to the glass surface.

The person in the portrait is not named, but the slightly curved pewter lid is en-



graved with the initials "G R" which was probably for the person shown. The thumb lift of kissing doves is symbolic of affection and love between two people, so it is possible the stein was intended as a gift to the man's wife, or perhaps to a close women friend.

The glass was mouth blown and hand made during the Empire Period of glass design, with the height one and one half times the base diameter, and the body tapered slightly to the top rim. The glass maker started the process by gathering a blob of molten glass on his blow pipe, and after blowing a parison (bubble) he rolled and shaped it on a marver (smooth iron table) into the elongated form of a stein body. The opposite end of the glass, away from the blow pipe, was flattened for the base with a hardwood flat paddle. The hot glass work continued with a decoration of several concentric circles of small bubbles (air locks) in the base, and the transfer of the glass from the blow pipe to the pontil rod (iron rod attached to the base) and the shearing off the excess waste glass at the exact place of the intended lip rim. The glass was completed with a smooth fire-polished rim, and an applied thick half round handle, both typical of the period. The glass was then cracked off the pontil rod and placed on a flat iron pan with similar glass at the entrance to an annealing lehr (brick lined tunnel shaped furnace) for a gradual and controlled cooling down period. All glass entered the lehr at various hot glass temperatures, but the pieces were reheated in the furnace to a high uniform temperature before the cooling process began, and were finally removed when the glass had slowly cooled to room temperature.

During the first half of the nineteenth century there was little distinction between glass engraving and glass cutting, and an engraver with cutting skills usually maintained his lathe with a variety of small stone grinding wheels to complete cut decorations as needed. Cut decorations can be seen in Picture 3, a side view of

the stein with concave cut flutes, and a chain of facets cut into the lip rim that are partially covered by the pewter lid. The cutting and floral engraving might have been completed during the winter months by an engraver who made his living decorating glass for vacationing guests at a fashionable spa during the summer season. Spas rented booths to artists and craftsmen for selling souvenirs to the wealthy guests as tokens of remembrance of their vacations. If this was the case, the engraver made up a selection of partially decorated glassware for display at a spa with the intention of completing any personal decorations, such as the engraved bust portrait on this stein, as requested by the guests. Reference information on glass indicates nineteenth century engravers found spas to be profitable summer ventures, but engravers who personalized decorations also worked in studios and from their shops for the sale of finely decorated glassware.

Glass reference books have provided information on glass engraving that is helpful when attempting to understand

the method of the cutting action. A steady firm grip of a glass body was necessary when it was touched gently to the rotating copper wheel, and if depth was desired the glass was re-touched to the wheel several times, rather than applying pressure to make a single deep cut. Pressure caused the mixture of powdered emery and lubricating oil to be forced off the edge of the wheel, which effectively stopped the cutting action, blurred the cut in the glass and caused wear marks to the copper wheel. In thin curved designs generally, a cut was only as deep as the wheel was thick. The edges of copper wheels were of three basic types: flat, round convex and miter shaped, and the wheels were in different sizes and thickness. An engraver often maintained a selection of fifty to one hundred copper wheels for any type of decoration.

There is a wide variety of decorations on engraved glass steins and the quality of the engravings is varied as well, so it is up to the collector-buyer to have some knowledge of what is worthy of being added to a collection. The main point to remember is to be open minded in the search for that special piece, take the time to closely inspect a possible purchase, and recognize the difference between a quality piece and a rather routine engraving. In other words: "don't overlook the good stuff".



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ERHARD and SOHNE

By Martin Kiely

Many years ago, a used book dealer gave me a terrific price on two boxes filled with back issues of "Hobbies the Magazine for Collectors". Page 76 of the March 1970 magazine had a picture from the Falstaff Museum of Drinking Vessels St. Louis Mo. It was described as "This Grecian Vessel of bronze was designed for double duty. The spout, which protrudes from the griffin's beak, leads to a wick-filled hollow chamber in the creature's body and serves as a lamp. A bronze insert beneath the lid, and within the mug is a drinking vessel."

Some of the finest and rarest drinking vessels are designed primarily for display purposes and rarely used for drinking. One can imagine how ungainly it would be to attempt to drink from this tankard even without it lit.

fin's head and the cover at the end of the chain to extinguish the flame. My piece is also without a wick. The description I wrote for my records was a 325ML silver plated bronze tankard and oil lamp. The body of the tankard is decorated with ridges, leaf patterns and floral scrolls. The griffin oil lamp attached to the tankard has blank shields on both wings. The set on cover has a leaf pattern with a lift off ring.

They come up rarely for sale but the few I have found over the years have been described as (A) Probably 18-19 century, a German or Austrian parcel gilt silver tankard with a domed cover with a mythological griffin or gryphon oil lamp 9 1/2" high or 242 mm. (B) stein with grotesque bird cigar lighter (C) a stein (D) Antique Chinese Qing Dragon/Griffin Tankard Copper/Brass? (E) Antique all metal griffin stein with lid. No ad listed a mark identifying the maker.

Online I found a cigar lighter made by Erhard and Sohne c/w their company mark which had similar characteristics

Gmund. This town with a population of approximately 60,000 people is located in the state of Baden-Wuttemberg Germany. The Gmunder Museum is in Museum im Prediger (Museum in the Preacher) Schwabish Gmund. The museum is in the town's former Dominican Monastery. They were an order of preacher monks. The monastery is divided into a cultural center which houses the museum and the gallery. The Gmunder Museum has a long and close association with the Erhard Company and enjoys their patronage.

Dr. Heinz Erhard, the great grandson of Carl Erhard funded an exhibition of the company's finest products at the museum in 2009.

I decided to contact the museum. If anyone knew if Erhard Company made my griffin tankard it would be them. As mentioned in previous articles contacting museums can have mixed results Two museums contacted on other matters drew no response.

Dr. Monika Boosen of the Museum im



That being said, I always wanted an example for my collection and fortunately found one for sale (Pictures 1 and 2). The Falstaff example is missing the wick which sits ending in a feather thumb lift at the top of the grif-

to my tankard.

The Oldcopper.org Website states Erhard and Sohne (Erhard and Son) was founded by Carl Gottlob Erhard along with his two sons in 1844 in Schwabish

Prediger stated definitely that my tankard with griffin is a cigar lighter was made by Erhard and Sohne probably in the years 1890-1900. Now I know it is not a lamp, but a cigar lighter probably placed on a banquet table and lit

after dinner, so the men could relax and smoke. Dr. Boosen considers the lighter quite rare. They do not have an example in their museum, but they have a catalogue of products made by Erhard and Sohne where the cigar lighter is displayed in Picture 3 (#2781). Zigarrenbecher mit lampe roughly translated means cigar tankard with lamp. Incidentally, the lighter I thought bore some resemblance to my piece is #4401.

Zigarrenlampen means a cigar lamp. Dr. Boosen tells me that Erhard Company marked some but not all their products. Many objects made of bronze were unmarked. The company mark found on most of their products is the Erhard Lion standing above the letter E (Picture 4). Older marks sometimes read "made in Germany". The lion symbol is taken from a Aquamanile, a bronze vessel made to wash your hands dating back to the middle ages. Filled with water you would pick it up by the tail and pour the water on

your hand through the lion's mouth (Picture 5). If you were wealthy enough to have help your servant would pour the water enabling you to wash both your hands at the same time

Carl Gottlob Erhard was the son of a priest. He moved to Schwabish Gmund Germany and opened the company Erhard and Sons in 1844. Wisely he hired the best craftsmen and designers to ensure the company produced excellent products. His sons Carl and Julius were enrolled in the best schools Julius, the artist, was trained as a chaser (someone who molds and shapes soft metal in low relief to the desired design by hammering on the back side). Carl studied economics and accounting to acquire the tools to head a successful company. A second factory was built in 1900. The employees working in both plants totaled 3,000.

The company worked in bronze, brass, copper and tin. Rarely they produced objects in gold and silver. They ob-



tained a world patent in 1904 to protect their method of brass inlay which they used extensively in the manufacture of highly decorated boxes and many other items. If you Google Erhard and Sons many examples of these boxes you would be proud to own will show up. The company was world famous for its top-quality miniature items used to decorate doll houses. Research so far has only located one beer stein made by them, a miniature for a dollhouse. Someone advertised on eBay a three handled tyg with a wood exterior inlaid with brass. It was awarded as a trophy engraved C.A.C. 1915 2nd prize 880-yard run. The quality of their products and attention to detail would place them in my opinion among the best manufacturers in the decorative arts field.

Carl's business plan worked because the Erhard Company lasted six generations and is presently still in business. The company changed direction after WW2 renaming themselves Erhard Automotive producing all-terrain vehicles, trucks and automotive parts in association with Mercedes Benz.

This article would not have been possible without the information provided by Dr. Monika Boosen of the Museum im Prediger.





This article first appeared in the December 1985 issue of *Prosit*. Authored by the late Pat Manusov, SCI Master Steinologist and recipient of the Jack Heimann Service Award, we are now able to update the article with color images for most of the illustrations.

Silver Drinking Vessels of the Czars

by Pat Manusov

If you are fortunate enough to visit Leningrad, Russia, and view the **Hermitage** collection, there is something every stein collector should know. One of the many rooms in the building, which was formerly a czar's palace, contains the drinking vessels of the noble families. These vessels were brought together, beginning in 1918, as a collection of the *Department of the History of Culture in the State Russian Museum*. The formation of this, the

youngest of the Hermitage's departments, was directly connected with the important changes in the Museum's policy effected after the October Revolution in 1917. This is when materials began to be assembled to illustrate not only the history of art, as before, but other aspects of man's cultural heritage as well.

In the 1930's the collection was enhanced by the addition of the silver wares of the 17th and 18th centuries that had been stored in the Moscow Kremlin, along with silver articles from the Leningrad branch of the State Museum. In the spring of 1941 the *History of Russian Culture Department* was formed in the Hermitage and a collection of silver was moved there from the Russian Museum. In 1950 and 1951 the Department received a great number of exhibits from the State Depository in Moscow and from the Central Department (for protecting museums in the former country palaces).

The collection is a notable one because the exhibits come from a variety of centers of artistic silver production in Russia. Side by side with the wares made in St. Petersburg (now Leningrad) and Moscow, which occupy a dominant place in the collection, the wares produced in many smaller Rus-

sian towns are also exhibited there.

A considerable part of the collection is composed of silver of the 17th and 18th centuries, which was an essential period in the development of Russian silversmiths' artistic skill. A great number of exhibit pieces (wine bowls, dippers, cups, tankards and dishes) are shaped in accordance with ancient folk traditions. These were made in Moscow, the most important center of silver craftsmanship, at the end of the 17th and at the beginning of the 18th century. All of these wares are luxuriously decorated with chase designs of leaves and flowers or birds and animals (Figs. 1 & 2). Inscriptions on the wares, in Slavonic script (Cyrillic), often give the name of the owner, enumerate his merits and virtues, or include some moral admonitions—not unlike their German counterparts (Fig. 3—no translation).



1 - A covered wine bowl. Craftsman I. Mikhailov, Moscow 1734



2 - Open winebowl, 1730's



3 - Tankard believed to be made by S. Vasilyev, Riga, 1699

Of particular interest are the many wine bowls and dippers in the exhibit. Wine bowls were passed from one to another by the guests sitting around the banquet table with the aim of uniting all who participated in the feast, and consequently were also called "loving cups." Of special interest is a gilded wine bowl richly decorated with chase foliage ornamentation. The inscription says that the wine bowl was granted to *Prince Mikhail Alekukovich Cherkassky* by *Czar Alexey Mikhailovich* (Fig. 4). (Interesting note: Philip Manusov, father of Gene Manusov, was born in the city of Cherkassy, Russia—a city possibly named after this Prince.)



4 - Loving cup given to Prince M. A. Cherkassky, Moscow, 1660's

Silver craftsmanship took its own way of development in St. Petersburg. The changes in the monetary system that took place in 1698-99 may be considered as the beginning of Peter I's reforms. At that time St. Petersburg became the capital of Russia. The social reforms called for radical changes in clothes, interior decorations, court traditions, and even the way a banquet table was laid. Peter I moved many silversmiths from the Moscow Armory to St. Petersburg and a number of craftsmen were summoned from other cities as well. At that time a group of former Swedish captives had settled in the capital. Also being craftsmen, they founded a small guild of foreign goldsmiths and silversmiths. Later, similar guilds were founded in Moscow and other cities. The guild was officially ratified in 1721, and a year later Russian silversmiths founded their own guild.



5 - Tankard by V Nikitin, Moscow, 1744

Gilded tankards, wine bowls, milk-jugs, coffee cups and other objects decorated with chase patterns, were produced in Moscow in the 1740's and 1750's by the craftsmen **V. Nikitin**, **Savely Petrov**, **Piotr** and **Timofey Seymonov** and others. Though traditional in shape, the wares were decorated with elaborate curls and motifs in the rococo style (Figs. 5, 6 & 7).



6 - Tumbler with lid. I. I. Slyuntay, Moscow, 1750's



7 - Wine bowl with lid. M. M. Klushin, Moscow 1741

Silverwares with luxuriant ornamentation in the rococo style still predominated into the 1760's (Figs. 8 & 9), but other techniques were being discovered. (Notice enameled medallions on Fig. 8, and gilded medallions on Fig. 9.)



8 - Mug with enameled medallions. Moscow, 1744



9 - Tankard with medallions, Moscow 1762

In the middle and in the second half of the 18th century the "niello" technique was developing in Moscow and other smaller cities. The masters of niello (a process of decorating metal with incised designs filled with a black alloy of sulphur) (see *Prosit* #55, March 1979, p.545—"The Enamellers Art" by Nor-

man B. Medow) are widely represented in the collection by well known (at least in Russia) names such as **F. Bushkovsky, A. and I. Zahiln**, as well as by the work produced in the factory of **A. and S. Popov** (1761-76)—(Fig. 10). It remained a highly popular technique for many years (Figs. 11 & 12).



10 - Chalice with niello medallions. Craftsman S. P. Kuzov, Moscow 1791



11 - Tankard, I. Fyodorov, Moscow, 1802

The 19th century was marked by a definite departure in design. The silver-smiths of that time began to use new



12 - Tumblers and tankard with niello decor, 1830s

techniques such as mechanical pressing, stamping and rolling, which made the production much cheaper. They began to decorate rims of the silver pieces with roses, palm branches, and on some items with small compositions of classical subjects (Figs. 13 & 14).



13 - Mug with lid. P. I. Sazikov firm, Moscow 1841



14 - Tankard given to A. S. Stroganov, St. Petersburg 1807-08

The second half of the 19th century and the beginning of the 20th were the period of eclectics in applied arts. The 1880's and 1890's are represented in the Hermitage by the big firms of **Fabergé, Grachov Bros., Semyonov** and others. Aiming at a greater variety of patterns the craftsmen achieved real perfection (Figs. 15, 16 & 17).



15 - Fabergé firm. A. I. Nevolaýnen, St. Petersburg, 1896-1902. Cobalt blue with gold ornamentation.



16 - Enameled bowl by P. Ovchinnikov workshop. Moscow 1896-1908. White background, enameled overlay of red, blue, pink, green and gold.

I hope that this article has given you a new and interesting collection to ponder. When you travel you certainly never know what you are going to find, and that's what makes collecting (and traveling) such fun.

Photos from *Russian Silver Wares of the XXth Century in the State Hermitage Collection*





AMOCA

American Museum of Ceramic Art

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



The Mettlach Wares exhibit in the Lower Gallery of AMOCA was organized with the help of a Getty Multicultural intern and a Windgate Museum intern. The current exhibition focuses on fairy tales and folktales from the Mettlach Collection, using items in the Museum collection donated by the late Robert D. Wilson. This exhibit runs through July 31, 2018.



Pictured above, six Villeroy & Boch Mettlach beer steins, all circa 1890-1910. From left to right, 1) Etched #2089 designed by Heinrich Schlitt, "Schlaraffenland (Utopia)"; 2) Etched #2391, "The Swan Knight's Wedding Procession"; 3) Transfer decorated 1909 / 1338, "Frogs' Choir"; 4) Transfer decorated #1909 / 727 designed by Heinrich Schlitt, "Bowling Gnomes"; 5) Etched #2082, "William Tell shooting an apple from his son's head"; 6) Etched #2134 designed by Heinrich Schlitt, "Dwarf in a nest drinking beer";

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