

Rare Poppelsdorf Faience

by Ron Fox



More Postcard Go-Withs

by Dave Lowry



Navy with Kaiser's Bust Finial

by Peter Meinlschmidt



Faberge Drinking Vessels

by Martin Kiely

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Prosit (ISSN 0147-5274)

is the official publication of Stein Collectors International (SCI), a non-profit organization devoted to the study of beer steins and other drinking vessels. Prosit is published in March, June, September, and December for SCI at 1155 Northland Dr., St. Paul, MN 55120. Periodicals postage paid (011-582) at St. Paul, MN, and additional mailing offices. Dues are \$35 per year (\$45 for overseas addresses, of which \$40 is used for a one year subscription to Prosit).

POSTMASTER: send address changes to:
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Note: Deadline for next issue is August 1

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JW Remy Masquerading as a Mettlach

by Lyn Ayers, SCI Master Steinologist

Some people will stoop to any level to gain a buck or two.

About a month ago I clicked on an Ebay auction for a 1/2L Mettlach souvenir stein depicting the Library of Congress. (Fig. 1) The thumbnail of it did not show any Mettlach I have ever seen; in fact I would have sworn it was a stein made by JW Remy. The glaze colors and finish as well as the handle were consistent with JW Remy. (Fig. 2) It had another problem in that the lid was either a new replacement or was a vintage (not very old) replacement. It was not an original period JW Remy lid. (Fig. 3)



pete with someone who thought it was actually an unusual Mettlach, I contacted the seller and advised him of the problems. He responded that since it was marked with the Mettlach logo he would not change the listing plus he had no way to verify the lid was not original.

I am embarrassed to admit I hadn't paid close enough attention to the base mark. I had to study the listing in more detail. I returned to his auction thinking the marking was undoubtedly the typical fake inked Mercury mark. Imagine my surprise when the base of this stein had what looked like an incised Mettlacher Turm insignia, not the Mercury mark! In any case it was lacking the other base marks that Mettlach steins possess: a model number, the capacity mark, and the year of manufacture. (Fig. 4)



However as far as I was concerned, it was one of the Washington DC series of etched souvenir steins from JW Remy, not a Mettlach piece!

Meanwhile, occasionally I stop by and read the Stein Talk forum on the SCI website. Sure enough there was a conversation about this auction. Folks were wondering why the seller was not listing this piece as a JW Remy. They also noted that he was unwilling to change the listing title to reflect what the piece actually was. There were also other questions about the description. A few of us continued to work with the seller and finally convinced him to include a footnote to the effect that several people had contacted him saying this was not a Mettlach. Naturally I was disappointed since the title still identified it as an etched Mettlach stein.

As the end of the auction approached I had hopes that this piece would go at a reasonable price, but I would do my usual snipe

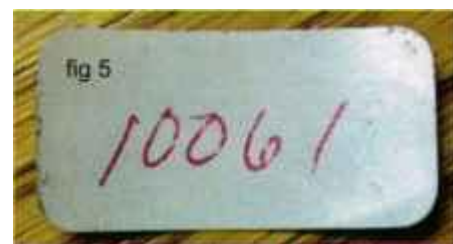
(last second) bid at a price I felt sure would win it due to its rarity.

The next day I received notice from Ebay that I had won it after all and that I should contact the seller to pay for it. Unfortunately, it sold for much more than I expected but I had placed a high enough bid to win by only a few cents.

Imagine my amazement when I unwrapped the stein! That Mettlach logo looked like it had been incised or cut into the base with a Dremel tool. The depiction of the mark was excellent and it was obviously the work of someone very familiar with the logo. It undoubtedly took a lot of time to do it. And yes, the lid was a replacement.

There is a bit more to the story, though. Over the years, I have built a data base of JW Remy and JP Thewalt pieces. It consists of sales history, catalogs, personal collections and the JW Remy factory journal and contains nearly 5,000 line items. Most models are listed several times, but this Library of Congress stein has only come up once before. It was sold with a new replacement lid back in the late 1980s for around \$100. I wondered through this entire process if it could possibly be the same stein but I figured it would be difficult, if not impossible, to verify.

Imagine my surprise when I opened the lid and out fell a familiar-looking tag. It had a certain 5-digit number that is still used by one of our stein auctioneers. (Fig. 5) I am not implying in any way, shape, or form this happened under his watch.



I wonder what this piece has been doing the past 30+ years. I also wonder when the Mettlach modification was done.

Like I stated at the beginning, another someone tried to mislead collectors and spent a lot of effort to create a fake identity for this one. However, I still paid a lot for it just because of what it is, not because of the base mark! Besides I now have a story to go with the stein.

I had a vested interest in following up on this since it was a piece I did not have in my collection. Concerned that I might have to com-

More Postcard Stein Go-Withs

by Dave Lowry

"Postcard" is defined as "a postal card, often a picture card, that can be sent through the mail when a postage stamp is affixed".

So, it can be a card with a picture of anything depicted on it's front. But, someone like me wants postcards with subject matter that interests or attracts me to it.

Postcards with steins and related subjects are the subjects that I look for.



We see in Fig. #1 that a puppy dog is raised in the right way! If he grows to be a full sized dog in our home, it will be with steins and beer such as in the HB stein depicted. It is a postcard printed in Austria by the B.K.W.I. Company.



How about raising our children along with the puppy? In Fig. #2 we see a large stein that the kids can play on or in! I wish that I had a stein like this when I was young! It is by the M-B M Company and is #909 in a series.

Another large stein is shown in Fig. #3 where we see a little girl that is getting her stein filled from a man in a stein "store". I wish we had these large steins as well. This postcard is # 4243 from the Leo Etainer Publishing Co.



Fig. #4 is a close-up of a stein with a picture of Neuschwanstein castle in Bavaria. A nice colorful postcard to remember one's trip to King Ludwig's famous home in Germany! There is a large series (24 cards) of these steins with different scenes on the front.



Fig. #5 is a postcard that displays a portion of the Lightner Museum of Hobbies at St. Augustine, FL. The large stein in the center of the bottom row of steins is a Dumler & Breiden which is what originally attracted me to this postcard. It is card S14267 from the LIMU Company.



Fig. #6 is another Dumler & Breiden stein body with a handle that is usually not found on a D&B stein. These steins came in the flat base shown here and in taller hollow-based examples. It is a postcard to advertise Belgian World Airlines and is unused.



Fig. #7 shows a Munich Child riding a stein and is from the well known postcard producer Ottmar Zieher firm in Munich, Germany.



Fig. #8 shows the original Hofbrauhaus in Munich in the center and has Munich Childs at the four corners and steins all the way around the front. A very attractive postcard! It is card #13823 from the Guggenheim & Co. firm in Zurich.



Another stein "group" scene is shown in Fig. #9. Different steins, some with glasses, mustaches or musical instruments enjoying themselves along with radishes. Another detailed and attractive postcard. This is card #13821 again from the Guggenheim & Co. firm in Zurich. This card and the one in Fig. #8 are two in a series of 10. I have 4 of the 10 so far.



In closing, look at Fig. #10. When you're feeling low or stressed follow the example of this monkey and grab your largest stein and feel the effects of your favorite German beer!!!! Another nice example from Ottmar Zieher.

In addition to steins and related collectibles, keep an eye out for postcards that depict the exact same things in our collections. I know I will!

Prosit!!

Another Stein with a Story to Tell

by John Strassberger

In this article I am going to take a step outside the usual topics found in Prosit. A beer stein is involved (Fig. 1), although I am not writing about its style, decoration or pewter but I will say it came from Munich. Instead, I'm writing about Franz Mayer, the man who bought the stein in order to give it away (Fig 2).

From these pictures, one could assume that Mayer was a successful sign painter who rewarded his best customers with rather nice steins. That is true, but it turns out Mayer was a much more complicated man than simply "ye olde sign painter". His is one of those interesting stories that I believe deserve to be told one more time before fading into history.

Franz Mayer was born in Baden, Germany, in 1846. According to biographers, his devoutly religious mother was directing his education toward the priesthood. That career was of little interest to him so "he ran away from home and came to the United States." (That line from his obituary is rather simplistic, as if he merely took a train to the next town!) He arrived in New York in 1862, just in time to enlist in the Union Army at the young age of 16 or 17. The minimum age for enlistment for the Union Army was 18 but this was regularly ignored in the early years of the war. The Civil War Trust estimates between 250,000 and 500,000 underage boys served in both armies.

Mayer served as a Private in Company C, 119th Regiment, New York Infantry, from 4 September 1862 to the end of the war. The unit's first assignment was to Gainesville and Centreville, Virginia, where it formed part of the defensive perimeter around Washington, DC. The unit saw action throughout the war but its major campaigns were at Chancellorsville, Gettysburg, and the siege of Atlanta. The troops were mustered out of the unit on 7 June 1865.

Mayer returned to New York City but what he did for a living was not recorded. However, in 1870, he answered the call of his native land and returned to Germany at the outbreak of the Franco-Prussian war. He enlisted in the *1st Leib Grenadier Regiment of Baden*. This unit's most significant action was at the Battle of Nuits on 18 December 1870. This was a five hour battle that saw about 1000 casualties on each side before the outnumbered Germans won. For Reservist stein collectors, this unit became the *1 Badisches Leib-Grenadier Regiment Nr. 109* following German unification.



Mayer returned to New York in 1872 and his interest in military affairs continued. At that time, Cuba was fighting for independence from Spain in what is known as the Ten Years War (1868-1878). Many Americans, including Mayer, sided with Cuba in this conflict. He joined a group that was engaged in running supplies and weapons from New York to Cuban ports. The ship they used was a former Confederate blockade runner, the *Virginus*.

This ship was captured by the Spanish on 30 October 1873 in what became known as "The Virginus Incident". The Spanish executed 41 of the captured Cubans and Americans. However, Mayer was not on board at that time. On the ship's previous voyage,

Mayer and a sailor were sent in a small boat to take soundings along the coast near Santiago de Cuba. They were spotted by a Spanish patrol boat and had to row to shore to escape. Both were captured on land, sentenced to death and jailed in Morro Castle. The sailor did die but Mayer escaped in the most classic manner of jail breaks - he cut through the bars of the cell and climbed down the wall by tying sheets together.

He completed his escape from Cuba by swimming out to a fishing boat in the harbor but in doing so suffered several shark bites. Those injuries led to the amputation of his left leg after he reached St. Augustine, Florida.

Mayer finally settled down and went into business for himself by forming the "Franz Mayer Sign Material Manufacturing Co". His signs became very popular and were noted for their detail. The lettering was not merely painted; he used wooden relief letters to spell each word. His primary customers were German breweries, restaurants and bars in New York City and the surrounding area, including New Jersey. An article in the *New York Morning Telegraph*, dated 16 March 1900, said that "Mayer had a monopoly of making signs for the German brewers and was highly prosperous."

Mayer was also a bit of an inventor. His home and business were in the same building, which was lighted by an electric generator he built and installed on the roof. He was also granted a patent (US 548650) for a device that provided power from the engine of a truck to auxiliary equipment.

He became well known in the German community with membership in many social and fraternal organizations, among them the Arion Singing Society, Beethoven Männerchor, International Sharpshooters (Serving as president for 18 years), the Algonquin Club and the Masons. He was a founding member of the *Kampfgenossen Gellschaft*, an organization of German veterans of the Franco-Prussian War.

In 1898, his membership in the Grand Army of the Republic (GAR), based on his service in the Civil War, led to one more military venture. The sinking of the USS *Maine* in Havana harbor, on 15 February 1898, and cries of "Remember the Maine", led to the Spanish-American War.

More Early Newspaper Stein Ads

Through his membership in the Lafayette Post of the GAR, he called for and recruited 2103 volunteers to serve in the First Regiment Lafayette Post Volunteers. He was appointed one of the Colonels of the regiment. He personally provided funds to cover the cost of uniforms, canned food, tents, wagons and other supplies for the unit. (Forming volunteer military units was allowed back then. I wouldn't recommend trying that today.) However, Mayer's efforts went no further, as the unit was not called to active duty. War was declared in April, a cease-fire declared in August and the peace treaty signed in December 1898. But Franz Mayer was ready!

Mayer closed his business and retired about 1900. He spent the rest of his life in Floral Park, on Long Island, and died at age 84, on 7 August 1931. The cause of death was attributed to complications from the shark attacks in 1873. I have been unsuccessful in finding examples of Mayer's signs. Time and weather would have taken a toll on outside signs. Prohibition and the closing of breweries and bars would have led to the demise of many others.

This article has had little to do with steins but it is another example of the stories steins have to tell. It also shows that, if we bend the rules a little bit, Franz Mayer could qualify for a reservist stein for his service in the Franco-Prussian War. He would certainly qualify for an occupational stein for a sign painter. I wonder if Phil Masenheimer, our occupational stein guru, has a *Schildermaler* stein for someone named Franz Mayer?

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A NAMENSTAGS STEIN GIFTED FROM SON TO FATHER

By Ron Hartmann - St. Louis Gateway Steiners

June is the month to honor fathers in many countries, so this stein seems a fitting one to share at this time. It is a Namenstags stein given by a son in service, Jakob Kraft, to his father Peter in recognition of the Feast Day of his father's patron saint, St. Peter. The stein has been in my collection for over a decade but only recently did I come to realize what the stein was all about. I asked my good friend Peter Meinschmidt to translate what was written on the stein. Peter explained: "In some regions of Germany a person's patron saint's day is celebrated in the same way as a birthday and so, people can celebrate twice a year. This kind of stein is called a *Namenstagkrug*."



The stein (Fig. 1) is a 14 liter (unmarked) footed porcelain stein. The pewter lid is decorated with low relief floral designs and has a flat scroll-type thumbflit. The finial is in the form of the crowned Prussian eagle.

A lithophane (Fig. 2a, 2b) depicts a folksy home scene. The lithograph has been adapted from a Franz von Defregger painting called "The Zither Player" (*Der Zitherspieler*). The stein is decorated with colorful pictures and symbolism that show this to be a *Namenstage* stein. The form of the stein body and pewter is not unlike many early reservist and occupational steins.



Across the top of the stein is the name Pet. (Peter) Kraft. A colorful scene (Fig. 3) decorates the front of the stein. A soldier and civilian are shaking hands, representing son Jakob and his father, Peter. Between them is a cartouche of a gear and metalworking tools along with the words: *Hoch lebe der Maschinenschlosser* (Long live the machine fitter). This is taken to be the father's trade or occupation. The scene is framed by drapery topped with a crown and



the flags of Prussia and Germany along with the words: *Willkommen lieber Vater* (Welcome dear Father). Side scenes (Figs. 4, 5) show the uniformed son and his father enjoying some wine together and the toast: *Prosit lieber Vater* and opposite, a handshake between son and father, framed by a wreath of oak leaves and laurel (strength and prosperity) and the words: *Herzlichen*

Glückwunsch zum Namenstag (Congratulations your patron saint's day). Across the bottom is written: *Zum Namenstage für meinen lieben Vater am 29 Juni 1898* (To the patron saints day of my dear Father on 29 June 1898). Underneath the handle (Fig. 6) is written: *Zum Andenken v. m. Sohne Jakob b. d. 4 Cp. Inftr. Rgt. 135 in Diedenhofen 1898.* (In remembrance (as a memento) from my son Jakob (presently serving with) the 4th company of Infantry Regiment No. 135 in Diedenhofen, 1898.



In 1898 Jakob Kraft was serving in the Prussian army with Infantry Regiment No. 135 garrisoned in Diedenhofen, today named Thionville, France, located near the Luxemburg border. A 1911 shows a view of Diedenhofen from across the Moselle River (Fig. 7). The regiment was established in 1887 and was always garrisoned in Diedenhofen. Later, on the Kaiser's birthday (27 January) 1902, the regiment (along with couple of others) had the provincial name added, in this case "3rd Lorraine" (Infantry Regiment No. 135) or in German, 3. Lothringisches Infanterie-Regiment Nr. 135.



It has been an educational experience for me personally to learn about this stein and to correct my earlier misunderstandings of it. As is always important when collecting steins, one needs to pay attention to details. It also very important to accurately translate what is written on the stein. Hopefully, Prosit readers will find this *Namenstag* stein as interesting as I did.

A Rare Poppelsdorf Faience Stein

by Ron Fox, SCI Master Steinologist

I recently purchased this interesting faience stein. It is from the Poppelsdorf factory, which was located close to the city of Köln.

The Poppelsdorf factory almost exclusively used religious subject matter in decorating their steins. As you can see from the photos below, my stein was no exception.

The stein features two side scenes, one of Saint Joseph and young Jesus, and the other of Saint Gertrude and a cherub.

Most know the story of Mary and Joseph being told by the angel that Mary would be with child from God. It is a primary part of the faith of Christian believers.

The story of Saint Gertrude is more obscure and not known by most of us. I had not heard of her before purchasing this stein. My curiosity got the best of me, so I began my search for information using the internet.



Gertrude was born January 6, 1256, in the German town of Eisleben. She entered the Monastery school around the age of five and joined the monastic community five years later. She received an excellent secular education as well as in-depth studies of the scriptures. At age 25 she began to experience visions, which drove her deeper into biblical studies, prayer and meditation. She began to write prayers that were used by all the nuns in her community. Gertrude died at Helfta, near Eisleben, Saxony, around 1302. Europeans celebrate her feastday on November 6. Gertrude was never officially canonized by the church, but that did not diminish her importance through the centuries.

On the front panel is written "Vivat Josephus Soll Leben und Gertrudis Auch Darneben", which means "Long live St. Joseph, alongside with St. Gertrud "

Thanks to George Schamberger for translation help.



Photos From the Road Thirty Sixth Installment

by Ron Fox, SCI Master Steinologist

When you think of porcelain character steins, Schierholz and Bohne first come to mind. The next two pages show examples of another porcelain firm that also made attractive character steins.

The ceramic history in the town of Arnberg goes back to the 18th century when they made faience steins. When they gained the ability to work in porcelain, faience ceased to be made there and they continued in porcelain.

In the later part of the 1800's, the Arnberg factory developed a line of character steins. These two pages are examples from that firm.

The top row begins with the Nürnberg gooseman, a common symbol for this old city.

College fraternal students were very active in German society and many steins were made with that subject matter. The next two character steins on the top row are of students. They wear their usual garb and are of a black student and a student fox.

Germany has long since been a militaristic country. Pride in the Fatherland was exceptionally high at the end of the 1800's. The Kaiser and other military figures were well thought of and their images are found on many steins of that day.

The middle row is variations of Otto von Bismarck. All three bodies are the same, but each has a different figural head inlay lid.

The bottom row is of three similar Munich Child steins. The first and third have the same figural inlay lid. The bodies have different items in her hands in different positions. The middle stein is different from the other two, both in the inlay lid and the stein body.





The top row begins with a pair of Arnberg porcelain character steins. The first is a monk wearing a maroon robe and second is a nun in a black robe. These were very popular when they were originally made and explains why they are easily found today.

Arnberg made a group of character heads. The top row ends with one made of Paul von Hindenburg. He was a Prussian-German field marshal, statesman, and politician, and served as the second President of Germany (1925-34). He is a tough stein to find.



The middle row begins with a dueling fraternal student. He proudly wears his eye patch and dueling scars. The young students wore these scars like today's tattoos. These steins can be found in a variety of colors each made to match the colors of individual fraternities.

Germany had a military base in China for some time. It explains why there are several Chinaman character steins. This Arnberg example is probably one of the best looking.

Jesters and clowns go back as far as the dark ages. Clowns went through many changes, but in 1778, Joseph Grimaldi introduced the whiteface make-up to a clown's costume. He truly revolutionized their appearance right up to this day.

The last stein in the middle row is one of those typical whiteface clowns.



The last row is another male-female pair. It is an Alpine man and his Alpine woman mate. The woman was put into production much later than the man, which helps explain why she is so hard to find. They make a great set.

The last of this group of Arnberg characters is the head of a black man. He wears a red graduation-type cap with tassel. His fire engine red lips give strong contrast to his dark skin. This stein is also very tough to find.

If you have a porcelain stein you believe may be from the Arnberg factory, please send photos to the editor.

On this page I have all known examples of porcelain characters from the Bauer factory, which was located in the town of Arzberg, Germany. There are only six that have surfaced so far and when they are in the honey coloring, they are easily confused with Schierholz steins.

Some traits of Bauer steins are: the porcelain is usually much thicker than Schierholz, the base has a rounded scooped out shape and the rims of the lid and base do not have the usual bisque areas.

The top row begins with two variations of the sleeping hunter. First in the honey coloring and then in full color. The five full figure steins can all be found in honey and full color.



The cat holding a fish completes the top row. He has a bandaged head revealing his terrible hangover.

The middle row starts with a landlord Chinaman. Like the cat, he is in the full color version.



The next two steins are Falstaff in both color variations. This stein has never been found in a 1/2 liter version, like the others from the Bauer factory. So far it has always been found in the 1 liter size.

The bottom row begins with a student fraternal frog. He wears the usual student cap and sash of fraternal colors, while holding a pipe. A distant cousin to today's Kermit.

The last Bauer stein is the head of a jester owl. I shared this stein with you in the last issue of *Prosit*. It is in a collection in Phoenix and just recently identified as a stein made by the Bauer factory. So far it is the only known example, so we do not know for sure if it was made in the honey coloring. If you should have this stein in either full color or the honey shades, I would appreciate hearing from you.

Because we have only found these six examples from this firm, it is safe to assume they were not in business for a long period of time. If you are aware of any others not shown on this page, we sure would like to know about it.





When I began collecting steins back in 1970, it was just modern steins. When I discovered there were antique steins, I became fascinated with Mettlach and started adding them to my collection. My collection has taken many turns over the last 45 years, but I kept the Mettlach steins that really appealed to me. My favorites have always been those steins that have a figural inlay lid. This page has my top nine pieces.

The first two Mettlachs that got anchored in my collection were the Dekannenberg and Thirsty Knight. These are both designed by Schlitt and have a conical inlay lid. I have always seen them as a pair.

I bought my Knight on a White Horse back in 1976 in an auction in up-state New York. I paid \$1200 for it, which was a very high price back then. I have never regretted it. With its figural turret lid and Schlitt designed knight scene, it has always been my favorite Mettlach stein.



The middle row begins with the Chicago stein. It has three panels scenes depicting the Chicago Public Library, Masonic Temple and New County Building. The figural inlay lid is the dome to the Chicago Post Office. It took me many years to find this gem.

The middle of the page has a glazed relief Munich stein. What appealed to me most was its figural lion and shield inlay.

The middle row ends with my only cameo stein. It features three panels of cavaliers drinking. The figural turret inlay lid made it a candidate for my collection.

The bottom row shows the Rothenstein relief stein. The towers of the figural castle inlay are easily damaged, making finding it perfect more difficult.

The scene on this football stein is said to be from a painting of the first American football game. In any event, the figural football inlay helped bring it into my collection.

My second favorite Mettlach ends this page. It shows a familiar scene of the Heidelberg castle overlooking the city and river. The six sided turret inlay has always made it a standout for me.



Through the years, there has been much written about German faience in the pages of *Prosit*. Unfortunately, there has been little information about Austrian faience. These two pages show examples of faience steins from Austria.

I am happy to report that Albert Nemeth has agreed to write a series of articles on Austrian faience steins. He is very knowledgeable on the subject and we will all learn a great deal on this subject. Albert will also be one of the keynote speakers at this year's stein convention in Orlando, Florida. Make your plans to come today.

The first faience on the top row depicts an early soldier in uniform with a sword.

The next stein is decorated with the Virgin Mary and Christ child. They both have halos over their heads.

The last stein on the top row features a man walking with a staff and holding a lantern.

One unique trait of Austrian faience is their bright and turquoise greens. Their greens colors also bleed beyond where they were originally painted.

The middle row starts with man wearing typical Tyrolean clothing. Large trees are painted on the sides.

Next is a farmer with a walking stick. The overall scene of a farm house and trees wraps around the entire pear shaped body. This shape is called a birnkrug and is more common in Austrian faience than the tankard shape (walzenkrug).

The middle row ends with a man who has had too much to drink.

The first stein in the bottom row is decorated with village homes. They wrap around the entire body.

Next stein shows a reclining man watching the sun setting. I find it interesting that the sun has a face.

The last stein on this page features a landscape. As you may have noticed, only one of these steins has a pewter top rim beneath the lid. That is more common on German faience steins.





This page starts with a stein displaying a simple floral design with criss-cross pattern.

Subject matter is very important when evaluating the price of a faience stein. Occupational scenes are not common and greatly increase their value, like the shoe maker scene on the next piece. It shows a boot, shoe and tools used in that profession.

The top row finishes up with a peasant man riding a horse. The landscape scene continues handle to handle.

The middle row begins with a man in his yard. He is pouring something from one hand to the other. There is a verse above his head.

The middle of the page is another occupational. It is to a mason and shows the typical mason tools. A name is painted around the upper body.

The middle row ends with a castle scene. Showing this stein in a side view gives you an idea of the shape of the handle. You see that the handle tail is rolled. German faience never did that. You also never see any glaze on the underside of the base on Austrian faience steins.

The bottom row starts with a very unique Austrian stein. The woman decoration has a folk-art style and is only painted in a manganese color. It has a pewter top rim seldom found on Austrian faience steins.

The next has a strange scene. A woman returns from the field where she harvested some wheat. What is strange is her baby is wrapped in the wheat. Way to go, mom!

The last stein features a man with a very large nose dancing. He holds something yellow in his right hand.

The steins on these pages are from various Austrian faience factories. Many are from Gmunden. I look forward to the upcoming articles and learning the differences between the Austrian faience factories.

Manning-Bowman Co.

By Rich Howard, Dixie Steiners and Carolina Steiners

This company was founded in 1832 in Middletown, CT as Thomas Manning and Son. It became Manning-Bowman Co. when Robert Bowman (a pewtersmith) joined the firm and formed a partnership with Thomas Manning's son, Thaddeus, who was also a pewtersmith. Edward Manning from Middletown, CT also joined the firm as a pewtersmith sometime around 1850, becoming a partner in 1863. Edward Manning, Robert Bowman and Joseph Henry Parsons were part of a group from Meriden, CT that bought the company in 1872. The company remained basically unchanged until 1941 when it was purchased by Bersted Mfg. Co. of Fostoria, OH. Manning-Bowman was later purchased by McGraw-Edison sometime around 1960.

From 1872 until around 1960 Manning-Bowman Co. produced many household and commercial products. These included but were not limited to: tea pots, chafing dishes, vapor lamps, coffee makers, trophies made from English pewter, soda fountain wares, hotel-ware, bar goods, cork extractors, small electrical appliances and corking and capping machines. Advertisements from around the turn of the century stated that asbestos was used in their products as heat insulation; if they only knew then what we know now.

Early advertisements also listed locations in New York City, Chicago and San Francisco. These were probably sales offices, as it appears most if not all of the manufacturing was done in Meriden, CT.

Manning-Bowman Co. was on the cutting edge of technology in the late 1800's and early 1900's. Edward Manning was issued a patent in June of 1862 for an improved coffee and tea pot. It featured a hard metal base with a flat bottom that could withstand high temperatures and an upper section made from softer metals that could be formed and molded into decorative designs. This was only one of several innovative patented products produced by the company. They also were industry leaders in the manufacture of small electrical appliances after the turn of the century.

Among the many products produced by

Manning-Bowman Co. were a few beer steins. The company purchased stein bodies from Chittenango Pottery Co., Columbian Art Pottery and others, putting pewter lids on them and selling them as part of their own catalogue. They also supplied lids to Chittenango Pottery Co., Columbian Art Pottery, Thuemler Manufacturing Co. & Ceramic Art Company / Lenox Incorporated and French China Co. (Reference Stein Marks)

I have found and have in my collection 4 examples of steins made all or in part by Manning-Bowman Co. I'm sure there are many more examples in other collections and yet to be found. Please notice the same unique thumb lift on all of these examples.



The first is a porcelain stein made by La Francaise Co. located first in East Liverpool, OH. later moving to Sebring, OH. La Francaise operated from 1898 until 1932, closing soon after the stock market crash of 1929 and resulting "Great Depression." Manning-Bowman Co. likely purchased this stein body from La Francaise, had it shipped to their factory in Meriden, CT,

where the pewter lid was added. It is marked with the La Francaise porcelain mark. See figures 1 and 2.

The second is also a porcelain stein with a Manning-Bowman Co. lid. This stein body was purchased as a blank from another manufacturer; probably Chittenango Pottery of Chittenango, NY. It is marked with the Manning-Bowman Co. logo. This stein doesn't have a true "maker's mark" as it is marked with the logo of Manning-Bowman. Chittenango pottery, opened in 1897 and operated only until 1904 when it closed. It reopened for short periods of time in 1906 and again in the 1920's but was not successful. See figures 3 and 4.



The third example is a college stein from the University of Michigan at Ann Arbor. It also is a porcelain stein most likely made by La Francaise. It is not marked with the La Francaise maker's mark but is marked with the name of the retailer, Wm. Arnold, College Jeweler Ann Arbor. It has the traditional Manning-Bowman lid and thumb lift but also has a University of Michigan medallion (found for sale in a period advertisement from Wm. Arnold Jewelers for \$2.50) attached to the lid. This medallion could have been attached to the lid by Manning-Bowman or Wm. Arnold. See figure 5. The stein probably dates to about 1920. See figures 6 and 7.



Manning-Bowman Co inscription. The number 1274 is also engraved on the underneath side of the base of the stein. It was likely produced in the Manning-Bowman Co. factory in Meriden, CT. sometime between 1900 and 1920 but definitely between 1872 and 1941. See figures 8 and 9.

An interesting feature of all these steins is the way the lids are hinged. The hinges appear to be typical open 5-ring hinges with a pin through the center. In most steins, the hinge pin rotates as the lid of the stein is opened. With all four of these Manning-Bowman Co. examples, the rings on the tang rotate around the pin. The pin does not move. In examining the hinge closer, it appears as though the pewtersmith has applied and smoothed a small amount of pewter covering the end of the pin and locking it in place. See figure 10.

Another interesting issue is the similarities between stein bodies produced by Columbian Art Pottery (Morris Willmore Co) and La Franchise aka French China Co (F.C. Co.). Both use lids made by Manning-Bowman Co. Based on photos and other information appearing in Stein Marks, the bodies of these porcelain steins are almost identical. Each seems to be well marked (at least in the examples I've seen). The simil



The fourth stein is a copper-bodied stein with pewter mounts and thumb lift. The interior is plated, probably with nickel. This stein has a glass bottom, as did many metal steins of this era. The initials "PRD" are engraved on the front of the stein. It is marked on the underneath side of the base with a

arities raise the questions: "Could these two



Figures 11 and 12 are two more steins with Manning Bowman's standard lid.



If anyone has additional information, please let me know.

Faberge Drinking Vessels

by Martin Kiely

Collectors have a passion for beauty, craftsmanship and rarity. We aspire to collect the very best. The reality of paying the rent or mortgage, and family responsibilities force us to temper our desires. Museums afford us the opportunity to see and admire valuable items which unless we are one of the chosen few we will never obtain for our collections.

My wife Yvonne and I recently visited the Montreal Museum of Fine Arts to see an exhibition titled "Faberge, Jeweler to the Czars".

Carl Faberge's (1846-1920) father was a jeweler. Carl worked in the family business. In 1864 he went on a Grand Tour of Europe where he worked under the tutelage of Europe's finest goldsmiths and studied the objects found in Europe's best museums. Faberge apprenticed with his father's finest craftsmen upon his return to Russia. By 1882 his experience and skills were such that he was more than capable of replacing his father as head of a large business. The quality of his work did not escape the attention of the Czars Alexander III and Nicholas II. Alexander named the house of Faberge "Goldsmith by special appointment to the Imperial Crown".

Faberge is best known for his magnificent Imperial Easter Eggs which he made for the Czar's family. However he made many other objects of the finest quality including drinking vessels.

The Montreal Museum of Fine Arts had 240 objects on display including four Imperial Easter Eggs from the House of Faberge. The vast majority of the objects were on loan from the Virginia Museum of Fine Arts. The exhibition left Montreal and traveled to the Bellagio Gallery of Fine Art from Nov15/2014 till May24/2015, the Oklahoma City Museum of Art June20-Sept 27/2015 and finally the Palace Museum, Beijing Apr16-Jul16/2016

All the drinking vessels listed below are from the Virginia Museum of Fine Arts unless indicated. Figure 1 and 2 is a huge kovsh 15" x 27-1/2" x 12-1/4" which is titled Brave Knights from the Faberge Workshop 1899 -1908. It is made of silver, gold, Chrysoprase and amethysts. It was meant as a centerpiece to sit on a table. Guests would ladle out or use a cup to scoop out the liquid refreshment.



Figure 3 is a silver gilt and enamel cup and cover made by Feodor Ruckert (1840-1917) sometime between 1887 and 1917.



Figure 4 is a kovsh made by Maria Semenova of silver gilt and enamel with Siberian hardstones. There are no dates for Maria; but the kovsh was made between 1908-1917.



Figure 5 is a loving cup made 1899-1908, again by the hand of Feodor Ruckert.



Figure 6 is a tankard and cover circa 1890 made by Pavel Ovchinnikov of silver gilt and enamel.



Figure 7 is a tankard, again made by Pavel in 1877 from the House of Ovchinnikov so he had his own shop active in Moscow from 1853 to about 1917. This tankard is the property of the Montreal Museum of Fine Arts. In past years whenever I visited the museum I would spend a few minutes admiring this tankard. Eventually it was rotated out of display, so it was a real treat to become re-acquainted with it again. Realizing I am entirely prejudiced I like it more than the tankard in Figure 6.



Feodor Ruckert made this silver gilt and enamel cup between 1899-1908 (Figure 8). Figure 9 is a cup made of nephrite, silver gilt, rubies and sapphires by the Faberge Workshop from the hand of Henrik Wigstrom (Workmaster). The cup was made between 1908 and 1917.



Figure 10 is by Mikhail Perkin, also a Workmaster for the Faberge Workshop between 1899 and 1908. The cup and cover is made of nephrite, silver gilt, rubies and sapphires. We have another example of Perkin's work in Figure 11. A cup and cover using the same materials but no sapphires. I am sure any of our members would be thrilled to have it in their collection even without the sapphires.



Figure 12 (Faberge Workshop) is a rock crystal kovsh made between 1899 -1908 embellished with gold, silver, diamonds and pearls.



The last item (Figure 13) is quite a departure from the first 12. It is a commemorative beaker made of iron decorated with enamel and gilding to celebrate the Coronation of Nicholas II.

The Russian Revolution changed Faberge's life. The House of Faberge 1842-1917 was nationalized in 1918. Carl never recovered from the loss of his company. He sought refuge in Switzerland, where he died a broken man in 1920. However, his legacy lives on in the works his firm created.

One more Navy Stein with the Kaiser's Bust

by Peter Meinlschmidt

Mr. Thomas Schreiner, the Treasurer of the "Alte Germanen" (German Chapter of SCI), kindly made available the following pictures of a Navy stein with the Kaiser's bust as lid finial. We have again a 1 liter pottery stein with the stein body in partial relief. Very unusual is the Kaiser's bust as lid finial showing Kaiser Wilhelm I with an officer's field cap as headdress. The lid finial may have been modeled after a Kaiser bust produced by the Thuringian Porcelain Factory (*Thüringische Manufakturwerkstatt*) *Ernst Bohne & Söhne* from Rudolstadt. This company has existed since 1848. (Copies of this bust can still be found in Germany through the internet.)

Kaiser Wilhelm I was born in Berlin on 22 March 1797 and died on 9 March 1888. He became King of Prussia in 1861 and German Emperor as of 18 January 1871.

With his proclamation as Emperor, the German Navy was referred to as "Imperial Navy" ("Kaiserliche Marine") as of 1872 and Kaiser Wilhelm I was the Navy's Commander in chief from 1872 to 1888.

The stein is dedicated to Reservist Siemroth, who served from 1909 to 1912 aboard the battleships S.M.S. Wettin and S.M.S. Thüringen. In this respect, the S.M.S. Wettin was the smaller and older battleship, a so-called pre-dreadnaught battleship (commissioned on 1 Oct 1902) which was decommissioned after the conclusion of the spring maneuvers on 30 June 1911. It had a crew of 680 sailors. In contrast, the S.M.S. Thüringen, commissioned on 10 September 1911, was a dreadnaught battleship (German Grosslinienschiiff) with a crew of 1,100 and an armament of twelve 30.5 cm guns. While the S.M.S. Wettin is shown, in the left side view, engaged in a nighttime battle against torpedo boats, the S.M.S. Thüringen sailing at full steam is depicted on the right side view. The slogan under the left lateral view reads:

"O gold'ne Freiheit, höchstes Glück,
wie sehn ich mich nach Dir zurück.
Jetzt ziehen wir der Heimat zu,
denn endlich hat Reserve Ruh'.
(‘Oh golden freedom, greatest luck,
how I long for you.
Now we will return home,
for Reserve will be at rest.’)

The slogan under the right lateral view reads:

"Wir dienen treu für Deutschlands Ehren,
auf deutschen und auf fremden Meeren,
doch nun ertönt's wie Sturmgebräus,
Parole ist Heimat, wir ziehen nach Haus'.
(‘We loyally served for Germany's honor,
on German and on foreign seas,
but now it sounds like the roaring storm
watchword is home, we will go home’.



S.M.S. Wettin on left side view



S.M.S. Thüringen on right side view

The center motif is also a bit unusual, showing a "Germania" surrounded by an oak leaf and laurel wreath and framed by two standing sailors (one of them in service dress with a rifle, the other one waving goodbye with his cap). A black eagle is depicted on the Germania's shield and she also holds a sword in her left hand.

A celebration of the Carolina Steiners 20th anniversary November 7, 2015

The celebration will be sponsored by The Carolina Steiners and The Dixie Steiners

Saturday dinner will be offered by The Old Bavarian Inn.

The cost of \$45.00 includes tax and gratuities.

This includes appetizers to dessert, beer, soft drinks, coffee and live German music.

Guest speaker

Ron Fox

RSVP and for further info please contact:

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According to the present stein owner the mold number "6190" (known from navy steins) is incised at the bottom of the stein along with a triangular logo which might relate to Messrs. Simon Peter Gerz (from Höhr) as manufacturer of the stein body. The stein with its tall base is decorated with incised medallions showing reservist scenes and floral elements.

The outside of the tall conical lid dome also has a wraparound naval scene in partial relief entitled "Germany's fleet under fire" ("Deutschlands Flotte im Feuer").

The thumblift finial is a an eagle with swept back wings wearing an imperial crown into the eye of which a Stanhope lens had been inserted which has long ago been lost.

This navy stein with Kaiser Wilhelm I's bust may rightfully be considered rare and unusual and speculation may be rife as to whether the Kaiser bust lid finial was to commemorate the 40th anniversary of the Imperial Navy and its first Commander in chief or had been chosen for other reasons.

Come and enjoy the beautiful recreated German village in Helen, GA.



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IN REMEMBRANCE OF SERVICE ABOARD THE S.M.S. PFEIL

By Ron Hartmann - St. Louis Gateway Steiners

Naval reservist steins have a special place in my collection, perhaps because of my having served in the U.S. Navy in the mid-1950s. The stein chosen for this article is not too unlike many pottery naval steins but as always, if one pays attention to details and does a little research, those findings make the stein just that much more interesting than simply being a neat stein on the shelf.

"(He who has faithfully served his time deserves a good drink.) The name of Reservist Mosandel is proudly displayed front and center on the stein's base. The pewter lid has a battle scene with shore cannon in the forefront depicted in low relief. A crowned eagle with a stanhope set into its eye serves as the thumblift. (Fig. 4) A standing sailor holding the naval flag tops off the lid as its finial. (Fig. 5)



The reservist who ordered this tall (36.8 cm) 1 liter pottery stein (Fig. 1a,b,c) was named Mosandel. He served aboard the ship S.M.S. Pfeil from 1909-1912. The S.M.S. Pfeil is pictured underway on the front of the stein. Sailors stand left and right below the naval battle flag. Shore battery cannon and arms are pictured below the ship. Colorful side scenes depict (Fig. 2) battleships with searchlights seeking out attacking torpedo boats. A determined sailor (Fig. 3) has climbed a palm tree to steal away his island girlfriend saying, "Reich Mir die hand, mein Leiden" (Give me your hand, my dear.) Around the top of the stein reads: "War true gedient hat seine zeit dem sei ein voller krug geweiht!"

No rare or unique job or duty station is noted on the stein, but Mosandel was certainly proud of his time about the Pfeil. So proud, that he spent the extra money for such an impressive stein complete with an eagle-eye stanhope. So what kind of ship was the S.M.S. Pfeil and what was she built to do? Only 13 names are listed on the roster (Fig. 6), which is located under the handle of the stein, so Mosandel worked with a relatively small section of men, whatever their duties were.

While not a historically famous ship it likely proved to be interesting duty for Reservist Mosandel. (Fig. 7) The Pfeil was the second and last Blitz-class aviso built at the Kaiserliche Werft shipyards located in Wilhelmshaven. She was launched in Sep-





tember, 1882. An aviso is a relatively small ship designed to carry orders or dispatches to other ships. The Pfeil had a compliment of 7 officers and 127 sailors. The Pfeil was lightly armed and also initially equipped with a torpedo tube; later, more were added.

According to references the Pfeil served in a number of units of the German fleet and participated in many training exercises. In 1889-90, she went to German East Africa to assist in the suppression of a colonial revolt. Pfeil was the first steel-hulled, unrigged warship ever sent by Germany to its African colonies. After 1904, she was used



as a tender for the battle fleet. For a short while during 1911 (during the time when Mosandel was aboard) she was assigned as the tender for the pre-dreadnought battleships of the II Battle Squadron. No drama or exotic service is noted on the stein, but it must had been "salty sea duty" for Mosandel and his shipmates. There is something special about serving about a ship, be it a small tender or a magnificent battle wagon. The S.M.S. Pfeil met the fate of many ships of the Imperial German Navy and was scrapped in 1922 and broken up back where she started in Wilhelmshaven. Surviving is Reservist Mosandel's beautiful beer stein. Hopefully he enjoyed many good beers with friends while viewing his stein and reminiscing over his active duty at sea aboard the S.M.S. Pfeil.



Figural sailor handle

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German Warships, 1815-1945, Volume One: Major Surface Vessels, by Erich Gröner

Wikipedia, the On-Line Encyclopedia
<http://www.worldships.com>

Stein Exchange

This space is available to all SCI members at no cost. Tell other members what you would like to buy, sell or trade. Send your ad to the editor and we will do the rest.

Wanted: Fraternal German University Steins, especially those relating to dueling. Contact Arnold Frenzel, P.O. Box 178, Sharpsburg, GA 30277 or email me at aafrenzel@gmail.com

Wanted: Early steins made from copper, brass, or wood. Contact Ron Fox, P.O. Box 4069, Vallejo, CA 94590 or foxauctions@yahoo.com

Wanted: Serious KB (Karl Buhler) collectors - are there any of you out there? Entire collection from 1/4 liter to over 4 liter, with all types of lids (set-on, tower, figural and pewter). Over 100 steins. Call Bosworth 503-249-6968

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

Wanted: JW Remy Steins; stoneware steins marked with initials A.R.. A. Roessler, P. Neu; blown glass steins with set-on lids (mid 1800's); and full body Schaefer & Vater porcelain liquor bottles (around 1900). Email Lyn Ayers layers@wanet.com or phone 380-693-0025 or cell phone 360-609-1389

Wanted: Goebel/Merkelbach W. Germany relief pottery stein. "Rothenburg o./Tauber". Approx 1.2 Ltr and 9" tall. Email: jnatoth@comcast.net

Wanted: Miniature steins 1/8 liter or smaller made of pewter, glass, pottery, porcelain, ivory, wood, or silver. Send photos to Les Paul, 568 Country Isle, Alameda, CA 94501 or call 510-523-7480

Wanted: German brewery steins, old and lidded. I will trade or buy. Send photos and info to Tom McClelland by email: macnewsboy@comcast.net

Wanted: Stein collectors wanting to have an enjoyable, educational time. Come to the Orlando, Florida SCI Convention this September.

The Erb Tankard

(Originally printed in *Ars Ceramica*)
by Catherine Sawinski

Assistant Curator of European Art,
Milwaukee Art Museum

For the past few months, I've been lucky enough to be able to research the Milwaukee Art Museum's collection of German drinking vessels. With over 200 steins, tankards, and jugs, we have examples that range in date from the mid-16th century to the early 20th century. So, over the next few months, I'll be doing a series of blog posts to highlight this important—and interesting—area of the collection.

Terminology

The drinking vessel most associated with Germany is the tankard. A tankard is a beaker with a handle and lid. Without the lid, we'd call it a mug.

In the US, tankards are usually called steins. The word *stein* in German means "rock". It comes from the shortening of a German phrase, the most common suggestions being *Stein Krug*, meaning stone jug or tankard, or *Steingut*, meaning stone goods. In German, the word used for a covered mug is *Krug*. Tankard is the more general term used by English-speaking scholars, particularly for objects dating from before the end of the nineteenth century. But in general use, *stein* and *tankard* are used interchangeably.

In this article we'll be looking at one of the earliest tankards in the museum's collection. It is called The Erb Tankard because it was made by a famous goldsmith named Kornelius Erb (German, ca. 1560-1618).



Kornelius Erb (German, Augsburg, ca. 1560-1618). The Erb Tankard, 1580/85. Silver. Milwaukee Art Museum, Gift of Richard and Erna Flagg, M1991.85. Photo credit John Nienhuis

Erb worked in Augsburg, which was an important center for fine decorative arts from the 13th century until almost the end of the 18th century. Augsburg's proximity to gold and silver mines meant that there was money to be made—and the town became an economic powerhouse known for its extremely high-quality gold and silver wares. It was the best of the best. Other examples of tankards made at Augsburg can be found at the Metropolitan Museum of Art, the V&A in London, and the Museum of Fine Arts, Boston.

The Erb Tankard is not your everyday drinking vessel. It was made for a very wealthy patron to keep in his *Wunderkammer* (cabinet of curiosities) or his *Kunstkammer* (collection of fine art). Although it may have been used, most of the time it would have been proudly on display.

What else does The Erb Tankard tell us about the owner? First of all, he was German. In the 16th century, tankards were made in German-speaking lands in central and northern Europe for drinking beer—ordinary ones would be made in wood, pewter, or stoneware. Whoever owned this was proud of that heritage.

The decoration shows that he was a man of current tastes. Renaissance in style, every surface is ornately decorated, encouraging the viewer to explore it all. It also brings together three important stylistic elements of the period: classical, historical, and religious.

The classical past was a significant influence on the art of the Renaissance. The barrel of The Erb Tankard is covered with an all-over geometric pattern similar to those used in ancient Rome. There's mythology, too: The handle is made from the body of a griffin, a creature from Greek mythology, and the thumb-lift is a little Bacchus (the god of wine) sitting on a barrel—appropriate for a container for an alcoholic beverage!

In two registers around the tankard are eight portrait heads encircled with laurel wreaths. They depict important rulers of central and northern Europe: Holy Roman Emperor Charles V and his wife; the King and Queen of Denmark; the King and Queen of Sweden; and the King and Queen of Poland. This not only proudly displays the owner's cultural pride, but it also illustrates his knowledge of European history.

As if all of this wasn't enough, a religious theme was used for the lid. On the top is a plaque that shows Adam and Eve hiding

themselves after eating the forbidden fruit; the underside shows their expulsion from Paradise. This tankard warns against the pleasures of earth, even as it celebrates it.



Kornelius Erb pulled much of his imagery from printed sources available in 16th century Germany. We've come across one of them before on a blog post about the work of artist Virgil Solis of Nuremberg, Germany, who produced over 2,000 prints and drawings. He is best known for his ornament designs that were published in books for other craftsmen to use in decorative arts and architecture. You can see from this print in the collection of the British Museum how Erb used Solis for the portraits (compare Charles V at the left to his medallion on the tankard). The Adam and Eve scenes came from another German printmaker named Heinrich Aldegrever.



How's that for luxury in both material and visual interest? Next issue we'll see how the art collecting market, international trade, and technical innovations are nothing new—the same thing happened in Europe during the age of the ceramic known as tin-glaze earthenware!

German Stoneware Tankards

(Originally printed in *Ars Ceramica*)

by Catherine Sawinski

Assistant Curator of European Art,
Milwaukee Art Museum

Many people probably think that international trade and technical innovations are something new: it's important now, in the digital age; it was important in the 20th century, and perhaps influential as far back as the industrial revolution of the 19th century. But those that study the history of decorative arts know that international trade and technical innovations go back much further!

Imagine yourself back in the late middle ages. And you're thirsty. You don't get yourself a drink of water, because most likely the only water available to you is polluted and will probably make you sick. So, instead you get some fermented beverage, such as beer or ale. The fermentation process kills off the bad things in the water and lets you drink with relative safety.

But being an everyday person with little money, your cup is not made out of silver, glass, or leather, or even glazed ceramic. It is made out of unglazed earthenware, which is clay baked hard at a low temperature. Unfortunately, because it is clay, it absorbs some of your ale or beer each time you use it-and eventually, that absorbed liquid will go foul, making anything you drink from the cup taste and smell bad. (The same thing happened with common wood tankards.)

But innovation found a solution to this problem.

In the 1200s, German ceramic producers discovered ways to bring their kilns to a high enough temperature to cause vitrification. Vitrification is when the minerals in clay melt together. This means that the porous material becomes nonporous. Not only did this new material not absorb liquid or smells, it was also extremely hard. It was, in fact, as hard as rock. Consequently, it became known as stoneware.

Stoneware does not need a glaze-a mix of materials covering the clay, that melt in the kiln to form a glassy surface-to keep itself non porous. Ceramicists, however, found out that introducing salt into the kiln during the firing of stoneware produced a beautiful shiny surface. Mostly this surface is decorative, although it does help in keeping the vessel clean.

Stoneware became so important for storage and drinking vessels that by the 16th

century German stoneware was being exported all over continental Europe, England, and colonial America.

Possibly because stoneware were more expensive than earthenware, the German potters took advantage of the properties of stoneware to make their vessels into art objects. Now, certain types of decorations help identify the origin of the ceramic.



For instance, in the Westerwald area, gray clay is decorated through molds and incising. The areas of relief are accentuated by contrasting areas of gray clay with a dark blue glaze formed from cobalt oxide. The Milwaukee Art museum has two nice examples of Westerwald stoneware in the form of Krugs (German for a handled drinking vessel). One in the Collection, seen above, emphasizes the floral decoration in the color of the clay with a background of deep blue; the front sports a cartouche for an unidentified family or city. The other, seen below, combines a band of blue and gray checkerboard with organic ornamentation, and features a cartouche with the letters "GR", standing for George Rex, the king of England. The decoration of both Krugs masterfully takes advantage of the bulbous shape of the vessel.

In Raeren, the clay is usually covered with an iron-stained slip (watered down clay) which creates a reddish-brown surface. Our lovely late 16th century jug, below, balances tiers of incised lines with a lively scene of peasants dancing around the widest bulge. The frieze is made by a mold, and there are other jugs that used the same mold.



The scene is based upon the prints of *The Peasant Festival* by Hans Sebald Beham (German, 1500-1550). The easiest one to match up is the man who holds the hand of a woman and has his other arm raised, seen here (but reversed, because the mold would flip the design when impressing on the clay). At the very far left, you can just make out the two musicians also seen in the print.



So, you can see that the development of stoneware was revolutionary, both in technology and in art. Next article, we'll take a look at another example of another type of ceramic that shows the power of international trade and technology: tin-glazed earthenware.

A Very Lazy Stein Maker

by Wendel Barney

I have been a stein collector for 55 years, specializing in character steins. In all those years of looking, studying and collecting, one sees some rather interesting things, such as factory mismatched lids and bodys, which was recently addressed by Les Paul in the June, 2014 issue of Prosit.



However none is more egregious than a pair of earthenware steins recently attributed to Gebrüder Horn, Baden (now Baden Württemberg). They are "Black Man" (ECS 188) and "Monk" (ECS 225).



The first indication that something is wrong is when you notice they have the same mold number on the bottom: 138 (the Black Man is at the top; the Monk at the bottom)



The reason this has probably never been noticed before is because the steins are so different in their coloration and may never have been closely looked at in a side by side comparison.





If you look Gebrüder Horn up on Chris Wheeler's Stein Marks and read about the company, you'll notice that the company had a tendency to play a little loose w/ terminology, so this transgression is probably to be expected.

It would be interesting to see if there are any other steins out there that have a similar pedigree as these do. I personally have never seen it, but as most collectors know, there is no such thing as a hard and fast rule when collecting anything.

THE BEER STEIN JOKE

Two cups were sitting on a bar counter when a fight broke out between two men. Punches were thrown and it was pretty even until one of them picked up a beer stein and knocked out the other with it. In fact, he hit him so hard, the beer stein lodged on the side of the unconscious man's face.

One cup nudged the other, pointed at the beer stein, and said, "Will you get a load of that guy's mug!"

Masskrugstemmen: The Strongman Competition for Beer Drinkers

Finally they figured out a way to make holding a beer a sport. Masskrugstemmen (Pronounced: Mass Goo Stev In) is a Bavarian strongman competition that has slowly been growing in popularity here in the states. And I mean slowly. I recently became the 40th person to "Like" the US National Masskrugstemmen Championship on Facebook.

The equipment for the sport is relatively simple. Equipment piece number one: a 1 liter glass stein filled to the top with delicious beer, and...that's it.

Now comes the hard part, actually doing it. Masskrugstemmen is a German word which means, "Beer stein holding" (this is actually not a joke, it literally means beer stein holding). So to participate in Masskrugstemmen'ing, you just have to hold the filled stein with one arm, and...that's it. A contestant in a Masskrugstemmen competition is eliminated when their arm fails to be parallel with the floor. If any beer falls out of the stein you are eliminated. If you use your other arm to brace your beer holding arm, you are eliminated.

Usually played with a large group of people in tournaments at German festivals, people line up and extend their arms, and one by one, they drop out until there is a last man standing, and...thirsty.



A Historical Survey of The Reinhold Merkelbach Company and The Steinzeugwerke Marketing Consortium

by Jerry Berg

The Early Years (1843 - 1883)

Although the family Merkelbach traces its known history as potters back to *Peter* Merkelbach (b. Grenzhausen circa 1660; d. after 1706) the firm that we generally refer to as 'Reinhold Merkelbach' was founded as Merkelbach Manufaktur by *Wilhelm* Merkelbach in 1843. Wilhelm and his wife Katharine are seen in Figure 1.



Figure 1 - Wilhelm Merkelbach, founder of Merkelbach Manufaktur in 1843, seen here with his wife Katharine.

After his untimely death in 1859, his son Wilhelm *Reinhold* Merkelbach, then only 12, began helping his mother with operation of the firm. Initially the firm's products consisted of basic, household products, e.g., drain pipes, jugs, measuring vessels, storage vessels, etc. There was little-to-no artistic character in these utilitarian pieces.

Art Pottery Production (1883 -)

As the son, who went by his middle name Reinhold, grew older and began exerting more influence, the company began a shift in production toward more artistic pieces, i.e. what is referred to as "art pottery", including steins. This shift in production began gradually, but by 1885 the firm's production was firmly focused on artistic pottery. It was also during this period (in 1883) that the firm was renamed Reinhold Merkelbach.

In 1890, the Merkelbach Company issued their first Art Pottery catalog; this initial catalog would eventually grow to 94 pages,

ending with the addition of its final 20 pages in 1905, which consisted entirely of Jugendstil (Art Nouveau) styles. Portions of this 1890 catalog are visible on the SCI website in the 'Members Only' section, under 'Old Catalogs' (Figure 2).



Figure 2 - This page from the 1890 catalog shows clear shift from utilitarian wares to "art pottery."

Reinhold and his wife Toska (figures 3 and 4) believed in tunneling as much of the profits back into the company, as possible, with the goal of increasing their production capacity. Toward this goal, one of the early investments was the building of clay pits (figure 5). Previously, clay and water were loaded into troughs, and with short paddles the clay and water would manually be mixed into the correct consistency. With the introduction of these clay pits much more clay could be processed and made ready, using fewer man-hours. Note that at the clay pit, the horse is not within the pit, but is on a path outside of the pit. (This particular clay pit is at a company manufacturing bricks, and is not of the time period we are talking about, but the image would be accurate for either time period.) These clay pits would eventually be replaced by machines that automated the process, including tracking the percentage of water in the clay.

Also toward the goal of increasing production capacity were the enlarging of the kilns and increasing the size of the production portion of the building. Later, separate buildings would hold the factory, but until then the home and the factory shared the same structure. Under the control of Reinhold with his wife Toska, the firm modernized, grew, and prospered.



Figure 3 - A studio portrait of Wilhelm Reinhold Merkelbach.



Figure 4 - Reinhold's wife Toska led the firm into the Jugendstil era.



Figure 5 - Investments in expansion and technology fueled rapid growth.

The Jugendstil Era (1909 - 1918)

In 1891, shortly after issuing that 1890 catalog, Wilhelm Reinhold Merkelbach passed away and his widow, Toska, took over managing the firm. It was also at this time that the firm opened a company store in Munich.

Following the precedent set by her husband, Toska continued expanding the company, and invested the profits into technological enhancements, with the goal of increasing production capacity.

It was during this time period of 1890 to 1900 that the Art Nouveau, or Jugendstil, artistic movement was rapidly picking up steam. Toska became a very strong advocate of this new artistic look, as did her two sons as they grew older; and by 1900 Toska had signed contracts with a number of the important Jugendstil designers, and had begun manufacturing Jugendstil products. Figures 6 through 10 are examples of these wares.

The Steinzeugwerke Years and World War 1

Jugendstil Clay and Glazes

In about 1909, with Toska's encouragement and under the guidance of her older son, Paul, talks were initiated among four local stein manufacturers: Walter Müller, Simon Peter Gerz, Reinhold Hanke, and of course Reinhold Merkelbach. The purpose of these talks was to create *Steinzeugwerke*,

a marketing consortium which would allow these four companies to produce and market their new Jugendstil products more efficiently, and with a greater impact. This would be accomplished by combining their Jugendstil products into one large, multi-firm catalog, a Jugendstil Catalog, if you will. The four firms recognized that their marketing reach could be extended not only by using a combined catalog, but also by sharing each other's molds and offering a variety of glazes.

(In addition to this multi-firm catalog, issued in 1912, there were two *Steinzeugwerke* 'lists', titled "list EN" and "list JB", which showed strictly Hanke products, and included very few of the new Jugendstil items. Those lists were attempts by Hanke to generate some much needed cash flow, but they did *not* reflect the primary purpose of the consortium, and no other member firm issued any separate *Steinzeugwerke* catalogs.)

In an effort to avoid duplication of form numbers among the four firms, existing mold numbers were reviewed, and selected ranges of numbers were reserved for each of the members to use for their *new* Jugendstil production.

It was also agreed that the name "*Steinzeugwerke*" would never appear on the products. It would only be used on invoices, letterheads, catalogs, etc. Only the individual *manufacturing* company's base-mark would be used on the manufactured pieces.

When *Steinzeugwerke's* joint Jugendstil Catalog was issued in 1912, it listed the available glazes which could be used on each pictured piece. These glazes crossed company lines; so an order might be placed for an item originally produced by Hanke, but with a Gerz glaze. Because applying the glaze is part of the manufacturing process, that specific piece would then be manufactured by Gerz, and therefore have the Gerz base-mark on the piece. The Hanke mark would not appear on that piece, even though the mold number, and the catalog, identified it as a Hanke item. As a result, it is not unusual that a style might, in different colors, have a different company's base-mark. You can also appreciate why every effort was made to avoid the members using duplicate model numbers on different styles.

Due to this shared manufacturing, which was needed to accommodate the individual manufacturer's glazes, duplicate copies of the individual molds were provided to those





Figures 11a and 11b - This pouring stein, model 1521, was designed by Paul Wynand for Simon Peter Gerz. The blue-gray version on the left was manufactured by that firm, while the version on the right, in the kölnisch braun glaze, was manufactured by Reinhold Merkelbach using the Gerz mold obtained through *Steinzeugwerke*.



Figures 12a and 12b - Again showing the shared use of molds among the members of *Steinzeugwerke*, model 2261, designed by Paul Wynand for Reinhold Merkelbach, is seen in that firm's *brown geflammt* (mottled brown) glaze on the left, while the version on the right was produced by Simon Peter Gerz in their blue-gray glaze.

manufacturers whose glaze was an option for that item.

Also, as part of the agreement creating the consortium, it was decided that any Jugendstil molds created would be considered the property of *Steinzeugwerke* and not that of the individual companies. Should a company decide to withdraw from the consortium, any molds used under the *Steinzeugwerke* agreements were to be surrendered to the consortium. This did not apply to their own Jugendstil molds which were created prior to the formation of the consortium.

Unfortunately, due to financial distress, the firm of Walter Müller withdrew from the consortium prior to the issuance of that multi-

firm catalog in 1912. None of their products were included in that joint catalog, and no *Steinzeugwerke* production was ever performed by the firm of Walter Müller; ergo, no Müller molds needed to be surrendered.

Reflecting the relative depth of the Jugendstil product lines among the three remaining member firms, when issued in 1912, that multi-firm Jugendstil catalog consisted of 30 pages, which were comprised of 31 Hanke listings, 49 Gerz listings, and 187 Merkelbach listings. So we can readily see which firm was an early believer, and had a sizable head-start in Jugendstil production.

Following in the footsteps of Walter Müller, both Hanke and Gerz eventually dropped out of the *Steinzeugwerke* consortium;

Hanke in 1913, and Gerz in 1918. Per the agreement regarding the ownership of the molds, the *Steinzeugwerke* molds stayed with the consortium, and as the sole remaining member of the consortium, thus became the property of the Reinhold Merkelbach Company. However, we have seen a Hanke Jugendstil stein (#2347), which was pictured on pg. 2 of Hanke's lists JB and EN, also appear in a 1930's Gerz Art Deco catalog, and then in a later Merkelbach product brochure, and all with the same model number. So, apparently, surrendering the molds did not always occur as intended.

In addition to their Jugendstil, or Art Nouveau, production, Merkelbach was also to produce a series of 45 reproductions of steins and Bartmann Jugs from the 1500's which were housed in museums. These 45 models were numbered 1 thru 45 which duplicated numbers that already existed in the Merkelbach product line.

The Jugendstil products manufactured by the Reinhold Merkelbach Company were generally preferred over the product of many other Westerwald companies for a couple of specific reasons:

The first reason was the clay: The types of clay used could be subdivided based on the finished product: fine stoneware, or coarse stoneware.

"Fine clay" for *feinsteinzeug* had been specially filtered and cleaned before using and was normally fired in the "circular" (coal burning) kiln for about 30 hours. Due to its yielding a much smoother surface, this was generally used for the finer and better decorated pieces.

"Coarse stoneware" used "coarse clay" (aka *vulgar clay*) which had not been cleaned as thoroughly, and was fired in the "salt-glazed" (wood burning) kiln for about 40 hours. This yielded a much rougher textured surface.

Beginning in 1906, Tosca made the decision that the Merkelbach firm would use only the better, and more expensive, (fine) clay for all their Jugendstil pieces, even though they were generally fired in the salt-glaze kiln. It took until the mid-1960s, with the introduction of new gas burning kilns, for the rest of the Westerwald to adopt this practice.

The second reason was the glazes used: Merkelbach used primarily four glazes for their Jugendstil manufacturing, two brown and two blue and gray. Of course, there were more colored glazes; but these four

were used for the bulk of their Jugendstil product line.

The first and the most famous of the Merkelbach Jugendstil brown glazes was the *braun geflammt* (brown flamed), also known as *mottled brown* (Figure 13).



Figure 13 - This master stein, model 1729 designed by Richard Riemerschmid, was made in both 3 1/2 and 4V, liter sizes, as well as in a half-liter drinking stein. The warm color of the *braun geflammt* glaze was especially popular.

This effect was achieved, after applying the glaze, by first firing in the wood burning salt-glazed kiln, giving a gray color. The pieces were then allowed to cool down before being switched to the coal fired "circular" kiln. This second firing changed the color to brown because of the oxidized atmosphere in the chamber of that kiln. Achieving the *braun geflammt* glaze thus required using both kilns. The darker spots in the glaze, or freckles, were caused by small iron-ore inclusions in the clay.



Fig. 14 - Pieces with the *braun geflammt* glaze were often further decorated with dark relief elements, typically with a bluish- or greenish-black color. Model 2321 was designed by Josef Breiden.

Other than the *braun geflammt*, all the other glazes used by Merkelbach required only a single firing in one, or the other, of the kilns.

The other basic brown glaze used by Merkelbach was the *kölnisch braun* (Cologne brown, so-named due to its similarity to stoneware produced in that city). This finish could vary from a medium brown to a very dark brown, and the surface often showed signs of glaze runs, which was artistically desirable (Figure 15). These pieces were fired in the wood burning salt-glazed kiln.



Figure 15 - The *kölnisch braun* glaze on a pouring stein designed by Gertrud Grasshof. Variations in the glaze were a desired effect.



Figure 16 - The *Grau fein* glaze seen on a one-liter stein, model 2159, designed by Franz Ringer.

As with the brown glazes, there are two different blue and gray glazes: The pieces with the *grau fein* (fine gray, aka "exquisite gray") finish were fired in the coal fired "circular" kiln. The *graublau* (gray blue) glaze effect was achieved by firing the pieces in the wood burning salt-glazed kiln.



Figure 17 - Model 1729 in the *graublau* glaze. This model by Richard Riemerschmid was made both with and without the ivy decoration, and also as a pouring stein.

At this point I need to interject that both of Toska's sons (Paul and Kuno) had been conscripted into the German army during WW1, and Toska, who had taken over managing the firm when her husband died back in 1891, was once again forced to take over management of the company.

Unfortunately, both sons perished during the war. Paul left behind his wife Gertrude, who was at the time pregnant with Paul's son. That son would be named Reinhold Paul Bernard Merkelbach, and he, as well as his daughter Judith, would play key roles in the further development of the firm.

Post World War 1 thru World War 2 (1919-1945)

Toska, assisted by Gertrude, ran the company until 1924, when they decided to go outside the family and hire a manager to run the firm. The use of outside managers would become the way the Merkelbach family preferred to operate throughout most of the company's remaining history, as the technical aspects of production were the family's strength and main interest; while managing the day to day operation of the firm held no allure for the family.

From 1918 until 1921 Merkelbach operated using both the *Steinzeugwerke* and the Merkelbach names. Of course, all products manufactured carried only the Merkelbach name. In 1921 they ceased using the *Steinzeugwerke* name on legal documents and eventually (in 1936) *Steinzeugwerke* officially ceased to exist.

The Jugendstil or Art Nouveau artistic period lasted through WW1 and then was gradually replaced by the Art Deco movement, which gained strength throughout the 1920's, and lasted well into the 1940's.

Mirroring the rise of the Art Deco movement, the Merkelbach product line of the 1920's and 1930's consisted of select Art Nouveau pieces which were still popular (Figures 18a and b), a large number of the newer Art Deco pieces (Figures 19a and b), along with traditional steins (Figures 20a and b).

If we look at the Jugendstil or Art Nouveau pieces, we see that the basic shapes, and the decorations on them, tend to complement each other and the curves often give an impression of movement. On the other hand, Art Deco pieces tend to feature more geometric

forms. Spheres, polygons, rectangles, trapezoids, zigzags, and sunburst motifs were all popular elements on the Art Deco pieces.

Additionally, introduced during the 1930's was a new-look in traditional steins (Figures 21a and b). Ironically, this new look was called "*Alt Deutsch*" or "Old German"; these newer pieces differed from the older pieces in that they had a much simpler and less busy look to their decor.

Comparing the traditional steins with the newer "*Alt Deutsch*" steins you will notice that there is very little surface area that is not used by the relief decorations on the traditional steins. In contrast, on the newer "*Alt Deutsch*" or "Old German" pieces, notice the much simpler designs leaving quite a bit of smooth surface remaining on the steins, i.e., the scenes are able to show a background.



Figures 18a and b display the curving lines and sense of motion typical of Jugendstil steins. Many of the decorations are abstract representations of plant motifs.



Figures 19a and b show the aesthetic shift from the curving lines of Art Nouveau to the more linear style of Art Deco, where geometric figures, sunburst patterns and zig-zag lines appear.



Figures 20a and b illustrate the "traditional" steins produced during the 20's and 30's. Note that virtually all of the surface area is covered with decoration.



Figures 21a and b are so-called "*Alt Deutsch*" steins. While the decorative motifs are certainly traditional, when compared with the "traditional" designs we see that much of the background is left undecorated.

Handgeritzt (Hand Incised)



Shown in Figure 22 is a group of steins by Jugendstil designer Karl Mahler which were shown at the Bavarian Trade Show of 1912 in Munich. These pieces are not well known because their production quantities were low, but they are important in that the pieces were decorated by hand, and this technique became more widely used on Merkelbach items by other designers. They were known as *Handgeritzt* or "hand scratched;" although for our purposes "hand Incised" is a more accurate term.

Although introduced in 1912, these items were too late for inclusion in the 1912 *Steinzeugwerke* catalog, and in the years following their introduction, quantities were limited due to WWI. Company records indicate some production also occurred in the 1930's, but again, the outbreak of war limited production quantities, and the majority of production of these pieces did not occur until after the end of WWII. One reason for the limited war time production was that these were extremely labor intensive to produce, and during war-time skilled labor was at a premium.

In the manufacturing process for these hand incised steins, the steins were first taken from undecorated, smooth sided molds and set aside to dry. In good weather the outside courtyard was the first choice (Figure 23). If the weather was not ideal, an inside location was used. The location needed to be warm and have well circulated air for the steins to dry. Once partially dried, the steins were placed in a damp place for holding until ready for use. The goal was to keep the steins at a point where the clay was in a semi-hardened state, al-

lowing the decorator to carve the design into the surface using primarily an Incising stylus.



Now the decorator manually incised the design onto the surface of the stein (Figures 24-25). For the simpler decorations the decorator simply referred to a sketch of the design and incised it by freehand. Shortly, we will address how transferring a more difficult design was handled.

The result of the manual incising was that no two steins, even of the same pattern, were exactly alike. Also, the resulting steins had far deeper grooves from the incising stylus than would be achieved by using a mold to create the designs.



The final step, before firing, was for another decorator, who specialized in painting, to color the design which had been incised onto the surface. Then the steins were finished in the kiln.

Figures 26a-e show some of those original 1912 Karl Mahler designs. By the time these styles were put into full production, this technique had been applied to numerous other new stein designs; and the roll-out of the *Handgeritzt* styles became an explosion of styles within the product line.

Some of these additional smooth molds had as many as 28 different patterns available for the production manager to select from. Add to that the fact that these styles came in multiple sizes (generally quarter, half, and full liter) and in variations of the colorations from two-color up to full color (Figures 27a-f, on the next page), and you can appreciate the great number of additional products this line produced.

Merkelbach did not mark the bases of *all* their *Handgeritzt* production with an identifying mark indicating the technique used. Instead, the only times that they marked the



Figures 26a-e (above) - These are some of the original Karl Mahler designs which first appeared in the Bavarian Trade Show of 1912. These designs introduced the *handgeritzt* technique of decorating which was to become increasingly important in future years.

Figures 27a-f (below) - Shortly after the introduction of the Mahler models shown above the decorating technique was used for a large number of additional steins. While production of the Mahler models was low, the *handgeritzt* style became very popular on these other models.



base with the word *Handgeritzt* was when a competing company was trying to simulate the look of Merkelbach products by using relief molds, i.e. creating the grooves as part of the mold, and therefore bypassing the labor intensive hand incising.

The Merkelbach Company felt that the consumer could readily tell the difference between the deep, sharp "v" shape created by hand incising, and the shallow "u" shape created by a mold. Figure 28 shows the hand incised example, while the mold created example is Figure 29. While it is not totally obvious from the images, in-hand there is a distinct difference in the feel, and appearance, of the grooves. This classification of hand incised steins, and other household items, was destined to become a very important part of the Merkelbach product line, primarily in Germany.



Figure 28 - The sharp edges of the *handgeritzt* incising is sharp to the touch.

Now, you've seen some of the simpler decorations, however other decorations in this classification were very elaborate, and more time consuming to create.



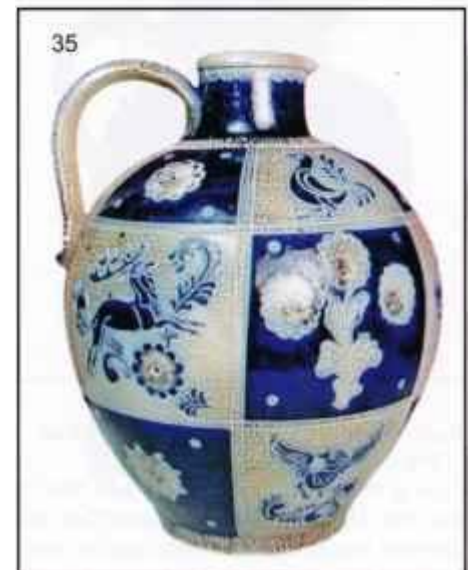
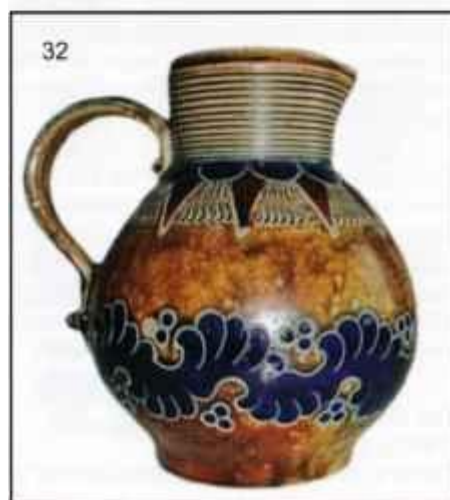
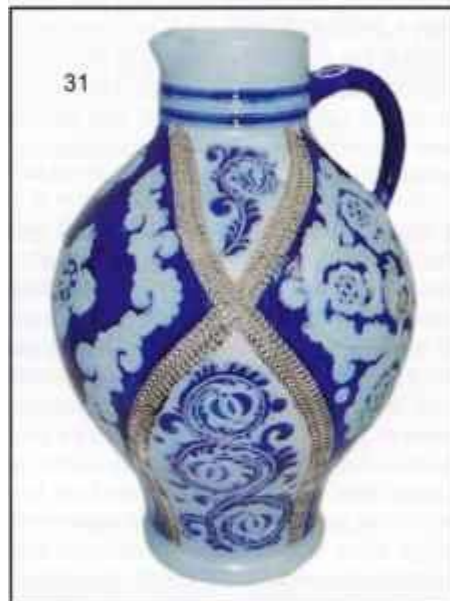
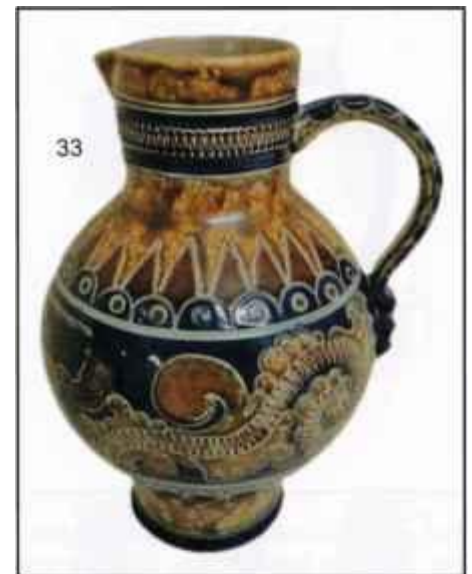
Figure 29 - Mold-created "incising", shallow and not nearly as distinct.

Figures 30-35 show some examples of the intricate incising that was done on some of these pieces. On these more complex styles, the designs tend to be full wrap-arounds, and as such, they needed to be laid out on the subject stein prior to incising, or else the person doing the incising might reach the back of the stein and only have room for half of the flower, or might need to change the width of the last columns, to make everything fit.

The way this was avoided was rather ingenious. A sample stein of the right shape and size, called a "First Draft" stein, was carefully given the design by sketching it directly onto the stein. Then, similar to patterns used in dress making, using adhesive, separately shaped pieces of a semi-transparent paper, referred to as "sandwich paper" (possibly what we know as wax paper) were stuck to the sample stein over the sketched pattern. Then the underlying drawing was traced onto the paper. In a final step, the paper was removed from the "First Draft" stein, and received lots of small holes from pins being punched along the lines of the pattern. This was done in order to lay out the shapes and the spacing, i.e., the spatial elements were perforated into the pattern, not all the intricate detailing. To transfer the pattern, the papers were applied to one of the partially dried steins, and black powder was brushed over the papers which would transfer the spatial pattern through the holes and onto the target stein. Then the incising could start. These papers could be used several hundred times to transfer the pattern before needing to be re-made.

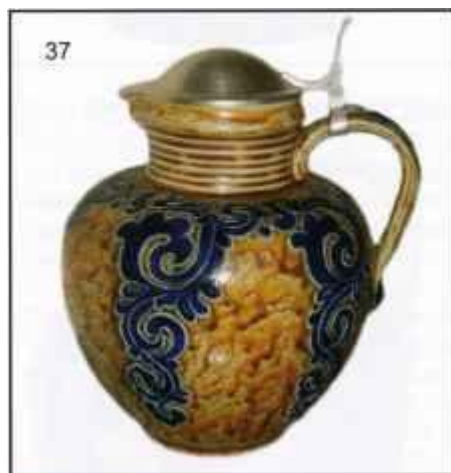
A number of the more intricate steins, which you saw on the previous images, required the use of an additional technique besides the manual incising. So let's take a look at two steins, as we talk about the use of wax.

The stein shown in Figure 36 is the simpler example. For this stein, the pattern was transferred to the body. The stein was then given to a decorator, who carefully painted the leaves and circles in the pattern with melted, or liquid, wax. The wax was allowed to harden, and then the stein was bathed in a vat of cobalt "smalt". (Smalt refers to colored glass, in this case cobalt blue glass, pulverized into a powder and then liquefied. That is, the glass powder is suspended in the liquid.) Once the blue smalt had dried, the stein was put into a kiln where, during the firing, the wax melted away leaving voids in the blue, and the smalt was transformed into a glass-like finish. This left the stein with the natural gray color of the fired clay showing against the cobalt blue color of the smalt.





The stein shown in Figure 37 is a bit different. The stein was set aside to air dry until it reached that semi-hardened state needed for incising; the design was put onto the body via a paper pattern, and then incised by hand. Then the stein was given to a decorator who, using a blue smalt, carefully painted in all of the blue designs. After allowing the blue to completely dry, the decorator carefully painted liquid wax over the blue designs. Once the wax had fully hardened, the stein was dipped into a vat of *kölnisch braun* glaze. The decorator then used a "pig tail" artist brush, dipped in water, to create swirls in the brown glaze. The water would cause the glaze to run slightly giving the dramatic effect shown. Once the entire stein was covered with the overlapping swirls, the stein was allowed to dry. A trip to the kiln for the firing melted away the wax, leaving the glass-like blue design appearing to be on top of the Cologne brown.



Post World War 2 and Reconstruction (1946-1972)

During the time period of the late 1940's thru the 1960's, the "Alt Deutsch" or Old German pieces became very popular both in Germany, and also as an export to the U.S., while the *Handgeritzt* pieces enjoyed

unprecedented popularity, in Germany, and most of those *Handgeritzt* styles never were exported.

It was especially during the 1950's and 60's that the production of the salt glazed *Handgeritzt* pieces increased dramatically with the addition of many of the larger pieces, such as wine bowls, tobacco humidors, umbrella stands, lidded canister sets, etc.; these supplemented the popularity of table settings that included everything from bowls and butter dishes to candle holders and flower vases.

One reason behind the explosive growth of the *Handgeritzt* tableware and household pieces throughout Germany was the need for large quantities of basics to replace the pieces destroyed by WWII bombing raids. A great many cities and towns had been heavily damaged and many buildings needed to be repaired, or completely razed, then rebuilt, and finally restocked with basic daily necessities. During this reconstruction period, for a ceramic company, the more basic household product you could produce, the more you could sell; and no one was producing enough. Demand outpaced production.

It was in the late 1950's that Gertrude and Paul's son, i.e. Toska Merkelbach's grandson, now Prof. and Dr. Reinhold Paul Bernard Merkelbach, (he was a Professor of Linguistics, and the Dr. referred to his Doctorate in Linguistics) temporarily took over managing the company. His objectives were to greatly increase the factory's production capacity, and improve its technical capabilities. To this end, he had built two additional factory buildings with newer and larger kilns. However, Dr. Merkelbach had no desire to manage the day-to-day operations of the firm, and his daughter Judith Merkelbach (eventually Judith Engelmann) was too young at this time. So, once the expansion was accomplished, the day-to-day operations were once again returned to the control of professional managers, hired from outside the family.

Throughout the 1960's and 70's the business remained very strong and followed the same geographic strengths, i.e., with the Old German (or "*Alt Deutsch*") steins still popular both in Germany, and for export, while the salt-glazed *Handgeritzt* pieces maintained their popularity in Germany.

The Goebel Years (1971 - 1988)

Trying to limit their involvement in the day to day aspects of the business, the Merkelbach family agreed to sell 50% of their com-

pany to Goebel in 1971; and the company officially became part of the Goebel Group in 1972. Sales continued to be strong, and the company's physical growth continued unabated, i.e. extensions added onto the factory buildings and additional larger capacity kilns, etc.

Goebel wished to purchase the remaining 50% of the company and in 1985 the Merkelbach family agreed to the sale. Only Judith Engelmann (formerly Judith Merkelbach) remained with the company, both as a silent partner in the new firm, and also as a Ceramics Engineer, which was her technical specialty. The name of the firm was changed to Merkelbach Manufaktur W. Goebel, KG.

Unfortunately for Goebel, if there is a German equivalent to "Murphy's Law", Goebel ran face-first right into it. At about the same time (in 1985) that Goebel purchased the remaining 50% of the company, the ceramics industry in Europe began to collapse. The wild growth days fueled by the post-war replacement of household products had played out. Additionally, economic downturns were occurring internationally, and adversely affecting consumer confidence and buying power. International competition (notably from Brazil) was also increasing and became a contributing factor. Essentially, the bottom fell out of the ceramics industry in Germany. Many of the firms that once competed with Merkelbach had been closed, and the Merkelbach Company itself was faced with a major downsizing in order to survive.

Merkelbach Manufaktur GmbH (1988-2007)

Only three years after Goebel took ownership, in order to try and save the company from a total collapse, in 1988 the Merkelbach family, along with some of their former staff, and also a private collector of Merkelbach Jugendstil product, joined together and purchased the company back from Goebel. They were able to continue production, with a greatly reduced workforce, under the name Merkelbach Manufaktur GmbH.

Seven years later, in 1995, as a cost saving measure, Judith Engelmann took over managing the company.

Production continued under the guidance of Judith Engelmann for another dozen years, however in 2007 the decision was made to close the company. For Judith Engelmann, it was time to retire; and the next generation of the Merkelbach/Engelmann family had pursued careers in the medical



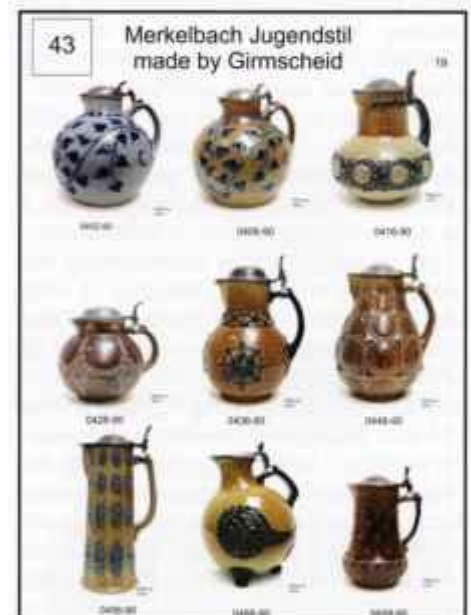
profession. Their practices were now well established in other parts of Germany; and joining the struggling pottery industry was just not in the cards.

However, the closing of the company did not spell the complete end of Merkelbach wares being produced. An arrangement was crafted with *Töpferei Girmscheid* (formerly known as the Matthias Girmscheid Company) whereby a license was purchased by Girmscheid to produce steins under the "Merkelbach Jugendstil" nameplate, and also under the "Merkelbach by Girmscheid" nameplate.

Additionally, all remaining Merkelbach product molds, and patterns, were transferred to the firm of *Töpferei Girmscheid*, which is still manufacturing Merkelbach products to this day. Images on this page show a portion of the Merkelbach products being manufactured and offered for sale by *Töpferei Girmscheid*

Postscript

It is entirely fitting, and somewhat ironic, that the Reinhold Merkelbach Company was brought into existence in 1843 with the name *Merkelbach Manufaktur*, and ceased to exist in 2007 with the same name, *Merkelbach Manufaktur*. The life cycle of the company had come full circle.



Handles, Dating and Marks

Popular Molded Handles Found On Merkelbach Steins

The Beer Stein Library (www.beerstein.net) contains an article titled "Westerwald Beer Stein Handle Gallery" which features molded handles used by popular manufacturers during the years from 1860 through 1935. The Reinhold Merkelbach portion of that article currently shows more than 70 handles. (Note that this is a subscription-only site, and you must be a member to view this article.) At right are some of the more popular molded Merkelbach handles.

Dating By Mold or Model Number

Throughout the history of the Merkelbach Company, the numbers used as model numbers or mold numbers jumped around and seemingly followed no consistent pattern. This was due to a number of contributing factors. One reason was the company practice of reusing numbers once a product had been discontinued. An obvious example would be in their initial 1890 product catalog (viewable on the SCI website in the "Members Only" section), where stein model number 1 appears on page 2 as a conventional Munich souvenir stein. Then, on page 44 of the same catalog, the number was reused and assigned to a figural (Character) stein of the Munich Child. Another similar example is mold number 85 which appears on page 2 and then is a totally different stein on page 4. Mold number 104 was reassigned between first appearing on page 7 and then is shown totally different on page 18. Another switch between a conventional stein and a figural stein occurred to mold number 323 which started out as a figural Munich Child stein on page 26, and then reappears as a conventional stein on page 52. There are many more similar examples of this occurring throughout the history of the company.

Another reason that the mold or model numbers did not follow a chronological timeline was due to the *Steinzeugwerke* agreement to reserve certain groups of numbers for the various members of the consortium. For Merkelbach, this meant jumping from number 2321 to number 3001 because the numbers between were reserved for Reinhold Hanke's Jugendstil production. Merkelbach began issuing steins within that numerical range only after *Steinzeugwerke* ceased to exist.

Merkelbach also used certain ranges of numbers for special orders where a customer had a contract that a stein would be exclusive to that customer as long as the contract was renewed annually. However,



if the customer opted not to renew, Merkelbach would make the decision whether to renumber the item and add it to their product line, or to discontinue that item. These special order steins were generally given model numbers in the 6000 and 7000 ranges. Once the contracts were no longer in place, if Merkelbach wanted to add them to the product line, they were generally reassigned model numbers in the 3200's.

The group of hand incised steins (*Handgeritzt*), designed in 1912, was given numbers in the 9000's, which was far higher than the 2000's that were being issued prior to the *Steinzeugwerke* agreement. Additionally, Merkelbach decided in the 1970's that they wanted all of their *Handgeritzt* steins, which had a similar look, to be numbered consecutively. Therefore a number of existing steins were assigned new model numbers in order to make available the numbers that Merkelbach wanted for their grouped-together *Handgeritzt* steins.

So you can see that trying to date any specific Merkelbach stein based upon its model number is far from an exact science.

Dating by Location of the Capacity Mark

Like many companies, during their early

years the Reinhold Merkelbach Company marked the capacity of their steins on the front, i.e., opposite the handle. The highest numbered stein I have seen with a capacity mark on the front is number 589. This low model number was likely reached around 1893. Therefore, if you see a Merkelbach stein with a front capacity mark, it was probably made prior to 1893.

Dating by Manufacturer's Base-Marks

A far more accurate dating method than by model number is to get an approximate date based upon the particular trademark on the base of the item. A primary reference for the marks used by this firm is the *Firmenzeichen* compiled by Judith Engelmann, but discovery and the passage of time have revealed additional marks. The figures on the next page are a compilation of all marks known at the time of this writing, supplementing the sometimes hand-drawn marks with actual photos whenever possible. The approximate dates of usage are also shown with each mark, insofar as known. Each mark is numbered for convenience in referring to the "**Supplemental notes on marks.**"

While the estimated dates of usage provide some help in dating a Merkelbach product,

this means of dating also carries some drawbacks. In addition to being approximations, when replacement stamps were issued not all of the stamps in use were immediately discarded. Hence one modeler might continue to use an older stamp after another modeler had switched to the new one. For example, mark 7 places the dates of usage as 1916 to 1945, yet we know that Grenzhausen became Höhr Grenzhausen in 1936, and new stamps were introduced at that time. Nonetheless, we still find some steins created after 1936 showing the older Grenzhausen (sans Höhr) base-mark.

While using the base-mark to date a Merkelbach stein may be more *reliable* than trying to use the model number, placing the date between 1882 and 1933 (mark 1), or after 1903 (mark 3), or between 1916 and 1945 (mark 8) is not as *precise* as most collectors would like.

Supplemental notes on marks

1. Only on historical and brewery steins.
5. Known to have been used in 1914, no information about start or end date, or circumstance of usage is known.
- 6 and 7. These marks, only appearing on the hand incised items, were used when the firm felt that others were trying to imitate the look of hand incised pieces while actually using molds.
8. Use of this base-mark continued beyond the formation by merger of Höhr Grenzhausen in 1936.
14. This mark is also seen encircled with the words 'ECHT SALZGLASIERT MERKELBACH'.
18. These three marks all show "W. GER-MANY", one for hand incised, one for saltglaze, and the third for other.
19. This mark shows the Goebel "full bee".
20. This mark was seen during the short period when Goebel had full ownership

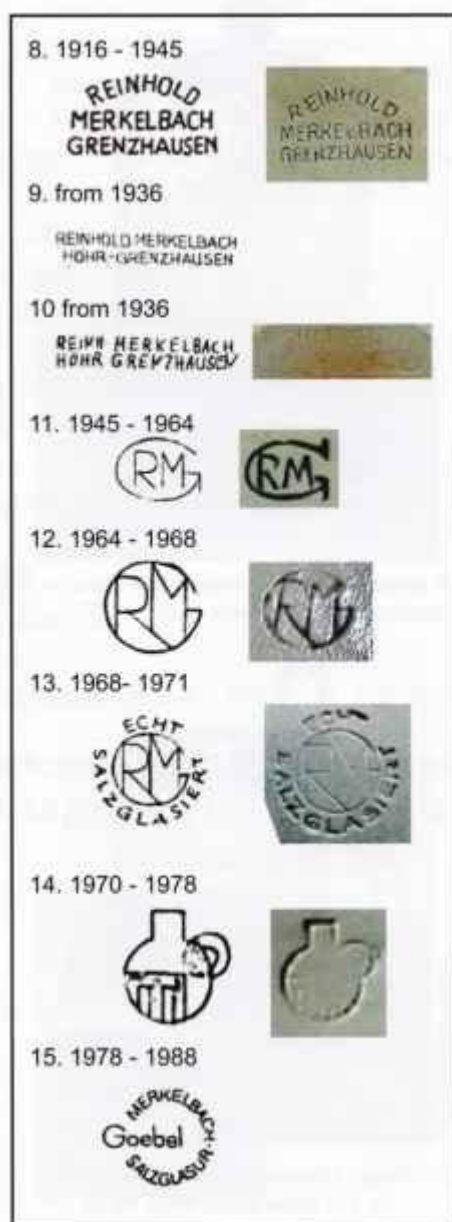
of Merkelbach, 1985-1988.

21. Technically this is not an R. Merkelbach mark, although it is only seen on their wares and is therefore a useful identifier. The mark is for the Dürer Bund Werk Bund Genossenschaft, a mark awarded to indicate the highest quality design and workmanship.

Credits:

This article would not have been possible without the generous contributions and support offered by Judith Engelmann (nee Merkelbach).

Photos were contributed by Judith Engelmann, The Beer Stein Library (www.beerstein.net), the Girmscheid web site (www.girmscheid.de/merkelbach.php) and www.girmscheid.de/produkt.php?code=Merkelbach), the Stein Marks web site (www.steinmarkscos.co.uk), various other internet sites, and by Walt Vogdes and myself.



How old is this stein?

by Walter B. Vogdes, SCI Master Steinologist

That's one of the most often asked questions in the hobby of stein collecting, yet the answer is often elusive or misleading. Jerry Berg's discussion about steins produced by R. Merkelbach explains the difficulties of dating steins from that manufacturer.

Dating old (original) Regimental steins, and steins produced for specific events (e.g., annual *Oktoberfest* steins) is quite easy - for all intents and purposes the dates on the stein bodies are reliable indicators of the date of manufacture. Whether porcelain, pewter, glass or stoneware, a date on the body is usually reliable. But for the vast majority of steins we are forced to turn to other methods for establishing age.



A saltglazed *Turnfest* stein dated 1897 on the body.

A variety of techniques are used to answer the question of age: The overall artistic style or production technique may be used to place the stein within a certain period, although reproductions or re-issues using old molds are a weakness of using this basis alone. The way in which a pewter hinge is formed is used to judge age. A manufacturer's mark on the base may be used to infer the year of introduction. The stein's appearance in a dated catalog is another source sometimes cited for determining age. In the belief that form or model numbers were assigned in ascending order, a low model number is often thought to be early in production years. A date on the pewter lid is sometimes thought to establish the age of a stein, despite the possibility that the lid has been replaced, or was



Steins of this type were made in Muskau from 1680-1720, so the date on the lid of 1704 is a reliable indicator of age.



A glass stein with ribbon handle and a dedication on the body dated 1777.



The Art Nouveau lid and thumblift on this stein place it ca. 1910.

engraved some years after the stein was made. All of these methods are somewhat imprecise if not entirely unreliable.

"What are you talking about? Everyone uses these techniques, often in combination."

Unfortunately, most of these methods only establish a range of possibilities, indicating the stein is "not older than" the mark or catalog or technique the estimate cites. While a 1952 Chevy Bel Air was made in 1952, not 1950 or 1960, a stein which was introduced in 1900 may well have been made in 1900, or 1910, or even later. Despite that, many of us are prone to date a stein to the year it was first introduced!

Glass steins are notoriously difficult to date, since most of them are unmarked, or contain nothing more than a company logo. In that case we have to rely upon any hints we can discover. The design of the glass stein seen at the bottom of the second column can be dated ca. 1900, although it may have been manufactured some years after that date.

With the exception of Mettlach, who marked the *actual year of production* on the base of most of their wares, the age for the vast majority of steins can only be placed within a range of years. While Mettlach produced the same models year after year, they also marked their steins with a date indicator. Thus we find examples of a given Mettlach model with a range of date codes.



Base marks on Mettlach stein #2276 showing a date code for 1896.

At the end of the day we do the best that we can with the information we have. Does it matter that we don't have a precise answer? Probably not.

References:

- "Date Your Mettlach Steins" by Bob Wilson, *Prosit*, September 1979.
- "Using the Mercury Mark to Date Your Mettlach Steins" by Bob Wilson, *Prosit*, December 2010.

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Wednesday Sept 23 – Pre convention Activities:

Kennedy Space Center OR The Holy Land Experience
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Thursday Sept 24 – FOX AUCTIONS Convention Auction Board of Trustees Meeting

Friday Sept 25 – Convention Opens

General Assembly, Announcements
Speakers - Albert Nemeth - Austrian Faience
- David Harr - Character Steins
Round Tables - Sigi Schaich - His Regimental Book
- Ron Fox - American Cold War Steins
Members Sales room
Afternoon Tea
Gangster Dinner Show at Al Capone's



Saturday Sept 26 – Convention Day 2

Member's Sale Room
Trip to Morse Tiffany Museum - Winter Park FL
First Timers Meet & Greet

Sunday Sept 27 – Convention Closing Day

Members Auction
Q & A Session
The Titanic Experience - Museum Exhibit & Banquet



Please participate by bringing Dress-Up Clothing representing the 1919-1920's era for the Titanic and Capone's Dinners.



OLD NEW ORLEANS

by Jack Strand

Even if you miss Mardi Gras, New Orleans is still an exciting place to visit. And, was even so in the era of our steins. A great place to stay at that time would have been the New St. Charles Hotel (1, 2, 3, & 4) or the Grunewald Hotel established in 1893 (5, 6, 7, 8 & 9). It was a six-story, 200 room hotel. Expanded in 1908, it boasted a four-teen story, 400 room annex. "The Cave" was their subterranean supper club with waterfalls, stalagmites and stalactites. It was believed to be America's first night club. The hotel was completely restored and reopened in 2009 as "The Roosevelt" a name it had acquired in the 1920s after being sold. After a meal at Fabacher's (10, 11, 12, 13, 14 & 15), you would be ready to see the sights.



One landmark, the St. Louis Cathedral, was built in 1789 and largely rebuilt in 1850 (16, 17 & 18).

Figure 19's front panel featured City Hall. After City Hall vacated the building in the 1950s, it reverted to its historic name, Gallier Hall (built 1853). It is still in use as a convention center. The side panels of this stein feature the Robert E. Lee statue (erected in 1877) and the Margaret statue (20 & 21). (Margaret Haughery, 1813-1882, the "Mother of Orphans", devoted her life's work to the care and feeding of the poor and hungry, and to funding orphanages throughout the city of New Orleans.)

Marzi & Remy provided two series of New Orleans steins. The first series contains four souvenir steins. The lid inserts (22) feature the seal of the State of





THE
GRUNEWALD
NEW ORLEANS
The South's
Most
Magnificent Hotel
European Plan
ACCOMMODATIONS FOR TWELVE
HUNDRED GUESTS
Three Restaurants in Connection
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THE
WORLD-RENOUNDED
"CAVE"





New Orleans; and two feature "Native Products". The front panels (23) are the Robert E. Lee Monument (on three of the steins) and the St. Louis Cathedral and Andrew Jackson (hero of the Battle of New Orleans and U.S. President) Monument on the fourth. The side panels (24) are the Spanish Cabildo (the seat of the Spanish Municipal government, rebuilt between 1795-99), now a state museum; the Jackson Monument; a decoration; and an old Creole home. The other side panels (25) are the Jackson Monument, State Capitol Baton Rouge, a decoration, and the Saint Louis Cathedral.

The second series features traditional local items: oranges and alligators (26, 27). The tops - oranges (28): the fronts - the seal of the mayoralty city of New Orleans and a black man with cotton (29). (Incidentally,

Marzi & Remy didn't let the side panels of the oranges and alligators go to waste. They used them again in a series of Florida souvenir steins.)

And, finally Ridgway England (30, 31, 32 & 33) produced a mug picturing the French Opera House, the St. Louis Cathedral and the Gen. Jackson Statue. The front reads: "From the home of Comus, Proteus, Rex and Momus". These were private social clubs of New Orleans or Krewes that participated in the Mardi Gras parades. All names derived from mythological figures. The bottom reads: "Made especially for D. H. Holmes Co., Ltd, New Orleans, LA."

Interestingly, many of the sites portrayed on these 100+ year old steins, can still be seen today.



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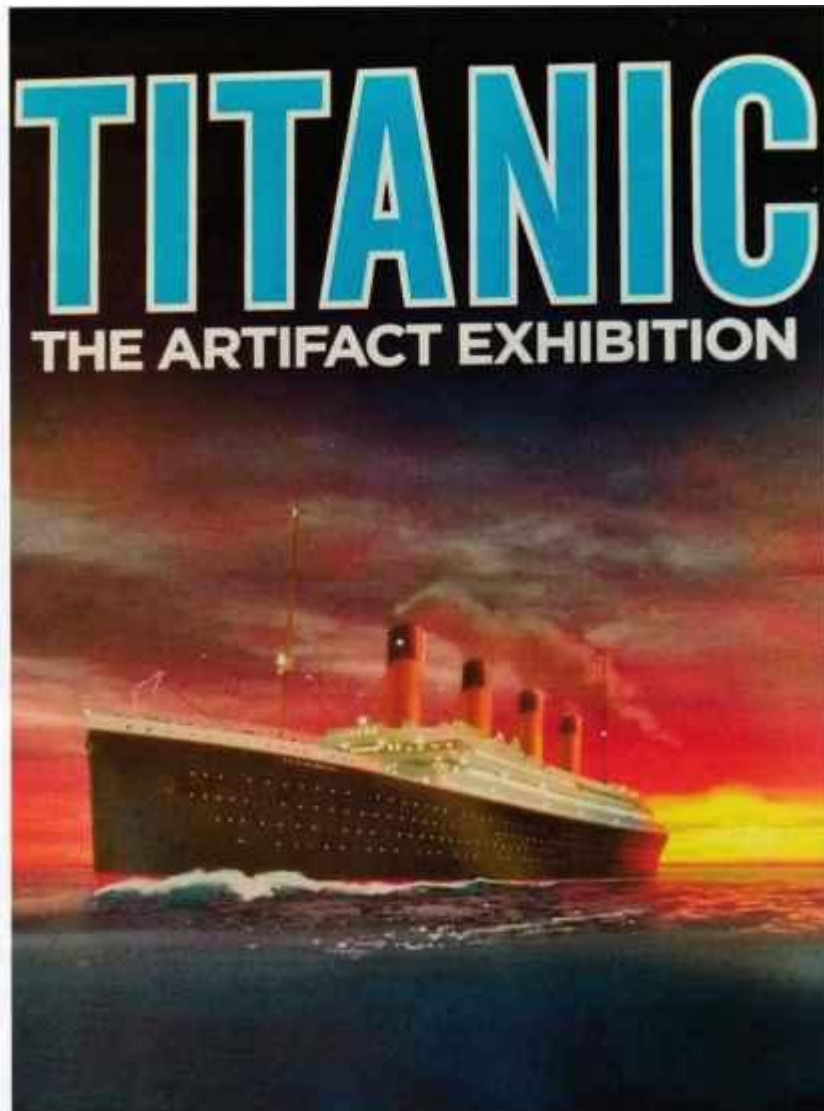


The Mettlach Wares Exhibit in the Lower Gallery of the AMOCA has been renewed with the help of J. Paul Getty and Windgate Foundation museum interns. The new exhibit, entitled Mettlach: Medieval to Modern, presents a journey into the history of European art and philosophy, from the Enlightenment to the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



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