

STEIN COLLECTORS INTERNATIONAL PROSIT



Vol. 2, No. 121

The Beer Stein Magazine

March 2022

Save the week of August 16 - 20 for the
SCI Convention in Charleston, SC



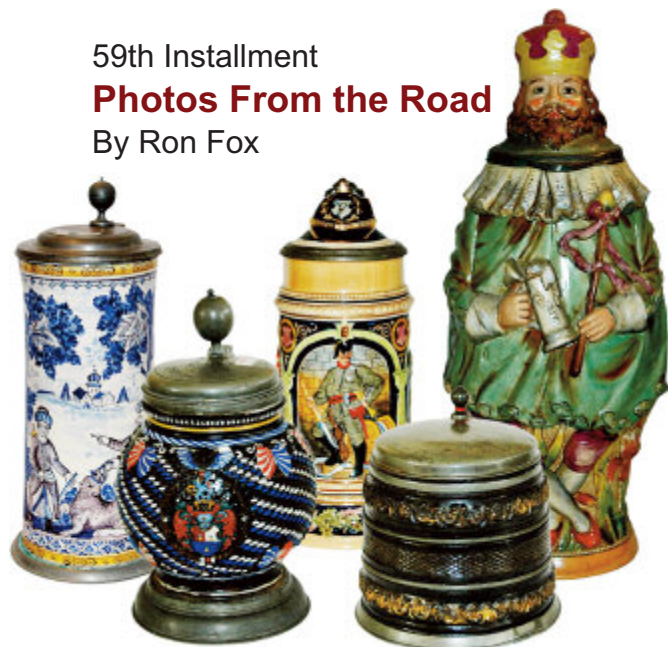
Mettlach at the Amoca Museum
Mettlach Artists, Motifs and Styles
By Roy De Selms



59th Installment

Photos From the Road

By Ron Fox



**Germany's Sons
in the Land of the Dragon**

By Thomas Schreiner



What's Inside

Recollections of Steve Elliott.....	3
Terry Hill	
Bringing a Stein Back to Life.....	4
Jack and Celia Clark	
My Schierholz Skull on a Book Stein.....	8
Salvator Mazzone	
Mettlach at the AMOCA Museum.....	10
Roy De Selms	
Dating a Hofbräuhaus Stein.....	18
Walter Swett	
A Rare Quartermaster Detachment Stein.....	20
Ron Hartmann	
Photos From the Road.....	22
Ron Fox	
American Belleek - A Woman with Fan.....	30
Sal Mazzone	
A Bicycle Collision.....	32
George Schamberger	
A Socio-Political Truism.....	32
George Schamberger	
Glücksschwein - The Lucky Pig.....	33
Randy Satterfield	
Meet Master Steinologist Walt Vogdes.....	34
Joe Haedtke	
Germany's Sons in the Land of the Dragon...	36
Thomas Schreiner	

STEIN EXCHANGE

Wanted: Tan Schierholz Wilhelm II with eagle helmet. Small repair considered. Lyn Ayers 360-609-1389 or lyn.ayers@gmail.com.

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 4121 Lewisburg Rd., Birmingham, AL 35207-2117. Periodicals postage paid (011-582) at Birmingham, AL, and additional mailing offices. Dues are \$45 per year (\$55 for overseas addresses, of which \$40 is used for a one year subscription to *Prosit*).

POSTMASTER: send address changes to SCI, 3748 Mulberry Lane, Williamsburg, VA 23188

Direct organizational correspondence to:
Steve Steigerwald
107 Michelle Dr.
Jericho, NY 11753-1831
sassteins@aol.com

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

Steve Breuning - Editor
Editorial Staff: Walt Vogdes, Rich Cress, Joe Haedtke

STEIN COLLECTORS INTERNATIONAL, INC.
© 2022 ALL RIGHTS RESERVED
Reproduction in whole or in part without written permission is prohibited.

Plans for a 2022 SCI Convention in Final Stages

We are pleased to announce that our 2022 Convention will take place in beautiful *Charleston, SC* at the Francis Marion Hotel the week beginning August. 15.

This historic hotel is named for the Revolutionary War hero Francis Marion known for his daring raids on the British Troops surrounding Charleston. Its central downtown location is across from Marion Square and an easy walk to historic sites including the historic market, antebellum homes, magnificent gardens, antique shops, boutiques and top restaurants. Hotel room rates are \$139 per night and that rate is available for 3 days before and 3 days after the convention if you wish to stay a few more days to soak up the ambiance of the City. If you are driving, parking will be an additional \$20 per day.

We are finalizing the convention plans including pre-convention activities, menus, speakers, the tea, etc. and anticipate getting the hotel registration information and convention information to you shortly. Please follow the [SCI website](#) for updates but there will also be a mailing sent in the next few weeks.



Prosit is available in print and digital form (**eProsit**). Digital access is via the SCI website, and full issues can be downloaded to any device capable of reading pdf files. Print subscribers have access to both forms.

Prosit Subscriptions/Renewals

	US address	Canada/Mexico	Overseas
One-year print subscription, new or renewal	\$45	\$50	\$55
Save! - Three-year renewal for current subscribers!	\$125	\$135	\$145
One-year digital subscription, new or renewal	\$25	\$25	\$25
Save! Three-year digital new or renewal	\$65	\$65	\$65

Subscribe or renew a subscription at any time, either online or by mail.

ONLINE

Pay via PayPal account or your own credit card using PayPal online

Visit the SCI web site at
www.stein-collectors.org
then click on SUBSCRIBE / RENEW

BY CHECK

Make your check payable to SCI and mail to

SCI
3748 Mulberry Ln.
Williamsburg, VA 23188

Mettlach at the AMOCA Museum - Part 5a **Mettlach Artists, Motifs and Styles**

By Dr. Roy C. De Selms, SCI Master Steinologist

This is part 5a in a series of articles describing 19th Century German history, culture and folklore and the artists, motifs, styles and techniques of the Villeroy & Boch firm at Mettlach (VBM) using items from the Wilson Mettlach Collection at the American Museum of Ceramic Art (AMOCA) in Pomona, CA.

Parts 5a and 5b will discuss VBM *styles* in chronological order from Medieval to Modern; the VBM artists who used and/or originated them; and the motifs those artists used. Art styles as discussed here should be classified as European; Asian, African, Persian, Middle Eastern etc. overlapped only minimally with some notable exceptions in the modern era.

Ludwig Foltz II (b. 1809 Bingen - d. 1867 Munich) was the first major VBM artist and designed in the 1840's well into the 1860's. One of the first styles he used is considered as *Medieval* which generally covers the time period from a few hundred years BC up to ca. 1700 AD and which was dominated by Christian themes. Figure 1 shows his design of VBM Pokal #43 entitled "Wedding Feast at Canaan" where Jesus is said to have miraculously turned water into wine for the guests. The dark example is a Proto-Mettlach from the 1840's and the lighter successor evolved from the 1850's, but didn't make it to the 1885 or later VBM catalogs. This scene has been



Figure 1a – Painting by Tintoretto ca. 1545
"Wedding Feast at Canaan"

David Mathews, Copyright: (c) 2015 Isabella Stewart Gardner Museum, Boston

painted numerous times in the past (fig. 1a) and is often confused with scenes painted of the "Last Supper".

Foltz also designed the Cologne Cathedral Pokals #231 (fig.2) and the beakers #33 (fig. 3) (Prosit 3/2002 and 9/2002.). The style of these was Renaissance and was representative of art of the time period from 1248 when the current Cathedral was restarted after the first one burned down. The Pokals were



Figure 1 – VBM Pokal #43 by Ludwig Foltz II
"Wedding Feast at Canaan"



Figure 2 - VBM Pokal #231 by Ludwig Foltz II
The Cologne Cathedral Pokals

made for the 600-year anniversary of that event, but had too much handwork to be mass produced. Then the much less expensive beakers were produced and sold by VBM with most of the profits going toward completion of the re-construction of the Cathedral. The beakers were so popular that they were copied by other manufacturers in the Westerwald and Regensburg.



Figure 3: the Cologne Cathedral Beaker, VBM #33

Foltz used the same beaker format to honor “Blind King John of Bohemia” who died at the Battle of Crecy on Aug. 26, 1346, and whose remains through a series of extraordinary events wound up in the vaults at Mettlach for a time (*Prosit* 12/2004; 6/2005). As seen in figure 4, the beaker was designed after a statue of King John by the famous artist, Carl Friedrich Schinkel, which was erected on site at Mettlach in 1838. Knights in armor were introduced into Medieval art during the Crusades and the date for this design comes not much later. The beaker was given to guests attending a commemoration



Figure 4 - Blind King John of Bohemia
Left: VBM beaker (no number) by Ludwig Foltz II
Right: The Schinkel Fountain statue at Mettlach

at Castel on Aug. 26, 1846, the 500th anniversary of the Battle of Crecy and King John's death. (Not shown in figure 4, the beaker also includes armorial devices honoring attendees of the Hohenzollern and Wittelsbach families.)

Following the theme of knights in armor, Foltz designed the stein in figure 5 featuring the legend of St. George slaying the dragon that was preying on young ladies in Cappadocia. Although the legend starts in the late 3rd century AD, the design captures the Christian theme, knights in armor and Rococo style scroll work.



Figure 5 - A proto-Mettlach Foltz-designed stein
St. George and the Dragon

Most of Foltz's motifs had figures doing some kind of activity and this is exemplified in the VBM Tobacco Jar #116 (fig. 6) which is in the Baroque or Rococo style and brings us up thru the mid 1700's. These styles are exemplified by intricate scroll work and gargoyles, leading us to the next artist.



Figure 6 - VBM Tobacco Jar #116
Baroque/Rococo style by Foltz II

The next major artist in chronological order of appearance at VBM was **Christian Warth** (b. 1836 Birkenfeld - d. 1890 Berlin). He was a very talented artist and designer and his Parian wares filled the VBM booth at the World Expo in Paris in 1867. He invented the Chromolith process that made VBM famous in the 1870's and was instrumental in developing the etched/incised (AKA Chromolith) wares that we're all familiar with (see *Prosit* Sept. 2021).

Figure 7 shows VBM #316, a Tobacco Jar designed by Warth that demonstrates his ability to combine exquisite three-dimensional Turkish figures with a Chromolith background. Warth was able to design and exhibit numerous Chromolith wares for VBM in the 1873 World Expo in Vienna. These new and elegant wares brought fame to VBM and caught the attention of the American market.



Figure 7: VBM Tobacco Jar #316 by Warth
Turkish figures against Chromolith background

A number of Chromolith pieces appeared in the 1885 Mettlach catalog; a few were still offered in the 1899 catalog, but none in later catalogs. All were pieces like plaques and plates which had nearly flat or slightly, but uniformly curved surfaces. All of the *echtes Chromolith* (true Chromolith) wares are numbered from ca. 830 to 895, and there are no true Chromolith steins. The elegant VBM ewer #836 (fig. 8) is the only true Chromolith item known that comes even remotely close to being a (serving) stein.

Figure 9 offers a direct comparison of several examples of VBM plaque #834. While the main differences in these Chromolith pieces seem to be in the peripheral features and colors, the shard shows that even the main scene can have detectable differences.

The vases seen in figure 10 are good examples of the complexity and artistic merit of Chromolith wares. They required considerable handwork, which of course increased the cost. Such pieces were only affordable to the very wealthy, and they were undoubtedly intended as decorative rather than utilitarian in nature.



Figure 8: VBM Chromolith ewer, #836



Figure 9: VBM Chromolith Plaque #834



Figure 10: VBM Chromolith vases, #832 and #835

Since Warth was instrumental in the development of the etched/incised wares, it's no wonder that he designed at least 28 steins numbered between 1146 and 1941 in a variety of sizes and styles and sometimes with other artists whom he might have supervised. He also designed about a dozen plaques.

Figure 10 shows VBM half-liter stein #1932 together with VBM 2.1 L. pitcher #1916, an unusual form, both with an etched/incised scene titled *altdeutsche Zecher* (old German exuberant drinkers). Panels on the side of each express the sentiment

*Ein Glas beim Freund ist gut gemeint.
A glass with a friend is well meant.*



Figure 12: VBM Etched stein #1723
View of Mettlach on the Saar



Fig. 10: Left, VBM Etched stein #1932
Right, VBM Etched master stein #1916

Figure 11 is a one-liter "tapestry" style stein, featuring an etched scene of a student drinking. The verse is

*Wirft uns das Bier auch nieder, Wir trinken Morgen wieder.
Even if the beer throws us down, we'll drink again tomorrow.*



Figure 13 - VBM Etched Stein #1724
Fireman's Occupational



Figure 11: VBM 1 L. stein #1756
Tapestry style,
student drinking

Figures 12-14 show three relatively rare 0.5 L. etched steins by Warth: Scenes of Mettlach on the Saar River #1723; *Feuerwehrmann* (Fireman) occupational #1724 with the fireman's motto *Einem für alle, alle für einem* (One for all, all for one) and the Jockey occupational #1733.



Figure 14:
VBM Etched stein #1733
Jockey Occupational

Heinrich Schlitt (b. 1849 Wiesbaden - d. 1923 Munich) was arguably the most popular of the VBM artist/illustrators and his whimsical creations have entertained audiences of all ages to this day. His works not only appeared on beer steins and plaques, but also in paintings and a famous mural (fig. 15) adorning the *neues Rathaus in München* (New Town Hall in Munich) (*Prosit* June 2002). The scene humorously shows animated beer steins in a battle with champagne bottles, thought to represent Germany and France in the Franco Prussian War of 1871 which united Germany. Most of Schlitt's works were imaginative and fanciful in nature, featuring gnomes, pixies, fairies and fairy tales, legends, humanized animals, animated steins etc.

Although Ludwig Foltz II was the first to come up with animated steins, his had only legs, with handles serving as arms. Schlitt's later animated steins had both arms and legs. Figure 16 shows his version on the 4.5L PUG beer stein 1059/2488 along with other animated cards, dice etc.



Fig. 16 - *Der verlassene Stammtisch*
The deserted regular's table



Figure 15: Schlitt mural in the *neues Rathaus in München*
Wenn Wein und Bier sich bekriegen, Wer wird siegen, wer wird unterliegen?
When wine and beer do battle choose, Who will win and who will lose?



Figure 17: VBM #2092

Schlitt used animated steins on many of his works. Figure 17 shows one on the lid of VBM stein 2092 along with the main scene of a gnome as a night watchman setting the town clock after the night's festivities.

Schlitt is most well known for his depictions of gnomes. Gnomes are fictional to most adults and are shown as smaller than dwarfs but larger than pixies. Figure 18 shows gnomes amid mushrooms which establish their relative sizes, and the even smaller pixies can be seen looking on. Pixies with butterfly wings are also shown in the Night and Day plaques in figure 19.



Figure 18: VBM plaques #2697 (left) and #2698 (right)

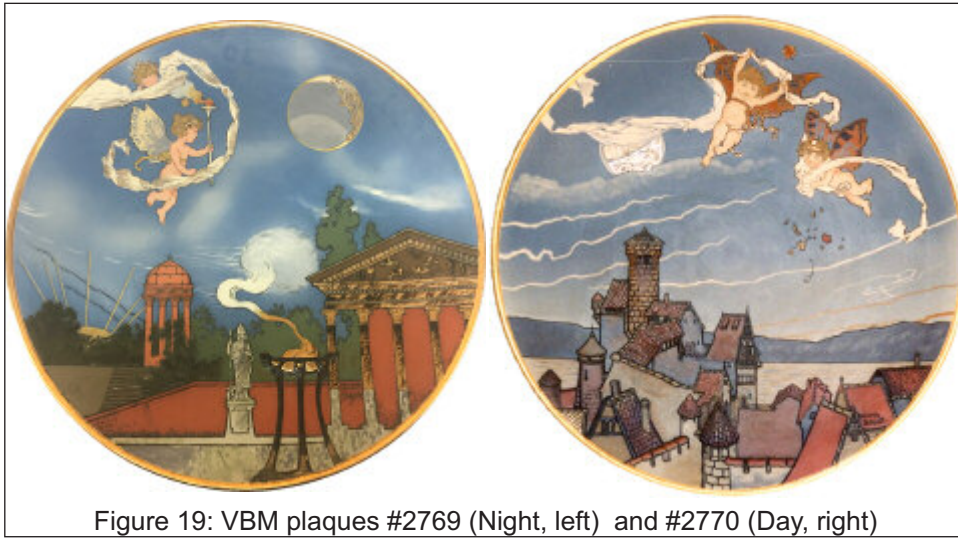


Figure 19: VBM plaques #2769 (Night, left) and #2770 (Day, right)

Schlitt also humanized woodland animals. VBM PUG 1909/1038 depicts frogs in a pond basking in the sun and quaffing beer from steins filled at their own private cantina (fig. 20).



Figure 20: VBM PUG 1909/1038

Legends like that of Gambrinus Rex (fig. 21) were also in Schlitt's repertoire. The humor here was in the chauvinistic scene and the text:

*Auch wenn die Anderen alle schwanken
dein Thron steht fest und ohne Wanken.*
Even though the others all tremble,
your throne is steady and does not sway.



Figure 21: VBM 2107

Schlitt also employed an Etruscan art form which was contemporary with the Greeks with whom they interacted centuries before the Christian era. Again he was able to add humor to his designs in these two Etruscan style steins intended as jokes. Both of the steins use what at first glance seems to be Latin inscriptions, but which in reality are phonetic spellings in 19th century colloquial German. Figure 22 is VBM stein 2191 which depicts a military joke: a Roman Centurion standing guard knows he'll be in trouble if his commander catches sight of Kathy hiding in the guardhouse. Figure 23 is VBM stein 2192: two toga-clad Romans wearing German student *Mützen* (caps) approach a third figure who is about to tap a fresh keg. Translation: "Do you hear anything? Xaver is tapping a new keg. I'll drink one more *Mass* (liter)."



Figure 22: VBM 2191 - Military joke



Figure 23: VBM 2192 - Student joke

Jean-Baptist Stahl (b. Oberbetschdorf 1869 - d. Mettlach 1932) was active at Mettlach from 1895 to 1931. He is credited with inventing the Phanolith wares for VBM which were modeled after the famous Jasperware developed in England in the late 18th C. by Josiah Wedgwood. Several stages of research were needed before Stahl arrived at the final translucent Phanolith wares which were given VBM numbers in the 7,000's (Prosit June 2021). The motifs on most if not all of Stahl's pieces were either taken from Greek mythology or based on 19th C. peasant life.

Stahl's early works involved entirely opaque cream-colored relief decoration on a plain background, usually green or blue. Figure 24 shows a large pitcher (#2219) with scenes of peasants making music, singing and dancing. The text reads *Tanz und lustig Lied macht ein froh Gemüt!* (Dance and a cheerful song make a happy mood!).

One step closer to Phanolith, the next phase has been called "cameo" for its translucent or semi-translucent white figures on a plain, opaque usually dark blue or green background. The stein in fig. 25 (#2634) honors famous poet Josef Viktor von Scheffel (1826-1886), pictured at the top of the arch above the center scene. The three scenes surrounding the stein are taken from von Scheffel's famous series of *Rodensteinliedern* (Rodenstein Songs), including "Perkeo" (left side), the legendary dwarf of Heidelberg castle; "Rodenstein" (center), a very serious drinker who donates an entire town to Heidelberg University; and "Hildebrand and Hadubrand" (right side), the tragic father and son warriors.

Stahl's cameo scenes on VBM punch bowl #2806 (fig. 26) were incorporated within an overall etched Art Nouveau design, perhaps with the help of a student or a coworker. One side shows



Figure 24 - VBM #2219, relief, design by J.B. Stahl



Figure 25 - VBM #2634, cameo, design by J.B. Stahl



Figure 26 - VBM punch bowl #2806, cameo and etched, design by Stahl

Poseidon, Greek god of water, with a brewer's paddle instead of his usual trident, while fish-tailed cherubs bear signs labeled Johannisberg and Rüdesheim, two cities on the Rhine

River. On the other side, Poseidon's wife, Amphitrite, is served grapes and other fruit by cherubs from Brauneberg and Bernkastel, both on the Mosel.



Figure 27 - VBM Phanolith wall plaque by J. B. Stahl



Fig. 28

Finally, Stahl arrived at a true translucent Phanolith by using soft paste porcelain for the entire piece. The depth of the relief, and hence the translucency, was refined by hand using scraping tools, much as in the creation of lithophanes. There are no phanolith steins, but figure 27 is an elegant wall plaque with a Trojan War scene.

Figure 28 (left) shows a magnificent Phanolith clock (#7034) with peasant scenes representing the passage of time.

Figure 29 compares cameo and Phanolith versions of a plaque with a scene from the Trojan War. The cameo version (left) is a completely opaque, molded piece with the green background painted in. The later,

true Phanolith version (right), has sometimes been found incorrectly marked as #2443 (cameo). Just looking at this illustration it is easy to see why even very knowledgeable Mettlach collectors sometimes have difficulty telling one from the other unless viewed together.

We would be remiss not to mention that Stahl designed and signed a pair of spectacular Faience style plaques, one of which (#5231/2274) is shown in figure 30 with a scene called *Der Geiger* (violin player) after Gérard Dou (1613 - 1673). Stahl adapted his own slightly different version of the low relief lower scene and an unknown artist painted the primary scene in the popular blue/white Delft style (*Mettlacher Turm* #110 July 2014).

That concludes Part 5a of this series of *Mettlach at the AMOCA Museum*. I extend thanks to Anna Sanchez, Collections Manager at AMOCA for photographs of items from the Robert Wilson Mettlach Collection, to Walt Vogdes for his careful and thoughtful editing, and to Horst Barbian for his knowledgeable assistance. Part 5b will deal with VBM artists Otto Hupp, Fritz Quidenus, Franz Ringer, Ludwig Hohlwein and selected others.

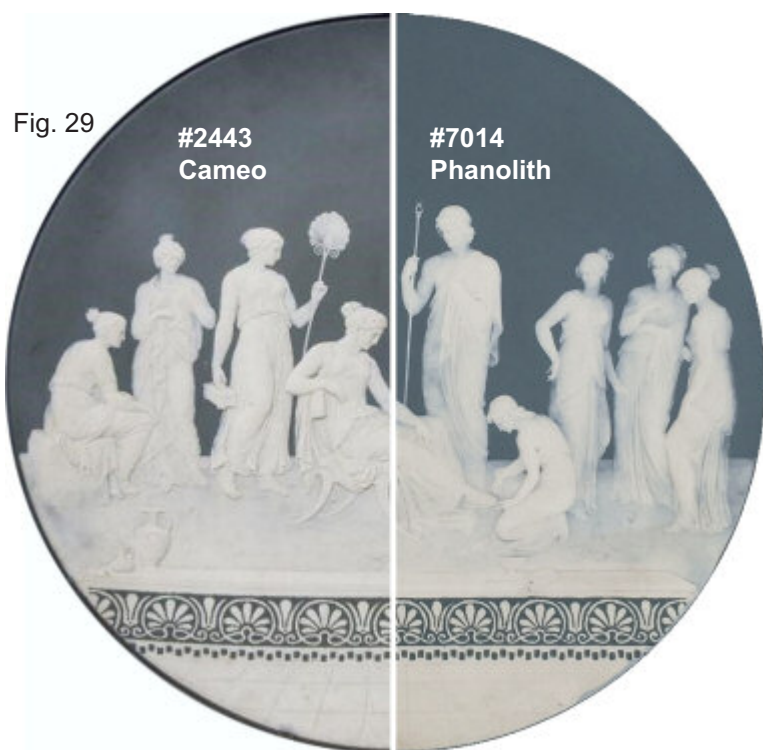


Fig. 29

#2443
Cameo

#7014
Phanolith



Fig. 30