

STEIN COLLECTORS INTERNATIONAL

PROSIT



Vol. 2, No. 72

The Beer Stein Magazine

December 2009



The Fifteenth Installment of
Photos From the Road
by Ron Fox



Part 1 of an important New Study
Mettlach's BAVARIA Wares
by Steve Steigerwald



Foltz-Designed Steins, Evolution and Copies and
**Some Revelations About
So-Called "Early Mettlach Items"**
by Roy De Selms and Robert D. Wilson

Plus...

*Meeting a Steins Owner
A Very Rare Civil War Stoneware Stein
Another Rare Regimental Beer Stein
An eBay Discovery - Ottokar Kernstock
Convention 2009 and Convention 2010
Hoch lebe die Eisenbahn
The Alaska-Yukon-Pacific Exposition*

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A Message from Executive Director David Bruha

It was really great seeing so many of you at the SCI Annual Convention in Las Vegas. I want to thank Arvid Frende and the rest of the Golden Gate Zechers for putting on such a wonderful convention. The convention schedule contained a nice mixture of lectures, round tables and, of course, steins for sale, yet left everyone with enough time to get out and experience all that Las Vegas had to offer.

Our speaker program continues to be popular and successful. If your chapter is interested in making use of this educational opportunity, you must send a completed "Application for Chapter Funding for Expert Speakers" form prior to your meeting date. This form is available on the SCI website under the Members Only page. Once there, click on "SCI Business" then go to the SCI Standing Rules" and print out Appendix 2. Remember, this form should be sent to the Executive Director for approval prior to the meeting. After the meeting has been held, the Executive Director will contact the chapter to arrange for reimbursement of monies paid to the speaker. Each chapter is eligible for up to \$300 per year to support this speaker's program. If you would like to have an expert speaker come to one of your chapter meetings but don't know of any speakers or the topics they offer, we can help with that, too. SCI is compiling a list of expert speakers and topics. This list will also be on our website and is intended to give you an idea of some of the speakers and their topics. This list is by no means exhaustive, so if you have another speaker or topic in mind that's fine, just send me your

completed form. If you are a potential speaker and want to be added to this list, get in touch with me and we can discuss it.

With the end of another year approaching I'd like to remind all of you to pay special attention to your membership expiration date. If you've already thrown out the mailing sheet that came with your *Prosit*, go find it. On that sheet you will find information regarding your membership expiration. Each December 31st SCI loses a large number of members, many of whom never intended to let their membership lapse. Our 2nd VP and Treasurer spend countless hours and resources trying to track these expired memberships down. And do you know what? Many of them didn't even realize their membership lapsed and are happy to "rejoin" SCI. If you've already renewed your membership, thanks; if not, please pay special attention to this very important matter. And renewing for three years not only saves you a few bucks, but it reduces the number of unintentional membership lapses.

Lastly, I commented to the general membership in Las Vegas that at times we all have questions about SCI. What's happening? Who's doing what? Is this really true? If you have a question, it's likely that someone else has the same thought, so please help us improve our communications by contacting me directly or one of the other executive officers.

Prosit and "Happy Steining" to All!

David Bruha, SCI Executive Director

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The following report was given at the SCI convention...

The Editor's Annual Report

Prosit, our primary offering for our members, continues at the high level established several years ago by Ron Fox. Each issue has been 48 pages in size, and full of top quality articles, thanks to articles contributed by our members. Numerous compliments about the content and the layout have been received by email and by letter; complaints are few.

Production costs, which were an increasing concern just a few years ago, were reduced by performing virtually 100% of the pre-press efforts ourselves. Printing and mailing costs are stable.

The one nagging issue for *Prosit* has been timely delivery. Our goal is to have each issue into the mail by the last week of the preceding month, so that it can be delivered to our members early in the month in which it is due. Despite meeting that target, we have had intermittent delays in delivery by the U.S. Post Office. These delays have affected entire issues, or selected geographic areas. *Prosit* has been sent for many years at Periodicals rate (formerly known as Second Class) for very practical reasons - the cost of mailing within the U.S. is a fraction of the First Class cost. According to the Post Office, the delivery expectation for Second Class mail is the same as First Class (wink, wink, nod, nod), although the PO has no means of measuring against that goal. Although we have initiated investigations when delays are reported, this is like pushing on a noodle - it doesn't go very far - and then by magic or the simple passage of time, the delayed issues have begun to be delivered. The only means the Post Office offers for investigating these delays requires the recipient - the one who has not received their *Prosit* - to file a report with their local Post Office.

In December editor Ron Fox resigned and the Executive Board asked me to accept appointment to that position. Fortunately I had been working with Ron for quite some time, so the transition was smoothly accomplished.

Respectfully submitted by
Walter Vogdes

Footnote: I am now the *elected* editor.

A Stein I Truly Get A Charge Out Of

by Jerry Berg

We all have certain steins in our collections that we get a kick out of, and enjoy looking at much more than their monetary value, or artistic merit, would justify. This stein, which I refer to as, "Munich Maids take a break," has such an effect on me.

The mold is one that Marzi & Remy used as a blank for various enamel highlighted transfer steins. (On a side note, the Beer Stein Library lists no fewer than 21 mold numbers, manufactured by Marzi & Remy, for use as blanks alone. The amount of custom work done by the major stein manufacturers is truly amazing.) According to the Library, the stein I have is mold number 1630. Yet, for reasons unclear, the stein is stamped into the base with, "GESETZLICH GESCHÜTZT" and "26." It is unlikely that the 26 is referring to the transfer scene, because the number was impressed into the base while the stein was still soft and fresh from the mold. Similarly, it is unlikely that the 26 was intended to be the mold number, because that number is shown in old M & R catalogs as being a pitcher. Besides, the number 26 would indicate one of the earliest M & R designs, and this stein's molded decor is from a much later time period. The 26 is probably a control number, or an inspectors number. It's doubtful I will ever know.

However, none of the above is the reason I smile whenever I look at the stein. That response is a direct reaction to the enameled transfer. You see, the stein depicts three Munich Maids. (They appear slightly older than I would normally refer to as Munich Childs - not really sure which is preferred: Munich Childs, or Munich Children.) Either way, the scene depicts the three Munich Maids relaxing at a table enjoying their Hofbräuhaus *Masskrüge* of *bier*. They are dressed in the traditional garb of the Mu-

nich Maid, and on the table sits a few of the large radishes that they are often pictured carrying. Also on the table, there is a fourth stein; a lidded stein which appears to be larger than their mugs. I would guess it is 1½ liters in capacity, and a rather handsome looking stein. The radishes are sitting directly on the table, and not on a tray, or plate. The Maids uniforms are still fully intact, with hoods up. They are apparently not preparing to end their day, but rather are enjoying a quick respite from their tasks. Shortly their break will be over and they will trudge back out to whatever fair, or festival, they are working. There, they will continue to wander the grounds, carrying their Hofbräuhaus mugs, and their large radishes, adding to the color and atmosphere of the event.

And what, you may ask, of the fourth vessel at the table? Why is the large lidded stein shown? Elementary, my dear Watson. You wouldn't realistically expect three authentic Munich Maids to be satisfied by one liter each during their break, would you? The lidded vessel is holding an additional 1½ liters of bier, for topping off their mugs during the second half of their break. After all, they are German, aren't they?

And that's why I chuckle, whenever I look at that scene.



MEETING A STEIN'S OWNER

by Ron Hartmann

Steins are fascinating for many reasons, which is why we collect so many varieties of beer steins. A significant ingredient contributing to my interest in collecting regimental steins is the research connected with them; a lot of history can be discovered from what is shown on these elaborately decorated steins! On occasion, the owner of a stein will have his picture on the stein, a feature more commonly found on regimentals than other steins. Frankly, it fascinates me when it is possible to actually "see" the face of the person who owned such a stein. I thought it would be fun to share some of these "personalized" examples with you.

Stein #1 is unnamed, but I love it. Judging from the decoration framing this rather serious looking fellow, it must date from around the 1920s.



Reservist Xaver Wagner owned stein #2. He served in the Royal Bavarian Army's 16th Infantry Regiment garrisoned in Landshut from 1909-1911.



The third example shows reservist Recknagel. His photo is located under glass on the lid of his service stein. A handsome fellow, he served in the Imperial German Infantry stationed in Göttingen from 1904-1906.



The last stein came from the auction held by The Stein Auction Company during our last mini-convention here in St. Louis. It shows a very young looking soldier, Reservist Einighammer. He served in the 2nd Upper Alsatian Field Artillery Regiment No. 51, Imperial German Army from 1909-1911.



Letters to the Editor



From Robert Hall:

I am a new member and have a question about a recent acquisition (figures 1-3). The stein is small, possibly ¼-liter, and marked only with the form number 953. I thought what must be a well known (except to me) story is told visually in the relief decoration. The auction catalog listed the stein with the name "Drunk Knight". Does anyone know the story? Are there books on the iconography of steins?

The Editor's reply:

Your stein, which is a copy of a Heinrich Schlitt design produced by Mettlach, was made by JW Remy. An old JWR catalog shows the ½-liter size as form or model number 954. The Mettlach version, named on the stein as *der durstige Ritter* or the thirsty rider, is also commonly known as the thirsty knight. The theme of the stein is very well known, although I could not locate earlier articles in *Prosit* which address it. The stein uses three scenes which progress from the knight with his dog arriving at the castle; the castle watchman discovering the knight all by himself in the *Keller*, slaking his thirst; and finally, the knight beating a hasty retreat while the owner yells and shakes his fist from a tower window. Many steins depict scenes from German literature or poetry, although I am not aware of any such inspiration for this comical little

story. As to your question if there are "any books on the iconography of steins," the simple answer is "no." Books on steins generally focus on pictorial surveys (*The Beer Stein Book*, *HR Steins*, *Character Steins*, *Regimental Steins*) or on the history and production techniques of particular manufacturers (*The Mettlach Book*, *Early Stoneware Steins*, *Diesinger Steins*). Your best bet for information about the history, culture and source of decorative themes is in the cumulative writings in *Prosit*.

From John Harrell:

In reading Roy De Selms heavily illustrated and very interesting article on *Steins for Pre-WWI Flying Machines* I noticed the stein from the 3. *Luftschiffer Batl.* to Resv. Barthelmes, 1911-13 (figure 11). There are two historical inaccuracies represented on this stein. The finial depicts a soldier wearing a Jaeger type *Tschako* which is correct for the *Luftschiffer* troops. What is incorrect is the parade plume (*Harrbusch*) on the *Tschako*, as the plume was not authorized for the 3. *Luftschiffer Batl.* The epaulet also has an inaccuracy. The battalion number on the stein epaulet is above the "L", whereas the correct placement of this number was below the letter. I do not know why these inaccuracies are depicted in the stein

decor, but they should be pointed out in all fairness so that collectors who are interested in obtaining a *Luftschiffer* stein will know the accurate uniform details, which is always important. The reference I used in preparing these comments is the 1914 edition of *Fuehrer durch Heer und Flotte*, B. Friedag, J. Olmes, Krefeld 1974, p 211. Unless one has access to German uniform references these discrepancies would go unnoticed.

Roy De Selms replies:

Thanks for letting me know about these apparent inconsistencies regarding the finials and decorations. It's unfortunate that makers and decorators of steins were not as educated or caring in the details of what they were doing, and these would certainly not be the first errors by a decorator or a pewterer. I do think that the steins are both "as made," with no tampering. On the other hand, Gary and André have indicated to me that the wrong lid appeared on the fig. 5 *Luftschiffer* stein in my previous article (pg. 35 of the 3/09 *Prosit*), but you couldn't prove it by me. Also notice the possible juxtaposition on that epaulet. Maybe a collection of errors in decorations could be useful to our members.



Recently seen on eBay A Very Rare Civil War Stoneware Beer Stein

reported by Roy De Selms

This is a very hard to find early American political and historical stoneware beer stein. The front depicts a seated Gambrinus, in a design by Ludwig Foltz. One side scene shows the "Stars and Bars" in front of two crossed swords, a rifle and a flag staff which carries a waving Old Glory. Words surrounding this decoration proclaim "A BUMPER TO THE FLAG." The other side shows a cannon on carriage with cannon balls, and what appears to be a mortar. The American flag flies proudly above the scene.



One other thing to note is the front-facing capacity mark on this stein: "1/4 L. J." The "J," sometimes seen on older steins from the Westerwald or Regensburg like this one, was a puzzle to collectors at one time, resulting in a series of letters to Prosit, each offering its own speculation. Some time later Roy De Selms put an end to the mystery by pointing out that the capital I and the capital J are identical in German Fraktur lettering, and the supposed J is actually an I, standing for *Inhalt* (capacity).

"Bumper" is a somewhat archaic word with multiple meanings. One meaning, now out of fashion, was a glass or mug filled to the brim, especially as a toast. So, "A bumper to the flag" was a way of saying: "Here's a toast to the flag!"

Exactly when or how the word "bumper" came to be used in this fashion is unclear, but it is likely related to the practice of clinking (or "bumping") glasses with one's companions as part of a toast.



Above, the Foltz design of Mettlach #32 features the seated Gambrinus (left)

A Pair of Chinese Tankards at Auction



In this article we take a brief look at two exceptional tankards which were sold at auction by Woolley & Wallis, Salisbury, England, in 1994.

The catalog description for lot 266. reads, "Two Chinese blue and white silver gilt mounted cylindrical tankards, one decorated with three figures in a landscape, a nobleman with his attendant being presented with a vase, the other decorated with the Wa Wa, the seven little boys in procession through a rocky landscape carrying a hobbyhorse, cymbals and flags. The cobalt blue of intense color on each, the lids with floral scroll and geometric patterns, transitional. c.1640-1645, 10.25in. (2) [estimated selling range] £3000-4000 [about \$4800-6400 in 1994]."

The Antique Trade Gazette of October 29th, 1994 reported on the sale under the headline "Silver dealer sets ceramics house record". "It was the Oriental section which produced the great excitement in the form of a most attractive pair of Chinese blue and white silver gilt mounted cylindrical tankards of the Transitional period, c.1640-1645... Interestingly, the matching lids were made 30 to 40 years later than the vases and the silver gilt mounting was applied at this time.

"Featured in color on the catalogue cover, the pair were eminently saleable and likely

to go above the estimate of £3000-4000 (although this expectation was not actually as ludicrous as it subsequently seemed).

"[Auctioneer John] Axford was convinced the ceramics trade would not bid above £10,000 and in one of the strangest bidding battles I have encountered for some time he was proved right. There were some top dealers in Oriental ceramics bidding but all lost interest after bid hit five figures but the running was taken up by the silver trade.

"Three London silver specialists battled it out on the telephone and the hammer fell at a staggering £37,000 [almost \$60,000 in 1994 US dollars!]. It was the silver gilt mounts which proved the strongest selling point in the ceramics sale. What is more the silver gilt was unmarked and opinion was divided as to whether it emanated from England or Holland.

"Asked for an opinion of the country of origin the buyer apparently said that it did not really matter.

"The tankards had belonged to an elderly local lady who attended the sale and, not surprisingly, cracked open a bottle of champagne on the spot.

"She had a lot to celebrate."

Ed. note: ...and they weren't even mint!

A Norwegian Birch Peg Tankard

The wonderful carved tankard shown here was auctioned by Woolley & Wallis, Salisbury, England, in October 1994.



The catalog description was as follows:

270. A Norwegian birch peg tankard, the hinged cover carved a bird alighted on a shrub, scrolling foliage surround, feather border, the cable decorated scroll handle with hinged florets, the cylindrical body with relief carved scrolling foliage and a vacant crowned cartouche flanked by crown standing lions, scale carved base moulding on twist fluted ball feet, 7in., c.1700. [Estimated selling range] £8,000-10,000 [approximately \$12,800-\$16,000 in 1994]."

Unfortunately, the actual selling price is unknown to this reporter.



Another Rare Regimental Beer Stein

by R. Ron Heiligenstein,
SCI Master Steinologist

Lance Corporal Carl Dohle served with the 1st Squadron of the prestigious 1st Guard Dragoon Regiment Queen Victoria of Great Britain and Ireland in Berlin, 1898 to 1901. The regiment was raised on 21st February 1815. On 23rd January 1901, just the day after Queen Victoria died, Kaiser Wilhelm II authorized adding his maternal grandmother's name to this regiment's unit designation. It was the Kaiser's way of showing his love and respect for his late grandmother, as well as honoring the 1st Guard Dragoon Regiment.

Victoria was born in 1819, and upon the death of William IV became queen in 1837 at the age of eighteen. She married her first cousin Albert of Saxe-Coburg-Gotha in 1840 and he died in 1861 at the age of forty-two. Victoria, devastated by the loss of her prince consort and close confidant, mourned her loss for the next forty years. Victoria was the longest reigning monarch in British history, nearly sixty-four years during the time Britain experienced the Industrial Revolution and the creation of the British Empire, upon which, it was said, "the sun never set."

Carl Dohle's regiment fought against France in 1815 and against Austria at Königgrätz in 1866. But it was during the Franco-Prussian War (1870 - 71) that his regiment gained notoriety, as was recorded in the New York Times of 13th October 1889 (slightly edited): "The 1st Guard Dragoon Regiment is not only one of the most highly esteemed cavalry regiments in the German Army, but it will live on in military history as a participator in an episode that occurred at a most critical moment in the battle at Vionville-Mars la Tour on 16th August 1870, when there depended on only a handful of horsemen the fate of several thousand of their comrades. Twice during that battle did the German cavalry, in order to avert an impending catastrophe, ride to certain destruction. On one of those occasions it was the 1st Guard Dragoons that single handedly arrested the almost triumphal march of the enemy, and thus helped beat back the well-nigh overwhelming tide of the advance."

Dohle's half liter porcelain regimental stein has the spread winged crowned eagle thumblift, typically seen on guard regiment steins from Berlin, and the leaping horse



and rider finial. The body bands are a tan luster, surrounded by reddish-brown rings. A roster with the names of twenty-seven dragoons is next to the handle. The fill-in type scene on the stein's face is a mounted dragoon being handed a money purse by a guard sharpshooter, both seen in their parade uniforms. Above that mounted dragoon is the phrase *Prosit Couleur*, which our friend George Schamburger translates as "to your health, student". This author understands the reason why that money purse is part of the scene on the stein's face, which will be explained shortly, but cannot explain why the image of a sharpshooter appears on a dragoon regimental beer stein.

What makes this regimental stein unusual is the inscription on the side of the stein, as follows: "Thanks for your loyal administration of the reservist's cash box; dedicated by the reservists of the 1st Squadron." It is well known among regimental stein collectors that *recruits usually purchased steins for themselves* in the year in which they would be leaving active training. This regimental stein is an exception to that generality, however, as it was a *gift to Dohle from the members of his squadron*, in appreciation for his serving as a loyal steward of the squadron's cash box, i.e. the squadron treasurer.

One of the great things about collecting regimental steins is there is always something new to discover about steins in your collection. They each have something special to tell us. All that it takes is a little homework to uncover the story behind your regimental stein. Good luck with your search!

Addendum: as taken from The Fortnightly Review, 1889. (slightly edited)

The formation of the Guard Dragoon Regiment dates from 21st of February 1815 when Friedrich Wilhelm III, King of Prussia issued the following order: "I have determined to raise three new guard cavalry regiments, in place of the existing light cavalry regiment and to form them from the three national cavalry regiments which have fought with the army during the (Napoleonic) wars, in order not only to give to those provinces to which those regiments belong and to which they owe their origin, fresh proof of my kindly feelings toward them and to which they deserve, but also to testify my satisfaction with the spirit shown by the Light Guard Cavalry Regiment during the wars"

Those three regiments thus formed be-

came the Guard Lancers, the Guard Dragoons and the Guard Hussars. The Guard Dragoons were composed of a guard dragoon squadron, two squadrons of the Pomeranian National Cavalry Regiment and one squadron from the Queen's Dragoon Regiment. The men and horses from the three National Regiments were selected with special care. Men who had obtained during the wars the decoration of the Iron Cross were chosen first, and then preference was given to others who had served during those wars.

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The Fortnightly Review, London, UK 1889

Wikipedia, the On-Line Encyclopedia, Up-

Flowers of The Three Emperors

by George Schamberger
and Walter Vogdes

The three Emperors of Germany are often depicted on steins, plates, beakers, pipe bowls and just about any other form of patriotic souvenir. Figure 1 is a plate which depicts the three Kaisers, each of them framed by the blossoms of their favorite flower. (Wilhelm I is at the top, with Friedrich III at lower right, and Wilhelm II at lower left.)



Wilhelm I and the blue cornflower



The 2nd son of Friedrich Wilhelm III and Queen Luise, daughter of Herzog Karl II of Mecklenburg-Schwerin, Prince Wilhelm Friedrich Ludwig was born on March 22, 1797, in Berlin. He became Regent in 1858, King in 1861 and Emperor of all Germany in 1871.

His meteoric military career began in 1806 at the age of 9, when his father promoted him to Lieutenant. He advanced quickly to Captain (1814), Major (1815), Major General (1818) and Lieutenant General (1820). With modesty, Emperor Wilhelm I once said: "Had I not been born as the son of a King, I probably would have been a Sergeant."

Figure 2 shows detail of the plate in figure 1. Here we see a portrait of Kaiser Wilhelm I framed with his favorite blue cornflower. Figure 3 is a pipebowl, again bearing the blooms of the favored cornflower.



While each of the three Kaisers had their own preferred flower, Wilhelm's choice reportedly came about as the result of an incident which occurred in his youth. In 1806 following a disastrous defeat by Napoleon's forces, the Royal family fled. Along the edges of the roads and fields in Germany, blue cornflowers, red poppies and daisies bloom in abundance. While on their journey, a wagon wheel broke and the party was forced to wait for the repair. Queen Luise picked cornflowers and wound them into little wreaths for her children's hair. This led to Wilhelm's adoption of the blue cornflower as his favorite flower.

Friedrich III (1831-1888) and the violet



Friedrich Wilhelm Nikolaus Karl, known informally as Fritz, was the only son of Emperor Wilhelm I, and was raised in his family's tradition of military service. Celebrated as a young man for his leadership and successes during the



Second Schleswig, Austro-Prussian and Franco-Prussian wars, he nevertheless professed a hatred of warfare, and was praised by friends and enemies alike for his humane conduct. Upon the death of his father, Emperor Wilhelm I, on March 9, 1888, the throne passed to Friedrich. Already suffering from cancer of the larynx, Friedrich himself died only 99 days later.

Friedrich is surrounded by violets, his favorite flower, in figure 4 (detail from the plate in figure 1). A pipe bowl depicting Friedrich would not be complete without the violets (figure 5).

Wilhelm II (1859-1941) and the rose



Wilhelm II was born in Berlin to Prince Friedrich Wilhelm of Prussia and his wife, Victoria, Princess of Prussia (born Princess Royal of the United Kingdom), thus making him a grandson of Queen Victoria of the



United Kingdom. He was Queen Victoria's first grandchild. As the son of the Crown Prince of Prussia, Wilhelm was (from 1861) the second in the line of succession to Prussia, and also, after 1871, to the German Empire, which according to the constitution of the German Empire was ruled by the Prussian King. As with most Victorian era royalty, he was related to many of Europe's royal families. He became Emperor in 1888 following the death of Friedrich III.

Wilhelm II adopted the rose as his favorite flower, as can be seen in figure 6 (again, detail from the plate in figure 1). And, of course, he is enwreathed with his favorite roses on the pipebowl in figure 7.

A most interesting stein showing the future Emperor Wilhelm I

Figure 8 shows a stein bearing the title *Deutschlands Kaiserblume*, or "the flower of Germany's Emperors." The three favored flowers frame an image of Wilhelm I in his Hussar uniform at age 9. While the phrase makes literal reference to the flowers, it also refers to young Wilhelm as the embodiment of the birth of the German Empire in 1871.



Who did it?

Can you name the manufacturer and the designer for each of these steins? The answers are on page 45.



An eBay Discovery

by Bob Groebner

Every once in awhile you see a stein and you say to yourself, "I wish I knew what this stein was commemorating." But if you aren't fluent in the language and it isn't apparent from the decoration what the significance is, then what do you do?

It was a cold rainy night and I was spending my time on eBay. My attention was drawn to a stein because of its unusual lid with a bronze plaque. I determined it was a Mettlach blank #1526, a one-liter that had been hand decorated. The bronze plaque on the lid was enough to indicate that this was not your run-of-the-mill stein. As I looked at it more fully, I realized that this stein had so much detail in its decoration that it had to have some historical significance.

Figures 1a, b and c show the front and side scenes. On the front is a courtyard scene, with a reserve showing what seems to be a verse of poetry. The left side includes an image of *Sanct Jörg* (Saint George) with a six-line verse. Similarly, the right side depicts *Sanct Michel* (Saint Michael), with another verse. A ribbon containing yet another verse runs from the left side, behind the verse on the front, continuing to the right side. As if this was not enough to place on this stein, the space on the back of the stein between handle connections was used for another short verse or dedication.



The bronze plaque mounted on the lid of this stein is dedicated to Ottokar Kernstock. The words in the dedication are the last lines of the Austrian National Anthem (1929-1938) which Kernstock wrote:

*Sei gesegnet, Heimerde,
Gott mit dir, mein Österreich!*
Blessed is our homeland's soil
God and you my Austria!

I emailed the owner who was also in the Chicago area. She knew very little about it except that it was given to her by a woman whose father was an Austrian pewterer from Salzburg.

I tried to make out the name on the lid so I could research it, but was unsuccessful. I put it on my watch list and forgot about it for the next seven days. I gave the number of the item to Master Steinologist Al Hoch because he was a German school teacher, and he was able to read the name on the bronze plaque on the lid—Ottokar Kernstock.

Anyway, the stein intrigued me. I watched it climb in price. As it got higher I could see that a number of Germans were bidding on it. Then I saw that a major Mettlach collector also was in the game.

I put five bids in on the stein and still was not the high bidder. There was one more day before it was up. I looked at it in the morning and saw that the Germans bid it up even more and still had not reached the top bidder.

So then I went clicking away on Google trying to figure out exactly who this Ottokar Kernstock was. Obviously, the Germans knew.

Finally, an article came up on Google, in German, showing a large plaque that was in a park garden in Salzburg. It was the same plaque that was on top of the stein! I could only make out a limited amount of in-

1a



1b



1c



formation from the article that accompanied the picture.

The auction was now down to the final two hours. The top bidder was still holding his own, so I waited until 15 seconds before time was up and then gave it my best shot. Luck was with me and I won it by 88 cents more than the previous top bidder.

Of course I was happy to win the bid, but even happier when I found that I did not have to pay any shipping cost because the owner lived right down the street from me.

Now that I owned the stein I took the investigation a little more seriously. I am indebted to my friends and fellow Meistersteiners, Herb and Diane Rangl, and their friend, Karl Gabby, who, through their expert knowledge of German were able to interpret all of the text appearing on the stein, and did further research on the history behind it. Their help made this article possible.

Ottokar Kernstock: Austria's patriotic nationalistic poet and author of their one-time national anthem, *Kaiserlied*

Kernstock's Life

Otto Kernstock was born on July 24, 1848 in *Marburg an der Drau* in Steiermark (Styria), Austria, the hometown of his mother, where he lived the early years of life with his two younger siblings. His father was born in Prachatitz in the Bohemian Forest. The family moved to the city of Graz in 1855. After passing his *Matura*, he began the study of law and became a member of *Gothia*, a student academic singing society.

In 1867 he entered the monastery *Chorherrenstift Vorau*, where he received the monastic name Ottokar. He was ordained a Roman-Catholic priest in 1871. Kernstock then became the archivist and librarian of the abbey in 1873. Thereafter he worked as chaplain in *Waldbach*, *Sankt Lorenzen am Wechsel*, and in *Dechantskirchen*. From 1889 until his death he was pastor of Festenburg in Styria. The Kernstock Museum is now housed in the castle at Festenburg.

His Artistic Work

Beginning in 1875 Kernstock published historical and literary works. His poems were published in the magazines *Münchner* and *Fliegende Blätter*. After being named to the office of priest of Festenburg castle, he started to write poetry in the genre of the

late romantic period, often with German nationalistic content.

Kernstock describes the birthplace of his parents this way:

The Bohemian Forest fortified with walls
and gates
Was where my father was given birth.
Genuinely German was that man as was
that place,
Before the trickery of Slavs stole it piece
by piece!

His German nationalistic views are evident amongst others in poems like *Civis Germanus sum!* (We are Germans!) or *Ein Fund* (A Discovery). In *Die deutsche Eiche* (The German Oak Tree) he formulated the following:

Slavic linden trees gather in narrow rows
Alongside pines of the Vlachian kind
The spruces of the Bohemian Forest
All neighborly paired in friendship.

But in the center of this glorious realm
In these vibrant fields of green glory
Stands tall the German thunder oak
Like a hero from megalithic times.

Elsewhere he wrote:

Stay noble Vienna, Heaven bless you,
Citadel of the Germans!

On the occasion of the separation of Lower Styria from Styria proper after the First World War, without any referendum, he spoke of common ground between Germans and Wends (Slavs):

But that Greatness, which Germans and
Slavs
Once had created with stout hands,
in spirit of community and fraternity
The change of this time cannot break.
With thanks we shout and proclaim:
Styrian South, God bless you!

Kernstock was offered a position as lecturer in poetry, rhetoric and stylistics at the Teachers College of the Vienna *Pädagogium* in 1916. However, Karl Kraus, Austria's leading writer and poet, criticized that offer so sternly in his magazine *Die Fackel* (The Torch) that in the end Kernstock had to decline that offer.

In 1916 during the lead up to the First World War he joined poet Peter Rosegger to author *Styrian Arms Blessing*, a book of bloodthirsty chauvinistic war poetry. In 1920 he wrote the official text to what would become the Austrian national anthem from 1929 to 1938.

In 1923 Kernstock also wrote the *Swastika Song* for the local *Fürstenfeld* chapter of the NSDAP, the Nazi party. He justified his views by maintaining that he wrote a poem, "... which proclaimed the ideals aimed at and symbolized by the Swastika, ideals with which every good German must agree."

The detail on the stein



The placard or reserve on the front of the stein reads

*Es steht ein Schloss im Wechselgau
da thät in stiller Klausen,
in Mauern alt und wettergrau,
ein Münch als Burgpfaff hausen.*

There stands a castle in the Wechselgau.
Where in silence and restful retreat,
In weathered walls, worn grey with age
There houses a monk as fortress priest.

From this we can infer that the scene in figure 1a refers to Kernstock's days as chaplain in *Sankt Lorenzen am Wechsel*, a municipality in the hill country district of Hartberg in Styria, Austria.



The left side of the stein proclaims *Sanct Jörg! Teutsch allwerwege!* (St. George, German in every way!). The verse reads

Sanct Jörg, der frumme reitersmann, da er den lintwurm wollt bestan, tet kneien eh und beten, Herr hilf, dass mir kein schad erwachs! Dann zuckt er seinen ostersachs, des tuivels kind zutöten. Ein stossgebet vor stich und hieb, ist der helle leid und dem himmel lieb.

When Saint George, the faithful knight, went to fight the mighty dragon, he knelt to beg the Lord's protection, then drew his lance to fight the devil's fiend. A mighty prayer, then strokes with lance and sword, was pain for hell and love for heaven.



On the right side below the image is the appeal "Saint Michael save us!" Above the image of the saint are the words

Sanct Michel, der vor Gottes Thron hält mit den Engeln Wache, du bist der deutschen Schutzpatron! Entscheide unsre Sache! Uns schreckt kein Spiess und kein Geschoss nur vor den bösen zagen, die falsche Treue tragen.

Saint Michael, who with angels guards the throne of God, it is you, who is the Germans' saint and patron! Decide our cause! Not spear, nor cannon shot shall frighten us. Save those from evil and with false pretentious.

The ribbon which runs from left side to right side states

Wer Österreich durchwandert, Spricht:
Ist's auch der Himmel selber nicht,
So ist's doch ein Stück Paradis
Das Gott vom Himmel fallen liess.

Those who ever hiked across Austria know:
Though the land is not heaven itself;
It is a piece of Paradise,
That God let drop from heaven.

Finally, on the back of the stein are the words from the chorus of the first verse of the Austrian national anthem (1929-1938) which Kernstock wrote:

*Vaterland wie bist du Herrlich,
Gott mit dir, mein Österreich!*

Fatherland, how glorious you are,
God is with you my Austria!

The Kernstock Legacy

Ottokar Kernstock was Austria's eminent patriotic poet, a priest and an Augustinian choir director. He died in the castle, *Schloss Festenburg*, Styria on November 5, 1928.

After Kernstock's death in 1928, numerous streets and squares were named for him. After the 1938 *Anschluss* (annexation) of Austria to Germany, his *Swastika Song* was used predominantly for Nazi propaganda. After 1945, Kernstock became a forgotten figure. Sometimes even the places that had been named after him reverted to their prior ones, often only after long debates.

It was not until the 1980s that the owner of a house in the Hietzing section of Vienna removed a memorial plaque with these words: "This German house once was the home of the German poet Ottokar Kernstock".

[Editor's note: I apologize in advance for any errors I may have made in transcribing the German text.]

The Arms of the Barons and Counts von Seckendorf on a Mettlach Stein

by George Schamberger

Seckendorf is a Village west of Nürnberg and near my hometown, that's how I am familiar with the "von Seckendorfs" and their family arms. I will tell you about the legend of these arms.

On a crusade to the holy land, on his way to Regensburg in the spring of 1147, King Konrad III traveled with his army through the hamlet of Zenn. It was a hot day in June, a long, strenuous day for his troops

on the road. Since the King was very tired from the long ride, he sought a cool shady place under a *Lindenbaum* (Lime tree) at the market square. Unfortunately, he didn't find the desired peace and quiet, as a swarm of flies buzzed around his head, and he was not able to chase them away. A young lad watching the King's problems, jumped out of the group, tore off a *Linden-zweig* (Lime tree branch) and with the branch drove the swarm of flies from the King's face. The King was delighted by the lad's actions, and asked him "Where are you from?" "From Seckendorf" was his answer. "Do you want to come into my service as a *Knappe* (shield bearer)?", the King asked. I can use a young man like you with courage, clear eyes and swift hands. He took the branch and bent it crosswise together, and gave it back to the lad saying: "After you become my knight you shall use the likeness of this Lime branch in your shield." The young man went with the King to the holy Land where he proved himself in battle, was knighted and got his shield: a red lime tree branch with leaves, on a silver background. This is the legend of the *Wappen* (coat of arms) of the noble family von Seckendorf.



Mettlach's BAVARIA Wares

Part 1 of a series

by Steve Steigerwald, SCI Master Steinologist

INTRODUCTION TO BAVARIA WARES

Twenty years ago I was a novice collector wandering around an antique show that is no longer held when I saw a rather plain gray stein with a pewter lid that one of the dealers had for sale (figure 1). The bottom had a stamped Mettlach Mercury mark, but no incised trademarks. The design was not much to look at but it was a stein that I had never seen. At that time I collected etched steins almost exclusively, and I had been advised by experienced collectors not to buy Mettlach steins without inlaid lids. But it was interesting (and cheap) and I wanted to learn a little more about it. It seemed like a safe purchase, since I figured I could probably sell it and get my money back (all of \$70!) if the stein did not grow on me. Little did I know that it would lead to a very active part of my collecting and re-searching.

When I returned home and showed my wife my new prize, her response was "Why did you buy that?" That reaction was quickly followed by "Don't tell me you are going to start collecting those things." After a few moments of peace she chimed in, "We do not have enough space in this house for what you already collect, and now you are bringing home something else." I could tell she didn't think it was one of the more attractive pieces in my collection. Then I remembered that I received the same welcome every time I brought home a new purchase. Thankfully, this has changed greatly over the years, and my wife now greets me impatiently at the front door when I return from a show or auction, anxious to look at each of my new treasures. In fact, she is heartbroken when I do not return with an addition to my collection. (Did someone say they had a bridge for sale?)

Although I was slightly discouraged by the time I started my preliminary re-search, I eagerly turned to my copy of the Mettlach Book (Second Edition) to find out more about the type of stein and this particular piece.



Figure 1 - Mettlach Bavaria 407/3080
The one that started it all.



I opened the book to discover that the form number for the stein was listed with several different decoration numbers, but decoration 407 was not, and it was listed as type "Bavaria". I then went to page 317 to look in the Glossary. That section indicated that Bavaria was "a type of Mettlach ware that was marked with the Bavaria Old Tower trademark; it was usually grey bodied with a simple hand-painted design." I then turned to the section titled "Production of Mettlach Wares" (hereinafter "**Production**") to find that the only mention of Bavaria wares was one sentence in the second paragraph. Rather succinctly, it indicated simply that "steins marked BAVARIA ... are grey colored inside and out" and are therefore the exception to the general rule that a pure white porcelain-like glaze was applied to the inside of almost all Mettlach drinking vessels and punch bowls. Nothing more was indicated. I was baffled because every other type of stein had at least one or two paragraphs written about it in the **Production** section of the book.

I next went to Prosit, believing someone must have written something about Mettlach Bavaria wares in its more than 20 year history. I had just purchased a complete set of issues from the estate of an experienced collector and sat down to read all of the articles that would unlock the mysteries surrounding this type of ware. The first article I found was in the March 1970 issue. It was about a trip made to Mettlach by twelve members of SCI. Accompanying the article were photos showing four steins in each

of three different views (front, side and lid, see figure 2) which had been "on display at the V&B exhibition hall last summer." Although there were no photos of the bases of these steins, the text indicated that each was "marked with the castle (sic) mark and the word BAVARIA. Mettlach personnel verified the steins as V&B works though there was some mystery about the Bavarian (sic) mark. It is not known how many odd-shaped steins were made or how widely they were distributed." All were made in 1911 and were gray stoneware without the usual bright white interior. The article continues: "None of the 'Bavaria' Mettlachs (sic) were ever seen before by the stein experts traveling in the group to Mettlach. The BAVARIA mark had been seen but it had been doubtful that the steins were Villeroy & Boch. They definitely are." The article continues that one such gray stoneware stein had shown up at the July, 1969 Bill Schwartz festivities. It had been purchased by another attendee moments before Mr. Schwartz talked him out of it. "A great debate had ensued as to whether the stein was a Mettlach piece. It apparently was." No further description was provided about the stein that Mr. Schwartz purchased.

Each of the four steins illustrated in that article had an inlaid lid, although two of the inlays were plain. Form numbers were given for each of the steins (3342 in two variations, plus 3343 and 3344). Form 3342 is a four-sided body, while 3343 and 3344 are both six-sided.

Like their PUG line, Mettlach generally assigned numbers to their decorations, then applied a variety of decorations on a single body form. To a lesser degree, they placed a particular decoration on more than one form. Consequently, when referring to one of these pieces it is necessary to use both decoration and form numbers. For purposes of this article, we will refer to Bavaria pieces by DEC/FORM.

The first stein shown in the photographs with the Prosit article is 546/3342 and the third is 552/3344 (although no decoration numbers are mentioned in the article). The second and fourth steins are Mettlach forms 3343 and 3342. The stein shown as 3343 appears in The Mettlach Book (4th ed.) and is referred to as "3343 .4L leaf design." The fourth stein, which bears a simple deep green decoration at the edges of each of its four sides, is not mentioned nor seen in that book. I will present my opinion that Mettlach did not decorate most of the steins which do not have decoration numbers in a subsequent section of this article entitled **NON-METTLACH DECORATED STEINS**.

After finding that initial article in *Prosit*, I thought that someone had to follow with an article on Bavaria wares. To my surprise and disappointment, I was unable to locate anything else. Subsequently there was a small portion of an article I wrote about Mettlach's bowling steins in the June, 1995 *Prosit* which included some limited information. In addition, Walt Vogdes located a December, 1977 *Prosit* article entitled "Another Bavaria stein". That article, written about decoration 439/3080, noted that "a few years ago" this stein "would not have caused much of a stir in the acquisitive heart of the 'dyed in the wool' Mettlach collector." This was because it "failed to meet the 'acid test' of some collectors both in appearance and the manner in which V&B chose to mark the bottom of the Bavaria series." It noted that most are not marked with the V&B or Mettlach name and that some collectors felt that these pieces "lacked good art in the designs." It noted that this design is by Fritz Quedenus (sic) and that there are a "good range of shapes, sizes and designs from which to build a Bavaria group." The article recommended that collectors "take a solid look at these interesting steins" which present an "opportunity for some very advantageous 'sleeper' acquisitions." Photos of other Bavaria steins were requested for future articles, but no other articles have apparently appeared.

The Third Edition of the Mettlach Book came out and I hoped that it would contain a lot more information about Bavaria wares. I was disappointed to find that the text in both the Glossary and the **Production** section were unchanged from the Second Edition. A few more decoration numbers and forms 3079 and 3282 were added to the book, but that was the extent of the additional information that was provided.

As I discovered over the years, even the limited information contained in the Second and Third Editions contained some inaccuracies about Bavaria wares. As addressed below, the designs are not simply hand-painted (most are handpainted transfer outlines), but there are also eight etched Bavaria steins. There is no indication on the listed form numbers for the Bavaria etched steins in either book that they are Bavaria ware (all eight appear in the Third Edition whereas only four are in the Second Edition). Contrary to the generalization that the interiors of all Bavaria steins are gray, the undersides of the domed inscribed inlaid lids for the 3080 form Military series of decorations (553 through 557) are glazed white (figures 3a and 3b). (These steins will be treated in a subsequent Part of this article.) The photograph of the 1 liter stein identified

as Mettlach 3080/538 on page 132 of the Second Edition and page 144 of the Third Edition is actually a 3080 "Alt Metz" (seen later in figure 14), and this decoration does not have a decoration number. The Third Edition also had an incorrect form number for form 3288 (listed as 3266). [Note: This stein was not listed in the Second Edition.]

figure 3a - 553/3080



3b



3c



Most of these errors were corrected in the Fourth Edition although additional inaccuracies crept in. A new section dealing with **Mettlach Decoration Numbers** is now included and, in the subsection for decorations 80 through 565, it is noted that decorations 400 and higher which are marked BAVARIA are not under glaze. Another new section titled **Bavaria steins** indicates that "the castle (sic) mark includes the word BAVARIA. Decorations are usually handpainted transfer outlines on a grey body." There is a lengthy listing of steins and more photographs are included. The list was based on designs I knew of at the time the book was published and a number of the photographs are of steins in my collection. In a bit of inconsistency, the eight etched Bavaria steins are not mentioned in this section of the book, but are listed in the section **Steins by mold number**, where they are identified as "Etched (Bavaria)." The Glossary now identifies Bavaria as "a type of Mettlach ware that was marked with the word BAVARIA under the Old Tower trademark; a grey body with a grey interior (except for punch bowls which have a white interior glaze). Most decorations are simple handpainted transfer outlines with decorations numbered from 400 to 550." (The book actually lists and illustrates Bavaria steins with decoration numbers as high as 557, which is currently the highest known decoration number.) The Glossary again fails to indicate that there are eight etched steins. It should also be noted that while the earlier designs were admittedly "simple," the designs became more complex as the years passed. The **Production** section in the front of the book remained the same and there was no change in the second paragraph to include the exception for certain inlaid lids, or a paragraph or two on these wares.

I have written to Villeroy & Boch on several occasions about these wares, without getting any additional information. As a result, my understanding of these wares is based on observations and catalogue information. The series and tables will list all designs, body styles and combinations currently documented, as well as those that are believed to exist. Keep in mind, however, that I usually document one piece each year that adds to the list or which raises additional questions and thoughts about these wares. As an example, I shared everything I had with Gary Kirsner when he was putting together the current edition of his book. The book had no sooner gone to print than I found a couple of new items. I am certain that will continue to happen and I encourage others with Bavaria pieces in their collections to share their information to help lead to a better and fuller understanding of this very different type of Mettlach ware. Some or all of my beliefs may be proven wrong, or additional discoveries may raise new thoughts and beliefs. I have been starting and stopping this article for approximately fifteen years in the dashed hope I could develop something that was definitive. Each time I return to it, I have found an area that needs to be edited by addition, deletion or wholesale change. I finally decided not to

figure 4 - 418/3081

figure 5 - 486/3037(?)
487/3037(?)figure 6 - 420/3010 (mustard)
420/3195 (salt dip)
420/3133 (tray)

figure 7 - 405/3101



figure 8 - 2.9L 514/3094



figure 9 - 3.65L 513/3082



wait another fifteen years hoping that we had documentary evidence to answer many of the questions about Bavaria wares before I put it down on paper.

Because of the length of the article, it is being divided into what is expected to be a five part series. Like the other articles I have written in the past, this article required the input, contributions and help from many people in the stein community. I would like to thank everyone that made any contribution. Among those who made extensive contributions over the years are Arlen Anderson, Ron Fox, Gary Kirsner, John Lamb, Marc Lang, Walt Vogdes and Bob Wilson. This is not meant to be an exhaustive list and there are a number of other people that made significant contributions to the content of this article and my knowledge of Bavaria wares in general whom I have not listed here. I apologize in advance to each of you for not mentioning your help.

WHAT ARE BAVARIA WARES?

The one thing that every Mettlach collector must understand is that there are a lot of generalities but very few absolutes when dealing with Mettlach wares. A general description of a Bavaria piece is a gray-bodied, non-etched piece decorated with a transfer outline which is handpainted, marked BAVARIA in some fashion on the bottom of the ware, and not having any white glaze on the interior. While I have not found any wares marked BAVARIA that are not gray-bodied, I have found some gray-bodied Bavaria wares that are not marked BAVARIA. While most Bavaria wares are not etched, there are eight etched steins. While most are decorated with a transfer outline which is handpainted, there is at least one stein where a solid color transfer was applied to the body and then painted over in certain areas to form a two-color body. Also, while almost all of the pieces I have found are not glazed white inside, the undersides of all of the domed inscribed in-laid lids on the 3080 style bodies with the Military decorations 553 through 557 are glazed white, as are the insides of the punch bowls and the undersides of the punch bowl lids that I have seen.

I have not seen any vases with the BAVARIA mark but have seen steins, beakers (figure 4), punch bowls (figure 5), a mustard jar, salt dips, trays, a condiment set (which includes a tray, mustard jar and salt dips) (figure 6) and butter dishes (figure 7) with the mark. The steins include master steins as well as 4/10, 1/2 and 1 liter steins (figures 8 through 22).

WHO MADE THE BAVARIA WARES?

On the face of it, one would assume that

figure 10 - 546/3342



figure 11 - 548/3343



figure 12 - 437/3078



the Bavaria wares were made by Mettlach. After all, they are listed for sale in the Mettlach catalogs. Some believe that, because of their color and composition, the bodies of the Bavaria wares were made for Mettlach by another firm. Did Mettlach decorate all or even any of the Bavaria wares? These are among a number of unsettled questions. According to an email that was forwarded to me by Ron Fox, another member of SCI received a response from Villeroy & Boch to his inquiry about the BAVARIA mark that was translated as follows: "(i)n the years between 1906 and 1910, Villeroy & Boch indeed had some steins and bowls made by the Wekara company in Bavaria, and Wekara therefore marked them with BAVARIA. Why the production was evacuated [read, "outsourced"], is unknown today. A possible explanation could be a lack of capacity in the main manufacture...". I received the information in January, 2005. I do not know when Villeroy & Boch sent it to the other member or who at Villeroy & Boch sent it to the member. If Wekara made the Bavaria wares for Mettlach, why would most of the wares have been marked with the Mettlach Abbey over the word BAVARIA and/or the Mettlach mercury mark? Why would some of the pieces be marked with the Abbey under which is the word METTLACH? The pieces that Wekara made for Mettlach which are marked WEKARA (e.g. forms 3506 and 3507) do not have an Abbey mark or the Mettlach mercury mark. Those wares are also gray but are decorated blue with white relief scenes. An etched art nouveau mustard pot marked WEKARA (form 3484) that appears to have been made for Mettlach has also been documented but there is no gray on its body. It is possible that Wekara made the Bavaria ware for Mettlach and were contractually obligated to place the BAVARIA marking and or the Mettlach mercury mark on them, and that the later pieces (forms 3506 and 3507 and perhaps form 3484) (figure 23) were made under a different contract, but there are no documents that I know of that have surfaced. This speculation about the manufacture of these wares means we cannot be certain that Mettlach even decorated the Bavaria wares that it advertised in its catalogues. The handpainting of the transfer outlines required a lot of handwork. Did Mettlach invest in the personnel to hand decorate these wares? Could the entire line of Bavaria wares that was advertised in Mettlach's catalogues have been an exercise in outsourcing production? Without documents, we will likely never know.

Did Mettlach sell these wares? The decoration numbers on Bavaria wares are usually applied to the base by transfer. The

Mettlach catalogues list Bavaria wares with some of these decoration numbers for sale among the many other types of wares that it sold. According to those catalogues, most, but not all, of the Bavaria steins and all of the non-stein items that were advertised had a decoration number. The book *Villeroy & Boch Mettlach 1885-1905* (hereinafter, the "Blue Book") reproduces Mettlach catalogs and catalog supplements, the latest supplement being from 1911. Many Bavaria items are listed by form and decoration number in this reference. Assuming that decoration numbers were assigned in the same order in which the item was first produced, there are a number of known items with decorations within the range of those appearing in the Blue Book which are not listed, and others whose decoration number is higher than the highest number documented in the catalogs. Thus we have to accept that only a fraction of the production of Bavaria wares were included in the Mettlach catalogs. However, it is my belief that all pieces bearing decoration numbers which were applied by transfer were sold by Mettlach, even if they have not been seen in a Mettlach catalog.

With regard to those pieces which do not bear a decoration number and are not in the catalogue, and those four- and six-sided steins which bear what appears to be a painted decoration number on the bottom, I believe most were sold as blanks to outside decorator firms. As mentioned earlier, I will address this more fully in a later Part of this multi-part article titled **NON-METTLACH DECORATED STEINS**.

If these decorations on Bavaria stein bodies were applied and sold by outside decorating firms (i.e. not sold by Mettlach), should they be considered Mettlach steins? I believe they must be considered Mettlach steins if POG and handpainted steins are considered Mettlach steins. It currently appears that the consensus is if the body was made by Mettlach, it is a Mettlach stein, no matter who decorated it.

WHY WERE BAVARIA WARES MADE?

When I began to address this issue, I thought that cost was likely the reason. After all, there is no white glaze and the decorations were generally simpler and covered much less of the body than most PUG steins. As a result, I initially assumed they were much cheaper. However, based on the catalogues contained in the Blue Book, Bavaria stein bodies cost *more* than PUG stein bodies sold at the same time, and the lids on the Bavaria steins were more expensive than lids on the PUG steins. For example, in the January 1906 catalogue, a ½ liter PUG (form number

figure 13 - 492/3079



figure 14 - 1L 3080 "Alt Metz"

Note: The ½L version does not have the decorations around the lower body



1909) body cost 1.25 marks and the pewter lid cost an extra 1.10 marks (total 2.35 marks). In comparison, the body for a ½ liter Bavaria stein (form number 3078) cost 1.5 marks and the pewter lid an additional 1.65 marks (total 3.15 marks). In fact a ½ liter etched postman tapestry (form number 3085) with lid cost only 2.9 marks, .25 marks less than the Bavaria stein. It's sensible to attribute the premium for Bavaria wares to the amount of handwork involved in handpainting the transfer outline on the Bavaria steins. In any event, it is clear that a lower selling price was not the reason that these steins were made.

I then thought back to other decorating methods utilized by Mettlach which copied styles that were popular at the time, e.g. Rookwood. To try to determine if this was another decorating method that Mettlach copied, I referred to the Blue Book to see when Mettlach first produced Bavaria wares and then searched to see if I could find dated non-Mettlach gray bodied steins. The first Bavaria transfer with hand painting decoration number was 400. It was initially offered for sale in the January, 1906 catalogue. The earliest non-Mettlach steins with dated scenes that I found were a 1904 Pullach stein and a 1906 Franz Ringer designed *Bundesschiessen* scene. I was not able to identify similar gray bodied steins in sufficient number or significance to conclude that the Bavaria wares were copying that style.

Another style that Mettlach used was letters that appear stenciled on the stein bodies. This was a style that appears on several gray bodied brewery *Masskrüge* made by other manufacturers. This style was copied on the 1909 bodies listed in the January, 1907 catalogue. Again, however, there is little basis to conclude that Mettlach was copying the artistic style of these brewery steins based upon a presumed popularity in the marketplace.

While working on this article, Walt Vogdes raised another possibility. He points out that the Bavaria wares appear to be a response by Mettlach to changing artistic tastes. These wares were first made at the height of the Art Nouveau or *Jugendstil* period. The Art Nouveau period started in the early 1880s and was largely finished by the eve of World War I. The term *Jugendstil* (youth style) was an adaptation of the title of a magazine founded in 1896 by George Hirth titled: *Jugend: Münchner Illustrierte Wochenschrift für Kunst und Leben* (Youth: The Illustrated Weekly Magazine of Art and Lifestyle of Munich) which focused on the Art Nouveau movement in Germany. The designs of this period initially featured flo-

ral, organic and swirling elements, and evolved to incorporate repeating geometric designs and shapes at even intervals. These elements are not only demonstrated by the decorations on the Bavaria wares but are also contained within the body shapes, particularly on the steins and the punch bowls. The initial stylized bodies (3078 and 3080 particularly), the four and six sided shapes, the handles on the initial forms (3078, 3079 and 3080) as well as the squared and sharply angled handles of the other Bavaria stein forms, the punch bowl lid and bowl handles, the stein lids and thumblifts all demonstrate elements of the Jugendstil period. All of the elements are designed to work in harmony thus creating *Gesamtkunstwerk* (total work of art). These aesthetic elements will be addressed further in future parts of this series.

Was the Mettlach Bavaria line produced in response to other manufacturers making gray bodied pieces? Was this line produced in response to the popularity of this style stein? Were Mettlach's Bavaria wares a further response to the change in artistic tastes and the preference for Jugendstil styles? We will likely never know for certain what the actual reasons were for producing Bavaria wares.

WHEN WERE THE BAVARIA WARES PRODUCED?

The two methods I used in considering this question were to look at the base of every piece of Bavaria ware I could find and to look at the catalogues in the Blue Book. The first is difficult because of the relative scarcity of these wares. The second is difficult because the catalogs list only a fraction of the Bavaria wares known to exist, none of the catalog supplements that carry Bavaria wares have associated photos, and only a few have any description of the motif. The majority of these pieces are only described as *Marke Bavaria* (mark Bavaria).

The catalogs which are reproduced in the Blue Book during this period are as follows:

- Catalog of October 1905 (44 pp)
- Supplement of January 1906 (2 pp)
- Supplement of January 1907 (4 pp)
- Supplement of July 1907 (1 page)
- Supplement of January 1908 (1 page)
- Supplement of July 1908 (1 page)
- Supplement of Jan./Jul. 1909 (2 pp)
- Supplement of Jan./Jul. 1910 (1 page)
- Supplement of January 1911 (1 page)

Bavaria wares first appeared in the January, 1906 catalog supplement and were included in each subsequent supplement

figure 15 - 536/3282



figure 16 - 544/3328



figure 17 - 550/3344



in the Blue Book through 1910. They were not offered in the January 1911 catalog supplement. In comparison, the earliest dated body that I have observed was from 1905, and the latest was 1912. The domed inlaid lids of the 3080 military series (DECs 553 through 557) have an inscription dated 1915 (figure 3c). However, I have not seen a 3080 military series stein with a body dated after 1910. So the question of when the Bavaria wares were produced is generally answered, even though the actual start and end dates are not known with certainty.

The catalogs also give us some information about the approximate date of introduction of decorations (DEC numbers):

- Jan. 1906 — DEC 400-410
- Jan. 1907 — DEC 437-439
- Jul. 1907 — DEC 486-494
- Jan. 1908 — DEC 420, 431 and 507-515
- Jul. 1908 — DEC 522-523
- Jan/Jul 1909 — DEC 530-537
- Jan/Jul 1910- DEC 538-539

With the exception of the January 1908 catalog, this data indicates that decoration numbers were placed into production in generally ascending order. The anomaly with the 1908 catalog supplement arises from two decoration numbers, DEC 420 which was used on a mustard pot and a salt dip, and DEC 431 which appeared on a punch bowl. [Note: DEC 420 also appears on ½ and 1 liter 420/3078 steins but the steins are not listed in any of the catalogue supplements.]

The highest DEC number appearing in the catalog supplements is 539, while the highest DEC number known at the time of this writing is 557.

January 1906: The first mention of wares marked BAVARIA is in the January, 1906 catalogue supplement where 21 pieces are listed and described as *Marke Bavaria*. There are five 3078 forms (a 1 liter and four ½ liter), three 3079 forms (a 1 liter and two ½ liter), five 3080 forms (a 1 liter and four ½ liter), six 3081 forms (¼ liter beakers) and two master steins (one 3.65 liter 3082 form and one 2.9 liter 3094 form). All have assigned decoration numbers.

January 1907: A few additional Bavaria items are listed, including one ¼ liter 3081 beaker, two 3078 forms (a ½ and a 1 liter), one 3079 form (½ liter) and two 3080 forms (both ½ liter). Again, all are described simply as *Marke Bavaria* and each has a decoration number. There are also three ½ liter 1909 forms listed without assigned DEC numbers. These are described with *Marke Bavaria* as well as the verse that is on the stein. Also in this catalogue supplement is a 5 liter form number 3037 Bavaria punch bowl. This punch bowl is

simply described as *Bowle mit Platte* (bowl with plate). There is no indication it is a Bavaria piece in the description. The punch bowl was available as a set or by the piece. Each of the three pieces (bowl, lid and underplate) could be purchased separately. The total cost of the three pieces purchased separately was the same as the cost of the set, i.e. there was no discount for buying the complete set.

July 1907: Four ½ liter steins with DEC numbers were introduced (one 3078 and three 3079 forms). There are also a 9 liter and a 5 liter punch bowl, form 3037, with DEC numbers. Both are described as *Bowle mit Platte, Marke Bavaria*.

January 1908: This catalogue supplement lists three ½ liter form 3079 steins with decoration numbers with only *Marke Bavaria* as a description. Also listed are two 3080 forms (a ½ liter and a 1 liter), both described as *Alt Metz, Marke Bavaria*, neither of which has a decoration number. Two master steins, a 3.65 liter 3082 form and a 2.9 liter 3094 form are also listed with decoration numbers. Two punch bowl decoration numbers are listed, the first in a 9 liter and the second in two sizes (5 and 9 liter). The first is listed as *Bowle mit Platte, Marke Bavaria* while the second decoration is listed as *Bowle mit Platte, Empire und Gold* (Empire and Gold). The latest edition of the Mettlach Book lists this latter bowl as a Bavaria piece with a description of "Empire style, columns and garlands", but does not include a photograph. Also listed are a mustard jar (form 3010) described as *Senfkanne beschlagen* (covered mustard pot) and a salt dip (form 3195) described as *Salzkanne* (salt container) with the notation *Marke Bavaria*. Both have decoration numbers.

July 1908: Only two Bavaria items are listed, a 1/2 liter 3078 stein and a 1/2 liter 3079 stein. Both have assigned DEC numbers, and are described as *Bavaria*, rather than *Marke Bavaria*. As indicated below the terminology changed a couple of times over the next two years. The question of why there was a change in terminology cannot be answered with what we have currently available. However it appears that these terms were used interchangeably although inconsistently starting with this catalogue supplement.

January/July 1909: The six etched steins by Ludwig Hohlwein (forms 3276 through 3281) appear in this supplement, with no indication that they are Bavaria wares. The descriptions all say *Entwurf v. L. Hohlwein, München* (design by L. Hohlwein, Munich) with no attempt to describe the scenes.

The catalog also lists two ½ liter 3078 stein forms, two ½ liter 3080 stein forms, three

figure 18 - 554/1526



figure 21 - 3289



figure 19 - 1909 "Prosit"



figure 22 - 3288



figure 20 - 3278



figure 23 - Wekara
3507 (¼-L stein)
3506 (decanter)
3484 (mustard pot)



3282 ½ liter stein forms and two ¼ liter beaker forms. In addition there are two form number 3133 trays described as *Ascher* (ash tray) and a 2.9 liter form 3094 master stein. All of these items have assigned decoration numbers and are described as *Marke Bavaria*.

Also in this catalog supplement is a half-liter stein, form 3282, with no decoration number. It is described as *hellgrau Marke Bavaria* (light gray, Bavaria mark). The price of this stein is only 35 pfennig, while a decorated 3282 body in the same catalog cost 2 marks, a 1.65 mark difference. The only sensible explanation of this is that this listing is for an undecorated blank. Assuming that to be the case, this is the first (and only) blank Bavaria body advertised in the catalogs.

January/July 1910: This is the last catalog or supplement in the Blue Book that offers any insight into Bavaria wares. There are ½ and 1 liter sizes of form number 3080 with a decoration number, described as *Heidelberg, Bavaria*, and a 1 liter form number 3079 with a decoration number and described as *Bavaria*.

The same decoration number that is on the 3079 form is also offered on a ½ liter form number 3282. No description is provided for this stein, although it is a Bavaria ware.

The remaining two etched Bavaria ware steins, form numbers 3288 and 3289, are also listed in this catalogue supplement, one described as *Kegelspiel* (bowling) and the other as *Tanz* (dance). Unlike the set of six Hohlwein designs (forms 3276 through 3281), both are described as *Bavaria*.

HOW PREVALENT WERE THESE STEINS?

When you look at auction catalogues, stein sale tables or internet advertisements, there are often very few that contain Bavaria wares. There is one decoration listed in the catalogs (523/3079) that I have not yet seen, and several which I have seen only once. Even the most prevalent of these pieces has only appeared approximately a half dozen times over the past 20 years. In contrast, PUG 2893/1200 (first listed in the January, 1906 catalogue) has come up for sale at auction a half dozen times in a four year period.

I believe that there were several factors that have contributed to the relative scarcity of these wares. First, production of these wares apparently did not start until 1905 and they were not sold until 1906, late in the production cycle for Mettlach wares. At one time I thought that because each was

listed in only one catalogue and each catalogue was for only a limited period of time, the decorations were also sold for only a short period of time. I have since found examples of various decorations where the bodies are dated at least one year after the year the decoration appeared in a catalogue and one where the body is dated four years after the catalogue date. However, even taking this into account, the Bavaria wares were only available for a limited time (between 1906 and the start of World War I), whereas several "popular" Mettlach designs, e.g. 1527 and 2002, were each made for a number of years and are listed in more than one catalogue.

These wares were also very expensive in comparison to other Mettlach wares. As addressed above, the steins were more expensive than PUG or some etched steins of similar size at the time they were sold. Even the 1909 Bavaria forms with pewter lids were 55 Pfennig more than a 1909 PUG with a pewter lid (the body was the same price; the difference was in the cost of the lid). Bavaria punch bowls were 2 to 3 marks more expensive than comparable sized PUG punch bowls. This may explain why the PUG steins first listed in the catalogue at this time are much more prevalent than the 1909 Bavaria forms, only one of which has come up for sale over the past few years, and that one has only come up for sale once. It may also explain the same phenomenon with respect to the punch bowls. Only a few of the Bavaria beakers have come up for sale over the last several years. In contrast, several copies of each of the beakers in the 2327/1290 a through f series (first listed in the 1909 catalogue) have come up during the same period.

This sales history demonstrates that Bavaria wares are not readily available now. This is partly due to the relatively short period of time they were sold by Mettlach. However, it also implies that they were not extremely popular at the time they were made because there are other wares that were made for the same period of time (or even less) that are more frequently available for sale.

FUTURE PARTS

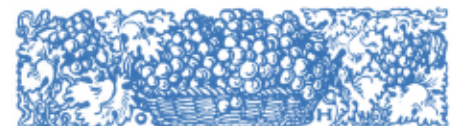
The next part of the series will address Body Forms, Marks, Lids, Thumblifts, Decorating techniques and the Etched Bavaria steins. Future parts will address each of the known decorations on Bavaria wares including those that were likely not sold by Mettlach. I invite everyone to send any decorations they have on Bavaria ware to me so I can be sure they are included in future parts of this article.

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Photo captions and credits:

1. ½ liter 407/3080 stein - The Stein that started my Bavaria collection
2. Four Bavaria steins as depicted in *Prosit*, March 1970
3. ½ liter 553/3080 stein, with glazed white underside and inscribed inlaid lid from the 3080 military series (DECs 553 through 557)
4. ¼ liter 418/3081 beaker
5. Punch Bowl - this decoration appears on one side of both 486/3037 and 487/3037 (photo credit to Ron Fox)
6. Condiment set in decoration 420- Form 3133 tray, form 3195 salt dip and form 3010 mustard jar
7. Butter dish- 405/3101
8. 2.9 liter 514/3094 master stein (photo credit to the River Island Collectors Museum)
9. 3.65 liter 513/3082 master stein
10. 4/10 liter square stein- 546/3342
11. 4/10 liter hexagonal stein- 548/3343
12. ½ liter 437/3078 stein
13. ½ liter 492/3079 stein
14. 1 liter 3080 Alt Metz stein
15. ½ liter 536/3282 stein
16. ½ liter 544/3328 stein
17. ½ liter hexagonal stein- 550/3344
18. ½ liter 554/1526 stein
19. ½ liter 1909 *Prosit* stein
20. ½ liter 3278 stein- same body in series form numbers 3276 to 3281
21. ½ liter 3289 stein
22. ½ liter 3288 stein
23. Wekara marked items (forms 3507, 3506 and 3484) [Note: The Mettlach Book, Fourth Edition incorrectly lists the decanter as form 3507]



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Fifteenth Installment Photos From the Road

by Ron Fox
SCI Master Steinologist

This segment of *Photos From the Road* finds us in the suburbs of Chicago at the home of George Misch, this past June. My relationship with George and his sweet wife Fran goes back to the mid-1970's. They used to live in New Jersey and were active members of the New York Thirsty Knights chapter of SCI. After George retired, he moved to the Chicago area where he was originally from. In spite of the distance we have remained in touch, as George and his son, John, share my interest in Bohemian glass. They have added some wonderful pieces to their collection.

The first photo from George's collection is of a Sulphide beaker (figure 1). This internal decoration is getting harder to find and has grown substantially in value. Notice the heavy facet-cut, open-toe foot. Such a great example to have in your glass collection.

Animal subject matter adds real character to a stein. This clear glass stein (figure 2) has applied and fire-polished prunts. What really gets your attention is the standing rabbit thumblift. I can hear the women sighing.

George has another similar stein, but instead of the standing rabbit thumblift, this one features a dueling frog with fraternal hat, stein and sword (figure 3a and 3b). Being a true frog lover, this one speaks to me.

1



3a



3b



Most everyone is familiar with the Mettlach #1786 which depicts St. Florian putting out the fire of a city. The handle is a figural dragon. This next stein (figure 4) is that same St. Florian subject matter, only in pottery and by another stein manufacture.

4



Another nice stein from George is this Bohemian piece (figure 5). It is ruby stained and features a wheel-cut scene of a hunting dog. The matching glass inlay lid is the finishing touch.

5



George likes Indian motifs and the stein in figure 6 is one of several he has with that subject matter. It is a pottery relief of High Bear, the Sioux chief. This is an interesting theme to have within your collection.

2



6



The last stein from George's collection is this neat Egermann piece with enameled shield (figure 7). The prunts at the lower body and matching enameled glass inlay make this stein a real standout.

7



We traveled east and were once again in the New York area. This next collector I had been trying to meet with for some time. I was excited when our schedules finally lined up. Neal Barton lives on the north shore of Long Island and has a wonderful stein collection. He gravitates toward the Schierholz characters and early faience and stoneware. As you will see, he has many super pieces in those categories as well as others.

This first stein is an early Muskau stoneware stein with an impressed and scratch decoration (figure 8). The contrasting black and brown coloring, along with the design, makes this a fine example of the Muskau factory.

8



9a



9b



10



Schierholz made a fine line of Character steins and their pieces consistently bring high prices. This next stein is in the shape of a barrel, with a man on one side and the target girl on the other (figures 9a and 9b). It has a figural lid of a jester holding a target. It is a difficult stein to find and made even more interesting with the writing that was added to it. It commemorates the 12th shooting competition in Nuremberg in 1897.

There were a number of different bustle lady steins made. Charlotte Whitham did an excellent article in *Prosit* a couple years back. The pottery version of Neal's seen in figure 10 would be my favorite. Unfortunately it does not show up very often and I am still looking.

11



Miniature steins are highly collected. It seems many collectors have a small grouping within their overall stein collection. This Viennese enamel-on-silver mini is like a piece of fine jewelry, probably the reason they sell for so much money (figure 11).

Mettlach made hundreds of different #2140 Reservist steins. This stein (figure 12) is from the coveted *Guard Du Corps* unit. The relief pewter lid is of the Guard Star.

12



This next porcelain stein (fig. 13a) is an occupational. It commemorates the ordination of a Priest. A nice added touch was the photo transfer of the owner on the inlay lid (fig. 13b). A bit unusual for the occupational category.

13a



13b



14



15



16



I finish up at Neal's house with this wonderful late 17th century Frankfurt faience stein (figure 14). Early German faience derived its Oriental scenes from the similar wares coming out of the Orient in earlier times.

Russ and Betty Keiser heard we were on the East Coast and called to invite us to a stein gathering they were having at their home. It was so nice to be included. The meal of the day was crabs. As you can see, I had no idea what I was doing. Fellow stein enthusiast, Jim Sauer, took me under his wing and gave me crab eating lessons. Sorry, I just could not do the hat.

After devouring about a dozen of these clawed delicacies, I made my way to Russ' stein room. I quickly noticed a stein I had a lot of history with (figure 17). I first viewed this stein at the Minnesota SCI Convention in the late 1970's. We had a couple of home tours and this stein was in Doctor Zarent collection. John Stuart and I were walking through the collection together and I do not know which one of us was drooling the most. Several years later this collection was sold at an auction in New York city. John begged everyone not to bid against him. It was hard to say no to John. He was so excited to get a stein we all thought would never come available.

Made of leather with an original cold-painted scene, it was made in the early 1700's and is one of only two early leather steins I have ever seen. John loved steins made of unusual materials and this one fit well in his collection. Russ is now the proud owner of this fantastic rare gem.

17



Russ collects rocks and minerals as well as great steins. This next stein combines both of his collecting interests (figure 18). It is made of agate which is set into beautifully crafted silver mounts. I especially like the marble-like finial lid.

There are many glass wedding beakers. Most collectors are under the impression that they were all made by Fritz Heckert. In

18



reality, all glass wedding beakers were sold as blanks and different glass firms decorated them. The one in figure 19 was decorated by the Loetz firm. It is the first Art Nouveau decorated glass wedding beaker that I have seen so far. Most unusual.

19



This next porcelain stein (figure 20) I have seen several times through the years. It was made by Lenox and sold as a blank to Theodore B. Starr. They decorated it and added the silver lid that they were famous for. It was made for a dinner favor. Look for an in-depth article sometime soon.

20



Faience steins were made for almost 200 years. They started in 1665 in Hanua, Germany and factories like Hannoverisch-Munden and Schrezeheim continued their production through the mid-1800's. This particular piece (figure 21) is Flemish in origin and features a military scene. Steins from this factory are difficult to find with any scene, let alone one so interesting.

21



If you are interested in faience steins, then you know that the factory and subject matter are extremely important in determining

the value. This next beauty (figure 22) is from the Nuremberg factory and depicts John the Baptist baptizing Christ. This factory derived much of their artistic inspiration from the Bible.

22



Several of the collectors that came to Russ' gathering brought interesting steins to share with the other attendees. Steve Smith shared this newly acquired all brass relief stein (figure 23). It is a 1900 era copy of a 16th century pewter tankard.

23



Wendell Barney brought this skull stein (figure 24). It appears to be shaped by hand and it is made from a terra cotta clay. Everyone thought it could have been a model or prototype. It stimulated some spirited conversation.

24



The following day we drove north to the home of Maddie and Art Slicer. They live in quiet wooded neighborhood in Connecticut. Maddie was off at a class reunion, but Art made her proud with his hospitality skills. The main focus of Art's stein collection is the 4F theme. I was quite impressed.

The first stein from Art's collection (figure 25) is a seldom seen etched Mettlach made for a Turnfest held in Frankfurt in 1880. It is nice to get 4F steins that were made for special gatherings.

25



26



Figure 26 is an attractive blown glass stein with a detailed enameled scene. Enameled at the lower body is the name of the proud owner.

Figure 27 shows a short pottery stein. Like the previous glass stein, the 4F scene is very detailed. The purple coloring to the jacket makes it even more attractive.

27



There are not many character steins made for the 4F. This dumbbell in figure 28 is one of the few, and a great edition to Art's collection. I suspect a few character collectors would make room for it as well.

28



The last stein I want to share from Art's collection is this 1 liter piece showing a gymnast from a Turnfest held in Bamberg in 1920. The lid has matching information impressed into it.

29



30



We had one last stop before catching our flight back to the west coast. It was at the home of Dennis Ramshaw, the current President of the Thirsty Knights chapter of SCL. He had recently acquired the Bohne ear of corn character stein (figure 30). Up until now, we only knew it existed because of a catalog page. I was anxious to take good photographs of this extremely elusive stein. Here is a photo of Dennis holding his remarkable find. I made Dennis an offer he couldn't refuse and he consigned Mr. Corn to my September stein auction. It sold for a whopping \$5865. Dennis was all smiles.

33



After arriving home and completing our September stein auction catalog, we found ourselves on the road again driving from California to New Jersey. Our first stop was at the home of Floyd and Jackie Dietlein in Salt Lake City. They have been special friends for more than 35 years. Floyd bought his first stein as a young man and has never lost any steam with his stein collecting quest. His collection has grown into one of the most varied and respected collections in the stein community.

32



The first stein I want to show you (figure 32) is made of porcelain and features dwarfs drinking. Floyd has become fascinated with these woodland characters and, as you will see, they are a recurring theme within his vast collection.

This next stein is enamel over tin (toleware) and has a hand painted scene that depicts dwarfs drinking. See figure 33.

33



34



Floyd has more than a couple dozen Jon Maresch terra cotta dwarf figures. In figure 34 you see just a couple of them. The one on the left is ready to send his bowling ball down the lane while the other stands with his broom ready to clean up after the nights festivities.

Figure 35 shows a blown glass stein, cut and enameled with a scene of a dwarf playing dice with a mushroom woman. Someone had a very vivid imagination.

35



Here is an interesting enameled glass stein in the shape of an artillery shell. It depicts a large cannon firing "Greetings from Essen", along with the coat of arms of that city. Essen is well known for its munitions production at the Krupps Iron Works. The stein was decorated by Van Houten of Bonn.

36



Though the dwarf theme is very important to Floyd, his collection has some great steins that do not share that subject matter. Figure 37 shows a 17th century Kruessen apostle stein. The size and elaborate use of enamel, makes this stein very desirable.

37



38



While scanning the shelves, I came across a stein I had not noticed before (figure 38). It is an unusual Bohne porcelain character stein. It has relief showing a 1/2 liter stein and a 1/4 liter beaker and "Stevern Seidel 1909." I am not sure what it was made for, but I had not seen it before.

Finally, here is a rare stoneware HR hand painted stein. It shows a scene of Fredrich III and it is unlikely that you will see another one in any other collection.

39



This ends this segment of the Road series. We visited many more collections on our trip and look forward to sharing them with you in the next issue of Prosit. We wish you all happy holidays.





Announcing a new SCI MEMBERSHIP DIRECTORY

An SCI Membership Directory is now available on the SCI web site. Access is restricted to only SCI members by a personalized password. This directory is not only a resource for all of our members, but it provides a means for each member to advise SCI of changes to their postal or email addresses, telephone number, etc.

To access the online Membership Directory,

1. Go to the SCI web site (www.steincollectors.org),
2. Click "**The NEW Members Only**" in the navigation bar at the top of the page,
3. On the login screen,
 - if you have previously logged into **The NEW Members Only**, enter your username and password and click the Login button
 - if this is your first time logging in to **The NEW Members Only** area (or if you have forgotten your password), click where it says "If you need a password or forgot your password click **HERE**". A password will be sent to you by email.
4. When you receive your password, log in with your member number and the new password.
5. Once you are logged in, click on "Edit Your Member Info".
6. In the Login Settings, choose a new password. It is highly recommended that you also change your user name. Make sure you change them to values which you will not forget.

If you have trouble logging in, click on the "Help | Forgot Password?" link and use the "contact the webmaster" link to explain your difficulty.

We are currently examining ways to make a printed directory available upon request by those members who do not have online access.



2008 SCI Financial Summary

	2008	2007	Change	
			\$\$	%
Revenues	\$44,528	\$52,544	\$(8,016)	-15%
Expenses	37,111	41,849	(4,738)	-11%
Change in net assets	7,417	10,695	(3,728)	-31%
Cash & cash equivalents	140,248	133,215	7,033	5%
Net Assets				
Unrestricted	68,299	57,841	10,458	18%
Museum/Library	23,616	26,945	(3,329)	-12%
Convention	20,398	20,110	288	1%
Total	\$112,313	\$104,896	\$10,695	10%

Additional detail can be requested from SCI Treasurer, Ravi Patel:
PO Box 222076, Newhall, CA 91322
or Treasurer@steincollectors.org

For all you do,
this mug's for you



New York City Mayor Michael Bloomberg kicks off German-American Friendship Month by receiving a beer stein from Virginia Kovak, Miss German America and the German-American Steuben Parade queen, at NYU's Deutsches Haus.

NY Daily News, 9/03/2009. Sent in by Marty Cameli

Announcing... Membership Contest Winners

Bill Hamer, outgoing vice president of Membership, is pleased to announce the winners of the 2009 SCI Membership contest.

Mark Kowalski
Walter Lundberg
John Kelly

Each of these three winners will have the membership extended for three years.

~~~~~

## Welcome New Members!

New members of SCI since the last issue of Prosit are listed below:

|                                                                           |                                                                        |
|---------------------------------------------------------------------------|------------------------------------------------------------------------|
| Robert and Marcia Fink<br>New Brighton, MN<br>credit to the local chapter | Steven and Helen Hunt<br>Grand Junction, CO<br>credit to TSACO         |
| Matthew Lawrence<br>Dallas, TX<br>credit to Gretchen Shoultz              | Gerd Kessler<br>Höhr-Grenzhausen, Germany<br>credit to Lyn Ayers       |
| Edward Cornelius<br>Hearne, TX<br>via the Internet                        | Sergiy Syerykov<br>Donetsk, Ukraine<br>via the Internet                |
| Louis and Kathy Simpson<br>Witicha Falls, TX<br>via the Internet          | Peter Meinschmidt<br>Locknitz, Germany<br>credit to George Schamberger |
| Stephen Breuning<br>Oxford, MI<br>via the Internet                        | Thiessen & Mary Jane Dietrich<br>York, PA<br>via the Internet          |
| Tom and Patti Pitaccio<br>Huntington Beach, CA<br>credit to Roy De Selms  | Gino and Franca Filicetti<br>Dover, NH<br>via the Internet             |
| Alan and Jacquelyn Riehl<br>Manzanita, OR<br>via direct mail              | Kein Burd<br>Port Orange, FL<br>via the Internet                       |
| Corbin Shell<br>Shallotte, NC<br>via the Internet                         | Mark Dymont<br>West Bloomfield, MI<br>via the Internet                 |
| David and Dale Shade<br>Lothian, MD<br>via direct mail                    | Gordon Meffert<br>Waunakee, WI<br>via the Internet                     |
| Scott and Christina Thomas<br>Goldsboro, NC<br>credit to John Kelly       | George McCreedy<br>Panama City, FL<br>via the Internet                 |

**Peter Kroll**

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### Glasses, Mugs & Steins

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Email: [pkroll@charter.net](mailto:pkroll@charter.net)

## 2009 SCI Convention Declared Unforgettable!

The 2009 SCI Convention, hosted by the Golden Gate Zecher, was a rousing success by all accounts. The convention was well-run, in large part because communications of the host chapter were thorough and the very few minor glitches were quickly resolved. *Special Kudos go to Arvid Frende, Chairman for the convention.*

The hotel was responsive to convention needs, even though they were unable to do anything about the smoke hanging thick in the casino. The 190-some attendees quickly found alternate ways to move around to the various functions. A very welcome occurrence was the attendance by 25 first-timers.

## The "Business" of Having Fun

The commercial stein auction was conducted by The Stein Auction Company (TSACO) on Tuesday, and after handling the steins in the preview, many attendees took one or more home with them.

The main-tent presentations were by Jim Hansen ("Eagles on Steins") and André Ammelounx ("American College Steins by Eric P. Mihan"). The third main event was a "Stump the Steinologists" session in which challenging questions were presented to a panel of experts.

Continuing with stein education, Roundtables were conducted by David Bruha, Ron Fox, Lyn Ayers and Jack Strand.

## The Business of SCI

The annual convention serves as the once-per-year opportunity for the Board of Trustees to meet and conduct any necessary business.

It was proposed and agreed that, based on the amount of work involved, the Treasurer's position be divided into Chief Financial Officer and Database Manager. This latter position will be filled annually by appointment.

SCI's ten officers are elected to two-year terms, five being elected in even-numbered years, the other five in odd-numbered years. Following some arm-twisting, the officers elected in Las Vegas are:

President - Phil Masenheimer  
Chief Financial Officer - Ravi Patel  
1st Vice President Membership - Carolyn Estep  
Editor - Walter Vogdes  
Library/Museum Director - Lyn Ayers

Continuing in office are:

Executive Director - David Bruha  
Secretary - John Strassberger  
2nd Vice President Conventions - Ralph Joyce  
Internet Director - John Piet  
Chapter Liaison - John Kelly

## Awards and Recognition

The annual convention also provides the opportunity to present awards and recognize those who contribute so much to our organization.

Traditionally announced early in the convention, *Miss Beer Stein* is chosen to preside over events and to ensure that everyone enjoys the





convention. Suzanne Elliott wears the traditional crown made of strips cut from beer cans.

The *Master Steinologist Award* is given to a member of SCI who has demonstrated an unusual level of expertise in some aspect of collecting beer steins, and who has willingly shared that knowledge with other collectors through publication of articles in *Prosit*, presentations at national conventions or chapter meetings, or by other means.

The *Jack Heimann Service Award*, named after the first president and former Executive Secretary of SCI and editor of *Prosit*, is given to recognize exceptional service to SCI.

Named after the long-time editor of *Prosit* and Executive Director of SCI, the *Jack Lowenstein Editor's Award* is awarded to the author of the "best article" for the preceding year.

Receiving these prestigious honors in 2009 are:

**SCI Master Steinologist**  
**Phil Masenheimer**

**Jack Heimann Service Award**  
**Steve Steigerwald**

**Jack Lowenstein Editor's Award**  
**Ron Fox**

George Schamberger received the *Gemütlichkeit Award*, and John Mertz, SCI's official photographer for many years, received the SCI Service Recognition Award.

## Thanks go out to all the convention helpers...

|                 |                   |
|-----------------|-------------------|
| Janine Ayers    | Vicki Guay        |
| BillBosworth    | Sage Gunderson    |
| Rich Cress      | Dave Lowry        |
| Steve Elliott   | Guenter Morawietz |
| Suzanne Elliott | Nancy Morris      |
| Fred Ellis      | Steve Morris      |
| Joann Ellis     | Les Paul          |
| Carolyn Estep   | Pam Peters        |
| Martin Estep    | Chuck Schoppe     |
| Ron Fox         | Peggy Schoppe     |
| Don Franz       | Jim Stoner        |
| Arvid Frende    | Ken Wasson        |
| Spencer Guay    | Marlene Wasson    |

... and all the others too numerous to mention, but whose help was greatly appreciated



The banner is passed... from Arvid Frende to John Kelly, from 2009 to 2010, from Las Vegas to Myrtle Beach. The Carolina Steiners invite you to "grab some fun" at the 2010 convention.

## While they last...

A limited number of the unique 2009 SCI convention steins are available for \$65 each, including insured shipping within the U.S. What could be a more appropriate remembrance of Las Vegas than your own slot machine?!

Send your order with payment to:

Arvid Frende  
1400 Carpentier St. #431  
San Leandro, CA 94577  
or by PayPal to [afrende@att.net](mailto:afrende@att.net)



## Part Three

## Relief Steins and Their Stories

by Craig Zimmerman

This 2½-liter stein tells the story of a house in the woods where music is being played. The wording on the bottom says *Bei spiel und sang, trink freund noch lang.* which I translate as: With music and song, drink friend for a long time. At the bottom of the scene is *Der erste Versuch* which means: The first attempt.

Under the handle is the thatched roof house in the woods and down the flower-lined path to the right is an open area where a table stands. Three men sit listening to a girl playing a flute or clarinet. Noting the wording, she must be making her first attempt at playing the instrument or at playing

and *Trachten* jacket is drinking a glass of beer or wine. The third man in *Trachten* and hat is holding his drink high in toast to the music being played. Their dog is beneath the bench where a coat and the instruments rest. The dog appears to be paying



a song from memory, for no sheet music is seen on the table or ground or in the hands of the men. At the far end of the table resting on a bench is a bugle and either a small bass horn or alto horn. The girl is standing under a tree branch in her *Dirndl* and the men are seated at the table. One man, dressed in coat, vest and tie, is smoking a pipe. The second man in *Lederhosen*, hat



attention to what is being played. The wording indicates that their music and drink will help them remain friends for a long time.

In brown, tan, green and black this stein is incised on the bottom with Germany and the number 5. The handle is fairly unusual, with a dark green highlight running its length. Overall, the stein is in heavy relief and is a weighty one at that. It appears to be from the early 1900's and is in excellent shape. I have many relief steins, a few not in full color, but this one is telling an interesting story of how people entertained themselves at the turn of the century.





## Part Four Relief Steins and Their Stories

by Craig Zimmerman

We had just returned from a most enjoyable vacation in Tyrol when I spotted this 4-liter stein on eBay. It was described as mint except for a small hole in the lid. Well, the price was right, something to remember my vacation, I bid and won. The wording around the bottom is *EIN FRISCHER TRUNK HÄLT'S LEBEN JUNG*, which I translate to: A fresh drink keeps life young. And in the picture is the word *Tiroler* which means Tyrolean.

In the panel on the front sitting on benches at a table are two men. One is in *Trachten* (traditional dress) and is smoking a pipe with a glass of wine near his left arm. The other appears to be in shepherd's clothing with his staff in the crook of his left arm while in his other hand he holds a glass of beer. The background is dark green with a blooming tree to the right. They seem to be having a very serious discussion.

On the rear of the steins between the handle attachments is a Tyrolean house with fir trees, bushes and rocks, and near the bottom of the handle are several Edelweiss, both typical of the scenery in the region of the Tyrol (figures 5 and 6).

The handle itself is unusual, both in shape and in decorative treatment (figures 4-6). The bright pink-ish color was definitely meant to draw some attention!

When the stein arrived, I examined it closely and discovered that not only was there damage to the lid but somewhere along the line a hole had been made in the bottom (then repaired). I assumed that someone had wanted to make a lamp. Then I discovered another small hole at the base under the handle. This hole was still there and must have been the second attempt to make a lamp. Other than the hole and damaged lid the stein looked great for a stein about 100 years old. Now you ask what to do with the lid? Well a pewter eagle was found that just fit into the hole and with some hard work and some solder the lid is now one of a kind.





### Part IIIb - Ludwig Foltz II, Premiere Designer of Mettlach Steins

## Foltz-Designed Steins, Evolution and Copies, and Some Revelations About So-Called “Early Mettlach” Items

by Roy C. De Selms and Robert D. Wilson, SCI Master Steinologists

One of Ludwig Foltz II's early designs produced by Villeroy & Boch at Mettlach—and by others—is the stein with mold number 24 as seen in figure 1, titled simply *Jagd* (The Hunt or Hunting) in the later Mettlach catalogs. Note that figure 1 has the later-evolved 1L 1885 through 1905 version on the right compared to the earlier ca. 1850's 0.5L version on the left. The design for the early version of this stein has been found in an 1848 drawing signed by Foltz as noted earlier by Irmgard and Dr. Werner Endres in the June 1985 *Mettlacher Turm*.

Both of these steins are composed of four panels showing progressive stages of the life of a hunter, each panel accompanied by a verse describing the scene. (The verse is easily read on the later 1-liter version, but difficult to see in these illustrations in the riband above the scene on the earlier half-liter stein.)

The four panels in this design, which are each separately titled, are seen in figures 2a-d:

- the hunter as a youth with his crossbow  
*Kein grösser Gut als froher Muth*  
(no greater good than a cheerful mood)
- finding love with a young lady  
*Das Küssen in Ehren, dem Jäger nicht zu wehren*  
(the honorable kiss is not to be denied the hunter)
- pausing to take a drink and reflect on life's pleasures  
*Nach Hetzen und Jagen, ein Trunk mit behagen*  
(after chasing and hunting, a thoughtful drink)

and finally

- meeting death in old age, entitled  
*es schenkt uns Gott ein sanfter Tod*  
(God grants us a gentle death.)

The major parts of the relief decorations in both of these versions are hand-applied. This not only required significant effort and

expense, but led to the occasional mismatching of the verse and scene, as occurred on the later version of the stein shown in figure 1, where the scene of the youth with his crossbow is accompanied by the verse referring to pausing for a drink. In

other instances, we may find that the verse and the scene were matched correctly, but the order of the scenes around the body of the stein is changed. Despite these factors, these intricate relief steins were still listed in the 1905 Mettlach catalog.

figure 1







The lids in figures 3a-b show the evolution from the earlier ca. 1850's version to the later 1885+ version. Even in those days they didn't make them like they used to, but today's collectors will pay more for the later versions than the earlier ones. Ludwig Foltz's trademark signature, the *Humpen-burg Wappen* (goblet on shield) as seen in figure 3a, is clear on the earlier work, but the shields bearing these three decorative devices have been deleted in the later version, and the Foltz drinking goblet has been modernized to a generic *Krug*.

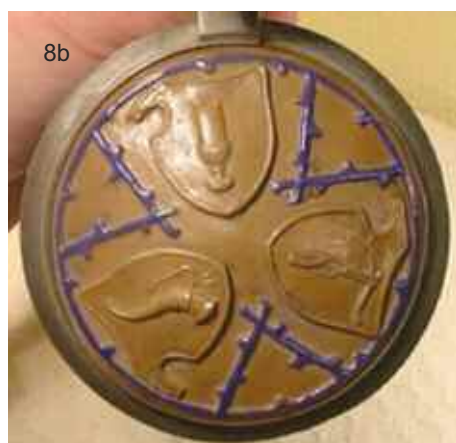
This early Mettlach #24 was copied by more than one other manufactory, and not long after the original version appeared. Two such examples are shown in the book *Regensburger Steinzeug - Krüge und Kannen* by Irmgard und Werner Endres. Figures 4a-b show a copy made by F. Thenn of Regensburg; figure 5 is a copy made by *die Oberpfälzer Steingutmanufaktur E. Keck* in Amberg and marked with impressed "Amberg". Curiously a different version of this latter stein (figure 6a) marked "Amberg" has been found with a slightly different handle, and a lid previously only found on the "assumed" Mettlach #328 series also by Foltz

(figure 6b, see *Prosit*, pg.1784 March 2005). It should be noted that the copies are always smaller than the original Mettlach examples, because they are made from molds taken from the original stein, not from the original molds, with a few exceptions to be mentioned later. Since shrinkage occurs during firing, the second generation molds are smaller than the first generation, and the same holds true for the steins.



Interestingly, the Endres's picture what appears to be a Proto-Mettlach #24 in fig. 187A of their book (figure 7) and another slightly different version is shown in figures 10a-b. No marks were indicated for the stein in figure 7, but "H" and "S" marks were found on the base of the stein in figure 8, coinciding with markings on some other Proto-Mettlach pieces.





### The story gets more interesting

In the June 1990 issue of *Mettlacher Turm* Dr. Thérèse Thomas, SCI Master Steinologist, noted that identical models were passed among the factories in the Villeroy & Boch family (and possibly others). In that article an example was reported to be identical to the early Mettlach #24, but with the base inscribed with the cursive *Boch Frères* (see figure 12) of the factory at La Louvière, Belgium. Dr. Thomas pointed out that the original models were most likely transferred from Mettlach to Boch Frères and not the reverse, because the verses were in German and not in French.

This practice of exchanging models explains some other examples of what appear to be so-called "Early Mettlach," but whose base marks show they were made by Boch Frères at La Louvière, Belgium. Compare the two butter dishes shown in figure 9a. Figure 9b shows the undersides of the butter dishes, and figures 9c-d are closeups of the marks. The dish on the left bears the



applied V&B mark with impressed form number 266, while the one on the right bears the early applied Boch Frères mark used from 1847 to about 1870.

The small jardiniere in figure 10a, which also has the appearance of "Early Mettlach", again bears the applied mark of Boch Frères (figure 10b).



A drawing of the applied Boch Frères mark is seen in figure 11. Under high magnification the details of this mark reveal two female figures surrounding a plaque with the legend *Medaille D'or* (gold medal) - 1847 - *Boch Frères - Keramis* surrounding a smaller "crown over a lion in a shield" (used by itself after about 1880 by Boch Frères). The two marks vary in size from 2.4-2.8 cm. tall by 2.3-2.5 cm. wide.



11



Furthermore, in a private communication from Irmgard Endres, we have been apprised of an exact copy of the Cologne Cathedral beaker impressed with the cursive *Boch Frères* (figure 12).

12

*Boch Frères*

We have also reported an exact copy of the same beaker with an "I" mark and another with impressed "Sarreguemines" (fig. 13).

13



We finish this article by looking at two steins which are very similar in style. The marbled barrel-shaped stein seen in figures 14a-b has long been assumed to have been produced by Mettlach, although it does not appear in any Mettlach catalog and has only been found with the incised #468 or no mark at all (figure 14c).

We compare this stein with the one in figures 15a-b. This stein, which might easily be taken for a Mettlach product, was actually produced—and is marked by—Sarreguemines (Saargemünd).

None of this is by accident or an infringement, but the whole story becomes more clear when we find out that the Villeroy & Boch Company in 1836 formed an official *Offenen Handelsgesellschaft* (open traders' association) between the V&B factories at Mettlach, Septfontaine, and Wallerfangen for free and open commerce. In 1838 this was extended to the Sarreguemines factory of Utzschneider & Fabry operated by Alexandre de Geiger, son-in-law of François Paul Utzschneider. In 1844 Boch Frères was founded and brought into the OHG, although unofficially. On this basis it should no longer be surprising that items made in the 1840's to 1870's at Mettlach, Septfontaine, Wallerfangen, Boch Frères at La Louviere, and Sarreguemines might look alike and sometimes be mistaken for so-called "Early Mettlach".

14a



14b



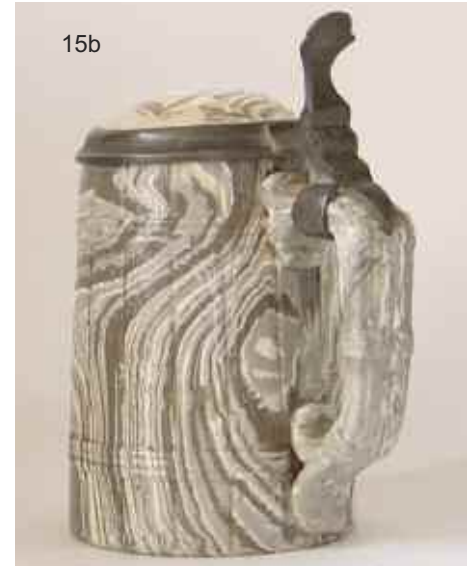
14c



15a



15b



the factory name. In this regard we have reported on a series with unknown marks using the term "Proto-Mettlach" because they correspond to 1840's and 1850's manufacture with later Mettlach numbers and marks, but we do not know with certainty that these were made at the Mettlach factory. One possible explanation of the "S" mark seen on some Proto-Mettlachs is that they were made at Septfontaines or Sarreguemines.

#### References:

*Mettlacher Turm*, Irmgard and Dr. Werner Endres, June 1985  
*Regensburger Steinzeug - Krüge und Kannen*, Irmgard and Dr. Werner Endres, Morsak Verlag, Grafenau, 1991

#### Photo credits:

4a-b, 5, 7: *Regensburger Steinzeug* by Irmgard and Dr. Werner Endres  
 14a-c, 15a-b: Serguei Artiouchkov  
 13: Chris Wheeler's "Stein Marks"

[www.SteinMarks.co.uk](http://www.SteinMarks.co.uk)

## What are the odds of this happening?

by Ron Hartmann

As a collector of many things, my primary interest for the past 45-odd years has been the study of antique Japanese swords. But with a name like Hartmann and with solid German roots, the love of beer came naturally. And what do you put beer in? Well, a beer stein, of course. So naturally, during my years of chasing swords, I've always kept an eye open for a "neat stein" to put on the shelf behind my *Rathskeller* bar. It was in 1990 that I saw my first regimental stein and, fascinated by it, I bought it. It was about this time that I discovered Gary Kirsner's auctions and it didn't take long before several more regimentals came to me. In 1997 I joined the St. Louis Gateway Steiners and soon after, SCI. It was during our Gateway Steiners' 1998 mini-convention that I met Ron Heiligenstein and purchased his book, *Regimental Beer Steins (Reservistenkrüge) 1890-1914*. At last, I was given some direction in my pursuit to learn more about those fascinating regimentals; my quest for regimentals began in earnest.

With this article I would like to share the story of two regimental steins from my collection. It's a story of survival against all odds. The story also points up the importance of paying attention to detail when collecting regimental steins.

Stein #1 (on the left in figure 1) was purchased in 2001 and is named to *Tambour Köhler* of the 4th Company, 1st Baden Guard Grenadier Regiment No.109 stationed in Karlsruhe, 1904-1906. Why did I purchase the stein? Well, it was a crisp and colorful regimental, I liked the Baden Griffin thumblift and the owner was a drummer, an important responsibility in a regiment. Also, *Tambour Köhler* was in a *Leib* (Guard) Grenadier regiment and steins from "Guard" regiments always interested me.

Stein #2 came to me in 2002 (on the right in figure 1). With stein #1 already in my collection, I came close to passing up this same regiment, look-alike stein. It was named to *Gefreiter Bonn* of the 4th Company, 1st Baden Guard Grenadier Regiment No. 109 garrisoned in Karlsruhe, 1904 – 1906. Sure, it was the same regiment, but it was also the same company and years of service as *Tambour Köhler*! Could it be that Köhler and Bonn actually served together?

Figure 1

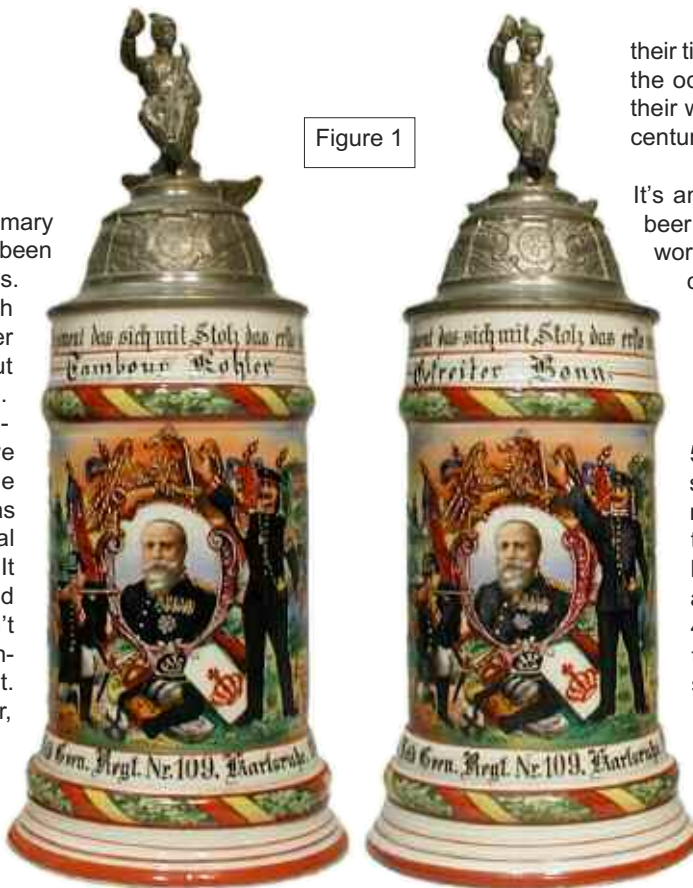


Figure 2 - the rosters are identical, Bonn's name appearing to the left of the handle, Köhler's on the right



If so, their names should both appear on each stein's roster. I bought the second stein. Upon its arrival to my home, it was confirmed that both names did indeed exist on the rosters (figure 2), and the rosters on both steins are identical! Köhler and Bonn served together and, for certain, knew each other, and in all likelihood came from the same area around Karlsruhe. Both men were able to purchase steins in memory of

their time in service. I was thrilled! What are the odds that these two steins would find their way into the same collection nearly a century later!

It's amazing to think how any regimental beer steins survived the destruction of two world wars and the travels between two continents. Ron Heiligenstein touches upon this survival rate in his book (p.52). Ron estimated that fewer than 10% of reservists ever actually purchased a *Reservistenkrug* in the first place. Of these, it is likely that only 5% of these steins would have ever survived until today, and half of those might still remain undiscovered. If these are good estimates, consider Köhler's and Bonn's two steins. There are 63 names listed on the regiment's 4th Company roster. If only 10% of these men purchased their own steins in 1906, then only six or seven were ever made for this Company for these years of service. Statistics which fit a large group do not always apply to smaller numbers, so let's double those figures to 12 or 13. Even if we double the estimated survival rate from 5% to 10%, the survival of these two steins still beats the odds. It is mind boggling that not only did they survive, but were brought back together by a Japanese sword collector/beer stein collector in St. Louis, USA! What are the odds of that ever happening?

Aside from the unique story of reservists Bonn and Köhler, a brief description of their steins might encourage others to look closely at these look-alike regimentals. Both steins carry the flat Baden Griffin thumblift and employ the finial of a seated soldier with canteen raised high. The body is colorfully decorated with a cartouche of Grand Duke Friedrich I (b.1826 d.1907) of Baden, a shoulder board, and soldiers in their field uniforms and discharge uniforms. Soldiers in the field are to the left of the cartouche while on the right soldiers are shown camped on the parade grounds in front of the Baden castle. Interestingly, *Grossherzog Friedrich I* died the year after the date on these steins when Bonn and Köhler passed into reserve status. He was succeeded by Friedrich II, the last Grand Duke of Baden. He abdicated in 1918 at the end of the Great War and died in 1929. What researchable history is connected to these *Reservistenkrüge*; is it any wonder that we get obsessed with them?

### Reference:

*Regimental Beer Steins (Reservistenkrüge) 1890-1914*, R. Ron Heiligenstein, published by the author, Milwaukee, WI, 1997



# Hoch lebe die Eisenbahn Long live the railroad

by George Schamberger



Figures 1a and 1b show a hard to find occupational stein for a railroad station master. Named to Alois Bierl, this ½-liter porcelain stein includes a lithophane of famous Bavarian King, Ludwig II (figure 2).

I wasn't sure if the railroad conductor, station master, repair man, signalers, etc. could properly be called occupations, so I asked friends and experts in Germany, some of whom worked on the railroad for many years. They assured me these were indeed classified as occupations. I also found a US web page with the following: The term "occupation in or about a railroad" includes, but is not limited to, brakemen, conductors, engineers, firemen, track and line crews, and any workers in a railroad shop.



Alois Bierl was the owner of this stein, a station master in rural Germany. As seen on the stein, the winding train with eight passenger cars, locomotive and support coal wagon was quite large for that time, and was probably headed to a big city. Judging by the locomotive, and the two-axle cars, the train falls in the 1875-1895



time period. After 1895 three-axle cars were used.

At that time the job of station master was a quite responsible one. He had to take care of the switching of the rails, hand crank the gates, issue tickets, check the tracks and signals and many other chores. His job was a prestige job for life, with a good pension, factors which certainly made this job an attractive one to Alois Bierl. Judging by the crown atop the shield and cooper's tools (figure 3), he was a cooper by trade and proud of it. The opposite side of the stein shows the well-known winged wheel and lightning of the railroad (figure 4).



In figure 5 we can see the little house where Alois lived, and also a smaller house which included an outhouse and workshop. A pump well is visible, also the tall signal mast. If the moveable arm was up, the train could pass; if it was down the train had to stop and wait. All of this was supplied by the railroad.

Figure 6 shows the station master switching the tracks. On his shoulder straps he carries some tools and signals. No beer!

Finally, here we see the red/white signal post indicating that the switch (*Weiche*) is now clear for the next train.





## SCI Convention 2010

### What A Grand Idea!

The Carolina Steiners, as hosts of the 44th annual SCI convention on September 9-11, 2010, invite you to "grab some fun" at Myrtle Beach.

As one of the most popular U.S. vacation destinations, Myrtle Beach, S.C. knows how to show its visitors a great time. With 60 miles worth of beautiful beaches along the "Grand Strand," more than 100 golf courses, 2,000 restaurants, attractions, shopping, entertainment and more, you can stay as busy as you'd like - or just relax and let your cares wash away with the tide.

**Where:** The SCI 2010 Convention will be held at the luxurious Hilton Hotel, situated in the heart of prestigious, Kingston Plantation Resort. Kingston Plantation is one of the area's largest resort complexes. It sits on 145 acres and offers 2 restaurants, a private white-sand beach, tennis and health club facilities, spa services and access to Arcadian Shores, a par-72 championship golf course.

Getting to Myrtle Beach is easy. By air, by car, or by train, the transportation options are plentiful. U.S. routes 17, 501 and SC 9 provide direct access to the Grand Strand from Interstate Highways 95 and 20, two major north-south and east-west corridors. Myrtle Beach International Airport, supported by major airlines such as Continental, Delta, Northwest, Spirit, US Airways, and United Express, offers direct nonstop flights to and from major U.S. cities in the east, south and midwest. Flying from the west coast is easy also via stops at the Delta and US Airways hubs in Atlanta and Charlotte en route to Myrtle Beach.

**Social Activities:** Although the convention is still nearly a year away and a timed itinerary has not been entirely set, some exhilarating opportunities and events have been planned for all who attend - the collector and the "I'm just along withs" included. One of the more thrilling evenings will be the welcoming reception held on Wednesday, Sept. 8th, the night before the convention "officially" begins. Join us at Ripley's Aquarium for a delightful evening of food, fantastic scenery and a special presentation of a portion of Robert Ripley's original stein collection. The Ripley organization has agreed to bring select steins from the collection to Myrtle Beach for a once-in-a-lifetime opportunity - just for those who attend! Edward Meyer of Ripley's Museums will also be a featured speaker during the convention. There will

also be German night festivities, Carolina style, featuring a finger lickin' Pig Pickin' and the "German Connection Band". And, if that's not enough, there will be a beach party night celebrating the area's heritage of low-country seafood, shag dancing, and beach music by the "Out of Towners" band. And, ladies, get ready for the quintessential apex of Southern charm and hospitality. The annual high tea will be held in the luxuriously appointed Dunes ballroom on the top floor of the hotel - one of the best rooms of the hotel featuring an ocean view! You'll see why it's very popular for wedding receptions.

### Lectures, Roundtables and Workshops:

The convention will be full of opportunities to expand your knowledge of steins and go-withs. There will be something for almost every category of collector, either in one of six feature presentations or up to eight roundtables. Representative topics include



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the excavation of early Bartman shards at Colonial Jamestown, Hussar regimentals, occupationals, Dümmler and Breiden steins, character steins, and glass steins. Several more topics are in the works. Workshops will also be offered to help you research information about your latest find and to strengthen your chapter.

**Stein Sales and Auctions:** The Stein Auction Company (TSACO) will be the official commercial auctioneers for the convention. The preview and auction will be held on Wed., Sept. 8th. A stein sales room and members' auction will also be available for buying and selling during the heart of the convention.



**Preconvention Activities:** The convention begins on the heels of the Labor Day holiday weekend (Sep. 4-6) and the Executive Board meetings will be on the evening of Tuesday, Sep. 7th. It's a great opportunity to extend your trip and better experience what this area has to offer. One of the planned preconvention tours will be to the fabulous Brookgreen Gardens. Founded in 1931 the garden/museum seeks to preserve the native flora and fauna and display objects of art within that natural setting. Today it is a National Historic Landmark with the most significant collection of figurative sculpture, in an outdoor setting, by American artists in the world, and has the only zoo accredited by the Association of Zoos and Aquarium on the coast of the Carolinas. For more info about Brookgreen Gardens on the internet:

[www.brookgreen.org](http://www.brookgreen.org)

#### Hospitality Room:

Enjoy the famous hospitality Southerners are known for by visiting the hospitality room, which will be fully supplied with your favorite snacks and beverages. Dancing, eating, laughing learning, and reuniting with old friends - what's not to like? From the looks of it, you might want to pack a few pairs of "expando" pants!

#### Y'all Come... Ya' Hear?

For more convention information contact John Kelly: email to

[johnlacykelly@embarqmail.com](mailto:johnlacykelly@embarqmail.com)



3-liter Dümmler & Breiden #58  
Photo credit to Frank Loevi

## Who did it? ...the Answers

Here are the answers to the puzzlers posed on page 10. Stein #1 is marked on its base with the mark of the *Meringer Kunsttöpferei* of Johann Lipp, in Mering, Bavaria. This earthenware piece is very light in weight and decorated with a heavy slip glaze. The motif is very similar to one used often by Franz Ringer, and the verse is identical to that seen on this signed example made by Merkelbach & Wick.

Stein #2 is also by Merkelbach & Wick, and is also a Ringer design.

Stein #3 does not bear a manufacturer's trademark, but I would bet it is also by Merkelbach & Wick. The designer? Ringer again, as it is signed on the right side of the body (see below).



## Grab Some Fun!



North Myrtle Beach, South Carolina  
**2010 CONVENTION**

## The Alaska-Yukon-Pacific Exposition of 1909

by Jack Strand

I recently acquired this mug seen in figure 1 which commemorates the Alaska-Yukon-Pacific Exposition held in Seattle in 1909. The stein features the official logo of the Fair: the Three Graces – East, North and West. The center Grace (North) holds gold nuggets from Alaska; the Asia Grace (East) holds a Pacific steamer; while the West Grace holds a railroad engine. Symbolically, Seattle is touting itself as the Port to Japan and China, the gateway to the gold mines of Alaska, and the rail outlet for this commerce to the continental United States.



Figure 2 shows another variation of the logo.



The Fair was originally planned to be held in 1907 to mark the tenth anniversary of the Klondike gold rush. However, realizing that Jamestown, Virginia was also planning an exposition in 1907, Seattle postponed their fair until 1909. Because the delay enabled Seattle to better prepare for their fair, they were able to hype the exposition as "the fair

that kept its promise". This boast was an obvious reference to the Chicago World's Fair which was to commemorate the 400th year after Columbus' discovery of America (it was held in 1893, not 1892), and the St. Louis World's Fair which was to mark the 100th anniversary of the Louisiana Purchase (again a miss – it was held in 1904 not 1903).

The bottom of the stein (figure 3) identifies the maker as "Adams-Tunstall, England, Made for the Bon Marché Store in Seattle." The name Bon Marché (translated as "good market") was copied from the famous store of that name in Paris, but there was no connection. The Seattle Bon Marché, a fixture of Seattle department store shopping, is seen in figure 4. It is interesting that while the Fair touts the Yukon's and Pacific's relation to Seattle, this stein comes from England.



An entirely different Bon Marché appears on the mug pictured in figure 5. The mug is identified as a "Souvenir of the 21st Anniversary" of the store in Newburyport, Massachusetts.

The mug in figure 6 has a view from the A.Y.P.E. fairgrounds over Lake Washington to the Cascade Range. The maker was the Chicago firm of Burley & Tyrrell.

Visitors flocked to the fair's midway, called Pay Streak (figure 7), to watch re-creations of two celebrated Civil War battles: the naval encounter between the pint-size Monitor and the much larger Merrimac and the Battle of Gettysburg.







Figure 8 is the “Authorized Birds Eye View of the Alaska-Yukon-Pacific Exposition, Seattle U.S.A.” This aerial depiction of the site of the exposition looks south over the campus of the University of Washington where the fair was held. Lake Washington, Union Bay and Puget Sound are seen, with Mount Rainier in the distant left and Mt. St. Helens in the far distant right.

Figure 9 provides a view over the fair to the north, with Mt. Baker in the center distance. The fountain and pool in the foreground was named Geyser Basin for the Alaska-Yukon-Pacific Exposition. The name was later changed to Frosh Pond when a group of UW sophomores threw some freshmen into the pond.

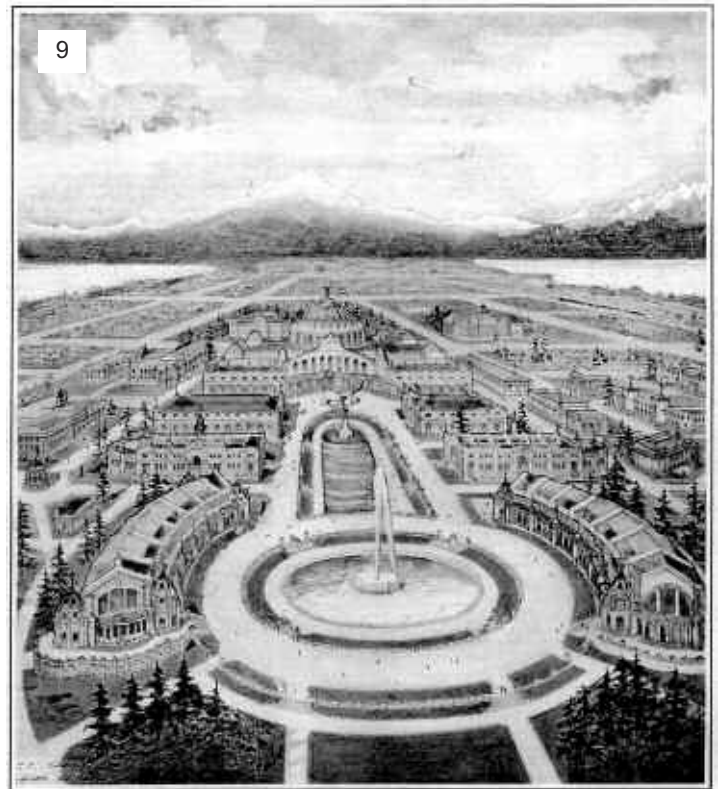


Figure 10 shows the A.Y.P.E Airship in flight above Geyser Basin, one more example of a pre-WWI flying machine (see *Prosit*, September 2009). If you look closely you can also see this craft in the far distance in figure 8.



The fair opened June 1st, and closed October 16th. All told, 3.7 million people attended, considered highly successful though it netted only \$14,488.00. It is considered the most important event in the history of Washington, yet in 2007 less than 2% of Seattle's population had ever heard of it.

By way of comparison, the St. Louis Fair of 1904 was attended by 19.7 million people, and featured approximately one hundred different mugs and steins. In contrast, the A.Y.P.E produced a very small number of souvenir steins. One contributing factor - since it was held on the campus of the University of Washington, the A.Y.P.E. was dry!

## I Saw It on eBay An Unusual Bismarck Stein

The central figure on this stein is Chancellor Otto von Bismarck. His bust is surrounded with branches of oak and laurel, symbolic of strength and victory. The words appearing on the left and right sides refer to a speech to the Reichstag on February 6, 1888, in which Bismarck called for an expansion of the army to meet existing and potential foreign threats. Near the end of his long speech Bismarck told the house: “We Germans fear God and but nothing else in the world!” [*Wir Deutschen fürchten Gott, aber sonst nichts in der Welt!*].



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