

STEIN COLLECTORS INTERNATIONAL

PROSIT



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The Beer Stein Magazine

September 2017

Military Gift Pipe Bowls

By Holmes Semken and
George Schamberger



My Stein Collecting Passion

By Jeff Arduini



Photos From the Road

44th Installment

By Ron Fox

The "Portland" Stein

Oh, hold on a minute...

by Hermann Merz

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SCI, 3748 Mulberry Lane, Williamsburg, VA 23188

Direct organizational correspondence to:
Eric Salzano
14319 Briarwood Terrace
Rockville, MD 20853 or
ericsalzano1@gmail.com

Send all editorial items & advertising to:
Prosit Editor, Steve Breuning
3439 Lake George Road
Oxford, MI 48370 or
svcovote@aol.com

Steve Breuning - Editor
Editorial Staff: Walt Vogdes

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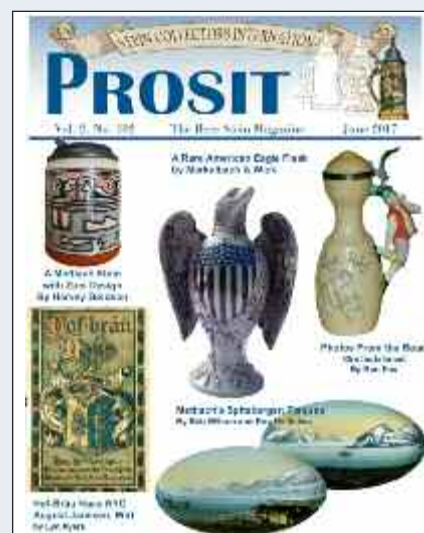
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*Bescheere m'r taglich ein kräft'ge Gericht!
Die Liebe macht selig,
Aber satt macht sie nicht.*

Give me a hearty meal every day
Love makes you blessed,
but it does not fill you up!

Stein Exchange

Wanted: Photos of the following Thewalt Steins for a book on A. C. Bosselman. Molds 639, 656 or 664, girl sitting on a sausage, English verse "The Wurst Girl Even the Wurst get Thirsty. Molds 644, 660 or 668, girl with big hat, English verse "I love my wife but oh you kid. Molds 645, 661 or 669, girl smoking cigarette, holding boy, English verse "You look good to me Pretty Dimpled Knee. Any souvenir stein with "A. C. Bosselman & Co New York" enclosed in a rectangle. I will also consider purchasing these steins in mint condition. Send photos with a plain white background to ron1964grutzner@gmail.com.

Wanted: Mettlach "Stadt" 1/4 L beakers #1200 (2327) Need Hannover and Berlin to complete set. Kurt Maethner, maethner@arvig.net

Wanted: Frank Poppie silver or gold miniature character steins. Prefer gold and/or enameled, but will consider silver. Lyn Ayers layers@wa-net.com

Wanted: Mettlacher Turm (Mettlach newsletter) - issues 1-32, 40-50, 59 or later. Also Mohr #2. Also Two Nurnberg tower flag finials (pewter). C.V Fischer 575-838-2527

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Steve Breuning

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Photos From the Road

Forty Fourth Installment

by Ron Fox

SCI Master Steinologist

While on the east coast this past May, I had the opportunity to visit the home of Stuart Steggall in South Jersey. His stein collection is large and varied, with a heavy emphasis on Lenox, Royal Vienna and steins depicting monks.

The first five steins are made by the Willets Belleek Manufacturing Company of Trenton, New Jersey, who began work in 1879. The company made belleek Porcelain in the late 1880s and 1890s, similar to that of the Irish Belleek factory. Belleek is a thin porcelain that has a slight yellow color to it. The Willets Company stopped working about 1912. Each of these steins has a monk scene that was inspired by the famous German painter Eduard von Grützner. These steins also come with the same style silver lid. There is a 2 liter master stein to this group that I failed to photograph while at Stuart's home. A great and rare set.



The last stein in the middle row and the two one liter bell shaped steins in the bottom row, are Royal Vienna's, and like the others steins on this page, are decorated with Grutzner monks.

Eduard von Grützner was born May 26, 1846 and died April 2, 1925. His art talent was recognized early in his life and he became one of the more successful German artists of his time. He was very involved in his church, which may explain his extensive body of work depicting Falstaff and monk life. His paintings are usually quite expensive.





This page displays a group of Royal Vienna steins. It is one of the stein categories that consistently has fantastic hand painted scenes with vibrant gilded embellishments. Their superb quality is responsible for maintaining their high prices. You do not have to be a stein collector to appreciate their beauty and be compelled to buy them.

The top row starts with two steins with the same scene of our Spanish/American War Admiral Dewey. One is set on an ivory colored body, while the other is on a maroon body. They make an excellent pair.



The last stein on the top row depicts a young man embracing a beautiful woman in a flowing gown. An added feature on many of these steins is detailed hand painted scenes on both the top and underside of the inlay lid.

The middle row has a group of three steins featuring pretty women. The first is what you may expect from English royalty. Next is a woman with long flowing hair and playing a mandolin. Finally, we have a woman with leaves in her hair and a revealing gown for that day.



The one liter sized Royal Vienna steins are more difficult to find. For me, they are the best looking and the most desirable to collect. They are considered to have a bell shape and the last two steins on this page are from that category.

The first stein has a very unusual scene. It features an Egyptian woman naked from the waist up. It is the only time I have seen this stein and it has great appeal.

The next one liter depicts another beautiful woman scantily dressed. Like the first one, it is another very attractive stein.

The Villeroy & Boch Mettlach factory had several bodies that they used exclusively for transfer under glaze decorations. The two widely used bodies were #1909 and #1526. They had unlimited scenes put on these bodies.

The Reinhold Hanke factory did the same thing. Their mold number was #1145 and then there were ink numbers to identify each transfer scene. This page has nine examples from the Hanke factory.

The top row begins with a stein depicting a knight leaning on a barrel in a beer cellar. Barmaids are serving cavaliers.

The next stein shows a group of men watching a wrestling match. Uncommon subject matter on steins.

The top row ends with a stein depicting a man playing a mandolin with a rifle and target behind him.

The middle row begins with a stein featuring an innkeeper pumping water into a barrel. Not very good for the beer.

The middle of the page has a stein with a hunter talking with the barmaid. Maybe he is telling her about the large racked stag that got away.

The row ends with a stein showing a group of men drinking at a table scene.

The bottom row begins with a tavern scene and a man stands with his axe.

Next is a man playing his guitar to an interested barmaid.

The last stein is another tavern scene with many sitting around a table.

The most exciting thing about these nine steins is the lowest ink number is 644 and the highest is 753. There are over 100 steins numbers between this spread. I have a lot to find.





There are literally thousands of card games. The Chinese are credited with inventing playing cards in 1200 AD. They appear in Europe later that century.

These next three pages will cover steins decorated with playing cards or people playing card games.

The first stein is an etched Mettlach #1797. Besides the cards on the body, the inlay is of stacked coins for gambling.

Next is a pottery stein having a four sided body. This allows the cards to have a more realistic appearance laying flat.

One of the more interesting card steins is this larger 1 1/2 liter. It features three rows of cards wrapped around the body.

The middle row begins with a stein showing the four suites of kings, while the middle of the page has a stein with the four suites of jacks.

The bottom row starts with a Mettlach print under glaze beaker. The top and bottom rim has the four card suites repeating around the body. Four larger suites are in the center panel.

Next we have a pottery character stein. On its belly there is a hand holding the four suites of kings. Maybe the significance of the pig is that gamblers are a glutton for punishment.

The last stein is a 3 liter pottery. It has a transfer scene of a cavalier with three French suites of cards.



This page starts with a stein presented to Hans Schuster, who belonged to a card club in Bayreuth dated 1909. It features two rows of cards, the four suites of kings and the four suites of jacks.



Next we have a Marzi & Remy stein with the four suites of kings. The inlay lid also depicts cards.

The stein ending the top row has a transfer of the four suites of jacks.

Gambling will make a monkey out of you as we see with the first stein of the middle row. Three monkeys seem to be having a very serious game.

The middle of the page is Mettlach #1394, which displays the four French suites of cards.



Next is a pottery stein with the four suites of kings. The lid is all pottery and has a card motif as well.

The bottom row begins with a stein made of glass. It has an enameled scene of men around a table playing cards. The glass prism inlay lid is a nice finishing touch.

Next is another glass stein. It has a detailed wheel-cut scene of one of the French suite of cards. A very attractive stein.

The bottom row ends with a relief stein from the Dümler & Breiden factory. It has the four suites of kings.





This page starts with a pottery stein showing three suites of queens, which are not used as often as kings on steins.

Next is an interesting and unusual glass stein. It shows three wheel-cut French suites of cards that also have been stained for color.

The top row ends with a pottery six-sided stein. The center panel is the king of clubs, while numbered cards wrap around the body.

The middle row begins with our last Mettlach. It is #2093 and features the four suites of kings. The inlay shows the diamond, heart, club and spade.

The middle of the page has another pottery stein. It has many numbered cards in a random pattern.

Next we have another four sided pottery stein depicting the four suites of kings.

The bottom row begins with a Reinhold Hanke relief stein. A man holds a hand of cards but looks confused as to what he has. He is the type of guy you love to play against.

Next is another Hanke pottery stein. It has very high relief and shows men around a table playing cards. I can almost smell the cigars and beer.

The last card stein shows two colorful kings and queens.

The playing card subject matter is endless. Every stein factory used it.



These last two pages of this segment will cover occupational steins. I wanted to bring attention to the new book on this subject. Master Steinologist Phil Masenheimer has been collecting occupational steins for decades and has amassed an enormous amount of information on the subject. He has taken all that knowledge and put it into a 427 page book to share with all stein collectors. If you collect steins, then this book is a must. When I got my copy, it was hard to put it down.



The top row begins with an occupational to a tinsmith. You see a man working on installing a tin roof.

Next is a stein showing a man in his mining uniform ready to go to work.

The top row ends with an occupational stein for a rabbit breeder. There are several types of rabbits depicted. Not very common.



The middle row begins with a stein for the chimney sweep profession. Now that's a dirty job.

The middle of the page shows a stein for a postman. Two men are dressed in their uniforms and the French horn which was their symbol.

The middle row ends with a stoneware relief stein given for a trainman. It features a winged wheel.



The bottom row begins with a stein made for a merchant marine sailor.

Next is an HR etched stein made for a jockey.

Last is one showing the butcher profession.



We begin this page with a stein made for a coal shoveler. This profession died out in the 1950's with the use of oil heat. I still remember the coal delivery sent down the chute into our basement. I am glad we got beyond that.

The next stein was given to a fisherman. It shows him with a line in the water.

The top row ends with a stein made for a potter. It shows a man working on a potters wheel with finished items on a shelf.



The middle row begins with a stein made for a wagon driver. These men were the truckers of that day.

The center of the page is a Dümmler & Breiden made for a journeyman mason. The central scene depicts his tools of the trade.

Next is a less common one liter sized stein that depicts farming life.

The bottom row starts with a stein made for a tanner. His job was preparing animal furs. His job would not be very politically correct today.



Before roads were crowded with cars, horses were still the main source of transportation. The droppings they left behind needed to be cleaned regularly. This stein depicts a man doing just that. A very hard to find stein.

The last occupational is for a shoemaker. Men are busy making the shoes.

We will be traveling the country this summer and expect to have many more interesting steins for the December issue.



Liebig's Seltzer Bottle by V&B Mettlach

By Dr. Roy C. De Selms
and Robert "VBM" Wilson

SCI Master Steinologists

An article in *Mettlacher Turm* (the newsletter of the Mettlach Stein Verein) April 2000 No. 79 by Artur Scharding regarding the mysterious Mettlach bottle that was sold at auction as a "Schnapps Bottle" piqued our interest and prompted our response in *Mettlacher Turm* April 2001 no. 82. One of the authors donated five of these bottles to the "American Museum of Ceramic Art" in Pomona, CA and came to the conclusion early on that they were "seltzer bottles".

The very convincing idea that Scharding put forward that this might have been an apparatus for converting wine to vinegar

seemed quite plausible until we began examining it as a chemist and an engineer, respectively.

Some critical observations about the apparatus are:

- 1 It is a closed, two-chamber system with a pressure seal at the lower port.
- 2 It is very heavy and has thick walls (estimated at 1.0 to 1.5 cm. thick).
- 3 The upper port is fitted with a siphon valve, not a pump, and has a long stem reaching almost to the lower chamber divider.

The cutaway view of the bottle in figure 2a shows the two chambers, each with a separate port, and the thickness of the walls of the bottle. Figure 2b shows the interior wall separating the chambers, with small holes which would allow liquid to pass from one chamber to the other..



Above and below, front and back views of five stoneware bottles now in the collection of the American Museum of Ceramic Art (AMOCA). To facilitate reference at later points in this article, the bottles have been labeled A through E.



From these observations we conclude that the apparatus was used to contain some liquid under pressure, and is most likely a "seltzer bottle."

Furthermore, we conclude that it was neither a "Schnapps Container" nor a "Vinegar Bottle". It could not have been used to dispense Schnapps even if the top were a pump because you cannot pump or decant much from a closed system. It could not have been used to convert wine to vinegar by the usual enzymic process as proposed because that is an oxidation process which requires atmospheric oxygen to proceed. A rough estimate to convert 1.6 liters of wine (12% alcohol solution) completely to vinegar would require 450 liters of air. Since this is a closed system, there's no way for that to happen.

On the other hand, this apparatus would have been very convenient for making and dispensing seltzer water in a variety of forms. The term "seltzer water" (German = *Selterswasser*) originally referred to the effervescent mineral water obtained for 1,000 years from natural springs near the village of Nideseelters in Southwestern Germany. It now refers to any type of carbonated water (water to which carbon dioxide has been added under pressure or by chemical means). "Seltzer Water" or "Soda Water" made by "artificial" carbonation was first introduced in 1767 by the famous British chemist Joseph Priestly, the discoverer of oxygen, and was commercialized in the early 19th century by the German born Johann Jacob Schweppe in the United Kingdom in 1831 by appointment to King William IV.

The first Seltzer Water bottles were heavy-walled, stoneware bottles (figs. 3a, 3b). These were simply filled with natural carbonated water from springs like those at Nideseelters or elsewhere, and then corked tightly with wire like Champagne bottles until used.

3b



3b



These gradually evolved into heavy walled glass bottles that could be filled with already carbonated water and corked until use (fig. 4) or fitted with a siphon (fig. 5) to dispense the contents. All of these may be found in a variety of shapes and colors and are very collectible.

The Priestly/Schweppe technique involved adding gaseous carbon dioxide to water under pressure at a low temperature. This could be done in the glass bottles described above and gradually evolved in about 1930 into the wire encased glass bottles charged by small cartridges containing compressed carbon dioxide that we use even today (fig. 6).

Numerous recipes are available in the open literature for seltzer waters produced by "natural"

4



5



6



carbonation that might have been used in the subject two-chambered bottles described earlier. Basically, an appropriate yeast (one for making wine, champagne or beer) would be charged to the lower chamber of the apparatus (refer again to figs. 2a and 2b) and then a water solution containing a small amount of sugar in any form (refined sugar, honey or molasses), flavoring and citric acid (as lemon juice) would be added to the upper chamber. The small holes between the upper and lower chambers allow liquid from the top chamber to enter the lower chamber and activate the reaction between the yeast and the sugar solution. This reaction causes the release of carbon dioxide which creates carbonated (seltzer) water. Those same holes serve as a strainer preventing solid mate-

rials from passing into the upper chamber and spoiling the seltzer water. In about 12 hours at room temperature, the sugar will have produced enough carbon dioxide (and alcohol) to make a nice “seltzer (soda) water”. At this point, the bottle should have enough pressure to expel the liquid by simply opening the valve on top, or it could be stored by refrigeration which would stop the fermentation, allowing later usage. Since the yeast charge will remain mostly in the lower chamber, it can be reactivated by replenishing the sugar liquor to the upper chamber.

As stated at the beginning of this article, our shared investigation into seltzer bottles was precipitated by an article in *Mettlach's Turm* about a stoneware bottle produced by Mettlach, a factory which draws much interest from stein collectors. At this point we need to say more about the bottles shown in figures 1a and 1b.

- All five were made by Villeroy & Boch Mettlach.
- Four of the bottles (A, B, C and E) bear a relief seal (Fig. 7) of V&B Mettlach.
- Three of the bottles (A, C, E) contain both the Mettlach seal and a raised relief seal referring to “Georg Liebig Sohn in Darmstadt” (Fig. 8).
- One of the bottles (A) displays two applied relief harlequin figures which are strikingly evocative of the work of Ludwig Fultz II for Mettlach.

One of the authors (Wilson) has researched and written extensively about all things Mettlach. The other (De Selms) has a similar scholarly interest in the contributions of Ludwig Fultz II to Mettlach, and as a chemist, he was immediately put on alert by the name “Liebig” appearing on these bottles. Indeed, his initial search for a connection between Liebig and seltzer bottles proved fruitful.

Baron Justus von Liebig (1803 - 1873) was a very famous chemist, one of the founding fathers of organic chemistry and the originator of one of the first and a most prominent journals of organic chemistry, *Liebig's Annalen der Chemie (und Pharmacie)*. He also de-



signed a number of chemistry apparatuses and even complete chemical laboratories.

The two-chambered seltzer bottle was described and illustrated in a booklet entitled *Natürliche und Künstliche Mineral Wasser* (Natural and Synthetic Mineral Water) by Wilhelm Blum, Druck und Verlag von Friedrich Vieweg und Sohn, Braunschweig 1853. This work was extracted from the *Handwörterbuche der Reinen und Angewandten Chemie* (Pocket Dictionary of Pure and Applied Chemistry) by Liebig, Poggen-dorff, Wöhler und Kolbe.

The article shows drawings of the Liebig Seltzer Bottle (fig. 9a) and a cut-away view of the bottle (fig. 9b) including the lower pressure stopper

assembly and the upper siphon assembly, all consistent with our actual examples. Furthermore the directions for use are included: the lower chamber is charged with a mixture of sodium bicarbonate (baking soda) and tartaric acid (found in wine and wine sediment) as fine crystals in a proportion of 4 to 3 and stoppered, then the upper chamber is filled with water, Epsom salts (magnesium sulfate) solution or wine and stoppered. The bottle is shaken and kept in the cold or on ice. The finished product is ready in about 24 hours and yields either carbonated water, a fizzy laxative solution or





sparkling wine. Note the Champagne or Spa glass ready to receive the sparkling wine in figure 9a.

Subsequent genealogical research on the Internet reveals further information about the Liebig family in Darmstadt, and its links to these bottles. Johann Georg Liebig (1775-1850) was born and died in Darmstadt. He was a *Drogeriewaren- und Farbenhändler* (shopkeeper, operating a pharmacy or drug-store, and a "color trade", apparently for painters). He was the father of (among others) Johann Ludwig Liebig; Justus, Freiherr von Liebig; and Georg Karl Liebig. Georg Karl Liebig (1818-1870) took over his father's pharmacy in Darmstadt after the death of his older brother Ludwig in 1830. These seltzer bottles were produced for his pharmacy, using the design created by his brother, Justus.

If one were to visit the Deutsche Museum in Munich, one could see an original laboratory of Baron Justus von Liebig with many stoneware bottles and perhaps even an example of the "Liebig Seltzer Bottle" made by Villeroy & Boch at Mettlach.

Further dating information on the bottles can be seen on the Villeroy & Boch Mettlach seal in figure 7 seen on the bottles A, B, C and E (fig. 1) which have dates for prizes won by VBM in 1822 and 1844, indicating that the bottles were made after 1844.

Of considerable added interest are the applied harlequin figures (figs. 10a, 10b) seen on bottle A in figure 1. These are done in the manner of Ludwig Foltz II, a contemporary designer of Mettlach wares. The Mettlach master beer stein #171 (fig. 11a) designed by Ludwig Foltz II in this time period shows a very similar applied harlequin figure (fig. 11b).

Another bottle shown at right (fig. 12a) is also obviously in this

same series. However it does not have any Mettlach mark, but only a "2" on the base. It does have the applied vine decor in common with the second bottle from the left (B in figure 1 and other Foltz designed pieces. Under the arms of Chile (established in 1834, but with a different motto) is a banner with "A. Ried & Co." (fig. 12b). The internet provided the information that an A. Ried sailed with a world circumnavigating scientific expedition aboard the Austrian frigate



SMS Novara from Trieste on 4/30/1857. The Novara landed at Valparaiso de Chile 4/24/1859 and Herr Ried remained in Chile. The white coloring of this bottle is indicative of a slightly later date of manufacture as shown in the Cologne Cathedral vessels designed by Foltz and produced by Mettlach. We do not know if Herr Ried had been in Chile before the 1857-59 expedition or what business his company engaged in. He might have ordered this bottle from Mettlach before or after 1857.



Photos of Mettlach wares courtesy of Anna Sanchez at AMOCA.

A Survey of the Ornamentation on an Imperial German Military Occupational Gift Pipe Bowl Collection

So what really is the distinction between reservist (pipe) bowls and military gift bowls, and how do we tell them apart? Reservist bowls are purchased by the soldier as a personal memento of his completed service time. The bowl is decorated with his name and reservist status, the dates (years) of his service, his unit title and often a unit roster. Additional scenes might show the soldier performing some of his military duties, or might portray him with his local sweetheart or engaged in some drinking or shenanigans one might expect from a young man away from home. Detailed distinctions include rolled shoulder boards, no belt, wearing or waving a cap instead of a helmet, and no weapon, all consistent with the owner's return to civilian status.

Soldiers also purchased pipe bowls without stems as gifts to fathers, brothers, cousins or friends, frequently during the soldier's first leave, often at Christmas. They were reasonably priced, easily personalized, readily transported and accommodated an array of designs and embellishments for a unique and practical gift. In addition to displaying the soldier's name, rank and unit designation, since they were most often purchased before the soldier's service obligation was complete, they frequently show only a single (year) date. They also generally contain a gift dedication – "to my dear father (or friend, or brother, or...)" – making clear distinction from personal military service mementos. The remaining decoration on gift bowls was up to the soldier, and many chose to include scenes or symbols of their civilian occupation. Bowls that refer to a soldier's civilian occupation provide a delightful collecting opportunity, even though most were heavily used, overheated (cracked) and dropped. Collectors should not be critical of damage. Occupational bowls also frequently include a salute





Fig. 1. Baker. Blank salesman's sample, attached reservoir, with the inscription "With the first crow of the rooster. The bakers are arriving."



Fig. 2. Bicyclist (messenger/bicycle club?). To Arnold Kloubert from his brother Barthelt, 1901. The salute reads "Long live the bicyclist." Signed by Paul Kahle, Strassburg.



Fig. 3. Blacksmith. To Adam Abel on Easter from his son, Kanoneer Peter, 1904. "Long live the blacksmith" appears on the reverse with a shop scene.



Fig. 4. Blacksmith. To Franz Xav. Lindig, without dedication, 1896-1899 double-dated (Reserve status) with "Long live the blacksmith" and an array of typical blacksmith tools



Fig. 5. Blacksmith to Gefreiter Jugunt, no dedication, 1887-89, double-dated (Reserve status). Features a rare combination of a soldier under arms shaking hands with a woman, inscribed "Greetings dear Sweetheart." It either could be honorary, a gift from her to him or possibly an inside joke. The out-lined transfer suggests that this unusual combination was an option for selection. This bowl shows a small wreath, brass helmet (early) and a Württemberg crest.



Fig. 6. Brew master. To Richard Freu from his bother-in-law Karl, 1911-1913 double-dated (Reserve status), attached reservoir. Front illustration is typical of a gift pipe with a soldier under arms, wearing a belt and flat shoulder boards shaking hands with a civilian. "Long live the brew master" and brewer's tools appear on the reverse.



Fig. 7. Bricklayer & Mason (builder). To Reinert Langefeld from his son, August, 1902. "Long live the mason" with a cluster of mason's tools on the reverse. August was a Garde-Grenadier, note the guard star on the helmet lid.

to the occupation, e.g., *Hoch lebe der Schmied* (long live the blacksmith). Gift bowls frequently portray a soldier and a civilian shaking hands or enjoying some food or drink. These scenes refer to the relationship between the soldier and the person to whom he gave the bowl. Gift bowl details contrast with those of reservist bowls in that they portray the soldier as he would be outfitted for active duty: shoulder boards extended, under arms with a belt, and wearing a helmet.

Now we examine a gift bowl purchased by Wilhelm Schell who served in the 12. Comp., Kaiser Alexander Garde Regt. 1, Berlin [Ref. 5]. Wilhelm chose to decorate this bowl in celebration of his civilian occupation as a *Gastwirt*, or Innkeeper. On the front we find two *Guardists* flanking a selection of food and drink. On the rear we find the gift dedication to his *Bruder Engelbert*, and the two brothers *Prosting* each other with a stein of beer. Gift bowls will not include a unit roster. This bowl is distinctly different in sentiment and decoration than the Regimental bowl discussed above.



Inkeeper - see Prosit December 2007 [Ref. 5]

This article adds 23 new occupational gift pipe bowls to the 27 bowls described in Prosit by George Schamberger [Refs. 5, 6, 7 and 8]. The captions for Figures 1-23 describe the details of each of these additional bowls. The figures are supplemented with two spreadsheets which provide further detail about each bowl in order to analyze trends in decoration. All fifty bowls, representing 35 occupations, are now in the Holmes Semken collection.

The earliest occupational bowl known to us is dated 1849 [Ref. 10], some ten years prior to the oldest tabulated here.

The latest bowl in this collection is dated 1913 when increasing interest in cigars and cigarettes, especially among the younger generation, finally displaced the usefulness of a porcelain pipe bowl except for fathers/uncles.

The “golden age” of occupational pipes, most common from 1880-1906, was by-and-large concurrent with the golden age of beer steins. As with more elaborate regimental steins, the onset of World War I sealed their fate.

While many trades were as relevant in the late 1800's as today (farmer, miner, bricklayer), others (e.g., songbird catcher, chain mail specialist and nail maker) are either defunct, automated or were absorbed into a single trade, e.g. blacksmith. New trades (steam machinist, locomotive engineer, and telegrapher) continually appeared. Thirty-five trades are documented on pipe bowls tabulated in this article. An additional seven (harpist, office clerk, port merchant, hunter, builder, plumber, wagon driver) are photographed in Titschack [10]. Masenheimer [4] added a shepherd, street car employee, artist, dyer and wheel maker. A street paver [8] just recently appeared. We cannot know the number of trades that were practiced in Germany during the period of the military souvenir pipe (1840(?) - 1914), but in his book on occupational steins Masenheimer lists over 600 possible names, although many are synonyms. Thus, the pipe bowls discussed here only scratch the surface of possible titles for the period. As for the 50 bowls in this collection, it is 35 trades (occupations) down, 565 to go!

The variety of icons depicting a common trade, e.g. farmer (Figs. 11, 12 & 13) and blacksmith (Figs. 3, 4, 5), illustrates the diversity of individual tastes, undoubtedly influenced by a plethora of artists in a cottage industry and, perhaps, personal standing (Figs. 11 vs. 12).

Icons or symbols, either an array of trade tools or a shop scene displayed to the front, rear or both, reflect the individual nature and originality of gift bowls. Only one, a carpenter (Fig. 9), appears on the side. This bowl also contains a lyric on the opposite side stating that beer and wine are required to be a *Fusilier*. Their small size limits suitability for side scenes.



The armorial depiction at left for the farmer suggests a higher civilian standing than the scene at right where the farmer labors behind his horse-drawn plow.



Fig.8. Butcher. No dedication or date. Name obscured by a crude but elaborate iron repair indicating that this bowl was loved. The soldier on the reverse was smoking a cigar or cigarette, perhaps the bowl was intended for a senior family member.



Fig. 9. Carpenter/Builder. To R. Kind, 1874, without dedication. This early bowl is unusual in that there is no civilian with the soldier to the front, the carpenter's logo is on the side and the other side (partially visible in Fig. 9) is inscribed "Without beer and brandy, you cannot be a whole Fusilier."



Fig. 10. Cigar Maker. Without dedication, 1904-1906, double date (reservist). Niederschlesisches Inf. Reg. 47 (aka L. Silesian Inf. Reg. 47) was based in Posen, now Poznan, Poland. This bowl was painted by V. Prion, Dt. Eylau. V. Prion had two shops in Posen and one in Dt. Eylau [10].



Fig.11. Farmer. To Paulus Steffan, without dedication, 1859, who calls himself an agriculturalist rather than a farmer. The coat of arms with a heraldic-grade plow suggests high self-esteem or gentry in comparison to a more typical farmer with a plow (Figure 12).



Fig. 12. Farmer. To Ant. Specht, without dedication, 1889-91, double-dated (Reserve status). Front scene shows soldier mounting a horse with weeping girl with "Weep not for I shall return." The reverse shows a typical farm scene with a farmer driving a team with a wheeled plow. Specht, in contrast to Steffan (Fig. 11), apparently plowed his own fields. Although this bowl does not have a salute, similar scenes are usually accompanied by "Long live the farmer" [5]

A dedication to a recipient (father, brother, friend) is, with rare exception, on the reverse and incorporated with the information about the presenter's regiment and company, date and garrison. The Innkeeper bowl, with the dedication on the side [5], is the only exception observed.

Twelve of the 50 occupational bowls examined do not have a dedication and the meaning is not clear. The purchaser may have intended to keep the bowl as a personal souvenir, had not decided on who to give it to, or ordered multiple bowls as an economic alternative for several presents. Does anyone have a pair (or more) of gift bowls from an individual without a gift dedication?

Geography (see map) certainly played a role in a soldier's interest in buying a gift pipe. Excluding the seven Guard (Federal) Regiments and the salesman's sample, eleven (26%) of the remaining 42 bowls were Rhenish. Rhineland was followed by Alsace/Lorraine at 10 (24%), Westphalia (4, 10%), Bavaria and Hessen (4, 10% each) with one or two each from Württemberg, Baden, Saxony, Thuringia, Lower Silesia and West Prussia. With the exception of the Saxon, Thüringen, Lower Silesian and West Prussian, all of the regiments represent states located on the western German border (Alsace/Lorraine, Rhineland and Westphalia - 57%) and to a lesser degree, the southern border (Baden, Saxony, Württemberg & Bavaria - 18%). Moreover, Hessen and Thuringia are adjacent to either a western or southern state. Thus, 97% of the soldiers who bought occupational bowls came from southwestern Germany. Only the West Prussian and Lower Silesian regiments (Potter and Cigar Maker), now part of Poland, are removed from these states. Except for the 8th Westphalian, which trained in Hessen in 1869, all completed their active service in barracks located in their home state.



We have read [1] that the German high command did not trust regiments associated with the western border, especially Alsace/Lorraine, and sent them some distance from home for their service. Whether true or not, except for the 8th Westphalian which trained in Hannover, it is not demonstrated on these pipe bowls. It's possible that such a policy may have been implemented only as World War I appeared inevitable.

There are six double-dated occupational pipe bowls pictured in this article (Figs. 4, 5, 6, 12, 19 & 23) and two more are shown in Schamberger [5]. These clearly were purchased at the end of the soldier's service time but do not display characteristics typical of a reservist pipe bowl. Except for the cigar maker (Fig. 10), a reservist bowl, all double-dated occupational bowls invariably show characteristics typical of the single-dated, mid-service, gift bowl. None have a comrade roster and, unless there is a mounted figure to the front (Figs. 4 & 19), either show a soldier under arms with belt, epaulettes in place (not rolled) and wearing a helmet instead of a cap (Figs. 6, 9 & 23), or a trade scene or symbol. Also, none of the double-dated occupational bowls observed exhibit raucous (for the time) bar scenes, jail time, keg rider or humor typical of the reservist bowl. If a pipe bowl was intended to be a gift, perhaps a reservist's antics would not be appropriate. You do find sedate scenes of the giver and receiver chatting at a table (Figs. 15 & 16) on the gift bowl.



Half of the double-dated bowls do not have a dedication, perhaps either a logical alternative for a reservist who wanted a souvenir but was less than enamored with his service stint or it was one of several bowls for multiple gifts.

Most of the pipe bowls were smoked; 36 of 50 specimens (72%) exhibit tobacco stains. Since the gift pipes were given without stems [Ref. 5], it is clear that recipients supplied their own.

Hand painted transfers (HPT) appear to be the most common method of illustration (about half) for gift pipe bowls but this is deceptive because most are hybrids. All, except for the baker (Fig. 1 – salesman's sample), have extensive hand painting and there is plenty of room for this on the Baker's sample. When present, the hand-filled outline transfer is confined to



Fig. 13. Farm Wagon Driver. To Johann Hang, without dedication, 1876. Gefreiter Hang either bought this for himself or it is one of multiple copies for relatives. This bowl is unique because it features a horse drawn hay wagon instead of a wheeled plow (Fig. 11). He wears a hat and blue shirt typical of a farmer (see Fig. 12) and, as a Dragoon, probably was smart and certainly knew horses.



Fig. 14. Locksmith. To Jakob Steidel from brother-in law Karl Buhler, 1891. Cross keys and a lock identify the trade as a locksmith. Note the Bavarian helmet plate.



Fig. 15. Machinist. To Lorenz Hermanns from comrade Johann Heidemann, 1902, attached reservoir. Front shows a soldier drinking wine with a civilian, neither is smoking. Beer, along with a cigarette, usually is the drink of choice (Fig. 16) in this common scene. A steam powered workshop is on the reverse.



Fig.16. Mechanic (steam). To Edward Kriebel from friend W. Verbek, 1900. The salute reads "Long live the machinist/ machine blacksmith." The table scene shows the typical beer/cigarette scenario. The helmet was never painted.



Fig. 17. Painter. To Wilhelm Heinz from his comrade W. Glaum, 1901. The salute reads "Long-life for the Painter". The dedication ideally describes the purpose of the gift pipe. It reads "Dear Friend, think of me until we are together again."



Fig.18. Railroad Engineer. To Wilhelm Vouhoff from his brother, 1911. 'Hoch der lokomotiv fuehrer' translates as either 'Respect for the locomotive driver (engineer) or possibly conductor.' However he served, responsibility is evident in this elaborately decorated bowl.

universal themes - the crest on the top front of the bowl or a soldier walking with a girl on the reverse. A variety of outlined transfers clearly were in the tool box offered by pipe bowl decorators. The remainder of the HPT's bowl décor is entirely hand painted as would be expected for something as personal as an occupational-themed gift to a specific person, rather than a collective souvenir for a reservist's company. They are works of art.

A variety of wreath designs and locations can be found but there is a pattern. Wreaths were not present in the ten specimens dated prior to 1883. Between 1883 and 1896 painted wreaths begin to appear with eight of 16 specimens sporting a small painted wreath (Fig. 5, for example) generally to the front and on top of a larger graphic. After 1881, a larger painted wreath occasionally appears on the back of the bowl (Fig. 7) but these are in conjunction with either a molded *bas relief* wreath (Fig. 4) beginning 1896 or the nearly ubiquitous, delicate, applied wreaths (Fig. 18) after 1900. A startling exception to the latter is an applied, ostentatious bouquet [Ref. 5] on an 1888-dated bowl of a railroad official. Only four molded, presumably cheaper, wreaths out of 18 postdate 1900. With one exception (Fig. 15), all bowls dated after 1900 have a wreath.

Changes in bowl lid style over time is difficult to assess because 16 (33%) are either missing or replaced and quantifying dome heights is subjective. When the lids are side by side, there apparently is a height continuum from low to high with time but, all but one (Locksmith 1906 – medium) [Ref. 5] easily fit into either a low (Fig. 11) or high (Fig. 12) category. If the factory worker bowl shown by Schamberger [Ref. 5] did not have a ball, it could be classified as a medium dome. Specimens with high domes usually have ornamentation, balls, etching, etc. (Fig. 12). High dome heights, including the *Pickelhauben* appeared about 1888 and provided much larger vents, a practical advantage.



Specimens dated prior to 1889 exhibit either flat or low domes. The rule is not fast because two post-1900 dated bowls [Ref. 5], including the latest (1913), have low-domed lids. Thus, low domes are characteristic of early pipes but they are not out of place on later ones. As noted before, the soldiers had choices. The latter, undoubtedly, were less expensive. Also, the delicate nature of the *Pickelhauben*, frequently found with missing chin scales and lost spikes, may have been a factor in selecting alternatives.

Recipients, with one exception (Fig. 5 - blacksmith), included a full range of male family members with a brother being the most common, perhaps because there could be several in the household. Brothers were followed by fathers. Friends, to include comrades, also were popular recipients. The most unique recipient in this collection is a "sweetheart" (Fig. 5) which features a steel-lined transfer of a soldier under arms

shaking hands with a woman and is inscribed "Greetings dear Sweetheart." We think that the sweetheart bought it for him. Suggestions will be warmly received.

Artist's signatures are especially rare on gift bowls, only four specimens in the collection are signed (Figs. 2, 10, 22 and [Ref. 5] Farmer). These appear either on the pipe bowl stem or below the dedication (Fig. 22).



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Links

- <http://www.rootsweb.ancestry.com/~romban/misc/ger-manjobs.html>
[http://www.crwflags.com/fotw/flags/de\(1871.html](http://www.crwflags.com/fotw/flags/de(1871.html)





Fig.19. Roofer. To Johann Obermaier, without dedication, 1889-1892, double dated (Reserve status). The salute reads "Long live the roofer" over an array of roofer's tools.



Fig.20. Stoker. To Johann Clemens by his nephew Adam Struck, 1900. Tools on the front show that this person was proud to be a Pioneer. An elaborate furnace room is featured with the salute "Long live the stoker."



Fig.21. Upholsterer. To Carl Haenees, without dedication, 1891. Wreath coloring outside of the lines denote a steel-lined transfer.



Fig. 22. Weaver. To Phipp Spiss from his son Emil, 1905. Shuttle cocks decorate the front of this bowl and clasped hands under "Warm Welcome" are on the rear of this bowl. Decorated by Adolph Haug.



Fig. 23. Wire Puller. To Theodore Rellecke from his brother Joseph, 1901-1903, double dated, double unit. The wire puller pipe bowl is especially intriguing because it represents a rare trade, has a double date and reflects service in two units. Joseph first served in the 6th Company, Lothringer Infantry Regiment No. 158 (top) in Paderborn and then the 4th company of the Educational Infantry Battalion in Potsdam (almost 200 miles to the northeast). Joseph must have been an exceptional soldier or he had connections.

Table 1 - Military Gift Occupational Pipe Bowls (in alphabetic order by Occupation)

Fig.	Occupation	Date	State Regiment	Salute	Icon	Dedication	Front	Wreath	Lid	Decoration	Recipient	Imperial Regiment	Garrison	Smoked
1	Baker	None	Salesman's Sample	None	R	None	None	None	Pickelhaube	HPT	Salesman Sample	N/A	N/A	N/A
2	Basketweaver/Farmer [5]	1869	8 Westphalian	F	F & R	F/R	None	None	Missing	HPT	Friend	57 Inf., 10. Comp.	Hannover	Y
3	Bicyclist (Messenger?)	1901	3 Upper Alsatian	R	F & R	R	Applied	None	Pickelhaube	HPT	Brother	172 Inf., 4. Comp.	Strassburg	Y
4	Blacksmith	1904	1 Rhenish Farrier Bat.	R	R	R	Molded	None	Missing	HPT	Father	8 Art., 8. Comp.	Saarbrücken	Y
5	Blacksmith	1896-99	Guards	R	R	None	Molded	Painted	Flat	HP	None	4 Chev., 4. Comp.	Augsburg	Y
6	Blacksmith	1887-89	2 Württemberg	None	R	F	Painted	None	Pickelhaube	HPT	Sweetheart	120 Inf., 5. Comp.	Weingarten	Y
7	Brewmaster	1911-13	4 Lorraine	R	R	F	Applied	Painted	Pickelhaube	HPT	Brother-in-Law	136 Inf., 1. Comp.	Strassburg	Y
8	Bricklayer/Mason	1902	Guards	R	R	R	Applied	Painted	Pickelhaube	HPT	Father	4 Gd. Grenadier	Berlin	Y
9	Butcher	1889	11 Hessian	R	R	R	Painted	None	High Dome	HPT	Father	11 Jäger Batt., 4. Comp.	Marburg	N
10	Butcher/Sausage maker [5]	None	7 Thuringian	F	F	None	None	None	Low Dome	HPT	None	96 Inf., 7. Comp.	Gera	Y
11	Carpenter	1874	5 Thuringian	S	F	None	None	None	Low /dome	HP	None	93 Inf., 10. Comp.	Jena	Y
12	Cigar Maker	1872	7 Rhenish	None	F	R	None	None	Missing	HP	Comrade	69 Inf., 1. Comp.	Trier	Y
13	Coachman - Nobility [5]	1904-06	2 Lower Silesian	R	R	None	Applied	Painted	Replaced	HPT	None	47 Inf., 2. Comp.	Posen	N
14	Coachman - Nobility [5]	1889	Alsasian T. Batt	R	R	R	None	None	Missing	HPT	None	15 Train Batt., 1. Comp.	Strassburg	Y
15	Day Laborer [5]	1900	3 Lower Alsatian	R	R	R	Applied	None	Pickelhaube	HPT	Cousin	138 Inf., 5. Comp.	Strassburg	Y
16	Factory Worker [5]	1910-12	1 Oberrhein	R	R	R	Applied	None	Pickelhaube	HPT	Brother	97 Inf., 4. Comp.	Saarburg	N
17	Factory Worker [5]	1889	1 Upper Rhenish	R	R	R	None	None	High Dome	HPT	Cousin	97 Inf., 3. Comp.	Saarburg	Y
18	Farmer [5]	1902-04	3 Rhenish	None	R	R	Applied	None	Low Dome	HPT	Father	29 Inf., 6. Comp.	Trier	N
19	Farmer [5]	1908	Guards	None	R	R	Molded	None	Pickelhaube	HPT	Friend	2 Grenadier, 1. Comp.	Spandau	Y
20	Farmer [5]	1899	11 Lower Alsatian	R	F & R	R	Molded	None	Pickelhaube	HP	Father	132 Inf., 3. Comp.	Strassburg	Y
21	Farmer [5]	1877	2 Bavarian Art.	R	R	R	None	None	Missing	HP	None	2 Bay. Art., 2. Comp.	Metz	Y
22	Farmer [5]	1859	Hessian FA 1 Schutzen	F	None	None	None	None	High Dome	HP	None	61 Field. Art. 1. Sch.	Darmstadt	Y
23	Farm Wagon Driver	1889-91	14 Baden Train	None	None	None	None	None	None	HPT	None	14 Baden Train, 1. Comp.	Gottesau	N
24	Gardner [5]	1876	2 Württemberg	None	R	None	None	None	None	HPT	None	26 Dragoon, 3. Comp.	None	Y
25	Inn Keeper [5]	1884	3 Rhenish	R	F & R	R	None	None	Missing	HPT	Father	29 Inf., 8. Comp.	Metz	N
26	Locksmith [5]	1883	Guards	F	F	S	None	None	Missing	HPT	Brother	1 Guard, 12. Comp.	Berlin	N
27	Locksmith [5]	1906	2 Oberrhein	R	R	R	Applied	None	Medium Dome	HP	Comrade	99 Inf., 12. Comp.	Pfalzburg	Y
28	Machinist	1891	17 Bavarian Inf.	None	F	R	Painted	None	Pickelhaube	HP	Brother	17 Bav. Inf., 2. Comp.	Zweibrücken	Y
29	Machinist	1902	1 Lower Alsatian	R	R	R	None	None	Replaced	HPT	Comrade	132 Inf., 1. Comp.	Strassburg	N
30	Mechanic (steam)	1900	Metz Inf. Rgt. (Alsatia)	F	F	R	Applied	None	Pickelhaube	HPT	Friend	98 Inf., 2. Comp.	Metz	N
31	Miner [5]	1896	Guards	F	F	R	None	None	Missing	HP	Uncle	12 Grenadier, 12. Comp.	Spandau	N
32	Miner [5]	1903	2 Oberharz	R	R	R	Applied	None	Pickelhaube	HPT	Brother	99 Inf., 1. Comp.	Zabern	Y
33	Painter/Whitewasher	1901	1 Hessian Inf.	F	F	R	None	Painted	Pickelhaube	HPT	Comrade	81 Inf., 10. Comp.	Frankfort a. m.	Y
34	Potter [5]	1902	5 W. Prussian	R	R	R	Applied	None	Pickelhaube	HP	Brother	175 Inf., 7. Comp.	Graudenz	N
35	Railroad Locomotive Engineer	1911	1 Westphalian	F	F	R	Applied	None	High Dome	HPT	Brother	13 Inf., 3. Comp.	Münster	Y
36	Railroad Sectionhand [5]	1888	2 Lorraine	R	R	R	Bouquet	None	Missing	HP	Friend	131 Inf., 3. Comp.	Metz	Y
37	Railroad No Specialty [5]	1879	Guards	F	F	R	None	None	Flat	HP	Brother-in-Law	4 Guards 5. Comp.	Coblenz	Y
38	Railroad Gate Keeper [6]	1894	3 Westphalian	None	F	F & R	None	None	Low Dome	HPT	Brother	16 Inf., 6. Comp.	Köln	Y
39	Roof	1874	4 Bavarian	R	F & R	R	None	None	Low Dome	HPT	Brother-in-Law	4 Bay., 8. Comp.	Metz	Y
40	Sandcaster [5]	1889-92	1.2.3 (?) Bavarian	R	R	None	None	Painted	Missing	HP	None	Omitted	Münich	N
41	Snoemaker (cobblers) [5]	1913	4 Magdeburg (Saxony)	R	R	R	Applied	None	Low Dome	HP	Brother	67 Inf., 2. Comp.	Metz	Y
42	Stoker for steam furnace	1886	1 Westphalian Hussars	R	R	R	None	Painted	High Dome	HP	Not Stated	11 Hussar, 1. Comp.	Bockenheim	Y
43	Stone (Street) Paver [8]	1900	2 Alsatian Pioneer	R	R	R	Molded	None	Pickelhaube	HP	Nephew	19 Pioneer Bat. 4. Comp.	Strassburg	N
44	Tanner [5]	1883	1 Hessian Inf.	F	F	None	Painted	None	Low Dome	HP	None	115 Inf. 3. Comp.	Darmstadt	Y
45	Tinsmith [5]	1880	Electoral Hessian	F	F	R	None	None	Repro	HP	Brother	80 Fusiliers, 3. Comp.	Wiesbaden	Y
46	Upholsterer	1892	4 Westphalian	F	F	R	None	None	Missing	HP	None	17 Inf., 3. Comp.	Zweibrücken	Y
47	Weaver	1891	1 Rhenish	F	R	None	None	Painted	Missing	HPT	None	8 Pioneer Bat	Coblenz	Y
48	Wire Puller - Double Unit	1905	8 Rhenish Rifle	F	F	R	Applied	None	Missing	HP	Father	8-Jäger, 2. Comp.	Schietstadt	Y
49	Wire Puller - Double Unit	1901-03	7 Lothringer	R	R	R	Molded	Painted	Replaced	HP	Brother	158 Inf., 6. Comp.	Paderborn	Y
50	Woodturner [5]	None	Guards	F	F	None	None	None	Missing	HPT	None	Edu. Inf Batl	Potsdam	Y
51	Woodturner [5]	None	1 Rhenish	F	F	None	None	None	Missing	HPT	None	25 Inf, 11. Comp.	Rastatt	Y

Legend
HP hand-painted
HPT hand-painted transfer

Legend
F Front
R Rear
S Side

Table 2 - Military Gift Occupational Pipe Bowls (in order by Purchase Date)

Fig.	Occupation	Date	State Regiment	Salute	Icon	Dedication	Wreath	Lid	Decoration	Recipient	Imperial Regiment	Garrison	Smoked
11	Farmer (Agriculturalist)	1859	2 Hessian FA 1 Schutzen	F	None	None	None	Flat	HP	None	61 Field, Art. 1. Sch.	Darmstadt	Y
	Basketweaver/Farmer [5]	1869	8 Westphalian	F	F & R	F/R	None	Missing	HP	Friend	57 Inf., 10. Comp.	Hannover	Y
	Carpenter [5]	1872	7 Rhenish	None	F	R	None	Missing	HP	Comrade	69 Inf., 1. Comp.	Trier	Y
9	Carpenter	1874	5 Thuringian	S	S	None	None	Low /dome	HP	None	93 Inf., 10. Comp.	Jena	Y
	Railroad Gate Keeper [6]	1874	4 Bavarian	R	F & R	R	None	Low Dome	HPT	Brother-in-Law	4 Bay., 8. Comp.	Metz	Y
13	Farm Wagon Driver	1876	2 Wurttemberg	None	R	None	None	None	HPT	None	26 Dragoon, 3. Comp.	None	Y
	Farmer [5]	1877	2 Bavarian Art.	R	R	R	None	Missing	HP	None	2 Bav. Art., 2. Comp.	Metz	Y
	Railroad Sectionhand [5]	1879	Guards	F	F	R	None	Flat	HP	Brother-in-Law	4 Guards 5. Comp.	Coblenz	Y
	Tanner [5]	1880	Electoral Hessian	F	F	R	None	Repro	HP	Brother	80 Fusiliers, 3. Comp.	Wiesbaden	Y
	Inn Keeper [5]	1883	Guards	F	F	S	None	Missing	HP	Brother	1 Guard, 12. Comp.	Berlin	Y
	Stone (Street) Paver [8]	1883	1 Hessian Inf.	F	F	None	Painted	Low Dome	HP	None	115 Inf. 3. Comp.	Darmstadt	Y
	Gardner [5]	1884	3 Rhenish	R	F & R	R	None	Missing	HPT	Father	29 Inf., 8. Comp.	Metz	N
	Shoemaker (cobblers) [5]	1886	1 Westphalian Hussars	R	R	R	None	High Dome	HP	Not Stated	11 Hussar, 1. Comp.	Bockenheim	Y
	Railroad Official [5]	1888	2 Lorraine	R	R	R	None	Missing	HP	Friend	131 Inf., 3. Comp.	Metz	Y
5	Blacksmith	1887-89	2 Wurttemberg	None	R	R	Bouquet	Pickelhaube	HPT	Sweetheart	120 Inf. 5. Comp.	Weingarten	Y
	Butcher/Sausage maker [5]	1889	11 Hessian	F	F	R	Painted	High Dome	HPT	Father	11 Jager Batt., 4. Comp.	Marburg	N
	Coachman - Nobility [5]	1889	Alsation T. Batt	R	R	R	None	Missing	HP	None	15 Train Batt., 1. Comp.	Strassburg	Y
	Factory Worker [5]	1889	1 Upper Rhenish	R	R	R	None	High Dome	HPT	Cousin	97 Inf., 3. Comp.	Saarburg	Y
12	Farmer	1889-91	14 Baden Train	None	None	None	None	High Dome	HP	None	14 Baden Train., 1. Comp.	Gottesau	N
14	Locksmith	1891	17 Bavarian Inf.	None	F	R	Painted	Pickelhaube	HP	Brother-in-Law	17 Bav. Inf., 2. Comp.	Zweibrucken	Y
21	Upholsterer	1891	1 Rhenish	R	R	None	None	Missing	HPT	None	8 Pioneer Bat	Coblenz	Y
19	Roofer	1889-92	1.2.3 (?) Bavarian	R	R	None	Painted	Missing	HP	None	Omitted	Munich	Y
	Tinsmith [5]	1892	4 Westphalian	F	F	None	None	Missing	HP	None	17 Inf., 3. Comp.	Zweibrucken	Y
	Railroad No Specialty [5]	1894	3 Westphalian	None	F	F & R	None	Low Dome	HPT	Brother	16 Inf., 6. Comp.	Koln	Y
4	Blacksmith	1896-99	Guards	F	F	R	None	Missing	HP	Uncle	12 Grenadier, 12. Comp.	Spandau	N
	Farmer [5]	1899	Guards	R	R	None	Molded	Flat	HP	None	4 Chev., 4. Comp.	Augsburg	Y
	Day Laborer [5]	1900	11 Lower Alsation	R	F & R	R	Molded	Pickelhaube	HPT	Father	132 Inf., 3. Comp.	Strassburg	Y
	Mechanic (steam)	1900	3 Lower Alsation	R	R	R	Applied	Pickelhaube	HPT	Cousin	138 Inf., 5. Comp.	Strassburg	Y
16	Stoker for steam furnace	1900	Metz Inf. Rgt. (Alsatia)	F	F	R	Applied	Pickelhaube	HPT	Friend	98 Inf. 2. Comp.	Metz	N
20	Bicyclist (Messenger?)	1900	2 Alsation Pioneer	R	R	R	Molded	Pickelhaube	HP	Nephew	19 Pioneer Bat, 4. Comp.	Strassburg	N
	Painter/Whitewasher	1901	3 Upper Alsation	R	F & R	R	Applied	Pickelhaube	HPT	Brother	172 Inf., 4. Comp.	Strassburg	Y
17	Bricklayer/Mason	1901	1 Hessian Inf.	F	F	R	None	Pickelhaube	HPT	Comrade	81 Inf., 10. Comp.	Frankfort a. m.	Y
	Potter [5]	1902	Guards	R	R	R	Applied	Pickelhaube	HPT	Father	4 Gd. Grenadier	Berlin	Y
15	Machinist	1902	1 Lower Alsation	R	R	R	None	Replaced	HP	Comrade	132 Inf., 1. Comp.	Strassburg	N
	Potter [5]	1902	5 W. Prussian	R	R	R	Applied	Pickelhaube	HP	Brother	175 Inf., 7. Comp.	Graudenz	N
	Miner [5]	1903	2 Oberharz	R	R	R	Applied	Pickelhaube	HPT	Brother	99 Inf., 1. Comp.	Zabern	Y
23	Wire Puller - Double Unit	1901-03	7 Lothringer	R	R	R	Molded	Replaced	HP	Brother	158 Inf. 6. Comp.	Paderborn	Y
	Wire Puller - Double Unit		Guards								Edu. Inf Batl	Potsdam	Y
3	Blacksmith	1904	1 Rhenish Farrier Bat.	R	R	R	Molded	Missing	HPT	Father	8 Art., 8. Comp.	Saarbrücken	Y
	Farmer [5]	1902-04	3 Rhenish	None	R	R	Applied	Low Dome	HPT	Father	29 Inf., 6. Comp.	Trier	N
22	Weaver	1905	8 Rhenish Rifle	F	F	R	Applied	Missing	HP	Father	8-Jager, 2. Comp.	Schietstadt	Y
10	Cigar Maker	1904-06	2 Lower Silesian	R	R	None	Applied	Replaced	HPT	None	47 Inf., 2. Comp.	Posen	N
	Locksmith [5]	1906	2 Oberhein	R	R	R	Applied	Medium Dome	HP	Comrade	99 Inf., 12. Comp.	Pfalzburg	Y
	Farmer [5]	1908	Guards	None	R	R	Molded	Pickelhaube	HPT	Friend	2 Grenadier, 1. Comp.	Spandau	Y
18	Railroad Locomotive Engineer	1911	1 Westphalian	F	F	R	Applied	High Dome	HPT	Brother	13 Inf., 3. Comp.	Munster	Y
	Factory Worker [5]	1910-12	1 Oberhein	R	R	R	Applied	Pickelhaube	HPT	Brother	97 Inf., 4. Comp.	Saarburg	N
6	Brewmaster	1911-13	4 Loraine	R	R	F	Applied	Pickelhaube	HPT	Brother-in-Law	136 Inf., 1. Comp.	Strassburg	Y
	Sandcaster [5]	1913	Magdeburg (Saxony)	R	R	R	Applied	Low Dome	HP	Brother	67 Inf., 2. Comp.	Metz	N/A
1	Baker	None	Salesman's Sample	None	R	None	None	Pickelhaube	HPT	Salesman Sample	N/A	N/A	N/A
8	Butcher	None	7 Thuringian	None	F	None	None	Low Dome	HPT	None	96 Inf., 7. Comp.	Gera	Y
	Woodturner [5]	None	1 Rhenish	F	F	None	None	Missing	HPT	None	25 Inf. 11. Comp.	Rastatt	Y

Legend
HP hand-painted
HPT hand-painted transfer

Legend
F Front
R Rear
S Side

A Westerwald Pressed Stein with a Story

By George Schamberger
SCI Master Steinologist

Florida Sun Steiners



This stein, pressed in a mold by one of the many firms in the Westerwald, has an interesting story to tell. The verse on the stein – *Hunger haben wir kein, aber viel Durst, viel Durst* – translates as “Hungry we are not, but we are very, very thirsty.” The scene shows several people in front of a beer hall. At left is a flower girl, waiting at the door for customers. She may be waiting for men who need to purchase a “peace offering” before heading home to their wives. Next to them is a sausage maker with knife in hand, and his wife, who sits behind of a table filled with sausages and a roast. Next we see a professor and his student son on their way into the beer hall. One imagines the son saying, “We should take some sausages or a piece of roast into the beer hall to go with the beer.” Finally we see a Bavarian soldier with *Raupenhelm* and sword with his lady on his arm as another girl offers to sell flowers. Relying on the verse on the stein, he may well be saying, “We don’t need flowers, we need beer.”

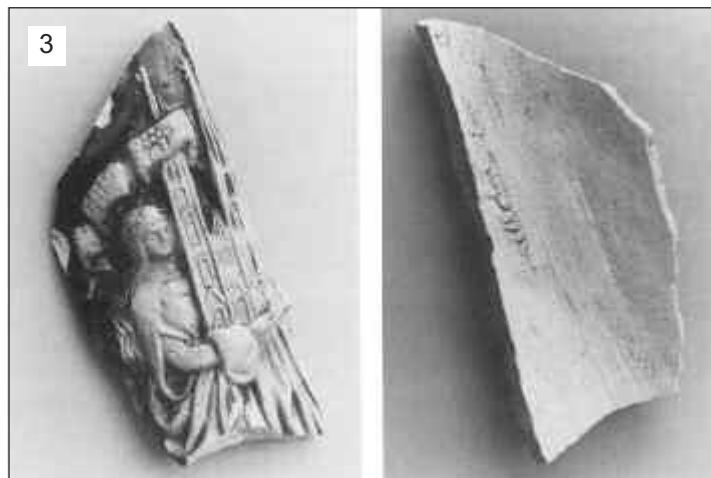
“But wait!” you protest, “That’s not a Westerwald stein it’s a Regensburger stein!” Not really. As Master Steinologist John McGregor (dec.) has written, the Regensburg factory did produce saltglazed relief steins with this general grey or brown appearance, but so did at least fifteen factories located in the Westerwald, some 400 km to the northwest.

Despite their similar appearance, the *gepresste Kännchen* of Regensburg were made very differently from those made in the Westerwald. Figure 2 shows how two workers used a large wooden hammer to force the clay into a multi-part metal form with a powerful blow to get the maximum relief decoration on the stein. The forms had to be coated with oil to prevent the clay from sticking to the form.



The salt-glazed *gepresste Kännchen* of Regensburg were formed by hammering the clay into a metal mold.

While the stein shown in this article has the typical appearance we associate with Regensburg, it was actually made in the Westerwald. How do we tell the difference? One way to tell is to examine the interior. Vertical marks such as those seen in figure 3 reflect the process of hammering the clay into the metal mold. Lines on the interior of a Westerwald product are horizontal, showing the act of being turned in a plaster mold.



The outside and inside views of a broken stein from Regensburg show the vertical lines resulting from forcing the clay down into the mold, versus turning it on a wheel.

In contrast, the *gepresste Kännchen* of the Westerwald were made in plaster forms. The clay was put into the form on the potter’s wheel, and through the turning of the clay, pressed into the form to create the relief decoration. The plaster form was easy to remove. The technique was developed after 1885 and quickly adopted.

Reference: Endres, Irmgard and Werner. *Regensburger Steinzeug*, Morsak Verlag, Grafenau, 1991.



Charles Marion Russell and His Appreciation of the Beer Stein

By Steve Breuning
Michisteiners

With minimal argument, Charles M. Russell is one of the two greatest western artists the United States has known. The art of Russell, along with the art of Frederick Remington, gives us our visual representation of "the wild west" which includes cowboy, military, and Native American life.

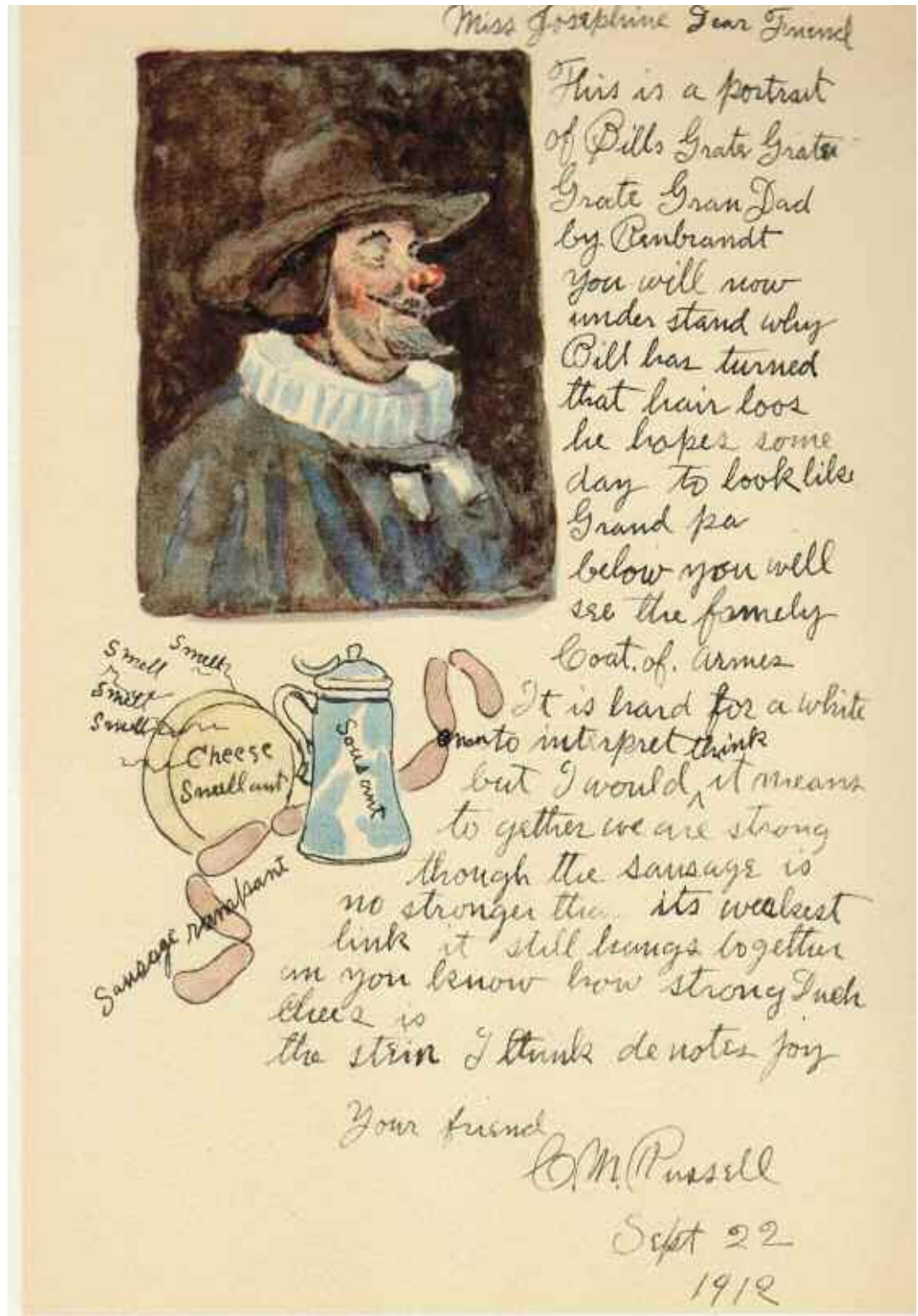
While much of their work may look similar, there are significant differences. Remington was a true easterner and regarded to be very serious and stoic. Russell on the other hand was a true working cowboy who regarded himself as being half Native American - spiritually. He was also rarely serious with a strong sense of humor. As we look at these two artists it has been said "Remington showed us how the west looked while Russell showed us how it felt".

One thing Russell was famous for was his humorous letter writing where the letters were also illustrated. I was recently reviewing a book of his letters and came across this one to Josephine Trigg, a close friend of Russell and his wife. It shows us Russell also appreciated the finer aspects of German culture.

The text reads:

Miss Josephine Dear Friend

This is a portrait of Bills Grate Grate Gran Dad by Rembrandt. You will now understand why Bill has turned that hair loos he hopes some day to look like Grand pa below you will see the family Coat. of. Armes It is hard for a white man to inter-



pret but I would think it means together we are strong though the sausage is no stronger than its weakest link it still hangs together an you know how strong Dutch cheese is

the stein I think denotes joy
Your friend
C. M. Russell
Sept 22
1912



THUEMLER MANUFACTURING COMPANY UPDATE

By Ronald E. Gray

While researching A. C. Bosselman & Co., I got sidetracked on Thuemler Manufacturing Company. I read Jack Sullivan's article on Thuemler in the December 2014 *Prosit*. The article was mostly a reprint of his previous articles in *Bottles and Extras* and on his blog. It seemed to have gaps in the information, misinformation and lacked references. When I contacted him about his sources, he informed me that all references were lost when his computer crashed. Other information on Thuemler that I found on the Internet also contained errors.

It was time for me to use my genealogical skills to research Hugo Thuemler and his company. First and foremost, let me say that Thuemler Manufacturing Company was primarily a decorating firm despite having the word "Manufacturing" in its name. An ad in the business directory for Beaver County Pennsylvania describes the business as "Manufacturers of Novelties, Decorators of China and Glass Ware."¹ I have no idea what novelties it might have manufactured. Perhaps Hugo wanted to create the impression he was adding more value to his products by adding the word "Manufacturing" in his company's name. It misleads and confuses antique collectors today. A search of "Thuemler" on eBay only shows lidless steins that bear his mark. Any glass tumblers were probably discarded along the way or lost their marks after constant washings. The firm's invoice (Fig. 1) features a decorated lidless stein and tumbler². Mr. Thuemler was a glass maker, not a potter. Furthermore, his first plant in Pittsburgh (that was the official spelling from 1890 to 1911, when the Scottish "burgh" again won out over the German "burg"), which was known for its steel

as well as its glass,³ was sandwiched in between other businesses, hardly leaving room for any pottery kilns or storage of pottery supplies.

I found a book on glass manufacturers in the Pittsburgh area from 1795-1910. I eagerly ordered a copy hoping it would provide the needed information on Thuemler Manufacturing Company. I was quickly disappointed when I received my book and found it had less information than what I already knew. The author had fallen into the trap of assuming the name of the company meant he was a manufacturer when he found a 1902 invoice for 180 dozen 8-ounce tumblers and assumed they etched the design into the glass. When the author found a glass design patent issued to Franz Hugo Thuemler, he dismissed him as not being related because it listed Chicago as his residence. So much for that book⁴ being thoroughly researched.

Hugo Thuemler

The writer did not know where Hugo was born, but assured us that he was born in Germany. He was not born in Germany as it was not formed until 1871. Using my genealogy sources, I quickly found an extract of his baptismal records. While an extract is not a primary record, it does agree with the information on his death certificate and gravestone so I think it is safe to rely on it as being accurate. Franz Hugo Thümler was born on September 28, 1847 to Franz Karl Wilhelm Thümler and Sophie Emma Kittel Thümler in Halle (Saale), Saxony-Anhalt,⁵ which was a part of the Prussian Empire. Halle (Salle) is in the southern portion of Saxony-Anhalt and is its largest city.

When spelling his name without an umlaut, a "ue" should have been used, but occasionally you will find it spelled with just a "u."

Hugo Thuemler was educated at the University of Breslau⁶ (after WWII it became part of Poland and was renamed the University of Wrocław). He was a first lieutenant in the Brandenburg Fusilier Regiment No. 35 during the Franco-Prussian War,⁷ during which he

received the Iron Cross.⁶ The Iron Cross appears on his gravestone. He appears to have been well-to-do, if not

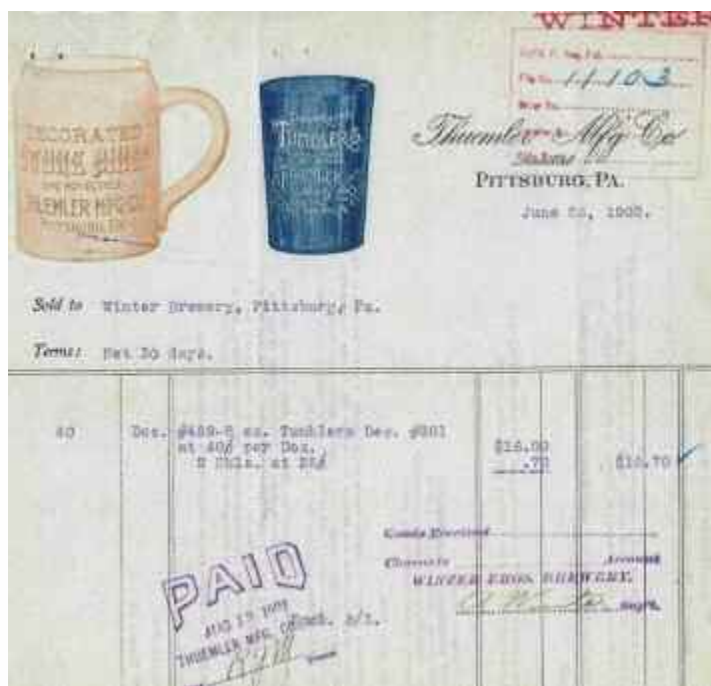


Fig. 1 Compliments of the Corning Museum of Glass

wealthy, based on his education and connections, his ability to finance a start-up company, his temporary living arrangements in a boarding house and their frequent trips to Germany.

Arrival in the U.S.

None of the articles I read knew when Thuemler arrived in the U.S. When I searched his name on Ancestry.com, the only record of his arrival was aboard the *S.S. Paris* arriving in New York on March 15, 1887 accompanied with his wife and daughter.⁸ His occupation was listed as “glass manufacturer,” and their destination was Rochester, PA. Hugo was working at the Rochester Tumbler Company at that time. I later learned from newspaper articles that his wife and daughter had been visiting in Germany and he had joined them for the trip back to the United States. His obituary did state that he arrived in 1891, so I continued my search.

I recently subscribed to Newspapers.com for my genealogy, so I tried searching for Hugo Thuemler in 1891. I got a hit listing the obituary for Hermann Raster in the Chicago Tribune for August 13, 1891. The article said Raster died in Germany and his widow, accompanied by several men, including her brother-in-law, Mr. Thuemler (sic), brought back his body on the *S.S. Eider* arriving in New York on August 11, 1891.⁹ There was no first name and the last name was misspelled, but could this be Hugo Thuemler? I quickly discovered that both his spouse and his sister-in-law had the same maiden name, Oppenheim, and they both were from Saxony-Anhalt. They were sisters. The entire party, including Mr. Thuemler (sic), were listed as U.S. citizens. Passport procedures were loose back then (the U.S. did not require passports until after The Great War), so I think this was just an oversight as he was living in Berlin at the time. The

party took the body by train to Chicago for the funeral and burial. Mr. Thuemler stayed to console his widowed sister-in-law while he worked on design patents for two glass bottles.

Herr Raster’s obituary was several paragraphs long, indicating he was a prominent person.⁹ He was an aristocrat who got involved in the 1848 uprising in Prussia and was referred to as a 48er. He was forced to leave Prussia in 1851 or face prosecution for his involvement in the uprising; he chose to immigrate to the United States. He soon found work as an editor for a German-American paper, eventually becoming editor of the *Illinois Staats-Zeitung* in Chicago. He was an abolitionist and very active in the Republican Party. President Grant appointed him Collector of Internal Revenue for the First Illinois District. He had travelled to Germany in 1890 because of his poor health and died there.

Reading about Herr Raster’s arrival in the U.S. reminded me of how my great-grandfather and his family had immigrated to America. After the uprising, Prussia annexed the portion of Baden in 1850 that had been the Prussian ruler’s ancestral home, renaming it Hohenzollern and making it an isolated province of Prussia. That annexation included Königschaffhausen, my great-grandfather’s home. I think that he chose to immigrate to the U.S. rather than live under Prussian rule.

Based on what I have learned about Mr. Thuemler and the circumstances of his arrival in the U.S., I have concluded that Mr. Thuemler never intended to immigrate to the U.S. He only remained to take advantage of our opportunities, eventually becoming a permanent resident due to his sudden death.

Patents¹⁰

Mr. Thuemler received German Patent

Kl. 32 Nr. 57968 on September 28, 1890 for a method and apparatus to produce chains of pressed glass. Mr. Thuemler’s address was listed as Postdammerstrasse 82a, Berlin.¹¹

U.S. Patent 458,699 for a Photographic Apparatus previously patented in Germany, England, Belgium and Switzerland was granted on September 1, 1891. Mr. Thuemler was listed as a subject of the Emperor of Germany living in Berlin.

While temporarily living in Chicago with his sister-in-law. Mr. Thuemler designed two significant pieces that any glass or bottle collector would find worthwhile having in their collection. Both bottles were the subject of antique articles in several 1974 and 1984 newspapers discussing that they were found in flea markets.¹²

US D21174 S was a design for a flask or bottle in the costume of a boxer or wrestler (Fig. 2) granted on November 17, 1891. While it was issued when he was living in Chicago with his sister-in-law, it did state he was a citizen of the German Empire.



Fig. 2 Thuemler Patent Boxer/Wrestler Bottle

The lower body was frosted and the upper body was painted, although an article I found in several newspapers said most of the paint will be missing due to deterioration with age. While the patent does not specify if it is intended to represent an individual, bottle collectors refer to it as the “Bob Fitzsimmons” bottle. Bob Fitzsimmons (1863-1917) was a British boxer who was the first three-division world champion (middleweight, light heavyweight and heavyweight). Fitzsimmons was the lightest heavyweight champion and is considered one of the hardest punchers of all time.¹³

Living in Arizona, I found the Fitzsimmons boxing match with Tom Sharkey to be quite interesting. It was held on December 2, 1896 in San Francisco. The fighters could not agree on a referee until the last day when Wyatt Earp was selected. Earp had refereed boxing matches before, but he had to learn the new Marquess of Queensbury rules for this one. When he entered the ring, he was wearing his holster and pistol. A police captain entered the ring and disarmed him without incident. Fitzsimmons proceeded to dominate the fight, finally striking Sharkey with his famous powerful blow just below the heart.

When Sharkey fell forward, Fitzsimmons hit him with another blow to the body that most of the crowd could not see. Sharkey might have been down for the count, but Earp stepped in and called a foul on Fitzsimmons, thus giving the win to Sharkey.¹⁴

The fight brought as much notoriety to Earp as that famous gunfight in Tombstone that was not at the O.K. Corral. According to a map Wyatt drew, the Earps and Holliday met the Clantons and McLaurys in a vacant lot next to Fry's Photography Studio. The O.K. Corral was some 90 feet away.¹⁵ It did

make a good movie title though.

US D21736 S was a design for a flask or bottle shaped like a trumpet (Fig. 3) granted on November 17, 1891. It was issued while he was living in Chicago with his sister-in-law and it stated he was a citizen of the Emperor of Germany. There is also a representation of a cord wrapped around the body with tassels at the base.

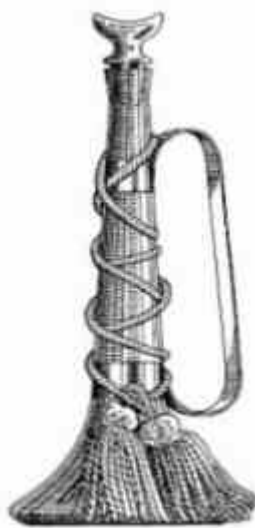


Fig. 3 Thuemler Patent Trumpet Flask

US 628131 A was a patent for a method of decorating glassware granted on July 4, 1899 while he was living in Sewickley, PA. US 674620 A was a patent for a method of ornamenting glass or porcelain ware granted May 21, 1901. US 717725 A was a patent for a kiln for firing china, glass or other ware granted on October 12, 1901. US D38003 S was a design patent for a drinking glass-tumbler granted on March 23, 1906.

Rochester Tumbler Company

The Pittsburg Press reported on December 10, 1891 that H. Thuemler of Chicago arrived at a local hotel.¹⁶ Back then, it was not uncommon for newspapers to report new arrivals at the local hotels. Pittsburg was the fifth largest city in the United States and

claimed to produce 65% of all table glassware.³ I think Hugo was trying to sell or license his two glass bottle design patents. This may be when he first met Mr. Fry and ended up being hired by the Rochester Tumbler Company.

Henry C. Fry (1840-1929) was one of the co-founders and president of Rochester Tumbler Company. He also helped organize the First National Bank of Rochester and became its president. Rochester Tumbler Company was the principal industry in Rochester and a world leader in tumbler manufacturing. At its height, it employed 1100 people capable of producing 150,000 tumblers a day in its seven furnaces. Rochester Tumbler Company merged with National Glass Company of Rochester in 1897. Mr. Fry became president of the merged companies but soon left after a disagreement. When Rochester Tumbler was destroyed by a fire in 1901, Mr. Fry started H. C. Fry Glass Company.¹⁷

Thuemler Manufacturing Company Limited (official name)

Mr. Fry may have discussed his intentions to merge with National Glass Company of Rochester with Mr. Thuemler, causing him to make the decision to start his own company. The Wheeling, WV newspaper, as reported in the January 1897 House Furnishing Review, stated that Mr. Thuemler had visited the city looking for a site for his new business for decorating ceramics and glass. The intended project investment was estimated at \$10,000 to \$15,000 and was to employ “about eight or ten skilled workmen and about 25 girls (their word, not mine).” Mr. Thuemler was quoted as resigning his position as manager of the Rochester Tumbler Company as of January 1, 1897.¹⁸ Some reports state that Mr. Thuemler was the manager of the Rochester Lumber Company, but I could not find a listing for that company.

My guess is that the newspapers misspelled "Tumbler" as "Lumber." Ultimately, Mr. Thuemler probably realized he was already at the best location because it was close to his potential suppliers, the Rochester Tumbler Company and the potteries of East Liverpool, OH just across the Ohio River from Pittsburgh, and decided to establish his decorating company in Rochester, PA.

On May 27, 1897, Mr. Thuemler leased a tract of land in Rochester next to tracks of the Pittsburgh, Fort Wayne & Chicago Railroad Company for \$12 per month for one year with the right to renew for an additional year and the right to purchase the property for \$3,700 on or before July 1, 1899.¹⁹ Mr. Thuemler made improvements to the land. The 1898 and 1899 Rochester City Directories do not list a location for the business. Pennsylvania lists the date of incorporation as March 18, 1901. Thuemler notified the landlord on December 31, 1898 that he intended to purchase the land. In the meantime, however, the landlord, Hartford P. Brown, had sold a portion of the land for a considerable sum to the railroad under the right of eminent domain. The railroad provided Brown with a bond to protect the landlord from liability under the sale covenant he had granted to Thuemler. The company was granted \$800 damages which was upheld on appeal. Items decorated from 1897-1899 bear the Rochester, PA mark. While some sites say that Thuemler's operations were in Sewickley, PA at the 2nd National Bank Building, room 11, a bank building would not house a kiln; even a low-firing one used for decorating purposes. Have you ever seen a stein bearing the Sewickley, PA mark? It is more likely this address was either the administrative offices or most likely his attorney's and/or registered agent's office.

Thuemler then relocated his manufac-

turing/decorating plant to 1507 Liberty Avenue in Pittsburgh's triangle where the Allegheny River and the Monongahela River meet to form the Ohio River. This was not a sales office as some sites claim. All wares after 1899 bear the Pittsburgh, PA mark. The plant was sandwiched in between other businesses, hardly a place suitable for producing ceramic beer steins. On September 9, 1903, the Pittsburgh Press reported on the fire on that block. The stable at the end of the block had been consumed and an estimated 75 horses burned to death. The next building, occupied by Pittsburgh Plate Glass, suffered heavy losses. Contrary to statements on other sites, the Thuemler plant was not destroyed by fire. Hugo Thuemler stated their losses were confined to minor damages from flooding in the basement. The Pittsburgh Press reported Thuemler's address as 1505-9 Penn Avenue. Since Penn Avenue runs parallel to Liberty Avenue, its building probably took up the whole block with a front and back exit on the two respective streets.²⁰

Sometime after the fire, Thuemler relocated across the Monongahela River to the corner of S. 24th and Josephine. The 1904 City Directory²¹ lists Clayton Vance as treasurer of Thuemler Manufacturing Company. Mr. Vance was formerly the treasurer of Rochester Tumbler Co.

Three moves in such a short period must have taken its toll on the company's business. By August 29, 1908, the United States Glass Company and others filed a petition for involuntary bankruptcy against Thuemler Manufacturing Company for claims of \$4,875.51 (approximately \$123,000 in 2017).²² On September 1, 1908 Hugo Thuemler died.²³ While the newspaper obituary listed the death as due to acute indigestion, the death certificate stated that he was treated for cholera on August 31, 1908²⁴ and this caused

his heart attack the next day. An Underwriters' newsletter reported that Thuemler Manufacturing had purchased three policies worth nearly \$15,000 (approximately \$379,000 in 2017) shortly before the involuntary bankruptcy petition was filed. The newsletter speculated the payout would be contested all the way to the U.S. Supreme Court as to whether the creditors would be entitled to the payout as it would occur after the petition was filed.²⁵ The bankruptcy judge ruled the business had no interest in the policies once the petition had been filed and handed the money over to the receiver. I could not find anywhere that this decision was appealed. On September 22, 1908, the bankruptcy judge adjudicated Thuemler Manufacturing Company as being bankrupt. The first meeting of creditors was held on October 10, 1908.²²

I could not find any mention of any other cholera cases in the area. Was the report a cover-up to avoid panic or to avoid suspicion? The death seems suspicious to me and I am surprised that no one contested that the death might have been suicide.

Decorations

The previous article on Thuemler leads one to believe that the firm's decorators were heavily involved in designing the advertising appearing on the decorated wares. He was not an advertising firm assisting its clients in designing copy and logos for advertising purposes. The customer brought their ideas to Thuemler and it was the decorator's job to set the transfer on paper so it could be applied to the wares.

A case in point is the Pabst Brewing lidless stein (Fig. 4) showing five gnomes by a Pabst beer barrel. On the lower right by the gnome's foot you will see the logo (Fig. 5) and mark of Binner Engraving Company of Chicago, IL.



Fig. 4 Thuemler Pabst Brewing Stein with Gnomes



Fig. 5 Binner Logo

If you look closely with a magnifying glass, you will note the gnomes are toasting with steins containing the same image as that on the stein. Thuemler also decorated a stein with the 1901 Pan-American symbol. It is not known who sold that stein at the exposition.

Unmarked Wares

I believe Thuemler was trying to establish his name and was conscientious in marking his wares with his name. People continue to attribute unmarked steins to Thuemler because they have the same characteristics found on his marked steins. Albert Pick & Company of Chicago, Arthur Schiller & Co. of Chicago and F. A. Schwill & Son Co. of Cincinnati were wholesalers to the

hotel, bar and restaurant trade who happened to buy from the same supplier as Hugo. Thuemler did not make their steins let alone decorate them. You may also see claims linking Thuemler to O'Hara Dial Co. and Manning Bowman & Company, but I am not aware of any basis for such claims.

I bought one stein on eBay that the seller assured me was made by Thuemler and that one of his decorators had signed it, "Sara B. Thomas, Decorator." Thuemler would not let some decorator attach their name to the product in lieu of his name. Ms. Thomas lived on the other side of Pennsylvania. She was an early arts and crafts practitioner that sold her decorated wares out of her home at 116 Luzerne Avenue, West Pittston, PA.²⁶ This could hardly be considered a commute to Pittsburg.



Fig. 6 Bottom of Thuemler Pabst Brewing Stein

Some of the ceramic wares, which I again emphasize that Thuemler purchased from potteries, have distinctive features, such as a circular ridge on the bottom (Fig. 6), a digit indicating the capacity in ounces (usually 8, 10 or 12) and a handle with the image of King Gambrinus (Fig. 7) on the top end of the handle. You will see several listings on eBay and elsewhere claiming that these unmarked steins were made and decorated by Thuemler Manufacturing Company. While some could have lost

their mark or missed being marked by Thuemler, I believe the clear majority were purchased from the same supplier and decorated by either the manufacturer or another decorating shop.

Suppliers

We know from the involuntary bankruptcy filing that one of the creditors was the United States Glass Company, a trust formed of 17 companies in 1891. Its headquarters was in Pittsburg until 1938. Because of his previous association with Rochester Tumbler Company, he also probably used that firm's tumblers to decorate for his customers. Due to his friendship with Henry Fry, he most likely used some of his products from the newly started H. C. Fry Glass Company. Other than the tumbler appearing on the Thuemler invoice, I have never seen a Thuemler decorated glass tumbler on the Internet, ebay.com or etsy.com.



Fig. 7 King Gambrinus Handle

While it would be logical to assume he would seek pottery from East Liverpool, Ohio for decorating purposes due to its close proximity, I am not aware of any basis to associate him with any one pottery and the local museum was not able to assist me in my quest for information. Some sites claim Thuemler bought pottery from Knowles, Taylor & Knowles, but I am not aware of the basis for such claims.

The only Thuemler decorated products I have seen are the ceramic lidless beer steins, and there are not a lot of them as Thuemler was only in busi-

ness for about 12 years and was not a large company. On a recent day, I only found six active listings and 11 completed listings on eBay. Some of these lidless steins all seem to have certain common characteristics pointing to one supplier. They were all cream colored, had a white-glazed interior and had a circular ridge on the bottom. Four of them had the King Gambrinus handle. Four had the number 10 on the bottom indicating a capacity of 10 ounces and two were marked 4/10 L on the bottom inside the Thuemler mark. Nine contained the Rochester mark and seven contained the Pittsburg mark. One was

not marked, but I believe the attribution to Thuemler was in error. That one also mentioned another possibility and that will be the subject of my follow-up article in the next issue of *Prosit* when I name the company I believe manufactured the steins Thuemler used to decorate. I further believe Thuemler was competing with his beer stein supplier for the larger orders. In the meantime, help spread the truth about Thuemler Manufacturing Company. Help eradicate the misinformation that is out there on the Internet.

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A 17 Year Journey in Acquiring 7 Big Mettlach Steins - My Stein Collecting Passion

By Jeff Arduini

When I learned about eBay back in February of 2000, I joined it for the sole purpose of acquiring Mettlach steins. I couldn't believe my eyes, when I saw that so many Mettlach steins existed and were available for purchase all in one place! It was truly revolutionary.

I had always loved the 'Die Kannenburg' Mettlach beer stein, which was designed by Heinrich Schlitt. I had admired it for many years, as it was featured in Gary Kirsner's books. I loved the knight and castle ramparts etched scene and the light olive green monochromolith background color. The prominent beer stein with 'Prosit' written right across it and all of the other medieval characters and festive activity. There was just so much going on. The big 4.2 L was always my dream stein. It even had an elaborate lion handle with claws that attached to the stein body. I coveted it more than any other stein in the world, but it was a little beyond my reach, at that time. So, I bid on (and lost) a Die Kannenburg 1 Liter stein (form #2580). Someone had 'sniped' me at the last minute. Being an eBay neophyte, I had learned about sniping the hard way. Then in October 2000, a big 4.2 L Kannenburg (form #2524) was being offered via eBay, in mint condition, by a large San Francisco auction house.

I pulled all of my resources together and I bid strong....I won for a very reasonable price. I was elated! But this was back in the early days of eBay, when PayPal didn't exist and there was little buyer protection. One had to just send a check or money order in and keep one's fingers crossed....simply hoping for the best. This particular firm had terrible feedback by today's standards and for 2 WEEKS; they claimed to have not received my postal money order. I still remember 'Melanie' the kind, customer service gal's name and our nerve-racking telephone conversations. She

was very helpful and hopeful and did a good job, in keeping me calm and informed. Finally, she told me that they received my payment just as I was about to give up and file a claim with the post office. It took quite a while to ship and I was very worried about it not being in its stated condition and re-



#2580

ceiving it in one piece, but when I finally received it, I spent an entire afternoon inspecting it and it was perfect. Now, I owned my dream stein!!

There was some light oxidation on the pewter lid, which did not eat into the metal. A very shrewd and experienced Master Steinologist friend of mine told me to use a very thin coating of olive oil, which made the white area completely disappear and protected the stein for the future. It looks beautiful and the pewter is still of uniform color, now, 17 years later. It is now the cen-

ter piece of my collection and just the 4th stein that I had ever purchased on eBay.

Die Kannenburg's meaning is often disputed and different interpretations of it do exist. It is thought to be a 'stone castle' because the word 'kanne' in old German means a pot or for all intents and purposes a STEIN (German word for stone or stoneware drinking vessel) and a 'burg' is, of course, a castle. So, Schlitt could have possibly been being humorous by using this play on words and calling it a 'stein castle', since it is such a large krug. 'Die Kannenburg' was also thought to be a meeting place where citizens went to socialize, drink beer and discuss politics. It has a solid pewter lid that is shaped like a Chinese pagoda. This makes sense, because oriental art was very influential, at the turn of the century and was highlighted at the Chicago World's Fair in 1893. In any event, it is certainly a beautiful and majestic stein!

A buddy of mine and I were eating wings and drinking beer, while watching the 2003 Superbowl. The Tampa Bay Buccaneers were destroying the Oakland Raiders and we were rapidly losing interest. Shortly after halftime during the third quarter, we decided to go up to the University Library to prepare for some upcoming classes that we both had coming up on Monday. While there; I decided to peruse eBay thinking that I might find some good deals, as most collectors were likely watching the Superbowl.

I came across a beautiful Mettlach (form #2428) 2.75 liter that I had seen a few days prior with beautiful shades of light and dark blue hues and an intricate Gasthaus scene. A Gasthaus is a German-style inn or tavern with a bar, a restaurant, banquet facilities and hotel rooms for rent. It usually has an outdoor beer garden, too, where families can gather. The shade of yellow in the background from the glimmering



#2428

candles in the light fixtures was just beautiful. The text along the bottom reads:

Hört Ihr Herrn und lasst Euch sagen: die Glock hat eins geschlagen."

Listen men and let me tell you, the clock has struck one.

It had a solid pewter lid with a beautiful engraved German (Munich) lion. A fellow collector suggested (falsely) that maybe it was a replacement lid, as the stein usually comes with an inlaid lid with a finial but I knew better. The lid is a beauty and a very unique original with the proper Trumpeter of Säckingen thumblift and has not been added or fooled with in any way—no solder or other tooling marks or discoloration.



I actually like it a bit more than the more 'common' inlaid type, as it is a beautiful and rarer version. I got it for a steal that Sunday night and it's in beautiful condition.

A year later, in 2004, I won a Mettlach 2958 2L Bowling stein on eBay.

However, the reserve hadn't been met.

among buyer and seller and phone numbers were, also, made available to both. So, I called the seller—a very friendly lady named 'Donna' who lived on an island near the state of Minnesota. I had a very long, pleasant phone conversation with her and she agreed to sell me the stein at my high bid price. She put my mind at ease



The verse reads:

"All neun und kranz beim kegelspiel wer das nicht schiebt der schiebt nicht viel."

All nine and wreath at the game of bowling (Skittles). He who does not play it does not play much.

It was designed by Franz Quidenus and featured a man dancing, while throwing a strike, with a ball shaped like a pig and another pig and a dog and/or cat, in the background. A pig was considered Good Luck and, in the Nineteenth century, the pins were actually made of wood. Kegglers (bowlers) would yell "Gut Holz!" which literally meant 'Good Wood!', in the hopes of throwing a strike. It has a bowling pin thumblift and an inlaid lid with the pattern of a set of 9 bowling pins. Back in those days, eBay sellers were, mostly, quite friendly and communication was open and encouraged

by telling me that the stein was mint and from a very old, original estate that had kept it in great condition and stored it for many years.

All nine is like a strike in bowling, but the "wreath" is taking down the eight surrounding pins and leaving the 5-pin in the center standing is worth more points than the strike.

I didn't purchase another stein until 2008. It was Mettlach (form #3099) the Diogenes stein in 3 liter with a lovely green base and rim bands.



I had tried to purchase this Mettlach #3099 stein back in 2003 through eBay but it came to me chipped and in rough condition, so I had to quickly return it. Luckily, I got my money back. I paid a premium for this latest one (in 2008) but it came from a very fussy collector's estate and was truly in mint condition with nice patina on the pewter parts.

Diogenes made a virtue of poverty. He begged for a living and often slept in a large wooden cask, in the marketplace. He became infamous for his philosophical acts, such as carrying a lamp in the daytime, claiming to be looking for an 'honest man'. It was in Corinth that a meeting between Alexander the Great and Diogenes is alleged to have taken place. Diogenes was relaxing in the morning sunlight. Alexander, excited to meet the famous philosopher, asked if there was any favor he might do for him. Diogenes replied, "Yes, stand out of my sunlight." Alexander replied, "If I were not Alexander, then I should wish to be Diogenes!" Alexander also found the philosopher looking attentively at a pile of human bones. Diogenes explained, "I am searching for the bones of your father but cannot distinguish them from those of a slave."

The verse on the stein in German reads:

***"Diogenes der alte Narr,
verdrossen hockt er da und starr,
wo selbst der alten Götter
ew'ge Jugendkraft
verschmäht die Liebe nicht,
noch weniger den Rebensaft."***

**Diogenes, the old fool,
sits there wary and motionless,
where even the old gods'
eternal power of youth
does not spurn love,
nor even less the juice of the
grape.**

The inlaid lid reads:

***"Socrates Vinum Amado-
Abstineo"***

**Socrates beloved wine-
I abstain**

In 2010, I purchased Mettlach stein (form #2383) Alexander and Diogenes.



It is in a wonderful 'Etruscan style' with beautiful earthy reds, tans, browns and blacks. Etruscans were the people of ancient Italy in roughly the present day Tuscany region. The stein is another product of engraver Heinrich Schlitt and is yet another depiction of the

meeting between Alexander and Diogenes. This stein is the mate to Mettlach stein (form # 2201), a bowling scene of Philosopher Socrates and his wife, Xantippe. She is nagging him and her name has become synonymous with a haughty and disdainful woman.

Both are in the Etruscan style and both are 4.1 L. They both have a beautiful inlaid lid with an owl on them and very elaborate thumblifts. They also come with a solid pewter lid but, of course, the inlaid lids are more desirable. These are tricky steins to find in honest mint condition. There is also some beautiful gilding (gold work) on these steins.

I am a member of the Pittsburgh Stein Society, so I was truly excited, when Stein Collectors International decided to hold their annual convention in Pittsburgh, in the year 2014. That hadn't happened in 45 years! I purchased Mettlach stein (form # 2825) during the auction held in conjunction with the convention that year, as a memento



and/or souvenir, of the great time that I had there, at the event.

The theme is a knight, troubadour and third comrade. It has a beautiful, conical inlaid lid of a castle turret—very similar to the lids found on the Die Kan-

nenburg (form #2580) and 'Der Durstige Ritter' Thirsty Knight (form #2382) and Knight on White Horse (form #2765) Mettlach steins. It is a charming, whimsical scene with a powder blue sky and golden sunset. It is quite a rare stein that doesn't come to auction very often and usually commands quite a premium.

I was lucky enough to purchase it at opening bid with no challengers. It is 3.5 liter capacity with a beautiful cherub thumblift. The base band is the very interesting and unique pattern of a cobblestone road that the three friends are traveling on. It is another amazing Heinrich Schlitt creation.

The last stein comes from just this past December (2016). It is Mettlach stein form number 2095.

A very iconic and famous Mettlach that has been copied by the firm of Marzi and Remy, J.W. Remy and a few other prominent stein manufacturers of the day—known as 'The Germans and the Romans' theme.

It features Soldiers and Barbarians sharing steins full of beer from a keg.

The amazing inlaid lid has an anthropomorphic scene of a beer stein and a radish walking arm in arm. It comes in two versions—one with medallions around the base and another with flowers and garland around the rim and base. Both have a large gold Roman coin displayed on the bottom near the handle. It is the master stein to Mettlach stein (form #2100).

The thumblift has a man with open mouth and the verse reads:

***"Italiens Wein so süß und fein,
brach doch der Römer morsch
Gebein.***

***Im Bier jedoch und Rettichsaft
steckt ewig deutsche Kraft."***

***Italy's wine so sweet and fine
broke the Roman's brittle bones.
However, in beer and radish juice
lies the German's eternal strength.***

Mine is the medallions version and I paid a premium for it, despite the fact that its book value is slightly less for this version, as the lid had a beautiful, all-original, untouched patina. It was also described as being in mint condition and I could find no flaws. I happen to like this version better, myself.

It is a 2.5 Liter stein, although a few Probe (test or prototype) examples exist in a larger capacity (3.5 Liter).

I am very happy with what I have accumulated over the years. Looking at the beautiful works of these ancient engravers and the labor intensive, one-of-a-kind Mettlach production process that has been lost to the ages, from well over a century ago, is breathtaking and it gives me peace and pleasure. So, now it is time to sit back, enjoy my collection and open up a good German beer, while reminiscing over the years past!

***Ein Prosit
meiner Freunden***

Cheers, my friends!!

Photo credits to Ron Fox.



#2095



My “PORTLAND” Stein

By Hermann Merz



Mark Twain wrote: “It is easier for a cannibal to enter the Kingdom of Heaven through the eye of a rich man’s needle than it is for any other foreigner to read the terrible German script.”¹

Deciphering old German script can be challenging which can lead, inadvertently, to misinterpretation. Such an occurrence was evident in a recent auction catalog. One of the items displayed was a colorful and eye-catching stein commemorating a singing society in “Portland” on the 50th anniversary of its inception (1858-1908). A German singing society established in Portland, USA in 1858 caught my attention.

After a successful bid I set about inspecting the new addition to my collection. (What, no stein enthusiasts in all the Portlands – Oregon, Maine, South Texas, Central Michigan, E. Indiana and Central Connecticut?)

Search as I might, I did not locate “Portland” on the stein. My wife Lorraine, viewing the piece, said: “Don’t you see it, it’s on the front.” “Portland” was, in actuality, the German word



“Vorstand” (“stand before”), the equivalent translation for President, CEO, etc.

Confound that Fraktur lettering where upper case B, P and V all look similar, and lower case f, k, t and s are so easily confused. “Portland” or “Vorstand”, it makes a world of difference. Typefaces in use today are much more easily read.

Goodbye singing society of “Portland”

and hello to the singing society of Michelau, a small town in Bavaria.

I still consider it an attractive and interesting stein. In addition, it has a lithophane of Ludwig II the beloved, though wacky, King of Bavaria (1845-1886).



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



The Bob Wilson Mettlach collection at AMOCA includes many examples of Art Nouveau artistry. Above, plaque #2548 is evocative of feminine beauty as depicted by Alphonse Mucha. Below, a selection of beer steins and master (pouring) steins with Art Nouveau themes. Tending toward the abstract, and employing the Art Nouveau preference for curving lines and organic elements, these examples also manage to include clear reference to hops, barley and wheat, the fundamental ingredients, along with water, for beer.





Fox Auctions

P.O. Box 693

Rodeo, CA 94572

631-553-3841

foxauctions@yahoo.com

**Some of the steins in
the 2017 Chicago
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