

STEIN COLLECTORS INTERNATIONAL

# PROSIT

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The Beer Stein Magazine

December 2014



## Legacy of Hugo Thuemler

by Jack Sullivan



## Steins with the Other Funnel

by Jerry Berg

## "White Gold" from Durlach

by Günter Widmann



## Photos From the Road

by Ron Fox



## Dumler & Breiden Go-Withs

by Dave Lowry

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## A Message from Executive Director David Lowry

I have heard from quite a few members that this year's convention in Pittsburgh, PA. was a great success and a wonderful time was had by all! Many thanks go out to Sue Fox for organizing another exciting convention, and everyone that helped with all the activities.

Thanks also go to Joann Ellis in stepping up to become the Secretary and John Kelly in moving over to VP of Membership. We also have officially welcomed Dr. Casey Hayes to be our new Director of Internet Activities and everyone else that has stepped forward to fill positions as well as those that have been in their positions for awhile. Everyone is doing a great job and I am very happy to report that all the Executive Board positions are now full.

Most board positions have term limits. The Prosit Editor can serve two consecutive two year terms. 2015 completes the time that our current editor, Ron Fox, is allowed to serve. I would like to thank him for a job well done. Anyone interested in this position, please let us know. Ron is willing to work with you until you are comfortable and up to speed.

We are continuing to work on the membership issues which is presently the highest priority as well as issues with the website and an updated Handbook for everyone's reference as well as a current guide to hand over to future officers. The last one we had was a version produced by Les Hopper in 1996.

Going back to the membership issues, we all realize that the membership is aging which is true to an extent. We will though still be reminding everyone of their expiring memberships as well as trying to attract new and/or younger members. Ideas are flowing and we will be picking what we think will work best, under the leadership of John Kelly.

All steins are steins regardless of their age of manufacture. I know that many will not agree but we need to attract any and all stein collectors. This will be our goal.

Best Wishes to all as we come to the holiday season and here's hoping that you all receive steins in your stockings this year!!

Prosit!!

Dave

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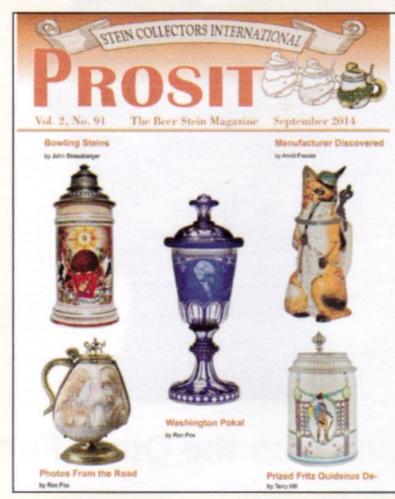
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## The Beer Stein Legacy of Hugo Thuemler

by Jack Sullivan

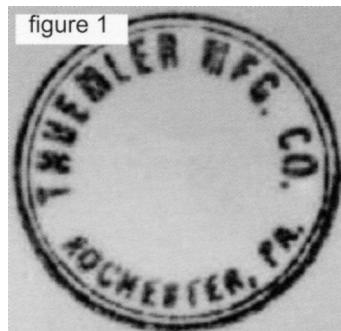
Highly decorated drinking vessels have been associated with Germany from time immemorial. Thus it was natural that American breweries in the 1800s and early 1900s, many of them founded and operated by German immigrants, chose to advertise their beer through colorful steins and mugs. For a long time they could only obtain those items from the "old country." Then Hugo Theumler arrived on these shores.

Hugo was born in Germany in 1847. We can assume he learned his craft of decorating ceramics and glass in his native land. During his youth, German manufacturers had developed a process of transfer printing that allowed increased production of decorated steins. A colored picture was printed on tissue paper that was then positioned on the ceramic body. Firing burned away the paper and at the same time fixed the colored label on the surface.

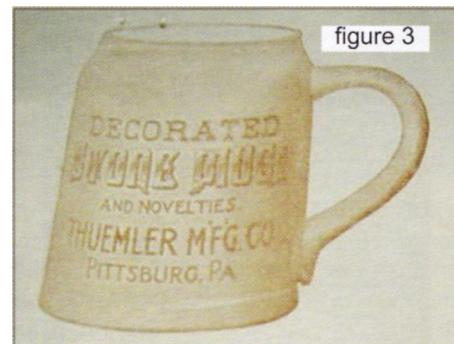
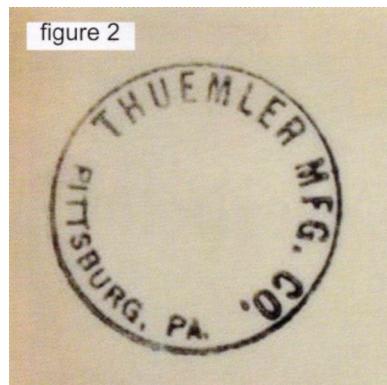
Exactly when Hugo arrived in the United States is unclear, but he brought with him the Old World knowledge of decorating both pottery and glass. In 1894 when he was 45 year old he was recorded by the census as living in Rochester, Pennsylvania, a Beaver Valley river town not far from Pittsburgh. His occupation was listed as "salesman." He was living at the Masonic Temple, likely a boarding house arrangement.

By 1896 Theumler was managing a lumber company in Rochester but evidently was yearning to start his own business. The *Wheeling West Virginia Register*, during that year, reported that he had been in town talking to local businessmen about erecting a plant in West Virginia devoted to "decorating and etching of glassware." The newspaper headline read: "New Industry of Considerable Importance to be Located Here." The article reported that Hugo would resign from the lumber mill and own and operate the plant in Wheeling.

Perhaps, because he found local financing was not forthcoming, the enterprise never came off. Theumler stayed in Rochester. Two years later an 1898 local business and professional guide carried a notice for the Theumler Manufacturing Company. It was described as a "manufacturer of novelties, decorator of china and glassware." A Rochester mark is found on some Theumler pieces (Fig. 1). In fact, Hugo marked many of his items, allowing collectors to identify and help date them.



Although details about Theumler's personal life are sketchy, it appears that he never married, living with his sister for a time. On the business front, business directories indicate that by 1901 he had moved his operations out of Rochester. Pittsburgh listings for that and ensuing years indicate that his company was now headquartered in the Second National Bank Building in suburban Sewickley, Pennsylvania. That was the site where his decorators worked. Theumler was recorded as chairman of the firm. He also maintained a second address, likely a sales office, in Pittsburgh. At this time his ware began to bear a "Pittsburg" (official spelling for a short time) pottery mark (Fig., 2). An illustration from his billhead described his products (Fig. 3).



blanks from Pennsylvania and Ohio potteries and putting his decorators to work doing the transfer printing. His clientele was nationwide, from Buffalo, New York, to Olympia, Washington. Among those commissioning drinking vessels are such nationally recognized brewers as Pabst, Schlitz, Heilemann, Pfeiffer and Primo, as well as many less well-known beer makers.



Theumler's company filled an evident need for American breweries. Purchasing advertising steins and mugs from German suppliers meant considerable cost and delay. Now Hugo filled that gap, buying stoneware

A prime example of the latter was the Kuebler-Stang Brewery of Sandusky, Ohio. In 1896, following a fire in a brewery owned by the Stang Brothers, they merged with the Kuebler Brewing and Malt Company.

The new company's principal brand was Crystal Rock Beer, so name because its water purportedly came from Crystal Rock Spring, five miles from town. When the owners desired creation of a highly decorated beer stein advertising their brew, they went to Theumler. His decorators designed a stein of considerable distinction (Fig. 4).

The fact that Theumler himself was of German birth probably assisted his sales. He also was listed for a number of years as a member of the German American Society of Technologists, indicating a pride in his national origin. Despite that, his wares frequently were patriotic depictions of the American eagle and Old Glory. Note the theme set by the Pabst "Union" stein (Fig. 5).



That brewery had been founded in Milwaukee by another German immigrant, Jacob Best. Fred Pabst was a steamer captain who married into the Best family and eventually took charge of the operation. He changed the name to the Pabst Brewing Company and rapidly built it into the Nation's largest brewery. Pabst became a particularly strong customer of Theumler, commissioning steins, beer mugs (Fig. 6) and mini-mug match strikers.

Theumler created similar patriotic decorations on steins for other breweries, including the American Brewing Company of St. Louis (Fig. 7), Heidelberg Brand (Fig. 8), and Consumers Brewery of Erie, Pennsylvania (Fig. 9). All had German ties and Heidelberg's advertising boasted that its was made "the old German way." Hugo's images also could range widely from a multi-colored bell logo for the Belmont Brewing

Co. of Martins Ferry, Ohio (Fig. 10) to an American Indian for Iroquois Brewing of Buffalo (Fig. 11), and a scandalously unclothed woman for Dick Brothers of Quincy, Illinois (Fig. 12).

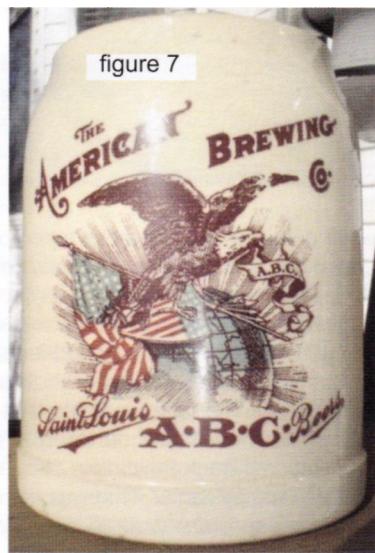


figure 7



figure 10



figure 8

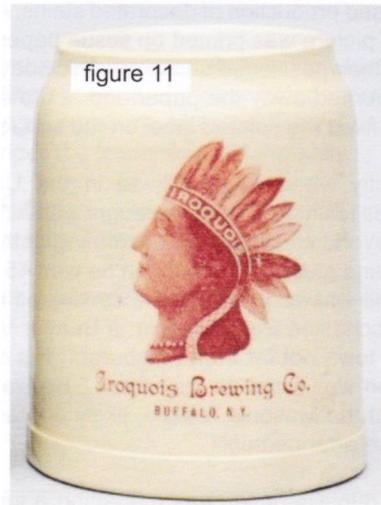


figure 11

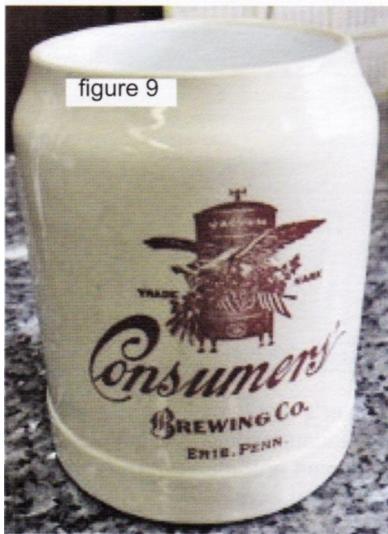


figure 9



figure 12

Christopher Stahlmann was a Bavarian immigrant and brewer who scoured the Midwest to find a location with clean spring fed water along the Mississippi River until finding the ideal spot in St. Paul, Minnesota. With three other small local breweries he formed the Minneapolis Brewing Company. The company's flagship brand was Grain Belt Golden, introduced in 1893. Stahlmann commissioned a striking stein from Thuemler. The transfer is unusually crisp and well designed and gold trim was added by hand (Fig. 13). The handle of this vessel, also found on other Theumler steins, featured a ceramic portrait of King Gambrinus, the well recognized symbol of brewing (Fig. 14).



figure 13

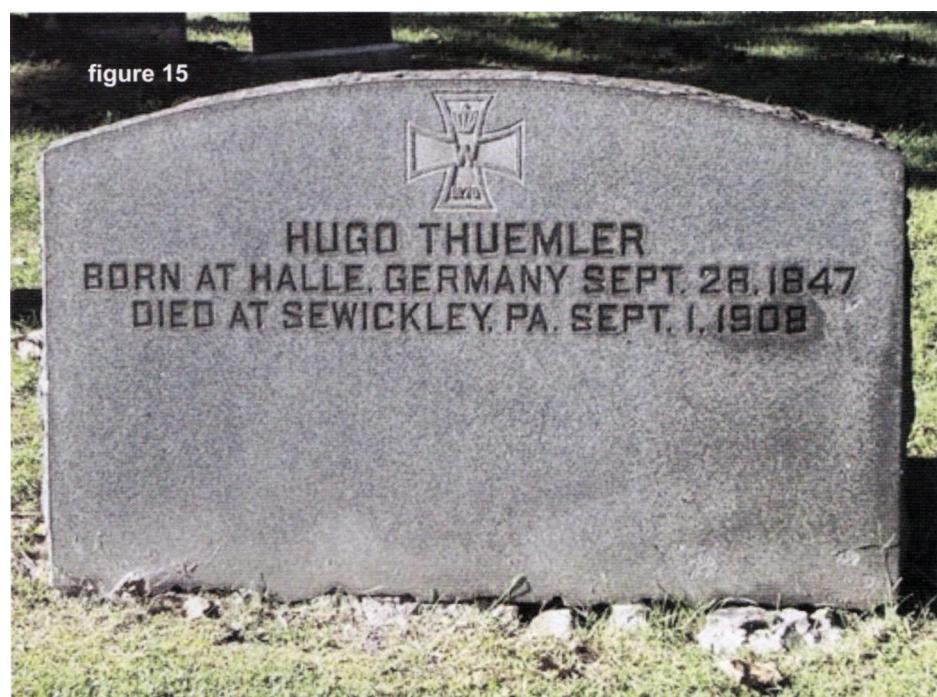


figure 15

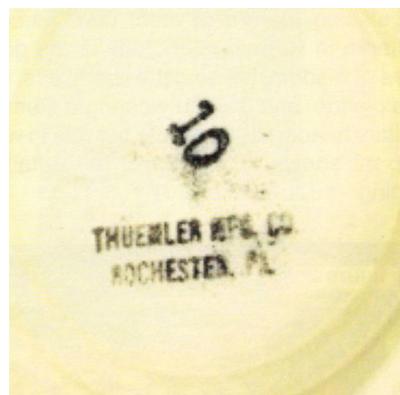


figure 14

Among sparse details about Hugo Thuemler, we know that he lived in Sewickley's Elmhurst Inn, originally a private mansion. It was located in an area of town that had seen many fancy homes built in the mid-1800s but was in decline by the 1900s. The house had been enlarged and turned into a boarding house and hotel. According to his obituary in the Philadelphia Inquirer, Thuemler died at the Inn on September 1, 1908, at the age of 61. The cause of death was listed as "acute indigestion," raising a question about the quality of cooking there. The paper reported that he had been president of the Thuemler Glass Manufacturing Company. Buried in a Sewickley cemetery, Thuemler's gravestone is shown here (Fig. 15).

grow even more prized and valuable. Whatever else his life might have been, as a creator of beer ceramics, Hugo Thuemler left succeeding generations with a notable legacy.

Note: Over the past 20 years I have compiled a list of Theumler-made ceramic wares, including steins, as they come to light. The list includes those marked and a lesser number that have been attributed to his work but lack a base stamp. Anyone wishing the list can obtain one electronically by emailing me at [jack.sullivan9@verizon.net](mailto:jack.sullivan9@verizon.net) or writing me with a self-addressed stamped envelope at 4300 Ivanhoe Place, Alexandria, Virginia, 22304.



An indication of just how important Hugo was to his operation, it apparently ceased business almost immediately after his death. After 1908 all reference to Theumler's firm disappeared from Pittsburgh directories. Because the company vanished with his passing, all Theumler marked wares have attained 100-year antique status. Some steins now fetch as much as \$550 or more at auction. With time they will



## Nice Dumfer & Breiden "Go-Withs"!!

by Dave Lowry

"Go-Withs" can be defined as, "things that belong because of similar traits."

Many stein collectors may customarily put pipes and flasks with their regimental steins. Or plaques, cigarette holders, ashtrays, punch bowls, etc. may be included in a stein collection because of their similar traits or were produced by the same manufacturer. Therefore, they "belong" together.

Shown here are a few "go-withs" that were produced by Dumlter & Breiden that are valued members of my collection and go well with my D & B steins



Fig. #1 shows a plaque named "Minerva" which is mold #74 from the original D&B catalog. It is highly detailed which is a distinguishing feature of most D&B pieces. Minerva in Roman mythology is the goddess of wisdom, war and the liberal arts. On this plaque, she is seen wearing a Roman military headdress to denote her role in war. Fig. #2 shows a closeup of the detailed edging.



Fig. #3 shows a small pitcher which is only 3.5" tall. It shows a phoenix bird on each side. In Egyptian and other mythologies, the phoenix was a beautiful, lone bird which lived in the Arabian desert for 500 or 600 years and then consumed itself in fire, rising renewed from the ashes to start another long life.

Fig. #4 shows an ashtray showing two dwarves in full color. In Germanic mythology, a dwarf is a being that may dwell in the mountains or in caves. Tales of dwarves continued in traditional folklore and popular culture. This ashtray was made immediately following WWII because the bottom is marked "Ardalt Zum Wohl Hohr Germany French Zone".

Fig. #5 shows a plaque reproduced for D&B's 100 Year Jubilee in 1983. It is a limited edition of 2000. It shows the same scene found on one of their old steins, (mold #332), named Early Germans in the original catalog. Fig. #6 shows the back that has the manufacturing information.





figure 8



figure 9

Fig. #7 is a blue salt glaze boot (Mold #311) that again is highly detailed. A drinking man is on one side and a drinking woman on the other (Fig. #8). Fig. #9 shows a closeup of the bottom side and heel that feature dwarves toasting and drinking.



figure 10

Fig. #10 shows a full color beer tap that is gorgeous! It is mold # 598 and originally came with a top in the shape of a Gaminus bust. I love the bottom, but am looking forward to the day I find the top!

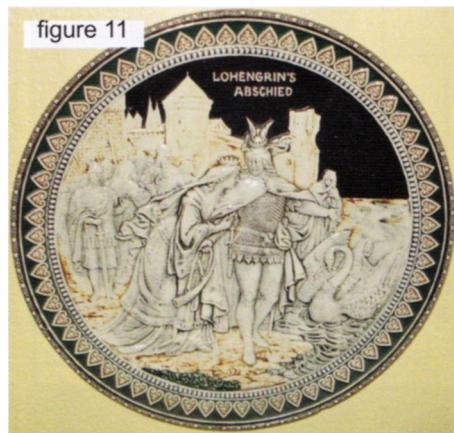


figure 11



figure 12

Fig. #13 shows a three handled pass cup. The relief is decorated with several hunters and maiden scenes. These were used in certain celebrations and passed from one person to the other. This is the reason for the three handles and the name of this form. They are sometimes called loving cups.



figure 14

Fig. #14 shows a very nice highly detailed large punch bowl (mold #445) that depicts nymphs and dwarves and flowers all the way around the outer body. Fig. #15 shows a close up of a side.



figure 15

Fig. #11 and #12 show a pair of Lohengrin plaques , mold #411 titled "Lohengrin's Abschied" (Farewell) and #429 titled "Lohengrin's Ankunft" (Arrival) in the original catalog. Lohengrin is a character in Germanic literature. He is a knight of the Holy Grail and goes in a boat pulled by swans to rescue a maiden who can never ask who he is. It is a version of the Knight of the Swan known from a variety of medieval sources.



figure 13

Fig. 16 looks like a stein, but is a puzzle jug. Very uncommon form for D & B.



figure 16

These are just of some the "go-withs" that Dumler& Breiden manufactured in addition to the wonderful detailed steins. I can share others with you in the future. They are all valued items within my collection.

## Diesinger: Handled with Care

by Phil Masenheimer  
SCI Master Steinologist

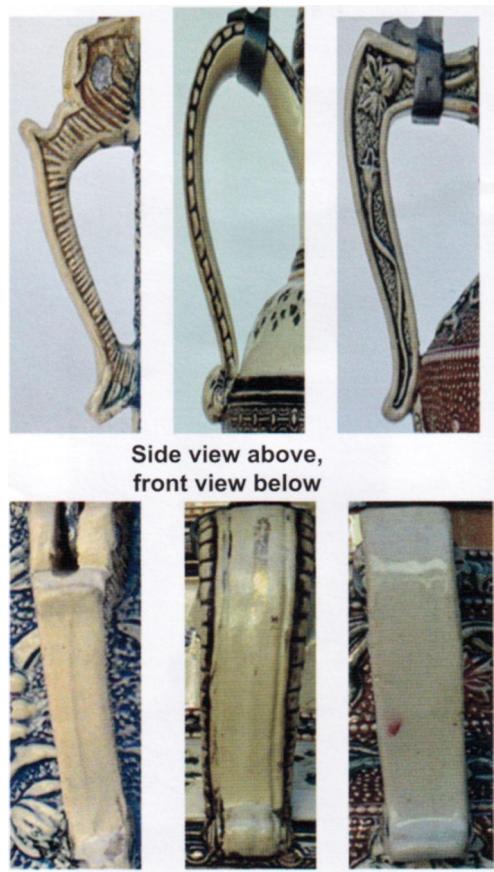
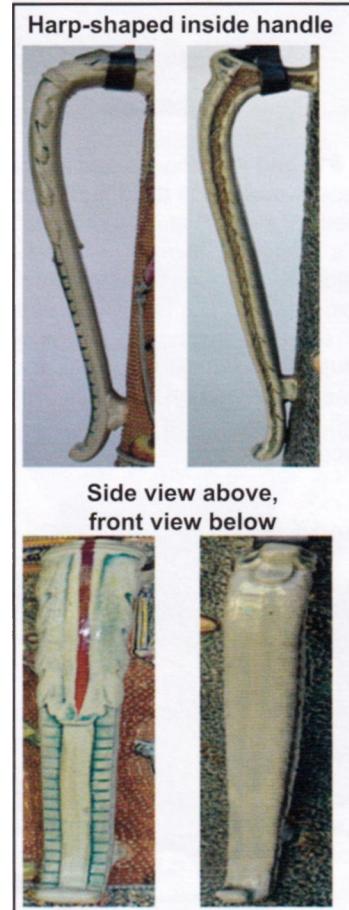
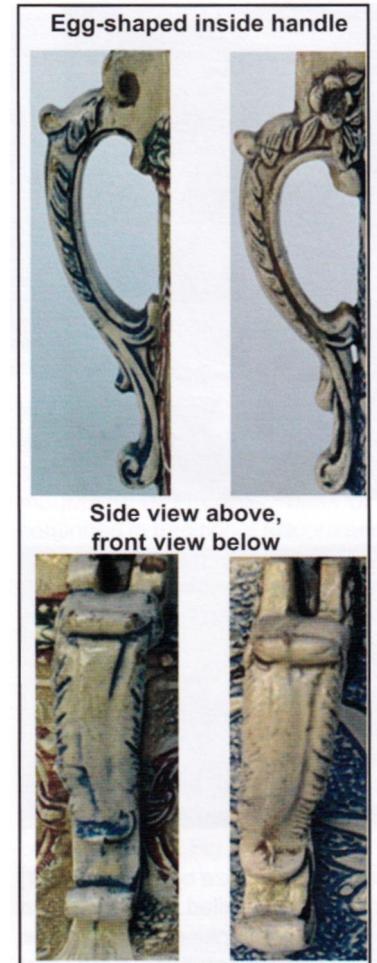
**Definition of a Handle:** On drinking vessels a handle is made from a strip of material shaped from a mold or by hand and then attached to the body of the vessel at two points before firing.

When I spot a stein in a collection or at a sale, I am usually attracted to the body, then perhaps the lid and finally to its handle, which has been covered by my hand while viewing the piece. Who first came up with the idea of putting handles on drinking vessels? Were they merely functional, for ease in handling, or did they have a decorative purpose, like buttons on a blazer, which incorporate both practicality and style?

Leave it to the Brits, says one theory, and their love of tea. The first tea cups to appear in England were Chinese imports. These cups had no handles and were called teabowls. Saucers for the teabowls came into being in 1700. In 1750 a man named Robert Adams inspired tea sets that had cups with handles. The English loved them, because the tea bowls were way too messy, and they often burnt their fingers using the teabowls. Mr. Adams' design quickly became the standard for the English Tea Service Set.

We may never know whose handles inspired whose; however, of all the manufacturers of steins, Diesinger of Höhr, Germany incorporated more varieties of handles for their steins than any other manufacturer.

Looking at my collection of Diesinger steins and studying other collections I find a variety of styles in the handles. (Most notable is the shape of the handles whose insides form a "C", or handles with animal heads placed on them.) These two styles are found on a majority of Diesinger steins. Other styles found to a lesser degree are handles, whose insides form a "D", a harp or an egg. Another style sometimes discovered is what I call an odd shape for lack of a better name. The following figures should provide you with a better understanding of the wide range of varieties one might discover when examining a stein manufactured by the Diesinger firm.



C-shaped handles



Side view above, front view below



Heads on handles



Side view above, front view below



This article first appeared in "Military Trader / 2013 Ambassador Issue", and it is reproduced here with permission of the author. Although the collectibles under discussion may be different from your interests, the insights which are offered are applicable to all collectors.

## **Successful Collecting: An "Old Timer's" advice for avoiding common mistakes**

by John Adams-Graf

I ran into an old friend at the last Show of Shows. "It sure isn't like the old days of collecting, is it John?" he asked after we exchanged greetings. "Whatty mean?" I asked incredulously, "I am one of the wonder kids!" He chortled. "You may have been 30 years ago. Now you are just one of the 'old timers'." Could he be right? Had more than a quarter of century passed since we traded WWI collar discs for Third Reich medals? And if he was right, had I learned anything about the hobby?

### **GIVING IT SOME THOUGHT**

I thought about what my buddy had said to me over his table of relics, "You are one of the old timers, John!" As I pondered it, I had to ask myself, "Where did it all begin?"

I can't really point to one instant when I became a collector. I think I was just born that way. There are lots of psychological explanations for why a person is a collector, but I try not to dwell on those, however.

I suppose, my first "military relics" were those my dad gave to me when I was about four years old. Having transferred to a Minnesota American Legion Post, Dad had no use for his Iowa Legion overseas cap. He gave that to me and pinned his WWII Good Conduct medal on the side of it. The medal, after all, had "my" name (and his—"JOHN GRAF") engraved on the back.

Over the next few years, he gave me more of his mementos from the War: His pistol belt, musette bag, practice grenade and some patches. I didn't really consider this a collection, though, because I incorporated each item into my daily war games.

Growing up in a small town, I was fortunate to be able to meet and speak to several WWI and WWII veterans. Perhaps motivated by my youthful enthusiasm, they were quick to offer me mementos of their service. Soon, I started to display a variety of medals, photos and insignia in my bedroom alongside plastic models and soldiers.

By the time I was 10 years old, I had developed a passion for the history of the American Civil War. Soon thereafter, I discovered the magazine Civil War Times and later, Civil War Times Illustrated. With each issue, I enjoyed the scholarly stories, but more importantly, I devoured the advertisements in the back of the magazine. Best of all, I read each of the classified ads, sometimes responding. I ordered a dozen "forage cap letters" from George Juno and sent away for countless private dealers' price lists. I even attempted to place a wanted ad for a Confederate forage cap, never realizing that one would cost me more than \$25 if someone had replied.

Within a couple of years, I met several men who had recreated a Civil War artillery unit, resplendent with a 3/4-scale Parrot Rifle. After relentless pleading, they allowed me to join. In addition to learning the intricacies of firing and maintaining a Civil War cannon, I was introduced to a whole new level of swapping and trading as each member pursued his particular collecting interest when not reenacting.

It wasn't until I was 18 when I set up as a "dealer" at one of Bob Johnson's earliest "Battlefield Shows." I guess it was at that time when I became totally immersed in the buying and selling of our hobby. In fact, it was at one of these early Minnesota Battlefield Shows where I met the buddy who, 30 years later, declared me an "old timer."

He was right. In reality, I just turned 50 years old. If I was just 19 or 20 when I met him at that early Battlefield show, he hadn't exaggerated after all! Thirty years had passed. Some- where, I transformed from being the "Wunderkind" into just another "old timer." Surely, I must have learned something?

### **TEN TIPS FOR NEW COLLECTORS**

During the past thirty years, I have collected in many areas of militaria, each with equal passion. In that time, I have made many mistakes. I have sold items I wish I hadn't, missed items that I wished I had bought and made some really poor life decisions. Based on all of this, I have formulated a list of ten tips I would like to offer to someone just getting in the hobby. I can't promise these will guarantee collecting "success" (whatever that is!) if you follow them, but my hope is you can attain maximum satisfaction from the hobby.

#### **1. SET A COLLECTING GOAL.**

I know you are really excited about some sort of militaria right now, and it is hard to think about much else. But try to imagine how you want your collection to develop

over the next ten years. Do you want to fill a room with relics? Do you want to use relics to instruct others about military history? Or do you want to "cash out" for a profit? You might have multiple goals, and they may change, but taking the time to think about it will help you make hard decisions about what to buy down the road.

#### **2. ACQUIRE RESEARCH MATERIAL.**

This might be a reflection of my age, but I place a lot of value on published articles and books. Whereas there is a lot of information to be found on the internet, it is not a replacement for the printed word—not yet, anyway. While it is very difficult to spend \$50 on the most recent book when there are cool relics to be had, consider it the real investment in your collecting career.

#### **3. JOIN A FORUM.**

In the old days, we formed "collecting clubs" where we got together once a month and played "show and tell." While there are a few of those still functioning, Internet forums have quickly replaced most. Take the time to investigate, and you will probably find there is a forum already established that deals with your particular area of focus. Introduce yourself and spend time reading through the past threads of conversations. You will fast gain a sense of the high and low points of the hobby. But hang back., .you remember how obnoxious the gregarious new kid was at school? Don't be that kid on the forum. A good forum is a resource, not a hang-out for the lonely.

#### **4. NETWORK FOR "HANDS-ON" EXPERIENCE.**

As good as the Internet is for opening the world of collecting to you, it is no substitute for actual handling and examining of relics. If you get to know a local collector or two, ask to visit their home to see their collection. Let them show you all of their treasures and soak up their explanations. Contact museums to make arrangements to visit with the curator and examine specific segments of the collection. Finally, attend shows, shows and more shows. These are the best, hands-on experience available to collectors, regardless of how much money is in your pocket. You are able to study pieces up close, ask questions and benefit from the dealers' years of experience.

#### **5. FOCUS.**

When I was young, I was overly impressed with dealers who had stacks of Riker mounts on their table. To me, that meant they were hardcore collectors. When I actually visited the homes of a couple of these collectors, I found their personal collections

were just like their Riker mounts: Huge assemblies of weapons, uniforms, helmets, flags, maps, medals, drums, and most anything else military-related. While volume was impressive, none of it worked together to tell much of a story other than, "Look at all the stuff I have bought!"

A focused collection will help you develop an expertise about some aspect of military history that you can then share with anyone willing to listen. A big pile of mediocrity is still just mediocre. A focused, developed collection is something that will reflect your level of enthusiasm and scholarship.

#### **6. DON'T BUY ON CREDIT.**

Here's another tip based on my own poor judgment. When I received financial aid for college, I spent it on German helmets. During my first marriage, I spent my extra money on Mexican War medals rather than take family trips, pay the mortgage or paint the house.

During the years of my second marriage, I bought WWI photographs and uniforms instead of taking family vacations, paying the mortgage or painting the house (yes, there is a pattern here, but that is subject of another editorial!). A very important lesson I can impart is this: If the military made one, they made a thousand. If you have to pass on an item on a site or at a show, chances are very good you will find another. Don't sacrifice living expenses to buy military relics. And more importantly, don't charge your relic purchases.

#### **7. BUY QUALITY.**

It doesn't matter if you are currently collecting Civil War bullets, WWII German helmets or insignia from Desert Storm, you will be much happier when you are 50 if you spent your money on quality items rather than buying quantity. The collectors who spent thirty years of their lives buying every cheap military trinket they found are fast becoming candidates for one of the hoarder-type reality shows. A pile of cheap stuff is just that: Cheap.

It takes real discipline for the Civil War bullet collector to pass by the "Any bullet for 50 cents" box, but when he stumbles on the Maynard carbine "tophat" cartridge for \$15 he will be glad he hadn't filled a bag with cheap crap. It would be tragic if the helmet collector spent \$85 for another Luftschutz helmet only to find a camo-painted M35 for \$300 moments later that he could no longer afford to buy.

#### **8. LEARN HOW TO CARE FOR YOUR COLLECTION.**

Again, I am assuming one of your implied

goals is to not end up on one of the hoarder shows. Conservation is nowhere near as exciting as acquiring new items, but you do want your collection to remain pretty much in the same condition while you own it. Well, time, heat and oxygen are three things that are threatening your collection. Take the time to learn how to minimize the decay.

#### **9. HAVE AN EXIT STRATEGY.**

Okay, maybe because I turned 50, I am thinking more about this, but it is important to realize there may come a time when you have to part with your collection. Generally, dealers circle around searching for one of three "D's" of acquisition opportunities: Death, Divorce or Debt. Those are the top three reasons why collections are dispersed, but of course, there are countless others.

Whatever the impetus for disposing of your collection, you will be better off if you have thought it out ahead of time. Once you have an idea of how you would liquidate your collection, make sure that you write it down (make it legal in a will or bequest), describe it to friends or even make arrangements with a dealer.

I have done the latter two. My daughter knows if something should happen to me, she is simply to call the dealer I appointed. He will come in, gather up all of the military relics, research and books and dispose of it within two year's time. At that time, he will pay my daughter 60% of what he took in on the sale of items. It isn't a perfect plan, but it is a plan. Too often, I encounter widows or family who complain that their collecting

This Jugendstil pouring Stein appeared recently on eBay. There are two noteworthy aspects shown in the photos. First is the uncommon trademark, with the firm name displayed across the well-known Merkelbach hexagram. Second is the unusual asymmetrical nature of the decoration.



loved one died with no instructions other than, "don't let anyone screw you—this stuff is valuable."

#### **10. REMEMBER, IT'S JUST STUFF.**

Okay, it's really cool stuff, but good gosh, don't let it get between you and other humans! Too many marriages (two here), friendships and family connections are lost because a collector has lost perspective. It is just stuff...do you think the soldiers who wore, carried, earned or used the relics we crave would want the items to wreck our relationships with spouses, family and friends?

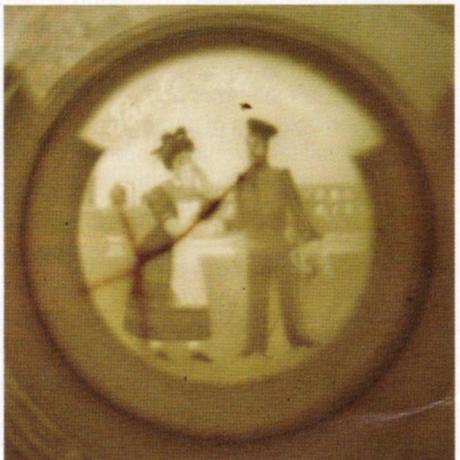
I don't know if that is much of a list after 30 years of dedicated collecting. It certainly isn't a formula for creating a satisfying collection, but it does represent a list of what I would have done different, given a chance. I am sure our experienced collectors will have several good additions, and I encourage them to send them to me [john.adams-graf@fwmedia.com](mailto:john.adams-graf@fwmedia.com))

As I type this, I am sitting in my office surrounded by the uniforms and relics of WWI tankers and volumes of photographs of soldiers and military vehicles spanning 100 years. I love my hobby and get great satisfaction from the relics, the history I have learned and the friends I have met. But tonight, after I shut down my computers, turn off the music, and glance around the room before I turn out the lights, I am going to call my daughter on the drive home to my partner. It may have taken 30 years, but I think I have achieved "collector nirvana"—that balance of hobby with the rest of my life. ©

## Removing the Grime from Porcelain Lithophane Lines

by Joe Christensen

I'm sure we've all come across a stein that we fall in love with, but are disappointed when we find out that the lithophane is marred by cracks. Some people refer to these cracks as spidering or litho lines. Regardless of what you call them, everyone can agree that they're generally unsightly. Unfortunately, the fragile and thin porcelain found in a lithophane is very susceptible to forming these type of lines. On some lithophanes, the cracks are light and difficult to see. However, over the course of time, dirt, grime, or even beer has seeped into these cracks, causing them to appear dark and pronounced. Most collectors probably don't realize that the solution to cleaning these unsightly cracks, is a product that can be found in their local beauty salon.



*Unsightly, dirty, lithophane lines*

After purchasing several steins with unsightly lithophane lines, I scoured the internet, looking for a way to properly clean the cracks. I discovered that many porcelain dish collectors were using Hydrogen Peroxide to clean their cracked dishware. They stated that Hydrogen Peroxide was completely safe for porcelain, unlike bleach, which can eat away at the porcelain's glaze. I decided to give it a try on steins and sure enough, it worked wonders for me!

Hydrogen Peroxide is a strong oxidizer and is used as a bleaching agent or disinfectant. In a beauty salon, the chemical is used to lighten customers' hair. When it comes to steins, the chemical is just as effective at lightening the dirt found in lithophane cracks.

To achieve good results, you will first need to track down a source for high strength Hy-

drogen Peroxide. Bottles of over the counter Hydrogen Peroxide, generally won't cut it. I use a 40 Volume Hydrogen Peroxide solution that I found online. The best places to check for high strength Hydrogen Peroxide are beauty salon or taxidermy supply stores (taxidermists use it to whiten skulls). In beauty salon terms, the solution is sometimes called "Clear Developer".



Once you have the Hydrogen Peroxide, you are going to want to warm up your lithophane, to help open up the cracks. This will allow the Hydrogen Peroxide to better penetrate the litho lines. To do this, run some warm tap water over the lithophane. Run the water over the inside of the stein and then flip the stein over and let it run across the bottom. Be sure to thoroughly wipe out any water residue.

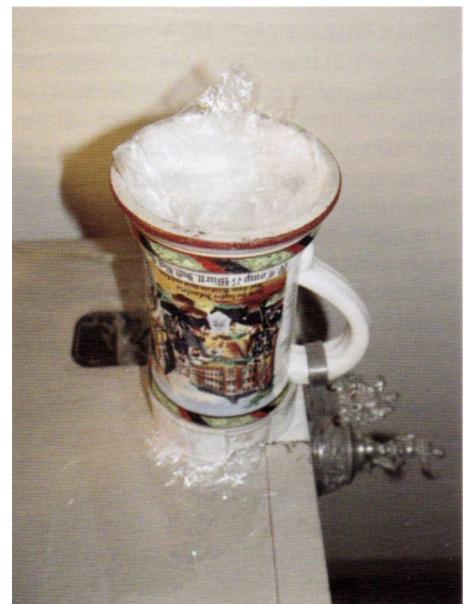
While the lithophane is still warm, the next step, is to begin soaking the lithophane with Hydrogen Peroxide. The best way to do this, is by just pouring some of the Hydrogen Peroxide into the bottom of the stein. You will want to pour enough so that the lithophane is covered by about 1/4" of Hydrogen Peroxide.

After you have done this, you will want to prevent the Hydrogen Peroxide from evaporating out. To achieve this, take some saran wrap, fold it into a square, and then tuck it into the bottom of the stein, covering the Hydrogen Peroxide.

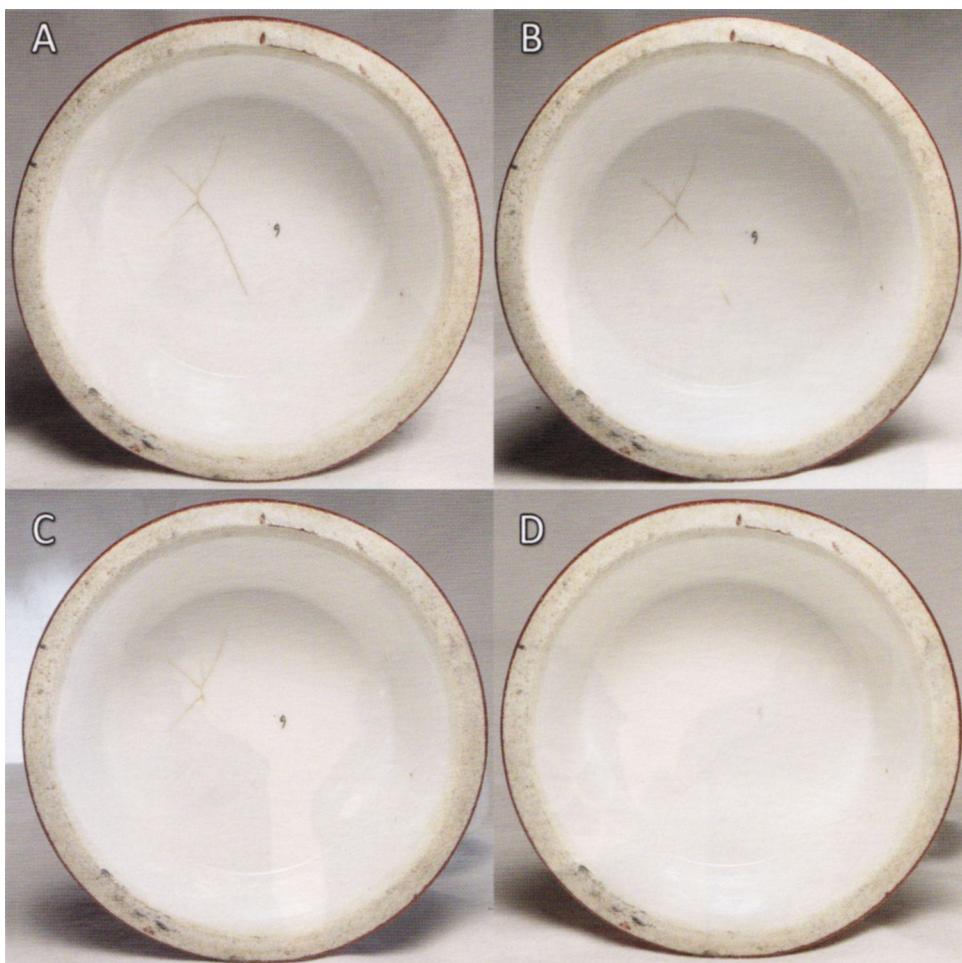
After you have done this, it is time to place your stein in a safe place, with the lid open, and to wait for the Hydrogen Peroxide to work it's magic! I have found that the amount of time that it takes to lighten a lithophane's cracks, varies from stein to stein. Some steins can clean up in as quickly as a week, while others may take several months. In one instance, I had to soak one of my steins for an entire year before it was completely clean! However, this is a rare instance. Generally speaking, it seems to take 1-3 months on average. I have found, that steins with more cracks tend to clean up quicker than others, since the Hydrogen Peroxide has more areas that it can penetrate.

Over time, Hydrogen Peroxide will lose its potency. If your stein's lithophane lines aren't to your satisfaction after a month of soaking, then you should probably replace the Hydrogen Peroxide that is in the stein. You will need to wash out the remaining Hydrogen Peroxide and replace it with a new dose.

If you are still having poor cleaning results, I have found that soaking from the other side of the lithophane can help. In the second month of soaking, you can try flipping your stein over and pouring the Hydrogen Peroxide into the base. You can let the base soak for one month and then the next month soak the inside again. You can alternate from base to interior, until the desired results are achieved.



*The above image shows how I soak the other side of the stein's lithophane. The stein is carefully secured to the desk with a cardboard sleeve and tape, to avoid accidentally knocking it over.*



The above image shows the same lithophane, over the course of three months of soaking with Hydrogen Peroxide (I put fresh Hydrogen Peroxide in each month). [Figure A] This is how the lithophane was when I first got the stein. [Figure B] This shows the results, after soaking the stein's interior for one month. [Figure C] This shows the results, after soaking the stein's interior for two months. [Figure D] The third and final month, I soaked the exterior of the lithophane. As you can see the dirty lines are completely gone!

In the end, it all comes down to your own patience. As long as you are diligent with this process, you should be able to clean even the most stubborn, dirty, lithophane cracks. With this knowledge, no longer will you have to bypass purchasing a stein due to unsightly lithophane lines!

**Disclaimer:** Please use common sense when handling Hydrogen Peroxide, it is a chemical. Work in a well ventilated area and wear gloves. Use an old work surface or cover your work surface in saran wrap when soaking your stein. The reason being, is that Hydrogen Peroxide can seep through the cracks and can damage work surfaces over time. Do not use this method on steins that have had porcelain repairs. Hydrogen Peroxide can damage restorations and repairs. Do not completely submerge the entire stein in Hydrogen Peroxide, as it can possibly damage hand painted details (when in prolonged direct contact). I have cleaned several lithophanes using the steps outlined above and have never had any issues, but your results may vary. Use at your own risk.

## Photos From the Road

### Thirty Fourth Installment

by Ron Fox, SCI Master Steinologist

On our long drive across the country heading to the Pittsburgh convention, Sue and I had the opportunity to stop and visit several collectors. The highlight of our journey was the home of Roger Glass in the mid-west. His collection rivals the best I have had the privilege to see. He not only has exceptional and rare steins, but his display in custom cabinets is fantastic.

I met Roger way back in the early 1970's when he was primarily collecting Mettlach steins. His Stein interests have greatly expanded and has been the driving force to assemble some of the finest steins ever made. It certainly is an impressive collection.

The first example from his collection is a large wide Kreussen with colorful enamel of the 12 apostles. The center panel features the Salvation Lamb. It was made in the mid 17th century and is in wonderful condition.

Next is a delicately hand painted Viennese enamel Stein. The Romanesque scene is painted around the entire body and on the inlay lid. The figural handle and finial only serve to make it more outstanding.

The middle row starts off with an interesting Stein. I cannot imagine the average person wanting such gory subject matter of an autopsy. It was obviously made for students studying to become doctors. This gave it a very limited market, which explains why we do not see it very often.

The center of the page is one of Mettlach's more exotic designs. It has a rounded body with flat square panels and a chain-like handle. The Art Nouveau style is very striking.

The next Stein is an opaline overlay and has purple coloring seldom seen on Bohemian steins. The matching inlay and delicate brass mounts is just icing on the cake.

The English made very few lidded steins. The bottom row starts off with such a piece from at the Royal Worcester factory. I have only seen this Stein one other time.

Next is another unusual Mettlach. It is from a student fraternity in Philadelphia called Siedel Science. Siedel is another word for a beer Stein. So this club is all about the study of beer drinking. Silly young-uns...





The last stein on the left hand page is a very hard to find character. It is a bag of ground coffee with the string securing it closed. It is one I have been looking to find for many years.

This page starts with a blown glass 1/2 liter. It features a steeplechase race, which puts it into the jockey occupational category. The prism inlay lid is a nice touch.

The silver medium in stein making, was used in more countries than any other material. This silver stein is Russian made and has their distinct style.



Schierholz made some fabulous character steins. They had a way of portraying animals with human traits. This rooster wears a pair of spectacles and has a service medal pinned to his coat. He looks like he is about to give a speech.

The stein in the middle of the page brings back memories of childhood on the east coast. After a snow storm, children couldn't wait to make a snowman. This stein was made around 1900 and obviously the custom goes back that far. It would be interesting to know when and where it started.

Ludwig was the Bavarian king from 1825 until 1848. He was flamboyant and had a great love for the arts and royal past. His likeness was used on many steins, including this character. It was made exclusively for Joseph Mayer by Schierholz. The heavy lid was not functional and caused many of these steins to get damaged.



The bottom row is a great hand painted example from the KPM Berlin factory. A finely painted hunt scene wraps around the middle of the body. It has a matching inlay with delicate brass mounts. It's a looker.

The last stein is a double overlay having a layer of pink glass over white over clear. The faceted body is further dressed up with a gilded pasty enamel. It is another Bohemian gem from the 1860 era.

This finishes up the steins from Roger's collection. There will be many more great pieces to show you from him in the future.

Being a friend of the Scherff family for more than 30 years, I was saddened to hear their Student Prince restaurant, in Springfield, Mass., was slated to close after 85 years of business. I immediately called to hear the news from the horse's mouth. It was true, this icon of restaurants was closing for good. It was not good news for the area or Stein collectors, as this restaurant has a large varied collection of antique steins of all types.

About two weeks later I got a call from Peter Scherff and was informed they found a buyer that wanted to continue the business. They would be closed for just a few months for some remodeling and re-opening before the end of the year. Smiles returned to those saddened faces.

While on the east coast for convention, I got to stop by a take some photos for Prosit.

The first stein is made of stoneware and features three hand painted drinking scenes. It came from the Eisinach firm of August Saeltzer.

Next is another stoneware stein in the schnelle body shape. It came from the Siegberg factory and was made around 1580. The lid is original to that period.

Mettlach made many steins for the American market. The 7th National Guard in New York has an illustrious past. This stein is decorated with their symbol in the center with American flags and eagle around it.

The middle row starts with a clear glass stein decorated with the 4F Turner symbol.

The middle of the page has a 1 liter Austrian faience stein. It is decorated with a double headed eagle and hawk in an oval.

Next is another clear glass stein with an enameled scene of a Munich Child. This design is from Ludwig Hohlwein.

The bottom row starts with an early 1800 glass stein. It has a butcher occupational wheel-cut scene. The fancy pewter lid and base rim makes it more attractive.

Next is an Altenburg stoneware stein with busy pearl-work applied relief scene. It was made in the early 1700's

Last on this page is a neat 1780 faience stein with a large stork.





The Student Prince restaurant has many Mettlach steins within it's close to 1000 pieces. This page starts off with some of my favorites. First is a stein depicting a young student that sees rodents and things because of his excess drinking.

Bicycle scenes are always of interest. You usually find them depicting men, so woman bicyclists get my attention.

Richard Wagner is famous for his many operas. Lohengrin was very popular in the late 1800's and was the inspiration for many stein scenes with different factories. Mettlach was no exception, as you can see with the last stein on the top row.

Besides the large production of Mettlach steins, they made blank bodies for the smaller firms to decorate and sell under their own name. The middle row is one of those steins. It has a detailed fraternal shield.

The middle of the page has a PUG of Kaiser Wilhelm II in uniform. There is a mate featuring his wife.

Next is another stein made for the American market. These were made for the Ivy League universities and shows a baseball scene on one side and football on the other. The shield in the front will show the different schools. This one is for Harvard.

The bottom row begins with one of the more popular Schierholz character steins. Everyone loves the barmaid, but there isn't enough to go around.

The next item is made by Mettlach and is called the renaissance lady beaker. What is unique about her, is the opening is on the bottom and once filled, you needed to finish your drink before you could set it back down.

We finish the photos from the Student Prince restaurant with another Schierholz character stein. They made several mushroom ladies. This is the only mushroom man. He is wearing a long coat and sporting a monocle on one eye.

By the time you get this Prosit, the Student Prince restaurant should be back open. If you get a chance, stop in and enjoy a great German meal and their large collection.

## "White Gold" from Durlach

by Günter Widmann

(translated by Peter Meinlschmidt)

*With the following article, Günter Widmann, an enthusiastic collector of faience wares from Durlach provides us the opportunity to get to know part of his collection.*

At the end of the 13th century, Marco Polo returned from one of his great expeditions to China. He brought back a few porcelain items, along with many other exotic objects. This unique, mysterious and highly fragile commodity triggered a virtual obsession for this new unknown material, which was rarer than gold and was, therefore, appropriately named "white gold".

Due to the scarcity of this product, this wonderfully thin, blue painted Chinese porcelain became increasingly sought after with genuine greed taking hold. Merchants and traders were unable to obtain even small quantities of porcelain for their customers through the regular channels, and only a few managed to import merchandise from China at all.

When, finally, the Dutch fleets captured a large Portuguese merchant ship, a small quantity of porcelain did hit the market and was sold at prohibitively expensive prices. However, starting from 1602, a quantity of about three million porcelain items was imported to Europe through regular channels.

Of course, many artisans attempted to reinvent porcelain in different places, but all of them failed. In Germany, most pottery was unattractive plain earthenware manufactured in small potters' workshops; more sophisticated objects, usually obtained from Spain and Italy, were rare.

After the Moorish invasion of Spain, the secret of tin-glazed ceramics came unexpectedly via Persia to southern Spain. By the middle of the 15th century, products made from this refined technique were exported to Italy via Mallorca, a then well-known trading place, and sold under the name of "Majolica".

Migrant artisans brought the craft to Italy, and the first reproductions were successfully made and distributed there. Thereafter, this designation was used for objects produced by this new manufacturing technique.

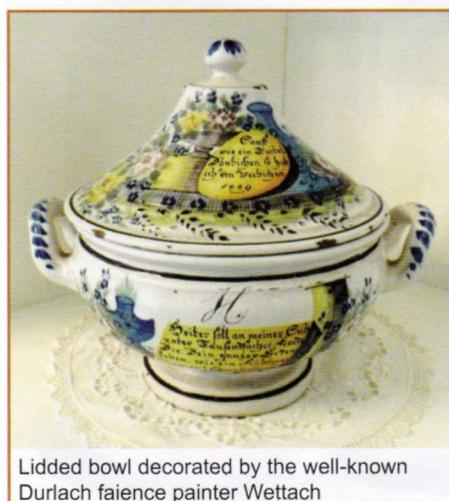
North of the Alps, the revival of ceramic production also gradually caught on, by a devious route via the Netherlands. It was named after the well-known Italian pottery center of Faenza and subsequently called "faience". This new material was considered an acceptable and useful substitute for porcelain.



Wedding jugs for soldiers of various service branches



Occupational jug dated 1784 and a trader's wedding jug from 1828



Lidded bowl decorated by the well-known Durlach faience painter Wettach

The desire for the newly discovered substitute product was mostly found at princely courts, but it was also sought after by the wealthy and art lovers. This created a real race to obtain faience items. In the second half of the 17th century, Dutch immigrants hailing from the city of Delft established the first faience factories in Germany, e.g. in Hanau, Heusenstamm, Frankfurt and Kassel.

On an increasing basis, princely courts, eager to create privileges for themselves, sought to attract manufacturing companies. These companies would fiercely compete with one another by using a variety of shapes, glazing quality and improved painting. This development resulted in faience factories being founded in about 80 places.

When a faience factory was founded in the town of Durlach in 1723 by Johann Heinrich Wachenfeld, this did not occur at a particularly early point in time. A few years earlier, another manufacturing company had been established in nearby Strassburg on the other side of the Rhine River. The products of that latter company had, at that time, already been widely known and its wares highly sought after.

Factory founder Wachenfeld - at the Margrave's instigation and because he had fallen in love with a local merchant's daughter - was gladly willing to settle down in Durlach. He was an experienced faience maker who had completed his apprenticeship in Kassel and with experiences gained at Meissen and Ansbach, he possessed the knowledge to produce especially high quality objects in his new manufacturing company. As a founder of the Strassburg-based faience production, he was well aware of the management skills required to run a manufacturing company, but was - due to the lack of sufficient own means - ultimately dependent on shareholders to fund his project. The company was originally established as a "*Porcellan und Tabac-Pfeifen-Fabrique en compagnie*" (socially-owned Porcelain and Tobacco Pipe Factory), but, unfortunately, had too little share capital from the start to build and equip suitable production facilities.

The early years in Durlach were hard. The ruling Margrave had wanted the company

to be established there, but the privileges that he granted the manufacturing company were not particularly beneficial. The basic material for faience production, which was bought in nearby Baden-Baden, was burdened with many different taxes. The firewood had to be purchased in neighboring villages between Pforzheim and Durlach, and there was no suitable glaze mill. The only real advantage was the location of the premises which were right next to Pfinz Creek, near the town center of Durlach.



Unusual extra-large Durlach jug dated 1757



Close-up of the inscription on the above jug

The inscription reads:

*"Die Welt ist schlüpfrig wie das Eis und gleichet dem hellen Glase, wer hier nicht recht zu schleifen weiss, der liegt bald auf der Nase"*

ANNO 1757

"The world is slippery as ice and equals the transparent glass, he who does not know how to do his job properly, will soon fall on his face."

In the year 1757



Chinese-style scenes dated around 1770 on various Durlach faience wares



Plate from a set with blue garland-shaped ornaments

Unfortunately, the founder of the faience manufacturing company died suddenly, only 32 years old, on 17 February 1726, a mere 3 years after the founding of the Durlach factory. His widow made huge efforts to keep the production going and to economically break even, but could not even generate enough revenues to pay off the accumulated interests. In 1728, out of necessity, she married Johann Ludwig Wagner, one of her workers. Wagner had sufficient knowledge as a faience maker, but he had neither sufficient funds nor the connections to the Margrave's court, that were urgently needed. The outbreak of the War of Polish Succession in 1733 then dictated a temporary closure for the manufacturing company.

The suspension and the restart of the Durlach faience factory resulted in many changes, but despite repeated changes in ownership and a difficult financial situation, the factory did produce wares of excellent quality over the years, as compared with other faience factories. The milky creamy white, which was of an indescribable clarity

and purity, was - along with a flawless firing - rarely achieved by their competitors.



A Hügelheim guild master's ink stand with sand box

The fine quality Durlach was known for, may explain the widespread distribution area of their products despite the fierce competition. Customers were known to be from the Netherlands, nearby Württemberg, Nuremberg and Switzerland (Solothurn, Zurich and Luzern).



A half-moon shaped wall vase similar to the original model from Straßburg



An early period cylindrical tankard (German Walzenkrug) with an image of St. James

The Durlach factory experienced its undoubtedly most creative period in the years following 1750. By then, an incomparable design and mold basis had been created, which inspired generations of modellers and painters for almost 100 years, until the factory's closure.



Pharmaceutical vessels for opium and centaury



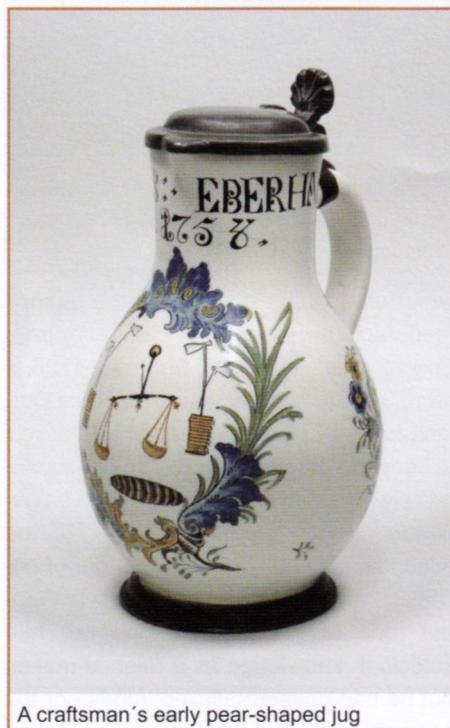
Ensemble with classical decor in the Durlach style

During the company's early years, there were presumably no more than 10 employees. By 1770, their economic heyday, the number of staff grew to nearly 100 plus family members and partly independent representatives.

Particularly well-known across all borders were the so-called "pear-shaped jugs" which were produced in Durlach from about 1750. Their typical shape was a hand-molded snout and a drawn-out handle which holds a "half Baden gauge" (*ein halbes Badisches Maß*), equalling about three quarters of a liter. Colorful scenes showing craftsmen, soldiers and landscapes characterized these fancy gift jugs which were frequently ordered and produced as a wedding gift. The names of the couple, the year, a slogan and in some instances a place name would be inscribed in gothic type, making each jug a unique specimen of lasting value.

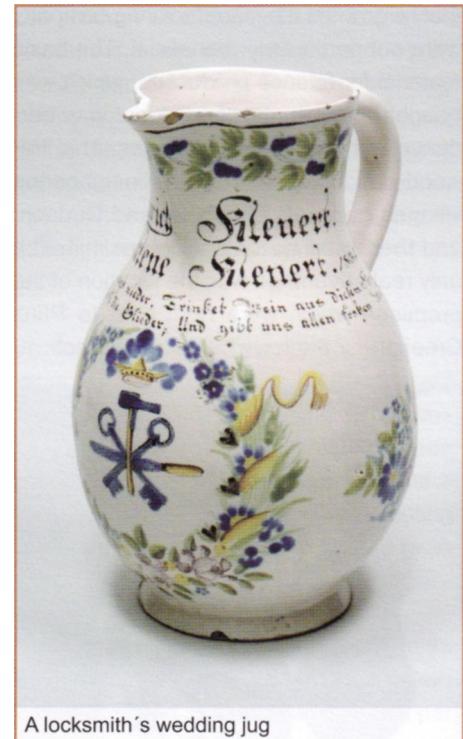


A farmer's wedding jug

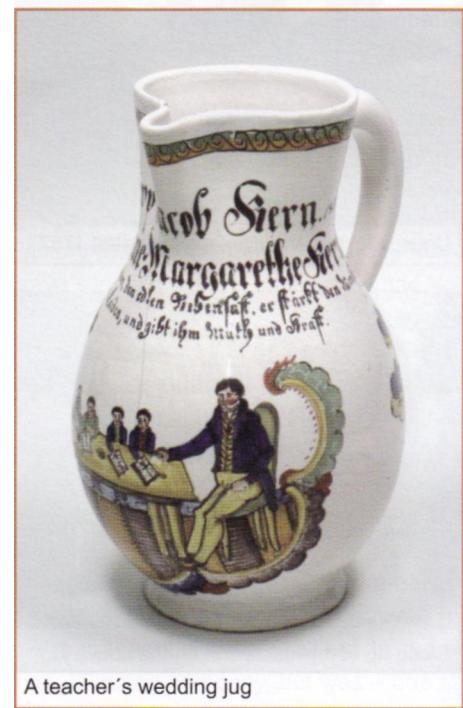


A craftsman's early pear-shaped jug

This line included unusually large jugs and especially small jugs. The bellied shape of these jugs was a distinctive feature, but was also soon copied in modified shapes and by artists in other faience factories. The best known examples of this are the wares produced in Mosbach, Ludwigsburg and Straßburg that were modeled on the Durlach originals. Cylindrical tankards from Durlach are extremely rare and the universally known narrow-necked jugs are not known to have been produced by this faience factory.



A locksmith's wedding jug



A teacher's wedding jug

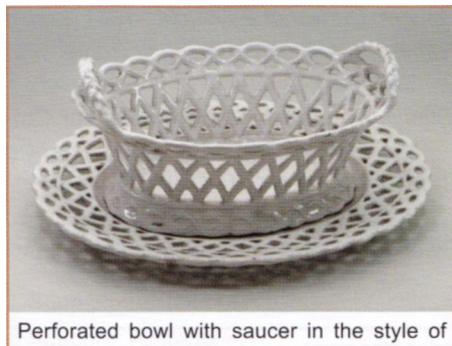
The blue garland-shaped ornaments commonly used in Durlach and in the early Straßburg founding years, were used considerably less after the restart of the faience factory. New customer demands corresponding to the spirit of the time had to be met. Indian flowers with strangely budding flower umbels and broken grasses were a trend in conventional flower painting of the East Asian style, that was not to be missed.



Doll house crockery, partly marked

Though the painters of garland-shaped ornaments had formerly (according to the Chinese originals) only used cobalt blue, new colors emerged with Indian flowers and blossoms. Yellow and green in conjunction with manganese brown and black outlines formed a harmonious, almost warm triad of colors which largely dominated this Durlach production period.

The shell-shaped medallions preferred around 1760 were replaced barely 10 years later by representations of figural Chinese scenes in response to the new found fashion for China that emerged at that time. These faience wares, produced mostly after 1770 in great perfection, are considered some of the most beautiful and elegant creations of the entire German faience painting period. Initially, they were blue or fashionable celadon (grayish-green) with black contours, and later lively scenes showing exotic gardens and exquisite architecture hit the market.

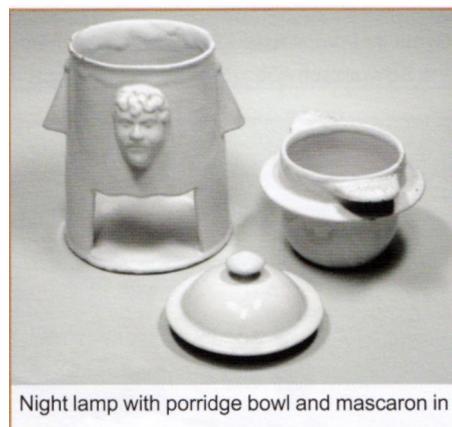


Perforated bowl with saucer in the style of Meissen porcelain

The Durlach faience factory produced a wide range of products in addition to the well-known pear-shaped jugs, which met with customer approval. Tableware for tea and coffee, dining services, a host of bowls and even doll house crockery were produced. All of these items were mainly made in bright colors, but were also available in subtle blue tones.

Durlach exclusively used high-temperature colors. Pigments were extracted from metal oxide and then applied to the yet unfired glaze, which would then be fixed in a single firing at high temperatures. This technique, however, was limited, as only few colors were able to withstand the high firing temperatures.

In regards to jugs produced until the closure of the factory around 1845, collectors frequently found that they were in a certain way similar to one another, but upon closer examination the individuality of the wares was evident.



Night lamp with porridge bowl and mascaron in relief

Special similarities have been noted on jugs showing ploughing farmers. Even though the animal hitched to the plough may vary between an ox, a cow or a horse, the environment remains similar. Certain scenes showing persons, objects or blossom extensions and/or arrangements are usually quite distinct designs.

Every now and then, and mainly on jugs, the painters would apply their initials to the bottom of the item as an individual mark, in isolated cases even their family name, such as LOWER. This individual mark would later significantly increase the item's value to collectors.

From 1760 to 1800, the Durlach factory also produced normal domestic and tableware for the poorer sections of the population. Plates, cups, small cans, vases, chandeliers and many other every day items could be ordered in plain white without any markings.

A depot near Karlsruhe on the Rhein River had been delivering wares to customers

upstream and downstream since the early days. In the 19th century, however, competitors increasingly emerged, making the market and trade with faience wares more difficult and less lucrative. Also, the discovery of the secret of porcelain production resulted in the emergence of competing products, which would rapidly and inevitably drive the faience wares from the market. Porcelain was initially exclusively produced at Meissen and was a genuine luxury item, but the trend could not be stopped.

After largely satisfying the demands of princely courts and the nobility with original styles, new customers were needed for the fragile wares. At this time, genuine porcelain which had been made in various places in Germany and the Netherlands could be produced more easily and became less expensive. Increasingly, the upper middle class would no longer purchase the substitute product, but rather porcelain tableware or the often colorful, but cheap pottery that was imported in large quantities to Germany from Italy.



Above and below, two hunch-backed Durlach tureens with artichoke-shaped pommels

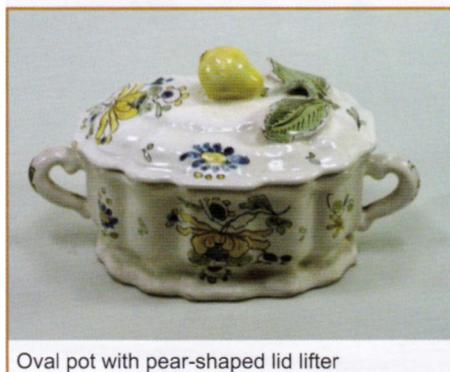


Although relatively large stocks of Durlach faience wares have been preserved for posterity, for an unknown reason few examples remain that can be confirmed to date from the early period, i.e. before 1750. It certainly may have played a role that the objects dating from this period were not marked and classified, and that the artists only applied a signature or marking in very few instances. Stock lists, firing lists or price lists are hard to find from these days of economic turmoil, as are comparable objects from large collections that were already cataloged at an early point in time.

The largest collection of Durlach faience wares can be seen in the *Landesmuseum* (Baden State Museum) at Karlsruhe with part of the collection also located in the *Pfinzgaumuseum* at Durlach. Other collections are held in the *Reiss-Museum* at Mannheim and the *Museum Deutscher Fayencen* (Museum of German faience wares) at Höchstädt Castle (*Schloss Höchstädt*) in Bavaria. And also to be mentioned is the collection composed of notably early pieces housed in the Favorite Castle (*Schloss Favorite*) near Rastatt, which holds not only faience wares from Durlach, but also many items from Meissen and other factories.



Tea pot with bird's head snout and a pear-shaped pommel



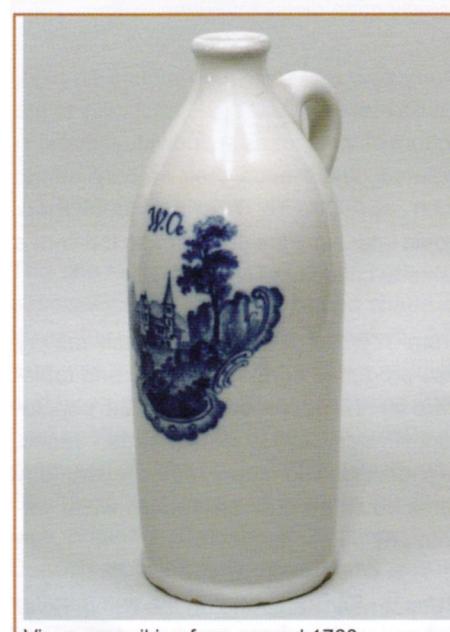
Oval pot with pear-shaped lid lifter



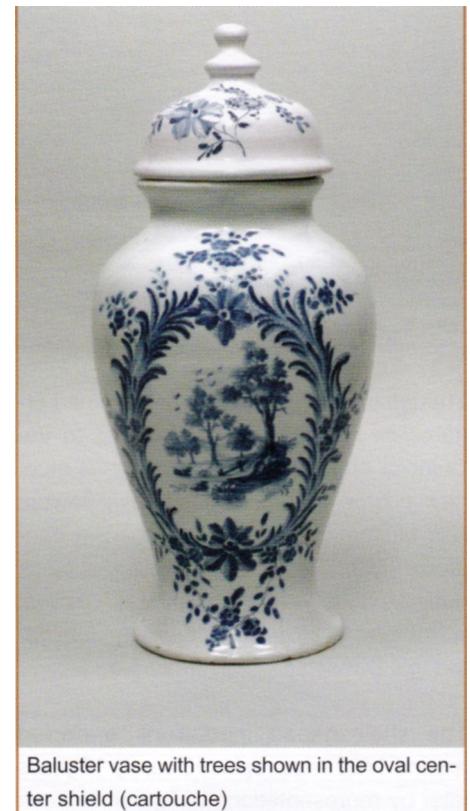
Syrup jar from around 1760, presumably from the Schwarzach Abbey's pharmacy



An elegant pair of candle holders from around 1760



Vinegar or oil jug from around 1760



Baluster vase with trees shown in the oval center shield (cartouche)

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I am still looking for new objects to complement the existing collection in my privately operated, but publicly accessible Museum of Local History. Will pay fair prices.

**Baden Train Bn No. 14** Steins, cups, plates, diplomas, literature, drawings, engravings, memorabilia

**Durlach faience wares**      Pear-shaped jugs, conical tankards, colored and white wares of any type

**Memorabilia** of any type relating to industry, trade, private homes

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Fax: (Germany) 721-9434226  
[widmann.durlach@gmail.com](mailto:widmann.durlach@gmail.com)

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#### Product Overview of

#### Durlach Faience Wares

##### **Boxes (Dosen)**

Lidded boxes (*Deckeldosen*)  
Boxes with a handle (*Henkeldosen*)  
Tea jars (*Teedosen*)  
Sugar boxes (*Zuckerdosen*)

##### **Bottles (Flaschen)**

Vinegar bottles (*Essigflaschen*)  
Oil bottles (*Ölflaschen*)  
Wine bottles (*Weinflaschen*)  
Water bottles (*Wasserflaschen*)

##### **Plates (Teller)**

Desert plates (*Dessertteller*)  
Perforated plates (*Durchbruchteller*)  
Plaques with slogans (*Spruchteller*)  
Soup plates (*Suppenteller*)  
Saucers (*Unterteller*)

##### **Bowls (Schalen)**

Fruit bowls (*Anbetschalen*)  
Serving plates (*Bratenschalen*)  
Perforated bowls (*Durchbruchschalen*)  
Soap dishes (*Seifenschalen*)  
Small spinning wheel bowls (*Spinnradschälchen*)

##### **Tureens (*Schüsseln*)**

Barber's bowls (*Barbierschüsseln*)  
Serving bowls for roasts (*Braten-schüsseln*)  
Tureens with handles (*Henkelschüs-seln*)  
Large bowls (*Kummen*)  
Bowls with lugs (*Ohrenschüsseln*)

##### **Jugs (Krüge)**

Pear-shaped jugs (*Birnkrüge*)  
Jugs with flower motifs (*Blumenkrüge*)  
Cylindrical tankards (*Walzenkrüge*)

##### **Vases (Vasen)**

Floor vases (*Bodenvasen*)  
Baluster vases (*Balustervasen*)  
Beaker vases (*Bechervasen*)  
Fragrance vases (*Duftvasen*)  
Vases with a handle (*Henkelvasen*)  
Wall vases (*Wandvasen*)  
Tall and slender vases (*Stangenva-sen*)  
Urn vases (*Urnenvasen*)

##### **Cans (Kannen)**

Pearshaped cans (*Birnkannen*)  
Helmet jugs (*Helmkannen*)  
Coffee pots (*Kaffeekannen*)  
Small milk jugs (*Milchkännchen*)  
Pitchers (*Schenkkannen*)  
Large jugs (*Schleifkannen*)  
Small mustard pots (*Senfkännchen*)  
Tea pots (*Teekannen*)

##### **Other (Sonstige)**

Tureen with eagle top (*Adlerterrinen*)  
Fruit plates (*Anbietplatten*)  
Pharmaceutical receptacles (*Apothe-kengefäß*)  
Cutlery handles (*Besteckgriffe*)  
Floor and wall tiles (*Boden- und Wandfliesen*)  
Butter dishes (*Butterbüchsen*)  
Confectionary baskets (*Konfektkörb-chen*)  
Lidded tureens (*Deckelterrinien*)  
Egg cups (*Eierbecher*)  
Vinegar and oil stands (*Essig- und Öl-gestelle*)  
Vinegar jars (*Essigkännchen*)  
Mesh baskets (*Gitterkörbe*)

Baskets with handles (*Henkelkörbe*)

Cups without a handle (*Henkellose Tassen*)

Pots with handles (*Henkeltöpfe*)

Coffee services (*Kaffee-Geschirre*)

Candle holders (*Kerzenleuchter*)

Handleless drinkings bowls (*Köpp-chen / Koppchen*)

Washing sets Qug and basin) (*Lavoirs (Kannen und Becken)*)

Chamber pots (*Nachtgeschirre*)

Night lamps with porridge bowls (*Nachtlichter mit Breinapf*)

Chamber pots (*Nachttöpfe*)

Stove tiles (*Ofenkacheln*)

Oil jars (*Ölkännchen*)

Wig holders (*Perückenstücke*)

Statues (*Plastiken*)

Slabs (*Platten*)

Pomade pots (*Pomadentiegel*)

Doll house crockery (*Puppenstuben-Geschirre*)

Salad bowls (*Salatières*)

Salt and pepper shakers (*Salz- und Pfefferstreuer*)

Shell-shaped sauce bowls (*Saucen-Muscheln*)

Mustard pots (*Senftöpfe*)

Serving plates (*Servierplatten*)

Writing sets (*Schreibzeuge*)

Spittoons (*Spuckknäpfe*)

Darning balls (*Stopfkugeln*)

Tobacco jars (*Tabaktöpfe*)

Trays (*Tabletts*)

Centrepieces (*Tafelaufsätze*)

Dinner services (*Tafelservice*)

Cups (*Tassen*)

Tea caddies (*Teebüchsen*)

Tea sets (*Tee-Geschirre*)

Inkstands (*Tintenzeuge*)

Clock cases (*Uhrgehäuse*)

Saucer plates (*Untersatzplatten*)

Saucers (*Untertassen*)

Urns (*Urnen*)

Wall chandeliers (*Wandleuchter*)

Wall fountains (*Wandbrunnen*)

Holy water basins (*Weihwasserkessel*)

Trembleuse cups and saucers (*Zitter-tassen*)

Sugar bowls (*Zuckerschalen*)

Sugar sprinklers (*Zuckerstreuer*)



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## A Navy Stein with the Emperor's Bust

by Peter Meinlschmidt

In this article, I would like to present to you a somewhat unusual German Imperial Navy stein, i.e. a stein that has the Emperor's bust as a finial on the lid. (Fig. 1).



The photographs of this stein were kindly provided by JohnSamuel Coleman, Vice-President of Thirsty Knights, SCI's chapter from the greater New York City area. I extend my gratitude to JohnSamuel for his permission to submit this article to *Prosit*.

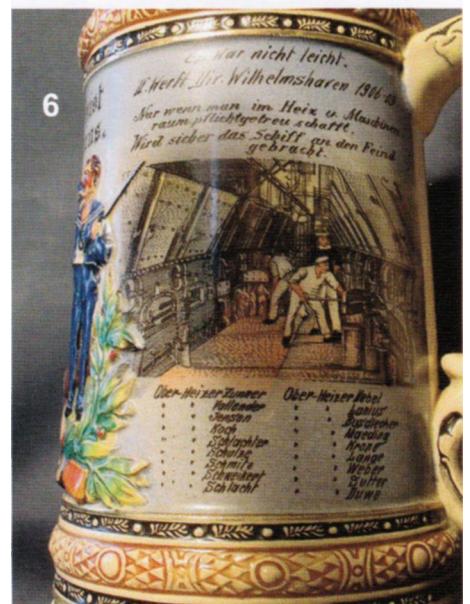
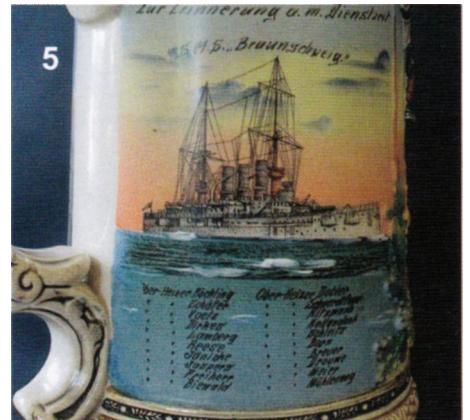
This pottery stein stands 13.8 inches tall and the body is in medium- to half-relief. The company's logo on the bottom of the base (Fig. 2) proves that the stein had been produced for Paul Klütsch's workshop in Coblenz (today Koblenz), Germany. The stein's mold number is 1003.

The central motif of this stein is a battleship, flanked by two standing sailors, which is sailing directly toward the beholder (Figs. 3 and 4). The stein's original owner was "Reservist Lanius" who initially served in the 2nd Wharf Division\* (II. Werft-Division) in Wilhelms-haven (a port city located on the



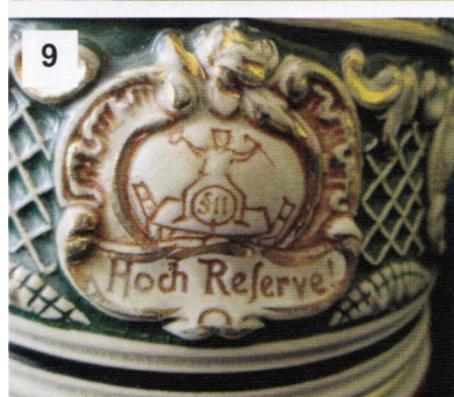
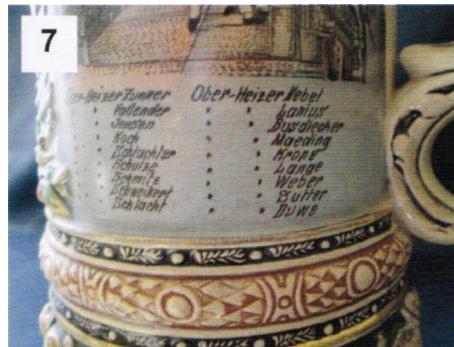
North Sea). He was trained as a stoker. He then served aboard the liner "S. M. S. Braunschweig."\*\* His overall service time was 1906 to 1909.

The left side view is of the battleship "Braunschweig" (named after the city and then Dukedom of Brunswick) along with the slogan "*Zur Erinnerung an meine Dienstzeit* (in remembrance of my service time) along with a roster containing the names of his comrades. (Fig. 5) On the stein's right side view is a scene from the ship's engine room and /or stokers' compartment. The inscription above this scene reads: "*Es war nicht leicht*" (It was not easy) and "II. Werft-Division Wilhelmshaven 1906-09" plus the fitting Navy slogan "*Nur wenn man im Heiz- und Maschinenraum pflichtgetreu schafft, wird sicher das Schiff an den Feind gebracht* (Only if one dutifully works in the engine room and stokers' compartment, the ship is reliably brought up to the enemy). Beneath the picture is yet another comrade roster (Fig. 6).



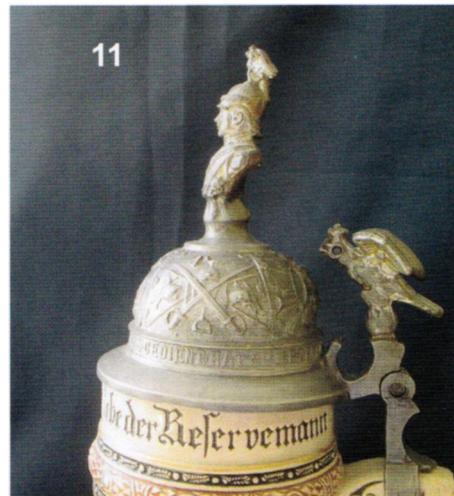
Both comrade rosters lists a total of 28 comrades, all of them being referred to as "Oberheizer" (i.e. "stoker" in the rank of "Gefreiter" (or PFC). This is the first promotion for enlisted personnel, which is normally earned after a one-year's service. The stein owner's name is likewise listed on the right-hand comrade roster as "Oberheizer Lanius" (Fig. 7).

The stein base is further decorated with three Roccoco style medallions, sur-



rounded by a net pattern. Each medallion shows an incised scene of a Reservist's life (Figs 8, 9 and 10).

However, the most unusual feature on this Navy stein is the pewter lid with the Emperor's bust as a finial (Figs 11 and 12).



This symbolizes that Emperor William II (Kaiser Wilhelm II) was the Commander-in-chief of the German Navy, whose official name was the "Imperial Navy" ("Kaiserliche Marine"). On this bust Kaiser Wilhelm II is wearing the eagle-top helmet of the premier (Prussian Guard) cavalry regiment "Gardes du Corps" - since he was its honorary Colonel since 1888 - and he is also wearing the regiment's traditional breast armor (*Cuirass*), which is worn for parades.

The thumblift finial is in the shape of a soaring eagle wearing an imperial crown, as it is also present on regimental steins of units belonging to the Prussian Guard Corps. A Stanhope lens had originally been placed in the eye of the eagle but it eventually fell out. Fig. 13 is a rear view of the lid and



thumblift, and Figs 14 and 15 show both sides of the lid dome with one side being decorated with artillery-related paraphernalia and the other side with Navy related symbols.



This Navy stein with the Emperor's bust as a finial is extremely unusual.

#### Notes:

\* "Wharf Division" is the literal translation from German, but in my 1910 dictionary I found this translated as "Technical and Administrative Division."

\*\* S. M. S. stands for His Majesty's Ship, an acronym which was usually placed before the name of each warship of the Imperial German Navy.

a=\*

## More on the Prized Design of Fritz Quidenus

By Terry Hill

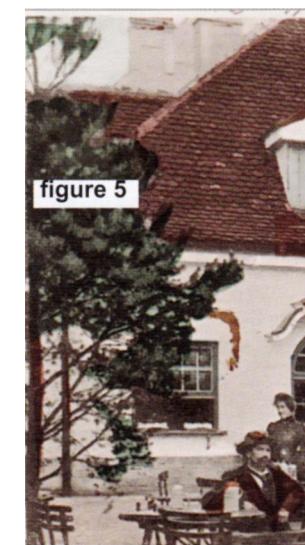
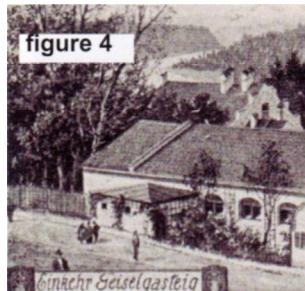
This article is a continuation of a piece that I did on the artistry of Fritz Quidenus for the September issue of Prost!, "A Prized Fritz Quidenus Design." The article highlighted a set of designs that Quidenus produced for the beer stein makers Marzi & Remy and Albert Jacob Thewalt. The designs were also found on pewter wine bottle stoppers and a very popular set of postcards published by C. Andelfinger of Munich, a company that specialized in the tourist trade of Munich.

While I was collecting the set of postcards that Fritz Quidenus had prepared for the Munich greeting card and postcard maker, I soon realized that in addition to the six basic designs that many of them were used for custom versions conveying greeting of special holidays, places, anniversaries and celebratory events. One such group of cards was unique to a popular attraction in the beautiful woods of the nearby Isarthal (Isar Valley). These cards were printed with: "Gruß aus dem Isarthal! Einkehr Geiselgasteig." In addition to the custom greeting the cards were also illustrated with a photo of the attraction. The Geiselgasteig was a very popular beer garden that was served by a charming auto road and a railway that provided the citizens of Munich with transportation. (Fig. 1, 2, & 3) Richard Wagner, a prolific member of the Munich art circle, produced this litho of the Geiselgasteig and its extensive grounds. (Fig. 4) In yet another postal view of the gardens, we see the denizens that frequented such a haunt and the staff that served them. I love the student in the foreground and I can readily envision a band of his corpsmen accompanying him in song and drink. (Fig. 5) Ludwig Hohlwein, the great German posterist designed this poster stamp to advertise the accessibility of the beer garden to Munich. (Fig. 6)

In an earlier part of this article (September Issue) I had reported on the purchase of a beer stein that carried a Fritz Quidenus design very similar to those he had fashioned for Marzi & Remy. This piece was not only signed with the logo of Albert Jacob Thewalt (maker) but also with the logo of Fritz Quidenus (artist). A long time collecting colleague, Franz Hassman of Munich, had provided me with this important addition to my stein collection and an integral part of this story. That however, was not my only thrill. In the bottom of the carton from Franz was a twelve-paged article from the Munich

art journal, Kunst und Handwerk, entitled "Einkehr Geiselgasteig" bei München. From this report, I learned of the artisans who created this attraction in the verdant woodlands of the Isartal Valley.

The Bavarian architectural firm, the Gebrüder Rank, designed the Geiselsteig, with its biergarten, restaurants, and gasthaus. Led by Franz Rank and his brothers Josef and Ludwig, the firm was well known for its design of churches throughout Southern Bavaria. If you have ever attended the Passion play in Oberam-



**Gruss aus Geiselgasteig**

\_CjtoA "rosshesselohje" ' "



figure 91



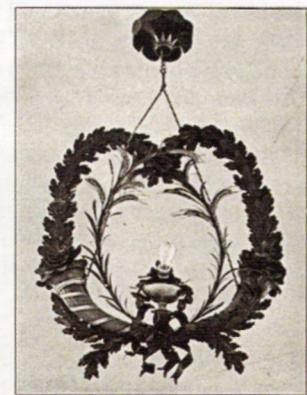
mergau, you did so in their wondrous theater. The interior decorations of Geiselgateig were fashioned by a gang of Munich's finest artisans. Hans and August Erlacher adorned the walls and rafters with colorful murals of Münchners in local dress, engaged in activities that brought smiles to the park visitors. Illuminating the beer halls, dance floors, and eateries were giant iron chandeliers by Schmidt & Cie and painted by Kunstmaler Ecke. All those characters that you would expect in everyday Munich life were there in Biedermeier style de

sign: postmen, soldiers, kellerins, artists, monks, dancers, students and even those pot bellied, red nosed over imbibers. The whole gang was there. What caused the biggest grin on my face however were those photographs of the contributions of the subject of this article, Fritz Quidenus.

There they were, the same designs that Fritz utilized on the set of Marzi & Remy beer steins as well as those designed for Albert Jacob Thewalt. Also the same designs that were used for his popular set of



figure 8



postcards produced by C. Andelfinger of Munich. In the case of the Geiselgasteig they were used for large decorative cartouches attached to the walls and lattice-work of the beer garden. (Fig. 7) Additional Quidenus artwork was used in large hanging ovoid illustrations of Munich characters. (Fig. 8) As I studied these illustrations I soon realized that some of these latter designs were also put to use by Villeroy and Boch at Mettlach in their beer stein line of wares. The Kellerin is the most universally used as we find it represented in the Marzi & Remy, A. Thewalt, C. Andelfinger, Geiselgateig and finally in Villeroy & Boch #2939. (Fig. 9)

The design of the Night Watchman is found in the Geiselgasteig as well as on Villeroy & Boch #2937. (Fig. 10) The last Quidenus design of this set is the Hunter and is represented as part of the Villeroy & Boch group #2938. (Fig. 11) The stag from the stein's side panel can be found in the outdoors statuary of the Geiselgasteig. (Fig. 12) (Fig. 13) If you take a look back at the C. Andelfinger postal of the gentleman with umbrella, you will find Q's stag atop the pillar once again. (Fig. 1) Fellow Erste Gruppe members, Mark & Claire Fieger, were a big help in allowing my wife Claire (gifted photog) and I the chance to photograph these 1 liter Quidenus gems.

Mettlach collectors have known that these three beer steins were the work of Fritz Quidenus as his signature on the Night Watchman is readily observable on the lower rear of the vessel. The other two members of the set are more of a challenge as the base portion of the handle is attached to the stein on top of the signatures. Occasionally a bit of the F. Quidenus peaks out from under the handle. The mystery is why this apparent production glitch was allowed.

The history of the Geiselgasteig beer garden and gasthaus began not long after the turn of the century, flourished and was a popular retreat from the city life of Munich. Most of the literature that I located was from 1904-1908 and all of the post cards had 1904 cancellations. By the time of World War I, the compound had become a military command post. Between the wars it fell on hard times and portions of the complex became abandoned. After World War II the Geiselgasteig had a revival and became a Munich center for the film industry. Portions of the popular film, "The Great Escape" were filmed here. Today it is quite a posh district and a wealthy suburb of Munich.

Before I begin my acknowledgements I would like to extend my apology to Richard Stattler for botching the spelling of his name in my previous article. I didn't even catch my mistake in my draft copy, but thanks again Richard for your photos. Without the assistance of Franz Hassmann of Munich and his stein and his terrific research material, and the beautiful set of Quidenus Mettlachs supplied by stein collecting pals Mark & Claire Fieger this article would not have been so intriguing. Thanks also to my wife Claire and her superb photography.

Fritz, you did provide us with a prized set of designs that seem like they are everywhere. I have the feeling that they are not the last examples of these great Munich characters that will be discovered.



figure 10



figure 11



figure 12



figure 13

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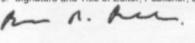
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Merry Christmas and Happy New Year!

## Steins with the Other Funnel

By Jerry Berg

Many Stein collectors, especially those who collect Character Steins, are familiar with the image of the Nürnberg Funnel.

For those who may not be, the Nürnberg Funnel symbolizes a learning tool by which students at the university would memorize their professors' lectures via a funnel figuratively inserted directly into the student's head so that the lecture words would flow from the professor into the funnel, and continue directly into the brain of the University student.

figure 1



This image of the funnel is found not only regarding students, but also regarding the famed Nürnberg Meistersingers learning their complex and varied rules and regulations, within which their creative works needed to adhere exactly to the letter of the regulations. Additionally, the use of the Nürnberg Funnel is also visible in the presence of Judges (presumably Nürnberg Judges) on Schierholz Stein # 26, where the judge is using the funnel to absorb the testimony in the case he is hearing, and also on Schierholz Stein # 30, where the judge has already heard the evidence, and is now wearing the funnel as a hat as he ponders the evidence prior to issuing his judgment. (See figures 1 & 2)

figure 2



But there is another funnel that appears on steins. And this other funnel has nothing to do with Nürnberg, or for that matter, learning. Rather it has everything to do with wine making, and beer brewing.

It is about steins featuring this other type of funnel that this article is about.

In the wine making process, a funnel is used not only to assist in separating the crushed fruit from the fermenting wine, but also to put the wine into the barrels where it will age until ready for use.

Similarly, in the beer brewing process, the funnel was used as the wort was separated from the crushed grain hulls and placed in a carboy where the fermentation and the carbonation processes begin. After the process finishes, the funnel is again used in transferring the beer into a barrel where it will sit until ready for use.

This other type of funnel is worn as a hat by a character on steins where the subject does not have the distinguished appearance of a judge, nor the inquisitive look that would bring a university student to mind. A Meistersinger also is not the thought one has when looking at this character. Rather, this character is depicted with a beer or wine barrel as its torso, and often with a bottle, glass, or overflowing mug in its hand.

In our character stein reference books, this character has simply been referred to as a "Funnel Man" without any explanation of, or reference to, the barrel torso.

I know of four manufacturers who have created steins depicting this strange character.

Perhaps the first of them was Fritz Thenn who created them in the time period between 1875 and 1886. The noticeable difference between them is the shape of the funnels. One funnel is angular and the other more rounded. Because the rounded funnel is pewter, and the other stoneware, the pewter funnel is possibly obscuring a break, and actually they both are the same model. (See figures 3 and 4)

figure 3



figure 4



The torso barrels appear to be identical on the two steins, and there is no way to determine whether they are wine barrels, or beer barrels. However, one of his hands holds a bottle, and the other holds a glass of a dark liquid. If I had to guess, I would opine that he is holding a wine bottle and a glass of wine.

Another manufacturer who created steins in this image was Reinhold Hanke. Reinhold Hanke's firm dates from 1868, however the first image we have of this stein seems to date from the mid 1880's.

The Hanke version of this stein was produced in three variations with each variation available in pottery or stoneware. The only difference between the versions was the text shown on the front of the stein. Both of the character's hands are empty on the Hanke stein, however, unlike the Thenn steins, there is no doubt that this character has a beer barrel torso as indicated by the brewer's star, or hexagram, shown on the side of the barrel. (See figures 5 and 6)

figure 5



figure 6



The third manufacturer to use the Funnel Man image was Roskopf and Gerz who used his image on an etched stein (# 468). This stein is referred to as "Traveling Musicians" and depicts strolling musicians being followed by a parade of celebrants who all appear to be slightly over-served. Bringing up the rear of this parade of celebrants is a depiction of our friend the Funnel Man. (See figure 7)



The most recent manufacturer to produce this character stein was Reinhold Merkelbach. The Merkelbach version was introduced in 1955 and was still being produced during the 1980's when the Merkelbach firm was, for a short time period, owned by Goebel. Therefore you will see this stein with either a Merkelbach basemark, or with the Goebel/Merkelbach combined mark.

In this case the character is carrying a lantern in one hand, and a foaming mug of beer in the other. As such, there is little doubt that the torso is intended to be a beer barrel. (See image 8)

Now this is where our story gets interesting!

Stein collectors, and our reference books, have referred to these steins as Funnel Man steins for years. Probably because no one had a more appropriate name to give this character. We have no records from Fritz Thenn as to what name he called his version(s). They are simply known as model # 194, which is the model number he used for all of his character steins. On the price list that went with the Reinhold Hanke

figure 8



catalog, the stein is simply referred to as model # 622 "Figurenseidel" (Figural stein). We have no record by Roskopf and Gerz giving the character a name. Also, the Reinhold Merkelbach stein was simply known as model # 4127 and is considered another Funnel Man stein by collectors.

However, a recent observation may change that. I was doing research for Frank Loewi's Beer Stein Library, and was reviewing a 1966 promotional brochure of Merkelbach products that pictured various Merkelbach steins, most shown without model numbers or comments. However, I noticed that among the steins pictured were six character steins which had been added to the line in 1955. Not only were they pictured, but they were also described!

The very first character pictured was the Funnel Man stein, and he was referred to in Merkelbach's description as "Kellergeist" (Cellar Ghost)! The other characters were described in self-explanatory terms, but Kellergeist? There had to be some background explanation. Perhaps some type of a folklore tale, or a children's fable. I contacted Frank at the BSL and he agreed that there had to be more to the stein than we understood. We both set out to research this unexpected description.

Neither of us had much initial success. I found that in Germany there is a musical group that call themselves Kellergeist. There is also a character called Kellergeist in an interactive on-line game. Frank was able to find a German winery which produced a Kellergeist Liebfraumilch wine and



figure 9



its wine label showed a character very similar to the beer stein. The winery also apparently produced a promotional figure which also was very similar in appearance to the beer stein. (See images 8 and 9.)

Unfortunately, the winery is now closed and unable to provide any information about the origin of Kellergeist.

We had almost given up hope on finding any useful information about Kellergeist when I had an idea: ask a native German! I sent an email to George Schamberger explaining our quest and asking if the team of G&G Research could help. Well George & Gabi jumped right in, and before long I received an email back from George.

It seems that a very prolific German writer, Gustav Schwab (1792-1850) published a book of his poetry in 1814, and "Der Kellergeist" was among his poems. The title of the book is: Gustav Schwabs' gedichte: Gesichtete & neuvermehrie ausg.

Along with the above information, George and Gabi were kind enough to include the poem in German, to translate a few of the more critical verses (the poem consists of 17 quatrains), and to give me an overall understanding of Schwab's poem.

It seems that The Cellar Ghost is a good and kind ghost, who roams wine and beer cellars making sure that all is right. If he spots anything amiss, he makes sure the Kellermeister (Cellar Master) finds out and can hopefully correct the problem before the beverage is lost.

I forwarded George's email to Frank at the Beer Stein Library. Frank then sent it to Dagmar Rives, who has translated many of the more complicated and lengthy German passages in the BSL.

A few days later, I received from Frank the following English translation of the poem:

#### THE CELLAR GHOST

What steps to my bed at night  
a foggy creature?  
I was fully awakened,  
is this still a dream's power?

Why are you insisting on coming out  
of my empty forehead  
you chorus of dreams,  
stay inside my brain!

But the somber picture does not fade  
even though it appears to be only vapor  
and foam,  
it waves so quickly, looks so wild;  
Oh no, that is no dream!

The master of the house jumps up from  
the bed,  
it is scattered like chaff?  
Mumbling he lies back down,  
there it appears anew.

And when it appears a third time,  
he jumps into his clothes  
he positions himself in the middle of the  
room,  
ready to protect himself or battle.

He pricks his ears,  
listening for the sound of chains, the step  
of ghosts,  
But from the great quiet  
only a soft pounding can be heard.

He goes through the room and hallway,  
with remarkable presence,  
it sound so softly, so delicate,  
who will track it down?  
In the house everyone is awakened now,  
and all hear the sound;  
they are following the quiet ghost,  
even though they are scared.

The way leads to the stairs  
and now they are down,  
when from the cellar,  
one can hear the sound.

My wines are very dear to me,  
no one shall touch them,  
the thief may be the devil or a ghost,  
I will still find him!

And with the lantern through the door,  
bravely the master enters,  
when next to his ear  
the music stops.

That was the biggest barrel -  
there stood the ghost? Oh no!  
Only the floor was cool and wet  
only the wine was splashing out.

The faucet was a bad guard,  
it was completely turned open  
and as it ran dripping to the floor,  
it sounds with a clear warning.

Thanks be to the good ghost of the cellar,  
whom I saw next to the bed,  
it saved the best of the drink,  
mercifully for me!

It sits in many a head,  
does not warn him,  
he tortures the poor soul with thirst,  
until his barrels are empty.

But those he loves he likes to give wine  
to,  
and guards securely,  
as he did for our master,  
this miracle recently at night.

And he who sang about this tale  
probably knows this ghost,  
if only he had a barrel of his own  
he would fill it for him.

So we now know the origin of the Kellergeist; and from the final verse, why he has his barrel torso. However, the poem deals with a wine maker. Yet the only manufacturer that is known to describe his stein as a Kellergeist, designed him holding a mug of beer!

I think that the answer to the wine vs. beer conversation would reflect that both beverages would be stored in a cellar, and both beverages would be created regularly by an innkeeper, tavern owner, or restaurant owner. The fact that the poem centered on a wine keg leaking is not defining; it could just have easily focused on a beer barrel leaking. Besides, if you were a beer stein manufacturer, wouldn't you prefer your stein to depict a protector of beer?

I am not sure whether in 1814 Gustav Schwab originated the tale of The Cellar Ghost, or whether he poetically put to paper a fable that had been well known at that time. However, I find no earlier reference to it. Similarly, I don't know when the popular image of the character was created. I have not seen a copy of the book of his poems which was illustrated. However, a number of different books of his collective writings were published. Perhaps a later publisher of the book hired an illustrator.

All four manufacturers' versions of the character are too similar to be coincidental. Did Fritz Thenn originate the image?

And finally, I am not suggesting that all Funnel Man steins are actually Kellergeist steins or should now be known as Cellar Ghost steins. Rather, that is up to the individual collector and what he, or she, prefers to call them. Only the Reinhold Merkelbach stein # 4127 was known to be called a Kellergeist stein, by its manufacturer. However, to paraphrase another writer: "That, which we but call a Funnel Man, by any other name would smell as sweet."

Image Credits for Funnel Man steins: Fritz Thenn steins: John McGregor; Schierholz steins: The Beer Stein Library; Hanke and Merkelbach steins: The Stein Auction Company; Roskopf & Gerz image: Gabi and George Schamberger; Winery Kellergeist images: Google Images.



## 2014 SCI CONVENTION PITTSBURGH, PA

by Carolyn Estep

SCI had another great convention, this time in Pittsburgh, Pennsylvania, thanks to Sue Fox (our Vice President of Conventions). The Embassy Suites Hotel Pittsburgh went out of their way to make sure our SCI Convention went well. Many steins exchanged hands and found new homes. There were twelve new SCI Convention attendees. It was so good to welcome them. Hopefully we will see them again at another convention. Also found several attendees without a chapter home so attempted to connect them to a local chapter in their area. We also signed up a few new SCI members who had come to the hotel for the commercial auction of Fox Auctions. We are hoping to connect these to a local chapter so they can learn more about steins and enjoy their stein hobby with others in their area. Thanks to Pat Jahn & friends for sitting outside the commercial auction with the SCI information. Great idea and hope we can do this again next year.

Best of all is to see all our long time SCI friends. All a fun loving group from all over the United States and Germany too! (Always great seeing Mark Rossman from Germany!) We hope our other European SCI members will be able to join us again another year.

Wednesday, September 3rd: Hot breakfast made to order for overnight hotel guests, every morning, in the Atrium. A pre-convention tour of 40 people left the hotel to go on Molly's Trolleys; a sightseeing tour of Pittsburgh with a behind the scenes tour and ride on the historic cable railway, the Duquesne Incline. After that, they went to Pennsylvania's first authentic Hofbräuhaus, modeled after the legendary 400+ year-old Hofbräuhaus in Munich, Germany. The food is always good there!



Every day 5:30 - 7:30 pm, the hotel has a hospitality reception for overnight hotel guests, in the Atrium! What a treat with open bar and snacks.

The Executive Board Meeting was at 8:00 pm and I heard it ran late. Thank you SCI Officers for your hard work so we don't have to be involved in the politics!

Thursday, September 4th: After another great hotel breakfast we were off to open registration again. Love seeing all the SCI members and helping them get settled for the convention. Preview time for the Commercial Fox Auction items. We got to see many stein collectors who had just come for the auction. Some we knew and some we met for the first time. I had the pleasure of meeting Ron's daughter, Kerri and helping her on the back table at the auction. I also had the opportunity to help prospective buyers on the telephone. These were very nice gentlemen that I called when an item they wanted was coming up for bid at the auction. Once I had them on the phone they would bid thru me. Wow, it was a real rush spending someone else's money to help them win the bid! Saw many happy people after the auction. Sue and Kerri had to work late that night to take care of everything from the auction. Sue also had to be at the Board of Trustees meeting at 8:00 p.m. and we heard it again went late! Not sure the attendees got much sleep that night or the night before. Thanks for all for your hard work to again keep us out of those politics! It is a hard job, but we appreciate you all taking care of this for all the members.

Friday, September 5th: Our Convention General Membership Meeting started our 48th Convention. Awards were given out:



**Jack Lowenstein Editor's Award - Bill Hamer**



**Miss Beerstein - Robyn Mertz**

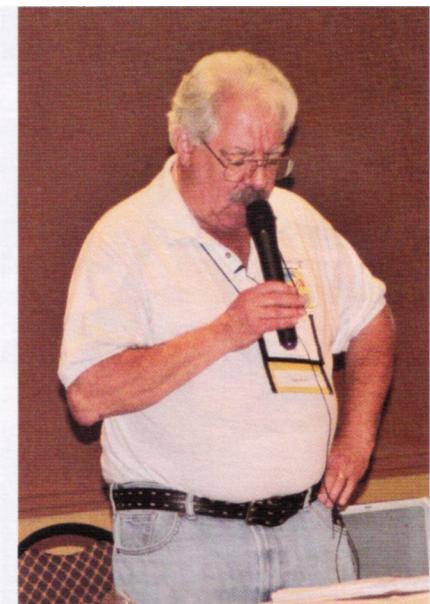
Our main speakers were Jerry Berg on Reinhold Merkelbach and John Lamb on Sports Steins. They did such a great job that I did not see anyone fall asleep.



**Master Steinologist - Jack Strand**

Next we had a delicious lunch buffet. The hotel had everything well organized so the food line moved quickly. We even got all those outrageous low calorie desserts!

Next were the Round Tables put on by Ron Fox and David Harr so you know they were good! Both did a fantastic job (so I heard) to help us with more stein education. I may have to get one of those DVDs from Lyn Ayers since Martin and I were back at the registration operation again.



Members Stein Sales room opened up at 4:00 pm until 7:00 pm. The room was full of sellers with a huge selection of steins and other go-with items. A lot of business took place in that large room and many, many members went away that day with smiles on their faces. Both buyers and sellers seemed happy.

Another delicious and wonderful afternoon tea was put on again by Sue Fox. Carol Fox and Karen Cress were valuable assistants to Sue. It is always so nice to see the ladies in their fancy hats and their "Sunday Go To Meeting Clothes". We are also honored to have some very pleasant gentlemen join us again. Thank you Sue for the great assortment of teas, our scones, sandwiches and "no calorie" sweets! We all left with a very full stomachs, tea magazine, cute tea pot and smiles.



As a special treat this year, the Faience Stein College was given by our own Ron Fox. (No he has not worn out yet.) I understand another great job was done by him. (I missed this one too; have to get the DVD from Lyn.)

Saturday, September 6th: Joann Ellis led the early risers in Water Aerobics both Saturday and Sunday mornings again this year. This is always great for the body (and sometimes the mind) and we thank Joann.

After another great hotel breakfast we left on three big buses for the Pittsburgh Gateway Clipper Fleet Cruise. The buses took us to the docks on the river front. We had the Clipper paddle boat all to ourselves. They served another great buffet luncheon and more of those low carb and calorie desserts. (For some reason the scale did not agree with that when I got back home.)



We enjoyed the riverboat ride and explored the Allegheny, Monongahela and Ohio rivers! We saw Pittsburgh's glorious skyline with the beautiful landscapes and towering skyscrapers. This city has a lot of history and is still a very growing city. We saw Heinz Field Stadium, home of the Pittsburgh Steelers and PNC Park, home of the Pittsburgh Pirates. After the cruise, chapter pictures were taken by our SCI Photographer as we got off the boat. He is my favorite photographer, and of course I am not prejudice!

Saturday evening we again were able to socialize in the Atrium with all our old (experienced) friends and new ones too! A 1st Timers Meet and Greet Social was on the second floor in the Three Rivers Room. It was nice to get a chance to meet and socialize with our new convention members.



Sunday, September 7th: The swimming pool was visited again by Joann Ellis and some early risers.



Next we had the member's auction which is always a highlight of our convention. More steins found new owners and the suit cases are now full!

Next was another special event "Stump the Master Steinologists". We want to thank our Master Steinologists, who were there, for their time to help us out with our stein questions. Sorry to say Martin and I had to miss this event since our car decided to have a problem when we started to load it that afternoon. (No power and it is a hybrid car, not good!) But service came and got us taken care of, we are just blessed we did not wait until Monday morning to start loading the car.

During the hotel hospitality reception these wonderful pirates started to show up and were ready to "party"! What a great bunch of pirates they were too. Loved the costumes and some had changed so much it was hard to recognize them. Some had grown beards and hair just for the Pirate Night. A special picture booth was again there this year, but this one printed our convention information on it and with four pictures it came out almost like a vacation post card. What a great souvenir from our convention. This was the last night of our convention. Our Farwell Pirate Costume Dinner was held in one of the Ballrooms. Sue had the ballroom all decorated for our pirate night. She managed to keep the doors closed until just the right time to enter. She also surprised us with special awards for many members. What a great time! There were pirates and wenches of all kinds. Most of our members dressed the part for this special night. Ron asked us different questions for some great prizes. We had another great meal by the hotel, more pictures, and then it was time to say our sad goodbyes to our friends, until next year. Time was too short but what great memories this convention gave us.

We look forward to seeing our friends again in Orlando, FL September 25 - 27, 2015!



In the June 1988 issue of Prosit, the late Urban "Bo" Boresch gave our readers a glimpse of the magnificence of a very special collection then on traveling exhibit in the U.S. Bo had viewed the exhibition when it was on display in Grosse Pointe, MI, and he thoughtfully alerted members of SCI about planned future exhibition sites. Unfortunately, those opportunities are long past, and the collection has returned to the Thyssen-Bornemisza Museum in Madrid, Spain.

The original article is reproduced here, with color images replacing the original black and white images as available. In addition, two very fine tankards pictured in the catalog have been added to the article.

## Drinking Vessels from the Thyssen-Bornemisza Collection

by Urban W. Boresch

Baron Hans Thyssen-Bornemisza, Villa Favorita, Lake Lugano, Switzerland, is a name to conjure up visions of wealth and grandeur, and properly so. In the world of private collections of art and antiques, his

is regarded as being second only to that of Queen Elizabeth. Although parts of the Baron's collection of paintings have been exhibited in this country in recent years, objects from his gold and silver collection were first shown in the United States at the Edsel and Eleanor Ford Estate, Grosse Pointe, Michigan, during the summer of 1987. Fortunately for collectors of steins, about one fourth of the exhibit of 121 pieces were drinking vessels.

Perhaps the most graceful of these was a Nautilus shell cup in the form of a swan (Fig. 1), artistically mounted in silver-gilt by Jörg Ruel, Nuremberg, in the early seventeenth century. The lip band is engraved with a frieze of sea gods driving a swan. The 33 cm. high swan, with its arched neck extended, seems poised to defend its valuable cache. A similar cup, by the same master, is in the Kremlin Armoury, Moscow.

The Nautilus shell cup was rivaled in the display by several other similar vessels, the most spectacular of which was a 25 cm. high quartz cup, mounted in silver (Fig. 2), about 1560-1570, unmarked but probably made in Antwerp. At one time this piece belonged to Frederick Augustus, Duke of York and Albany (1763-1827), an early collector of sixteenth and seventeenth century works.

Nearby was an impressive 49 cm. high silver-gilt tankard (Fig. 3), about 1580, probably from Lübeck, Germany. Affixed was an imposing figural finial, a striking handle and thumb piece with finely sculptured decorations and a frieze with wavy bands around the base.



A rarity was the Rhinocerus Cup, height 17.1 cm. (Fig. 4). The rhinocerus horn is believed to have been carved in China, probably during the Ming period. It was placed in its silver-gilt mounting in Nuremberg, Germany, about 1610 by Esaias zur Linden. Beneath the lip, the five antique cornelians were added by Breslau goldsmith Tillmann Schmitz in the nineteenth century. Around the escutcheon are the initials of Sebastian von Hatzfeld, Herrn zu Wildenberg (1569-1630), who may have been the first owner of the cup.



4

A matched pair of English silver tankards, 1754-1755 (Fig. 5), are by Phillips Garden. They are engraved with the arms of Sir Henry Hicks of Bererstone Castle, Gloucestershire. Height 35 cm. each. The decorations include two cherubs sitting on a keg of beer and toasting one another. Corn and hop plants are in the background.



5

Another outstanding tankard was a silvergilt piece, maker's mark illegible, from Königsberg, Germany, mid-eighteenth century. (Fig. 6) It is 21 cm. high, and set with 52 coins and medals, mostly Sechsteltaler, dated between 1676 and 1730, and minted in the duchy Braunschweig-Lüneburg. Inserted in the lid, by medalist Pieter van Abeele, is a fine commemorative to Netherland Admiral Maerten Harpertz von Tromp.



6



7

Close by, set with casts of Greek and Roman coins, was a 27.8 cm. high silver, parcel-gilt flagon (Fig. 7) made in the Siebenbürgen area of Hungary in the last quarter of the sixteenth century. A similar flagon, that includes a coin of Emperor Maximilian II (1564-1576), is in the Impar-muveszeti Museum in Budapest.



A beautifully enameled silver beaker, height 21.6 cm. (Fig. 8), the copper sleeve of which is enameled with gold ornamentation, sparkled as fresh as it must have when made by Elias Adam, Augsburg, Germany, about 1730. The closest parallel to this piece is a covered cup, mounted up also in Augsburg by Elias Adam about 1731-1733, that is now in the Historical Museum, Moscow.

A silver-gilt standing cup (Fig. 9), 46.3 cm. high, by Hans Petzoldt in 1626, was presented to Andreas Imhoff by the three children of Veit Georg Holzscher in gratitude for his having acted as their guardian. Imhoff was the chief administrator of the Eisfeld ore-refining trade, the activities of which are depicted within the six cartouches that encircle the cup. The sea lion at the base was Imhoff's heraldic device.



A silver-gilt tankard, 17.5 cm. high (Fig. 10), made about 1550 by a goldsmith in the circle of Wenzel Jamnitzer, was acquired before 1937 from the Hermitage, Leningrad, by the present Baron's father. The finial is of coral with rubies, emeralds, a half pearl and diamonds. The lid is embossed with a representation of the Rape of Europa and the Progress of Poseidon over the Sea. The music-making and singing Muse reserves are derived from plaquettes by Peter Flötner.



A silver, parcel gilt tankard (Fig. 11) was made by Jacob Bodenick of London, ca. 1674-75. The embossed silver casing depicts the Judgment of Paris, with the god Hermes pointing out the winner, Helena, while the two rival goddesses, Aphrodite and Athena, are isolated on the other side of the handle. The embracing couple are not part of the narrative.



Finally, another silver, parcel-gilt tankard of German origin (Halle-an-der Salle) at the end of the 17th century. The maker's mark - AH - is unidentified. The silver sleeve round the sides of the tankard depicts Dido impaling herself on Aeneas' sword in front of her funeral pyre.



The remaining pieces of the collection, including sixteen more outstanding drinking vessels, are equally beautiful. Many are in the Mannerist style where originality and fanciful extravagance, often in exotic materials, were dominant features. Here we find items such as Renaissance jewelry, delicate snuff-boxes of enameled gold set with mother of pearl, magnificent table settings and objects from the house of Faberge.

This collection \*e was also scheduled to be shown in the Joslyn Art Museum, Omaha, Nebraska, from January 29 to March 20; the Indianapolis Museum of Art from April 9 to June 5; the Kimbell Art Museum in Fort Worth, Texas, from June 25 to August 21; the Dixon Gallery and Gardens in Memphis, Tennessee, from September 10 to November 6; and the fine arts Museum of San Francisco, California, from November 26 to January 22, 1989.

(Photographs and descriptions of pieces are from the catalog entitled, "Gold and Silver Treasures From The Thyssen-Bornemisza Collection.")

**SCI CONVENTION 2014  
BOARD OF TRUSTEES MEETING  
EMBASSY BALLROOM, EMBASSY SUITES HOTEL  
PITTSBURGH, PA  
SEPTEMBER 4, 2014**

In the absence of the executive director and president, 1st Vice President Sue Fox, opened the meeting at 8:05 p.m. She appointed Lyn Ayers, Librarian, to preside over the meeting. Mr. Ayers and Parliamentarian Fred Irtz went over ground rules for debate and voting.

Executive Committee members present were: 1st Vice President Sue Fox, Secretary John Kelly, Chief Financial Officer Bruce Burner, Director of Internet Activities John Piet, Prosit Editor Ron Fox, Database Manager Bernd Hoffman, Librarian Lyn Ayers. Appointed officers present were Roy Kellogg, Bylaws/Standing Rules; Fred Irtz, Parliamentarian; and Fred Ellis, Ethics.

Secretary John Kelly called the roll of chapters. Present as chapter representatives were: Arizona Steiners, Joe Heater; Carolina Steiners, Angela Strack; Die Golden Gate Zecher, Les Paul; Die Lustigen Steinjager, by Joann Ellis; Die Student Prinz, by Art Slicer; Dixie Steiners, by Don Franz; Erste Gruppe, by Roy Kellogg; Gambrinus Stein Club, by Carol Fox; Lone Star Chapter, by Charles Hill; Meister Steiners, by Patricia Jahn; New England Steiners, by David Harr; Pacific Stein Sammler, by Phil Masenheimer; Pennsylvania Keysteiners, by Chuck Keiser; Pittsburgh Stein Society, by Tom Weber; Sun Steiners, by Jim DeMars; Thirsty Knights, by Richard Walter; Thoroughbred Stein Verein, by Lee Oberhausen; Upper Midwest Steinologists, by Linda Cress; Upper Steiners of New York State, by Dick Milewski.

Mr. Ayers then asked that the minutes of the 2013 Board of Trustees meeting be approved as distributed. The motion was made, seconded and passed.

#### **OFFICER NOMINATIONS**

The executive committee presented the following slate of officers:

Executive Director: David Lowry (second term)

1st Vice President for Conventions: Sue Fox (second term)

2nd VP for Membership: John Kelly

Chapter Development/Support Officer: Steve Breuning

Secretary: TBD

Director of Internet Activity: Casey Hayes

The floor was opened for nominations. Nominated for 1st Vice President for Conventions and seconded was John Samuel Coleman. Motion was made and seconded that the foregoing slate of nominations be presented for election at the general membership meeting.

John Piet asked for nomination of another person to serve as executive director. He argued new leadership is needed in view of our membership decline. After debate regarding whether the current executive director should be replaced, the question was called. Motion to call the question passed. Vote on the main motion to present the slate of nominees passed.

#### **DISCUSSION OF MEMBERSHIP DECLINE**

Mr. Ayers invited members of the Board to offer ideas and suggestions to reverse our membership decline. Some suggestions made were:

1. Establish a single expiration date for all members which would make it easier for members to know when their memberships expire.
2. Encourage chapters to cause members who are not members of SCI to join SCI

3. Budget money for advertising both at club and SCI levels
4. Enhance our internet marketing and visibility on social media
5. Improve chapter meetings by having steins for sale and informative programs
6. Mail letters to former members asking them to rejoin
7. Mail issues of Prosit sitting in warehouse to prospective members

Mr. Ayers reported that the executive committee approved the following actions at its meeting the previous night:

1. Authorized the VP for Membership to contract with an internet marketing company to improve SCI's presence on the internet and social media
2. Prosit Editor Ron Fox offered to send a complimentary issue of Prosit to persons on his auction mailing list who are not members of SCI along with a letter of invitation to join SCI and a membership application.
3. Authorized Librarian Lyn Ayers to sell excess inventory on Ebay
4. Database Manager Bernd Hoffman will work with the VP of Membership and the Director of Internet Activities to make it easier to join online.

#### **MOTIONS TO AMEND BYLAWS/STANDING RULES**

Bylaws Chairman Roy Kellogg announced that 19 votes are required to pass an amendment to the bylaws (2/3rd of the total membership of the Board of Trustees). If a proposed amendment falls short of that threshold, it may be submitted to a vote at the general membership meeting. Mr. Kellogg presented the following proposed amendments for Board action:

1. Motion made by John Piet to amend the bylaws to remove the following redundant and misplaced provision in Article 4, Section 8: "An important way that informational chapter meetings are encouraged is to provide an annual stipend to each chapter of \$400 to reimburse expenses for an out of area speaker." Motion was seconded and passed.
2. Motion made by John Piet to amend Article 4, Section 8 to read as follows: "The Chapter Development and Support Officer shall be responsible to the Executive Director. The officer shall be an ex officio member of all chapters, with the privileges of membership accorded per individual chapter policy. He shall receive all chapter newsletters, event announcements, etc. as published. He will act as liaison between the chapters and SCI, providing the chapters any necessary support. The officer will work with or seek out SCI members to establish new chapters." Motion was seconded and passed.
3. Motion made by John Piet to amend Article 4, Section 6 to add the following sentence after the sentence stating the Secretary shall be responsible to the Executive Director: "He shall maintain a list of contacts with contact information for all official SCI communications, and ensure that this information is available on the SCI website and for all SCI communications." Motion was seconded and passed.
4. Motion made by John Piet to amend Article 2 to replace provision that a husband and wife constitutes two memberships, albeit one paid membership to state that a dues-paying member of a household may designate a second adult person as a member. Motion was seconded. After much discussion regarding the wording, the motion was tabled.

5. Motion made by John Piet to amend (i) Article 5, Section 1, Item 1 of the bylaws to read: "The President of each certified chapter will be a trustee on the Board. The chapter may choose to designate a chapter member other than the chapter president. The chapter shall provide the Secretary with the name and contact information of the trustee." and (ii) Article 5, Section 1, Item 2 to change first sentence to read: "Chapter trustees may be represented by alternates at the annual convention." Motion was seconded but failed to obtain 2/3rds majority for passage.
6. Motion made by Bruce Burner to amend the Standing Rules to add following policy concerning complimentary hotel rooms at conventions: "Per our contract with hotels, we may receive complimentary hotel rooms. The Convention Committee may award these rooms for use but only if allowed as approved by the Executive Committee and in accordance with rules approved by the Board of Trustees. Individuals who are entitled to be reimbursed for convention expenses (up to set limits) may use such rooms in lieu of reimbursement for expenses. An expense report will be required from such individuals which accounts for the use of such rooms at the convention rate plus applicable taxes. Members of the Executive Committee who are not entitled to reimbursement of expenses may be asked to volunteer to use such rooms and will be requested to make a contribution to the SCI Convention Fund in an amount equal to the room value, including taxes. This procedure may allow SCI to obtain a true economic gain from such complimentary rooms. The chief financial officer will co-ordinate these issues with the hotel under the direction of the Convention Committee. Under no circumstances shall complimentary rooms be awarded as payment for vendors or favors without Board approval and within approved SCI procedures." Motion was seconded and passed.
7. Motion made by Bruce Burner to amend the Standing Rules to add the following accounting procedures and policies for conventions:
 

**Accounting Rules, Procedures, Accounting Practices**

The following rules, procedures, and accounting practices are necessary to insure proper internal control, transparency of activities, and in compliance with proper accounting practices.

  - All checks and cash collected before, during, and after the convention must be deposited in a timely and orderly manner into an SCI established bank account. No deposits should be made to chapter accounts or any other accounts not formally established by SCI.
  - All members must pay for their convention registration unless a complimentary convention registration has been approved in advance by the Convention Committee and in accordance with the Executive Committee under the convention funding rules approved by the budget for conventions approved by the Board of Trustees. The chief financial officer ("CFO") shall communicate complimentary registration information from the Convention Committee to individuals working the registration process to avoid any confusion.
  - 3. All cash and checks collected must be kept and deposited separately. Deposits must be made by specific activity—registration, member's auction, 50/50, etc. This procedure will allow for control over funds and add ease in reconciliation.
  - 4. Copies should be made of all checks before they are deposited with cash amounts clearly identified. This procedure is necessary to provide a clear track of all deposits. Treatment of

cash must be maintained with the utmost care. Transfer of cash between individuals must be documented in writing with receipts and other records as appropriate.

5. Payment of expenses should be done by check. Checks should be requested from the CFO. Cash available from activities should only be used to pay expenses in an emergency with the approval of the CFO and then should be carefully documented. Payment of consignors in the auction must be paid by check. Entertainers or other vendors should be informed at the time of contract that they will be paid by check.
6. For all checks or cash paid to a vendor as an individual (not a corporation), an IRS Form W-9 including address and social security number must be previously completed by the vendor. We are required to send such parties a 1099 form at year-end and submit a copy to the IRS.
7. Convention Hotel Account should only be used to charge general contracted services including event food, meeting rooms, and audiovisual services. No individual rooms, meals, or other personal services should be charged to the Convention Hotel Account. Such expenses, if appropriate, will be reimbursed via an expense reimbursement request.
8. The fund (currently \$2,000) allowed at the Executive Committee's choice for convention discretionary expenses, as allowed by SCI, must be accounted for as follows: A budget of the intended use of the fund must be presented to and approved by the Executive Committee (ideally prior to the convention). This approved budget will provide the basis for the CFO to reimburse expenses to the members for expenses. In addition, rules in the By-Laws relating to convention expenses in the past when the Chapters sponsored conventions will, upon approval by the Board of Trustees, apply to the Conventions run by SCI.
9. The Chief Financial Officer shall automatically be a member of all Convention Committees run either by SCI or a Host Chapter. This appointment is to ensure compliance with accounting policies and procedures.

Motion was seconded and passed.

#### **MOTION TO REVIEW EXECUTIVE COMMITTEE COMPENSATION POLICY**

Motion was made by the members of the Executive Committee asking the Board of Trustees to appoint a committee to revisit the issue of executive committee stipends in view of changes in position responsibilities and time demands required and report back to the executive director at least 30 days prior to the next Board of Trustees meeting. Motion was seconded and approved. Pat Jahn was appointed to chair the committee. Other members of the committee are Carol Fox, Les Paul and Phil Masenheimer.

#### **PROPOSALS TO HOST 2016 CONVENTION**

1. Chicago, IL area, primary host Meister Steiners, dates Sep. 1 to 3
2. Corning, NY, primary host Thirsty Knights, dates July 14-16, preconvention activities to begin July 10

The Board of Trustees voted to accept the proposal of the Thirsty Knights chapter.

Meeting was adjourned at 11:29 p.m.  
Respectfully submitted,  
John Kelly, Secretary

**SCI CONVENTION 2014  
GENERAL MEETING  
FRIDAY, SEPTEMBER 5, 2014  
SALON C, EMBASSY SUITES  
PITTSBURGH, PA**

In the absence of the president and executive director, 1st Vice President Sue Fox opened the meeting at 9:05 a.m. She appointed Lyn Ayers, SCI Librarian, to preside over the meeting. After welcoming remarks and going over some ground rules for debate of motions, Mr. Ayers asked for a moment of silence in remembrance of those who have passed away during the previous year.

Minutes of the 2013 general membership meeting as published in Prosit were approved.

#### **OFFICER REPORTS**

President's Report - Lyn Ayers on behalf of Justin Pimentel. Lyn read the following letter from Justin: "I wish I could be with everyone at this year's convention; unfortunately a work-related requirement is keeping me from attending...again. As the organization moves forward, one of our pressing concerns is membership. Over the last couple of years, SCI has struggled to find (and keep) a valid candidate for our VP of Membership position. Because of this, the EC has had to pick up the duties of this role at various times. In light of these efforts, our overall membership has seen a steady and consistent decline. The EC has had numerous discussions to address these issues but it is imperative that a candidate be found to fully explore these ideas, and promote membership. As of this report, John Kelly has offered to transition into our VP of Membership position, and is very willing to work to increase our membership. I look forward to seeing positive results in the coming year. SCI cannot exist in its current form if these numbers continue to decline. Prosit, for example, is very costly to publish, print and mail. If our numbers were to continue to decrease, we might have to explore other options for our publication. With this being said, it may be time to start thinking of new ways to evolve the organization before these potential problems develop too far. Along with our membership concerns at the EC level, I believe that it is also necessary for individual clubs to work to promote their own membership, thereby bolstering SCI (and vice versa). Steve Bruening is now our Chapter Development person, and I believe that he will do very well in filling this much needed position. If we can really start working collectively, and consistently, I am hopeful that there will be

improvements across the organization. While much of my report points to issues that need resolution, I would like to end on a more positive note by thanking everyone who makes a dedicated effort for our club's success. For the board's information, the EC puts in a good deal of work in their respective roles, and also contributes in light of position vacancies. They deserve a great deal of thanks and continued support for the hard work they do. Without these dedicated people, SCI would truly be at a loss. I regret not being able to attend another year's convention, and apologize for any inconvenience that my absence has caused. I wish you all the best.  
Sincerely, Justin Pimentel"

#### **1st VP for Conventions - Sue Fox**

Ms. Fox thanked the registration crew of Martin and Carolyn Estep for handling registrations, and Carol Fox for negotiating the hotel rates for this year's convention and next year's convention. Next year's convention will be held at the Embassy Suites Hotel in Lake Buena Vista, Florida, near the entrance to Disney World. The dates will be September 25-27, 2015. The room rate at this all suites hotel will be \$99.00 per night, and includes breakfast and an evening manager's reception. Side tours will include a visit to the Tiffany Museum, home to numerous Louis Tiffany items. Dinner shows and other surprises are in store. All major airlines fly to the Orlando airport, so getting there should be easy.

Ms. Fox also announced that Miss Beer Stein 2014 is Robyn Mertz.

#### **Chief Financial Officer - Bruce Burner**

SCI suffered a net loss of approximately \$20,000 during the twelve months between December 31, 2012 and December 31, 2013 due to membership attrition, poor attendance of the convention in Los Angeles, and disbursements to the Museum/Research Library for speaker stipends. Despite these issues, SCI had a cash balance of approximately \$144,000 as of December 31, 2013.

#### **Prosit Editor - Ron Fox**

Prosit is alive and doing well. Several new authors submitted articles in 2013, and several articles covering new subjects or themes were published. The winner of the Jack Lowenstein award for the best article in 2013, as selected by master steinologists, is Bill Hamer for his article on faience steins.

#### **Director of Internet Activities - John Piet**

The website continues to attract many hits, and the Stein Talk feature remains popular. Ten years of Prosit issues are now available for viewing online. The ultimate goal is to download all issues of Prosit online. Mr. Piet thanked everyone for their support during the past six years. He encouraged people to volunteer for officer positions and help SCI rebuild its membership, which has declined to 827 members, a drop of 300 members within the past three years.

#### **Museum/Library Report - Lyn Ayers**

2013 was another busy year for the Museum/Library. More back issues of Prosit are searchable online. Progress continues, time-permitting. We continue to also add searchable copies of stein manufacturers' catalogs by Model/Form number, including the recent purchase from Germany of a number of original catalogues of stein manufacturers. This resource is proving invaluable to help with identification of steins. If you have scans or copies of catalogs that you would be willing to share, contact me as you might have information of great significance for a few of our collectors.. We continue to video record lectures at Conventions. We have 1 additional lecture and 2 recorded roundtables from the 2013 Convention available on DVD for a total of 26 DVDs. All of the recent acquisitions are listed on the SCI website and are available for loan. Appreciation is extended to all members who contributed to the Museum/Library fund this past year. Also, don't forget that each chapter is eligible for reimbursement up to \$400 per year for outside speakers at your meetings. These monies come from the Museum/Library Fund and we gladly accept donations to keep this program strong.

#### **Database Manager - Bernd Hoffman**

I collect monies for membership and report them to the executive director and chief financial officer.

#### **Bylaws/Standing Rules Report - Roy Kellogg**

The Board of Trustees approved amendments to the bylaws/standing rules of SCI as reported in the minutes of the meeting.

#### **New Business**

1. Proposed amendment to bylaws. Motion was made and seconded that: (1) Article 5, Section 1, item 2 be changed to read: "The president of each certified chapter will be a trustee on the board.

The chapter may choose to designate a chapter member other than the chapter president. The chapter will provide the Secretary with the name and contact information of the trustee." And (2) Article 5, Section 1, item 2, first sentence of last paragraph, be changed to read: "Chapter trustees may be represented by alternates at the annual business meeting." The motion failed to attain the necessary two-thirds vote at the Board of Trustees meeting. In accordance with the bylaws, the motion to amend the bylaws was submitted to the general membership for action. Motion was made and seconded that the proposed bylaws amendment be approved. Motion passed.

**2. Election of Officers:** The following persons were duly nominated and elected to the following offices:

Executive Director: David Lowry (second term)  
 1st Vice President for Conventions: Sue Fox (second term)  
 2d Vice President for Membership: John Kelly  
 Secretary: Joann Ellis  
 Chapter Development and Support Officer: Steve Breuning  
 Director of Internet Activities: Casey Hayes

**Executive Director's Report - by Lyn Ayers for David Lowry**

Mr. Ayers asked those who are attending their first convention to stand. The members gave the eleven first time attendees a round of applause.

Mr. Ayers read a letter from Mr. Lowry encouraging members to step forward and take leadership positions in the organization:

Mr. Ayers also reported that the executive committee has budgeted money to hire a professional internet marketing firm to bolster our presence on search engines and social media sites. Fox Auctions has agreed to send complimentary issues of Prosit, together with a cover letter and membership application, inviting non-SCI members on its mailing list to join SCI. The Librarian will sell deaccessioned items on Ebay as a marketing tool.

**Service Appreciation Awards**

John Piet, for six years of service as Director of Internet Activities  
 Janice Oberhausen, for one year of service as Database Manager  
 Pat Zimmerman, for one year of service as Secretary

**2016 Convention**

Bid of Thirsty Knights Chapter to host in Corning, N.Y., July 10-16, 2016 (inclusive of pre-convention activities) was approved.

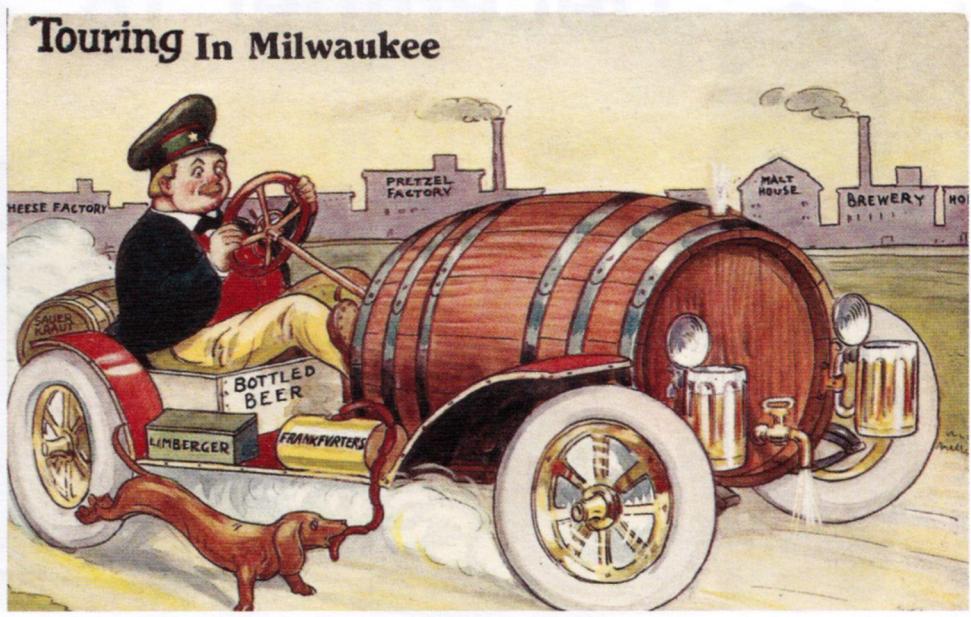
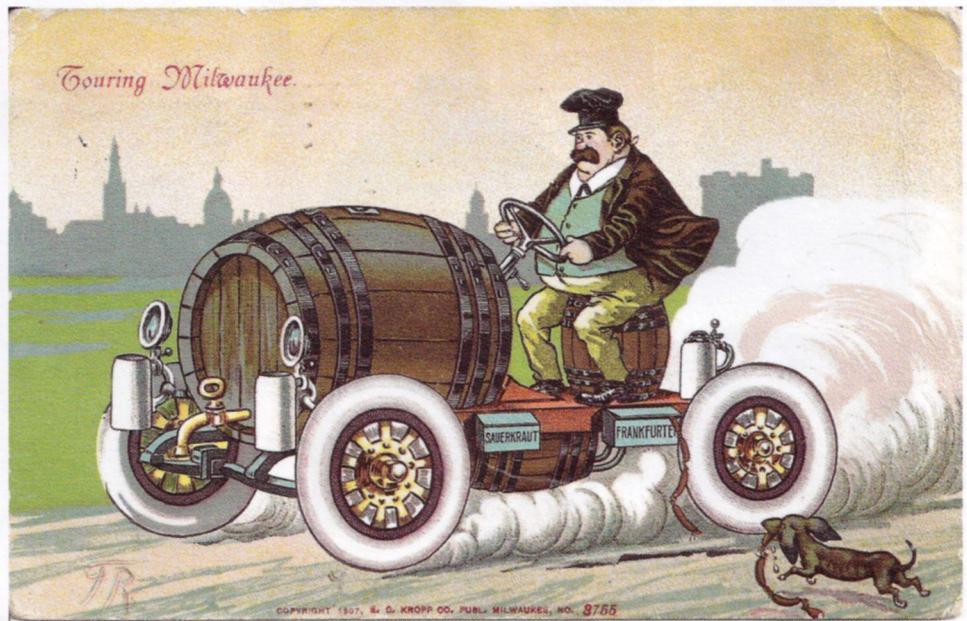
**Master Steinologist Award**

Presented to Jack Strand

Meeting was adjourned at 10:07 a.m.

Respectfully submitted,  
 John Kelly, Secretary

Postcards sent in by Alain Steenbeeke





# Fox Auctions

P.O. Box 4069  
Vallejo, CA 94590  
631-553-3841  
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**December 18, 2014**

# VISIT - AMOCA

Founded in 2001 and opened in September 2004, AMOCA is one of the few museums in the United States devoted exclusively to ceramic art and historic innovations in ceramic technology. It is located in an area abounding with ceramic history and internationally recognized clay artists from the Arts and Crafts Movement, the 60's Clay Revolution and the current Studio Pottery Era. AMOCA champions the art, history, creation, and technology of ceramics through exhibitions, collections, outreach and studio programming. Teaching and demonstrations of ceramics are available in our studios. Please come and visit us at: **399 North Garey Ave. Pomona, CA 91767.** More info at **909-865-3146** [orfrontdesk@amoca.org](mailto:orfrontdesk@amoca.org).



The Mettlach Wares Exhibit in the Lower Gallery of the AMOCA has been renewed with the help of J. Paul Getty and Windgate Foundation museum interns. The new exhibit, entitled Mettlach: Medieval to Modern, presents a journey into the history of European art and philosophy, from the Enlightenment to the modern times, by tracing the evolution of imagery in Villeroy & Boch (V&B) ceramics. Featured now are steins, plaques and vases illustrating various phases of art history and cultural advancement. Below you can find steins with images representing the Enlightenment, Industrial Revolution, Romanticism, Nationalism, Internationalization, and Art Nouveau.



# The 2015 SCI Convention will in Orlando, Florida

September 25-27, 2015



THE SCI Family CONVENTION

FOR CHILDREN OF ALL AGES