



### Photos from the Road 68th Installment

By Ron Fox



**SCI Convention**  
**Pittsburgh, PA.**  
**August 13-16, 2025**

### Funky Fabulous Faience

By Salvatore Mazzone



### Franz Paul ZACH (1820-1881): The Exceptional Glass Engraver in the Service of the Steigerwalds

By Albert J. Nemeth, M.D



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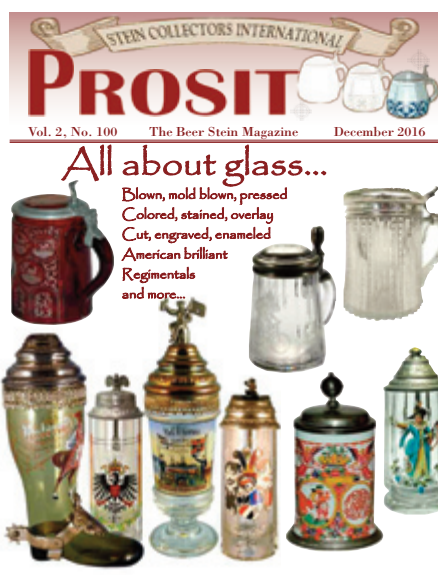
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## SCI Convention in Pittsburgh

This year's convention features some exciting presentations on glass and glass steins. In September of 2016 the SCI Convention was four hours away in Corning NY and heavily focused on Glass. Stimulated by the Corning convention, **Prosit** published a special edition in December, 2016. This issue was "**All about glass.**"

New members are encouraged to read the special issue of **Prosit** and learn more about glass before the Pittsburgh convention. Existing members, it might be time for a review.



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## A Magnificent 19<sup>th</sup> Century Ivory and Silver Tankard

By Salvatore Mazzone  
Florida Sun Steiners

The auction listing cited it as, ***"A 19thC Ivory German Historism Humpen (Tankard), Marked, H 29 Cm - C. 965 G (+)"***, and described it as, *"Ivory casing with elaborately carved decoration, Nuremberg marked silver mounts, maker's mark G.G. with a rose. The body, the handle, and the top of the cover sculpted with a bacchanal, the silver mount worked in a baroque revival style, about 1880"* (Picture 1).

While the goings-on depicted on the magnificent 17<sup>th</sup>-18<sup>th</sup> century-styled tankard may well have started off as a bacchanal, what's happening here, I'm sure, is actually a rescue and a battle; specifically, the mythical battle of the Lapiths and the Centaurs. Making a long story short, the battle erupted at the wedding feast of Pirithous, king of the Lapiths, when the centaurs became intoxicated and tried to carry off the women, including the bride. The centaur couple shown in the right-hand scene would be Cyllarus and Hylonome; Cyllarus was struck by a javelin at the base of his neck and died in Hylonome's arms from his wound.

Meanwhile, in the center and left-hand scenes, a Lapith elephant tramples a centaur while the Lapiths rescue their women. An imbibing figure atop the lid appears oblivious to the chaos below.

As to the maker, the GG with a rose (Picture 2) is clearly the mark of Gebrüder Gutgesell, a silversmithing firm that was active in the Hanau, Germany silver trade in the late 1800s and early 1900s. It was founded in 1883 by Valentin and Ferdinand Gutgesell and produced antique silver reproductions and Judaica. The firm was taken over by Josef Oswald sometime after 1938.<sup>1</sup>

During this period, reproduction silver items were very popular. Generally speaking, this was not a problem since the items were marked according to the laws of the country of origin. Contrary to this, however, the antique silver industry of Hanau chose to mark its output with fantasy marks chosen to resemble seventeenth and eighteenth century maker's marks. Thus, these new-made wares were often mistakenly believed to be true antiques.

This would have been completely illegal in France or England, or for that matter in any other German city where a guild supervised the marking. But Hanau had a long tradition as a free-trade city. With the production of "antique silver", Hanau found a market niche, which brought its silver manufacturers enormous prosperity and worldwide reputation<sup>2</sup>.

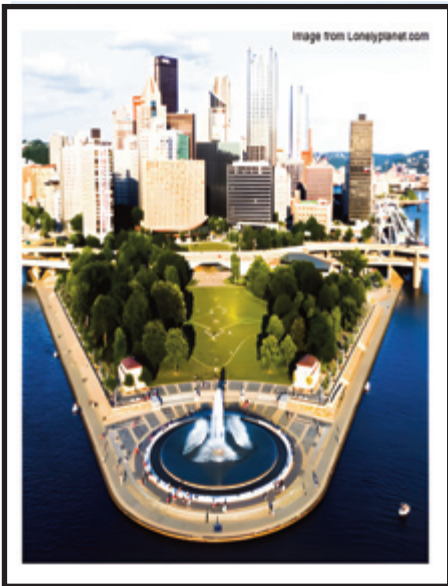
The tankard sold for \$5,079, including the buyer's premium - well above my pay grade.

### References:

1. Online Encyclopedia of Silver Marks, Hallmarks & makers' Marks – Identification of Hanau Pseudomarks, [https://www.925-1000.com/Fgerman\\_hanau\\_marks\\_01.html](https://www.925-1000.com/Fgerman_hanau_marks_01.html)
2. Hallmarks of Hanau Silver Marks and Pseudo Hallmarks of Hanau (Germany), <https://www.silvercollection.it/germansilverhallmarks4.html>



## Stein Collectors International 58<sup>th</sup> Annual Convention



Join us in Pittsburgh, Pa for the 58<sup>th</sup> annual convention of Stein Collectors International the week of August 11, 2025. Our host hotel is the Wyndham Grand (Picture 1) located at 600 Commonwealth Place in downtown Pittsburgh, Pennsylvania. Reservations can be made through the following link: <https://book.passkey.com/go/SteinCollect2025> or one may call the hotel directly at 412-391-4600 and ask for the Stein Collectors group rate. Reservations may be made at our special rate of \$149 per night beginning as early as August 9 and staying as late as August 18. You will want to arrive early and stay late as there is much to do and see in Pittsburgh and nearby.



An educational and fun agenda is planned for everyone. Preconvention activities kick off with a tour of Falling-

water on Monday, August 11 (Picture 2). The chartered bus (air conditioned and equipped with rest room) will be leaving the hotel at 8:30 a.m. for the ninety-minute ride to the house considered by many to be architect Frank Lloyd Wright's masterpiece. We will have a guided tour of the house and will be able to tour the grounds at your leisure. A box lunch will be provided.

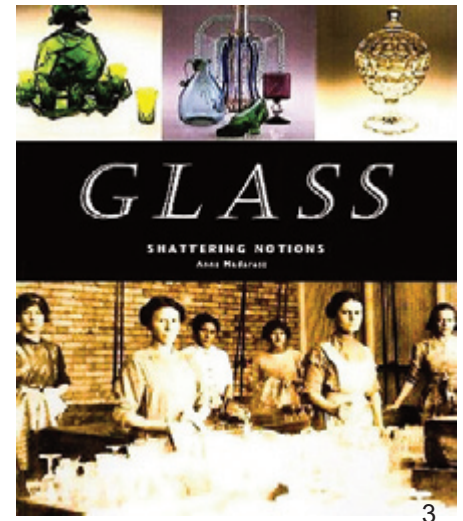
Tours of downtown Pittsburgh will be offered on Tuesday, August 12. A group tour on a trolley will be offered by Molly's Trolleys in the morning. A walking group tour of the downtown area that includes a stop at the site of the third SCI convention in 1969 will be offered in the afternoon. The SCI executive committee will meet that evening.

Wednesday, August 13, is the day Fox Auctions will have a live auction of rare and coveted steins. The preview runs from 9:00 a.m. to noon, when the auction officially opens. That evening the SCI Board of Trustees will meet.

The convention officially kicks off Thursday morning with the general membership meeting. Attendees will receive reports from your executive officers and elect new officers. A highlight of any general membership meeting is the presentation of awards. After the general membership meeting adjourns, the educational portion of our convention begins.

**Our leadoff speaker will be Dr. Anne Madarasz**, director of the curatorial division and chief historian at the Heinz History Center, who will talk about the history of Pittsburgh glass. She has written a book, "*Glass: Shattering Notions*," which offers insights into the 200-year history of glassmaking in Western Pennsylvania (Figure 3). **Continuing with the glass theme, Master Steinologist John Lamb will be talking about Bohemian cameo glass steins.**

The stein sales room opens early



Thursday afternoon and remains open until 5:00 p.m. Consignments for the members' auction will be taken at this time.

Traditional German night festivities occur. Entertainment will be provided by Alpen Schuhplattler, a local group that specializes in Bavarian and Tyrolean dances. A traditional German meal will be served and the best German costume contest will be decided.

**Friday morning will have a presentation to the general membership by Master Steinologist Ron Fox on fireman occupational steins.** Three roundtables will be offered with the opportunity to attend two, one of which will be a continuation of a discussion about fireman's steins. **Friday afternoon will feature the high tea at the hotel.**

**Saturday morning will feature a presentation by Chris Gatz on the topic of German Cycling Club steins.** There will also be three roundtables. Topics to be covered in the roundtables include early stoneware steins, reservist steins, eagles on steins, and the mysterious "*Twins, Triplets and Tombstones*." Our roundtable leaders will include Jim Laffey, Brian Marshall, Master Steinologist Eric Salzano, and Tom Weber. Plans call for the recording of general session presentations and roundtables.





4

Saturday afternoon will feature the members only auction. We gather again that evening for the closing banquet. We'll be "*Bringing Back the Sixties*" as we celebrate the 60<sup>th</sup> anniversary of the founding of Stein Collectors International. Come dressed in the fashions of the 1960's. Musical entertainment will be provided by The Barons, a popular band in the tri-state area. They will be performing your favorite R&B and other hits from the 1960's, including their own. We'll say our goodbyes afterward until the next convention in 2026, a site yet to be determined.

The Convention stein this year, designed by Ginger Gehres of the Carolina Steiners, commemorates our 60<sup>th</sup> Anniversary. The names of 52 Master Steinologists to date are embossed on the stein. Pictured is an artist's proof of the stein, which is currently in production in Germany as of the writing of this article in early March (Figure 4).

To the right are a few pictures of the Wyndham Hotel and surrounding area.





## A Siegburg Stoneware Schnelle

**By Ron Fox**  
Master Steinologist

In this short article I will explain the meaning behind all of the decoration found on this stein.

The body has three long rectangular applied relief panels. The front panel has a double headed eagle beneath a crown and dated 1573. This is the shield for Emperor Maximilian II of the Holy Roman Empire. Beneath the eagle is the Order of the Golden Fleece, which is an order of knighthood founded in Burgundy in 1430 and associated later with the Habsburg of Austria and with Spain.



On the right side of the body is the shield for Wilhelm von Jülich-Kleve-Berg, a member of the aristocracy in Düsseldorf, Germany (1516-1592).

In 1540 he arranged the marriage of his sister, Anne of Cleves, with Henry VIII of England, who were married on January 6, 1540 at the Palace of Placentia in Greenwich, London, England.

In 1546 Wilhelm married Maria of Habsburg (1531-1581) who bore him 7 children. He died on January 5, 1592 in Düsseldorf, Duchy of Berg, and was buried in the Stiftskirche St. Lambertus in Düsseldorf.



*Emperor Maximilian II*



*Shield of Wilhelm Jülich-Kleve-Berg*





Above Wilhelm's shield is two women named Justicia and Pax, which in Latin means Justice and Peace. Their relationship was often depicted in art, starting in the 16th century.

On the left side of the body is the Coat of Arms for Spain, with the Order of the Golden Fleece beneath it. You will also see "LW" initials, which refers to the pottery artist responsible for making and decorating the stein. Within the last few years, a tremendous amount of research has been under way and "LW" has been identified as Laurenz Wolter.

The elements of Spain's Coat of Arms are a castle for the kingdom of Castile, lion for the kingdom of Leon, four pallets for the crown of Aragon, chains linked together for Navarre, a pomegranate for the kingdom of Granada, three fleur-de-lis for the house of Bourbon and the Spanish royal crown above all.



Spanish Coat of Arms

When you do the math and realize these Siegburg steins are over 450 years old, you can understand why they are hard to find and when you do, they are expensive.



## Research Tip

Looking for some help with identifying the manufacturer of beer stein?

A great resource to use is:

## Stein Marks

Stein Marks is the most comprehensive collection of Stein Marks available. It was compiled by Chris Wheeler and continued by Paul van Eck.

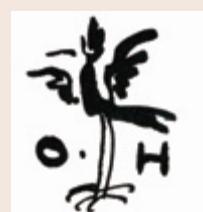
Looking for stein marks for any specific producer? Check out the alphabetical index.

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Specifically looking for companies based on their activities? Our index by category will probably help you out.

You can also research by logo if that's all you have.

The site has often contains brief histories including any relationships between the various designers and manufactures.



[steinmarks.co.uk](http://steinmarks.co.uk)

## Franz Paul ZACH (1820-1881): The *Exceptional* Glass Engraver in the Service of the Steigerwalds

By Albert J. Nemeth, M.D.

Glass tankards (steins) and pokals, ceremonial or trophy drinking vessels, have enjoyed a significant increase in interest and popularity among collectors worldwide, the best examples of which are accompanied by skyrocketing costs in their acquisition. Among the plethora of methods of decorating glass objects, engraving has been one of the most traditional dating back to Roman times.

Collectors have often encountered mundane examples of engraved glass steins and pokals intended primarily as utilitarian objects with mass appeal. And then there are those examples when our eyes figuratively pop out of their sockets, and we just say: "Wow!"

This article will introduce our readers to one of the *undisputed masters* of glass engraving, Franz Paul Zach, an exceptional glass artist who created many of the glass tankards and pokals that have elicited that "wow" reaction from glass collecting connoisseurs, and especially, novices to the hobby.

### Pronunciation

Over 45 years ago, I rapidly began expanding my library on a variety of antiques including books on glass, faience, stoneware, pottery and different periods in history during which they were made from antiquity to Jugendstil and into modern times. Purchasing auction catalogues became an incessant habit. Many had informative pictures with attributions to the various artists who created them. This augmented and enriched frequent visits to museums and galleries worldwide. I became familiar with the name Franz Paul Zach, and some incredible examples of his artistry.

In 1990, an SCI member familiar to most, Ron Fox, was still doing the Miami Antiques show not far from the Miami airport. I had come to know him

from SCI functions and went to the show because Ron often had some magnificent glass steins, pokals and stems for sale. We soon got into an interesting discussion about some of the great glass engravers: Dominik Biekmann, August Böhm, Karl Pfohl..... "What about Zach," asked Ron (short for Zachary). "Zachary who?" I asked thinking Ron was referring to some obscure English engraver who had momentarily escaped my memory. "You know, Zach!" (short for Zachary), Ron said louder. "Never heard of him," I said. "Oh, he's really big," said Ron. "Well, that may be, but I've never heard of him."

We had a cordial farewell. I was a quarter way down the aisle when I turned around (a light bulb had turned on in my brain) and walked back to Ron's booth and I said: "Are you referring to Zach?" (pronounced Z-aah-k). "Yeah, Zach" (short for Zachary) said Ron. "No, it's not Zach, it's Z-aah-k." "Yeah, that guy," said Ron.

Sometimes amusing anecdotes help. If not, you might get some quizzical looks or shoulder shrugs from some people in German speaking countries (especially if they also speak English!) who might not initially tune in to your topic of conversation if you use your "Zachary" pronunciation.

### The Initial Mystery: Who is F ZACH?

In 1901, a remarkable wheel-cut engraved glass pokal with silver-gilt mounts that had been in the von Liebermann collection in Cologne, Germany since ~ 1894 was offered for auction at Lepke Kunst Auktions-Haus in Berlin. It was purchased by the J. Pierpont Morgan, New York. It was gifted to the Metropolitan Museum of Art New York, which acquired it in 1917 (Picture 1a). At the bottom of the bowl above the neck, it bore the signature 'F ZACH'. (Picture 1b) Its quality was such



1a



1b

that it was deemed to be of Nürnberg origin in the style of Georg Schwanhardt the Elder (1601-1667).<sup>1</sup> Over the ensuing decades, its true origin baffled art historians. In 1964, RJ Charleston, head of the Victoria & Albert Museum's (V & A) Glass & Ceramics division in London, 'discovered' an arguably even more remarkable Blue-Overlay Cameo Pokal in the museum's collection that also bore the signature 'F ZACH.' (Picture 2). Paperwork revealed this Zach signed Pokal had been exhibited at the 1855 Paris Exposition Universelle by Franz Steigerwald of Schachtenbach and purchased by the V&A. At the time, there was little information available about Steigerwald, and nothing was known about Zach or their possible connection.





**Dr. Leonard S. and  
Mrs. Juliette K. Rakow**

In 1983, two passionate collectors, Leonard S. and Juliette K. Rakow, published an important *summary* research milestone identifying Zach's body of work.<sup>2</sup> As museum fellows and benefactors of the Corning Museum of Glass, the Rakow Research Library and the Rakow Prize supporting the development of new works of art in glass are named in their honor. In their article, although some pokals are misnamed as vases, that should not detract from their achievement in identifying a prolific twenty-one known signed pieces by Franz Paul Zach. They are signed 'F. ZACH' or simply with a capital 'Z.' Of particular interest to members of SCI, the taller tankards signed by Zach are all signed with the 'Z' except for three shorter (~ H 19 cm. 7½ in.) clear glass tankards with deep intaglio cutting which are signed with the full 'F Zach'. Later in this article, I will present a fourth example of a clear glass tankard with deep intaglio cutting depicting a family of Chamois with the full 'F Zach' signature: (Picture 6) (Sammlung Eric Alexander; Provenance: Takayama Collection, Hida Takayama Museum of Art, Takayama, Japan). Readers wishing to delve further into the Rakows' identified examples of Zach's oeuvre at the time are directed to their article.<sup>2</sup>

### **Franz Paul Zach, the Steigerwalds and Munich inextricably intertwined.**

Thirty years ago, while vacationing with the family in Austria and Germany, we had the incredible opportunity to attend a landmark lecture about Zach by renowned Bavarian historian Ingeborg Seyfert (1921-2019) in the Hotel zur Waldbahn in Zwiesel, Germany titled: „Die Steigerwald im Schachtenbach und ihr Glasschneider FP Zach“ (The Steigerwalds in Schachtenbach and their Glass engraver FP Zach). The presentation was an update of her years of research culminating in the definitive biography of Zach she had published three years earlier in the *Journal of Glass Studies*<sup>3</sup> (it is in German) and forms the basis of Zach's abbreviated biography here.

Franz Paul ZACH was born in Prague, Bohemia (part of the Habsburg Austrian Empire at the time) on January 2, 1820, as Joseph Franz de Paula Žak. His father was an invalid Corporal, his mother the daughter of a Brewery Journeyman. Beginning with his apprenticeship at 14 with Johann Bramberger, a glass engraver and glazier, he began using the name Franz Paul and changed the Czech spelling (with a Haček above the Z) of his family name to the German 'Zach'. Bramberger was a well-established glass family in Prague who had delivered a series of magnificent chandeliers for the Hall of Mirrors in Versailles at the beginning of the 18th century. At the time of Zach's apprenticeship with his Glass Master, Bramberger was Head of the Guild in Prague. Zach became a Journeyman at 18 in 1837 and continued working with Bramberger in Prague for an additional three years.

### **The Steigerwalds: A Glass Empire Simplified & Zach's Connection**

At this time, it is important to introduce you to some members of the Steigerwald glass dynasty for the reader to fully understand how Zach's life became inextricably intertwined with theirs. Like Zach, the Steigerwalds were from Prague (Bohemia) which was considered the premier region

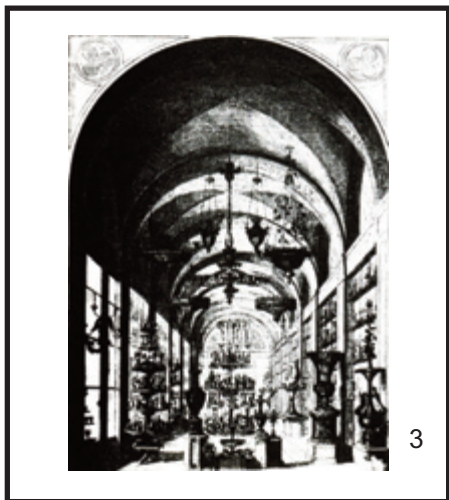
synonymous for creating the best artistic, luxury glass.

In the early 1800's, Franz Steigerwald Sr. had left Prague and became a noted glass dealer and entrepreneur in Würzburg, Bavaria with his own cutting shop. King Ludwig I of Bavaria wanted Bavaria to produce 1<sup>st</sup> class quality glass the equal of Bohemia and was often in Würzburg planning his dream with Franz Sr., the Theresienthal Glasshouse. Unfortunately, Franz Sr. died in 1829 before Theresienthal became a reality. Franz Steigerwald Jr. (1789-1866) continued the project and founded Theresienthal in 1836. One year later, Theresienthal (named after King Ludwig I's wife Therese of Saxe-Hildburghausen whom he married in 1810) achieved the status of a public traded company, the first in Lower Bavaria. In 1839, Franz Jr. sent for his younger brother Wilhelm (1804-69) to become Director of Theresienthal. In correspondence with the King, the Steigerwalds frequently reiterated that they required the best artisans from Bohemia to come work at Theresienthal to elevate the level of quality glass they could create and "*that will be expensive.*" In the beginning of June 1840, Zach arrived at the Theresienthal Glasshouse near Zwiesel in Bavaria where he engraved glass for three years. In May 1841, while Zach was employed at Theresienthal, Franz Steigerwald was unexpectedly fired and was also prohibited from any future Theresienthal interactions. His brother, Wilhelm, resigned the following year in November 1842 while Zach remained at Theresienthal until the end of May 1843.

In June of 1843, Zach was at Regen, Bavaria (only ~ 14 km from Zwiesel) at one of the Steigerwalds' salesrooms. The Steigerwalds were noted entrepreneurs and glass dealers. They had established shops in multiple Spa towns e.g. Bad Kissingen (North of Würzburg), where they would sell glass to Spa guests and tourists during the "Season" which typically lasted from May to September of every year. At his own expense, Franz Steigerwald transformed the salesroom in Bad Kissingen, which existed in 1833, into a

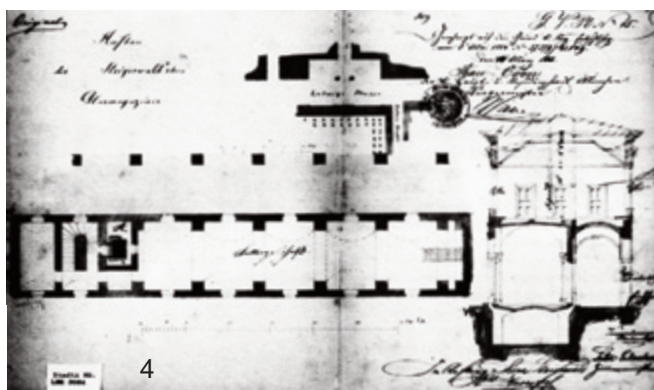
veritable 'Glas-Bazaar' in 1836. At the end of 1841, Franz Steigerwald, glass dealer-retailer Extraordinaire, had established an unarguably magnificent Glas-Bazaar in Munich on the Galeriestrasse (Picture 3).

The Galeriestrasse was behind the Residential Palace and bordered The Royal Gardens. It catered to wealthy clientele - nobility, royalty and rich tourists from throughout the world. Can we imagine the extraordinary sight that greeted clients entering such a showroom filled to the brim with huge glass vases almost as tall as the people of the time. In every direction were glistening and sparkling tankards, pokals, and stemware. Imagine the interactions and conversations that took place there: *"That's magnificent! How much does it cost?" "Do you take special orders?" "Can I have my piece signed by the artist?"*



In October 4, 1843, Zach arrived in Munich via Bad Kissingen where presumably he had also engraved glass for the Steigerwalds. In a Polizei Meldezettel (routine police record to keep track of the whereabouts of foreigners) Zach had filled out the section of the form "Reason for your stay in Munich" with a simple one-word answer: "Steigerwald."

The architectural plans of the Glas-Bazaar in Munich from 1855 reveal the circumstances (Picture 4).<sup>3</sup> For less than a year, Zach worked with the Günther brothers, Carl and Emanuel from Steinschönau in Northern Bohemia, in a poorly lighted vaulted basement be-



neath the Munich Glas-Bazaar. Zach worked alone after the Günther brothers left in June 1844. The cellar where Zach worked was vaulted for fire safety reasons because the furnace was located there providing warmth during winter. In the summer, the cellar was comfortably cooler. Zach likely worked by candlelight as the cellar shafts unlikely provided enough light. During the engraving process, the engraver works "blind" as the area of glass being engraved is obscured by the slurry (Schmirgel) coating.

In the summer of 1843, Wilhelm Steigerwald after he had resigned from Theresienthal, entered into a lease agreement for the Schachtenbach Glasshouse (located near Zwiesel) in the Bavarian Forest. The lease began on September 29, 1844. After Zach had spent the summer of that year engraving glass again in Bad Kissingen during Spa season, he travelled to Schachtenbach. Zach was likely to have been of benefit to Steigerwald during Schachtenbach's start-up period.

He returned to Munich on November 18, 1844, and remained there until August 30, 1847, when he returned to Schachtenbach for a full seven months. On June 23, 1850, Zach travelled to Vienna where he stayed for four months. The reason for this Vienna trip is unclear. Did Zach have an argument with Steigerwald or was he in Vienna with Steigerwald's blessing? Was he lured to Vienna by Lobmeyr to procure Zach's immense talents for his own benefit? Was Zach dissatisfied with his working environment in Vienna prompting his return to Munich? All answers would be speculative. At any rate, Zach returned to Munich on

November 7, 1850, and never left Munich again until his death 31 years later.

Franz Steigerwald Jr., glass dealer-retailer Extraordinaire, died on August 13, 1861. Having no immediate descendants, the sole heir to the Glas-Bazaar was Franz's nephew Wilhelm

Emanuel, who was only 14 years old at the time. Wilhelm Steigerwald, leasee of Schachtenbach, continued to run the Glas-Bazaar until Wilhelm Emanuel took it over at age 21 on April 3, 1868. During this tumultuous period, Schachtenbach was closed in 1865, and operations were moved to the Regen Glasshouse near the Regen River in the vicinity of the Bavarian Forest.

Zach continued working for the Steigerwalds creating ever more impressive masterpieces of glass engraving and pioneering cameo glass techniques of increasing difficulty and cost. This has been established from the descriptions of the objects Steigerwald sent to be exhibited at the 1855 Paris Exposition Universelle (Picture 2), the 1862 London World's Fair (Picture 9) as well as the 1873 Vienna World's Fair. How long did Zach work for the Steigerwalds? This is unknown.

Franz Paul Zach died in Munich at the Krankenhaus Links der Isar (the 'hospital on the left bank of the Isar' - river that runs through Munich) on December 28, 1881. The cause of his hospitalization and death are unknown because the pertinent records were destroyed during WWII bombings. Zach was buried 69 days after his passing the following year on March 7, 1882. This suggests that Zach ended up in the Dept. of Anatomy linked with the hospital because he died destitute without the means to pay for his hospitalization and burial. His grave in the Südfriedhof an der Thalkirchnerstrasse was definitively located in 1986. (For readers familiar with Munich, the cemetery is ~ 1 km or a 15-minute walk from the Marienplatz and town hall). There



is no gravestone, but his final resting place is marked by a Cornelian Cherry Dogwood that was planted in 1987 in Zach's memory.

There was no obituary, announcements, or acknowledgements after Zach's death or at the time of his burial in any of the Munich newspapers from Wilhelm Emanuel Steigerwald. Indeed, it is unknown when Zach last worked for Steigerwald.

### Acknowledgements

I would like to take this opportunity to acknowledge the following museums for contributing to examples of Zach's oeuvre in this article by providing stock photos: Metropolitan Museum of Art (New York), British Museum (London), & the Corning Museum of Glass (Corning, New York) or masterworks on exhibit photographed by the author: Victoria & Albert Museum (London), Royal Albert Memorial Museum (Ex-

eter, England), and the Passau Glass Museum (Passau, Germany). Many examples from the Hida Takayama Museum of Art (Takayama, Japan) are now in the private collection of the Sammlung Eric Alexander which graciously allowed the author to photograph some masterpieces in its collection for the enjoyment of our readers, the details of which cannot be fully appreciated when a piece can only be viewed behind a locked glass cabinet. Many of the pieces are signed by Zach whereas others are attributed to him after having been studied by glass scholars at their respective museums, renowned experts at auction houses or both. What is clear from the above list is that Franz Paul Zach's body of work enjoys international renown and appeal reserved for only the fewest of artists. One of the most popular features of Prosit has been Ron Fox's enduring "Photos from the Road." The following examples in glass may be considered Zach's "International Photos from the Road."

### Tankards from Franz Paul Zach's Oeuvre: *Exceptional* "Traditional" Engraving

The first three tankards presented in this article are all courtesy of the Sammlung Eric Alexander (Eric

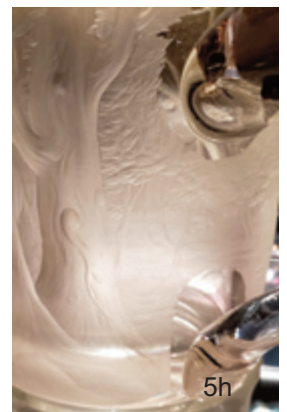
Alexander Collection) and were all photographed by the author as were all photographs from that collection.

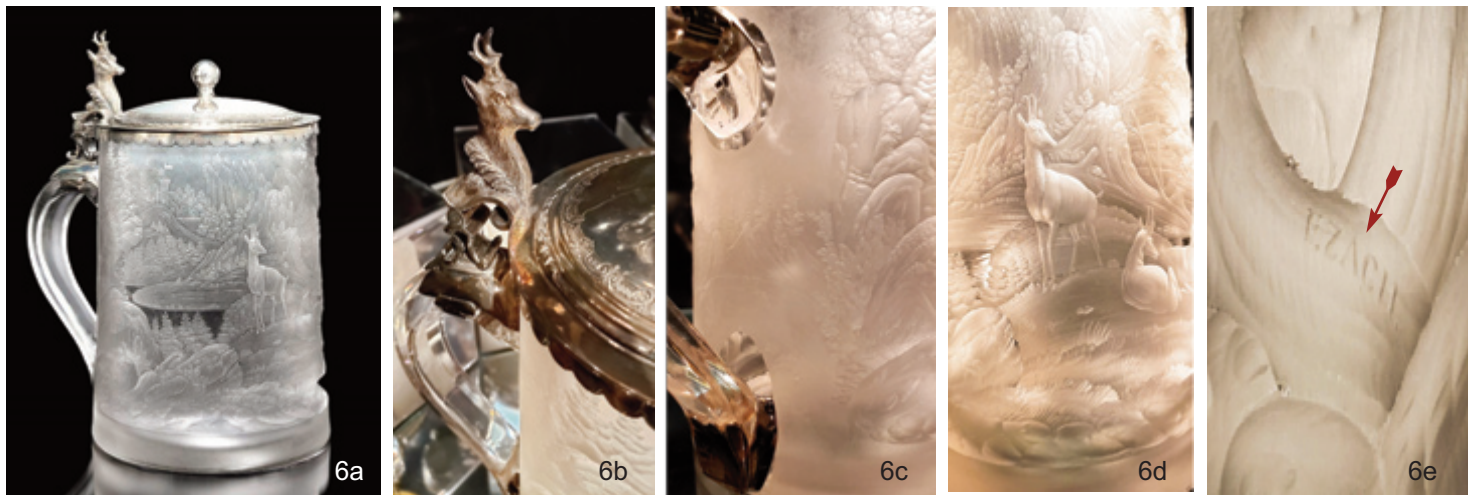
Picture 5a: Shows a Deep Intaglio engraved clear glass tankard, attributed to Zach, with a stag leaping over a log in a dense forest being chased by two hunting dogs in a continuous wrap around woodland scene. It is adorned with silver mounts and a hand painted porcelain inlaid lid. The tankard dates to ca.1860 as per its previous owner. <sup>4</sup> (Provenance: Werner Sahm, Rastal Collection of Historic Drinking Vessels, Höhr-Grenzhausen, Germany).

Picture 5b: The base of the deep intaglio cut tankard in detail. Note the quite striking and remarkable *glass thickness*. The Rastal sticker on the base documents its provenance.

Figure 5c: The artist signed hand painted porcelain inlaid lid. Depicted is the Max-Josef-Platz in Munich with the National Theatre, the Munich Residence, and the former Palais Toerring-Jettenbach. The silver mounts and thumblift adorned with an emerald-green stone completes the picture.

Figures 5d- 5h: From left to right: The two hunting dogs pursue the stag as it valiantly escapes leaping over a fallen log while a rabbit hurries away in front of the stag. The scene extends *between as well as above and below* the handle attachments in the *rear* of the tankard. (Talk about no inch of the stein left unengraved!).





Picture 6a: *Signed F ZACH Deep Intaglio cut clear glass tankard*, Chamois (Gemsen) family beside a lake in a continuous wrap-around woodland scene with mountains in the background and a flag bearing castle on a hill, ornate silver mounts and stag's head thumbblift. The remarkable glass thickness is evident. (Provenance: Takayama Collection, Hida Takayama Museum of Art, Takayama, Japan).

Picture 6b: Detail silver stag's head thumbblift, mounts and ornate attachment on a slice-cut handle.

Picture 6c: Detail Left rear of Picture 6 stein: The scene again extends between as well as above and below the handle attachments in the rear of the tankard (Compare to Pictures 5d & 5h).

Picture 6d: Detail Chamois family beside a lake with mountains in the background.

Picture 6e: Detail **F ZACH Signature** right side back of tankard on the base of a tree trunk.

Picture 7a: An exquisitely engraved kobalt-blue overlay to clear cut tankard, attributed to Franz Paul Zach, ca. 1850, glass allegedly Schachtenbach.<sup>5</sup> Hunter with his rifle enjoying a peaceful moment smoking his pipe after the hunt, his hound and shot stag at his side, lake and woodland scene.

Picture 7b: *Close-up* Exquisitely engraved kobalt-blue overlay to clear cut tankard, attributed to Franz Paul Zach.



### Overlay "Cameo" Glass Engraving

Let's tackle the elephant in the article: *It is not Cameo Glass*. So why call it that? Tradition, habit, continual usage of the phrase until it becomes commonplace. Lack of a suitable term to replace the one we already have. Take your pick. For readers who want to wade into this issue, I suggest the marvelous read the Rakow's have provided.<sup>2</sup>

The English-speaking glass literature isn't the only one that has struggled to find suitable terminology. How about the German speaking regions where this glass decorating technique originated. The German literature has struggled through "*Schichtgravur*" (Layer Engraving) and its variation: "*Farbschichtgravur*" (Color Layer Engraving). Since the overlay color may be blue or ruby (red), this term encompasses both colors. "*Lithophaneschnitt*" (Lithophane Cutting) may have described what we were looking at - like peering through a lithophane, except the medium is glass not porcelain. The German literature has gone 'back to the future' and seems to be preferring "*Überfangreliefschnitt*" or "*Überfangreliefgravur*," the original term used by renowned glass author Walter Spiegl, from whom I have learned so much, in his 1980 book *Glas des Historismus*.<sup>6</sup> *Überfangreliefschnitt* or *Überfangreliefgravur*, (the relief cutting in the overlay). Do you think either German term will catch on any time soon and replace Cameo-Blue or Cameo-Red? As we will see from the remaining examples in this article, the



German term accurately and succinctly describes this enormously difficult glass decorating technique of which Franz Paul Zach was a pioneer and master. Here the cutting *remains in the glass overlay*. First, the colored layer of glass over the clear glass layer, the overlay, had to be *substantially* increased in *thickness*. This results in increased costs and broken glass (more cost) in fusing the two layers into one where the outer layer has been considerably beefed up. Now that we have our raw glass, the artist must engrave only the *outer* thicker layer while remaining *within* that outer layer for the decoration to take shape. The rest of the colored overlay, either red or blue, is removed to the base of clear glass *without* cutting into the clear glass. Think about that for a second. Working in a cellar by candlelight, the schmirgel (slurry) obscuring your view and achieving shading so fine that the softness of skin or clothing can almost be felt. The details of hair and a hand so vivid that they appear as if photographed. The lushness of a body or the intricate minute details of medieval body armor come alive. Individual minute tendrils from a grapevine appear floating against its backdrop. As we will see, Franz Paul Zach achieved these heights in these further masterpieces that follow.

Overlay cameo glass engraving represented and achieved a *new pinnacle* in the plethora of glass decorating techniques. Unfortunately, this remarkable advance occurred during the period that became stuck with the pejorative term: "*Historismus*."

### Tankards & Pokals from Franz Paul Zach's Oeuvre: Overlay "Cameo" Glass Engraving

The term and technique "Cameo" glass have their origin in one of the most famous glass masterpieces of all time: the Portland Vase dating back to Roman times. (Picture 8, courtesy of British Museum, London). Most scholars agree that it is over 2000 years old entailing up to two years of painstaking cutting in its creation. The Portland Vase has also served as an inspiration for glass artisans and others to create



a duplicate. In 1790 Wedgwood created a duplicate after four years of attempts, but in black and white jasperware, a type of pottery with an unglazed matte finish. In 1876 John Northwood completed a cameo glass duplicate of the Portland Vase after



three years of arduous skilled artistry. What has this to do with Zach? Franz Paul Zach had already created his duplicate masterpiece of the Portland Vase in Overlay Blue-Cameo glass years earlier. This Zach signed example was exhibited at the 1862 London International Exhibition and was later found to be located at the Royal Albert Memorial Museum (RAMM) in Exeter, England. (Picture 9) No information about the vase had been recorded other than it had been given to the RAMM by an unknown lady in the 1920's.<sup>2</sup> A second copy of the Portland Vase created by Zach also in 1862 was acquired by the Rakows in a Sotheby's New York auction in 1981. It had been loaned to the Philadelphia Museum of Art in the 1930's and has since been donated to the Corning Museum of Glass, Corning, New York. (Picture 10). Note the difference in handles: in the RAMM example they are more ornately decorated. (Picture 9 and Picture 10).

Let us continue our tour with more of Zach's masterpieces from museums.

Picture 11a: (Courtesy of the Corning Museum of Glass, Corning, New York). Signed F ZACH, Rembrandt and Saskia Ruby Cameo Pokal, ca. 1860. Rembrandt and the love of his life, his first wife, Saskia van Uylenburgh (1612–1642) are portrayed here. Both are attired in 16th-century costume. Rembrandt is hoisting a goblet in salute.





11b

Picture 11b: Close up: F ZACH signature, the goblet in Picture 11.



12

Picture 12: (Courtesy of the Passau Glass Museum, Passau, Germany). Blue Cameo Pokal signed "Z", Franz Paul Zach, ca. 1855. Raw glass: **Josephinenhütte (Josephine Glasshouse, Silesia)**. "Rheintochter" (Rhein daughter)<sup>7</sup> Depicted is a partially exposed nude, a pensive woman with downcast gaze sitting on a chair with folded cloth draped over her left leg.

Picture 13: (Courtesy of the Passau Glass Museum, Passau, Germany).



13

Blue Cameo Pokal, Signed F ZACH, ca. 1855. Raw glass: **Josephinenhütte (Josephine Glasshouse, Silesia)**. (Note the replaced Foot). Depicted is a partially clad woman with downcast gaze standing on a pedestal with partially dropped "robe."



14

Picture 14: (Courtesy of the Passau Glass Museum, Passau, Germany). Blue Cameo Tankard attributed to Franz Paul Zach, ca. 1855-60. Wanderer, Silver mounts.<sup>8</sup>



15

Picture 15: (Courtesy of the Passau Glass Museum, Passau, Germany). Blue Cameo Pokal attributed to Franz Paul Zach, ca. 1860. Raw glass: **Josephinenhütte (Josephine Glasshouse, Silesia)**. Jolly Zecher hoisting a goblet in salute.



16

Picture 16: (Courtesy of the Passau Glass Museum, Passau, Germany). Blue Cameo Pokal, Signed F ZACH, ca. 1860-75.<sup>9</sup> Zecher holding an Eng-halskrug.



All the remaining examples of tankards and pokals both attributed to and signed by Franz Paul Zach in this article appear courtesy of the Sammlung Eric Alexander and were photographed by the author. Goethe once said: "*The hardest thing to see is that which is right in front of you.*" It is my hope that these detailed photographs will help our readers "see" what they otherwise might have missed on a cursory glance. They will hopefully help the reader better appreciate Zach's mastery and facilitate their enjoyment of the masterworks presented. Most are rare and one extremely important and rare because it is *dated*. Where no dates are given, readers may assume the piece originated in the 1850's.



17b

Picture 18a: Extremely important and rare *dated* Blue Cameo Tankard. King Gambrinus raising a foaming goblet - Prosit!



18b

Picture 18b: *Detail* base of the Picture 18a tankard: Gambrinus's throne. Note the intricacy as well as the feline (panther?) on Gambrinus's footwear.



17a

Picture 17a: Blue Cameo Tankard signed by Zach with a capital 'Z' which is the typical signature of taller tankards signed by Zach. Knight in full medieval armor framed by neogothic ornamentation, silver mounts.

Picture 17b: *Close up:* Picture 17a.

Picture 17c: *Close up:* 'Z' signature of Franz Paul Zach which is the typical signature of taller tankards signed by Zach.



17c



18a



18c

Picture 18c: *Detail* Rear of Gambrinus toasting tankard Picture 18: Handle, raised polished kobalt-blue ornamentation and Hops Leaves, Hop Buds alluding to Beer.



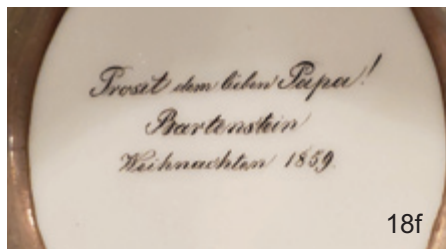


Picture 18d: Gambrinus toasting tankard Picture 18: Silver Lid, Meister Marke CO; Spectacular Minutely Hand-painted Porcelain Inlay with Allianzwappen: Prince Karl zu Hohenlohe-Bartenstein and Rosa Countess von Sternberg.



Picture 18e: Two photos have been combined to better appreciate the remarkable detail and to be able to read the Latin inscription on the banner: **Ex Flam Mis Orior Nescit Occasum** - Von meiner Flamme geht der Sonnenuntergang auf (**From my flame the sunset rises**).

Picture 18f: Inscription and date underside of Handpainted Porcelain Inlay Lid with Allianzwappen: Prosit dem



lieben Papa! Bartenstein! Weihnachten! 1859 (Translation: Prosit dear Papa! Bartenstein! Christmas! 1859).



Picture 19a: Blue Cameo Pokal: Hunter with hunting horn draped over his shoulder, Stag with sword thrust in its chest, Crossbow framed by elaborate ornamentation.



Picture 19b: *Closeup* Picture 19: Hunter with hunting horn draped over

his shoulder, Stag with sword thrust in its chest, Crossbow framed by elaborate ornamentation.



Picture 19c: A second Hunter in medieval costume blowing the call to hunt and Dog (lower right corner) on the reverse of Fig 19 Pokal.



Picture 19d: Owl and scroll ornamentation cutting on side of Pokal Fig 19.



Picture 20a: Blue Cameo Pokal: Castle with flag on a hill overlooking a serene lake with sailboats.





Picture 20b: *Detail Castle with Flag on hill* Picture 20 - Bowl of Pokal – the attention to detail was so fine, the mortar between the individual bricks is visible.



Picture 20c: *Detail Lake with Sailboats abutting the castle.* The lake is 'Geblänkt' [a decoration technique = 'Polished'] to reflect the lake's shimmer.



Picture 20d: *Rear of Picture 20 Pokal: Coat of Arms: Shield ('geblänkt') over which Knight's feathered helmet with banners and armaments including spontoon, sword, pike & hellebarde.*



Picture 21a: Blue Cameo Pokal: Wealthy Gentleman sitting astride a Barrel holding a Glass Stein in one hand and Pipe in the other; a Match-box rests on the barrel, a jug in the front (Middle Easterner? Turk? Jew?) (Some experts have attributed this Pokal to Karl Pfohl).



Picture 21b: *Closeup Wealthy Gentleman* Picture 21.



Picture 21c: *Closeup Fig 21: Tankard, pipe and matchbox. Standing jug with handle in front of barrel.*



Picture 22a: Ruby-Red Cameo Pokal: Madonna della Sedia after Raphael (Note purposeful darker shading to St. John the Baptist).

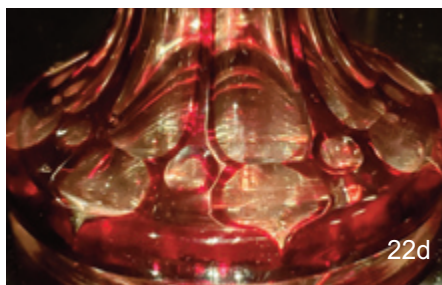


Picture 22b: *Closeup Picture 22* Madonna and Christ Child.

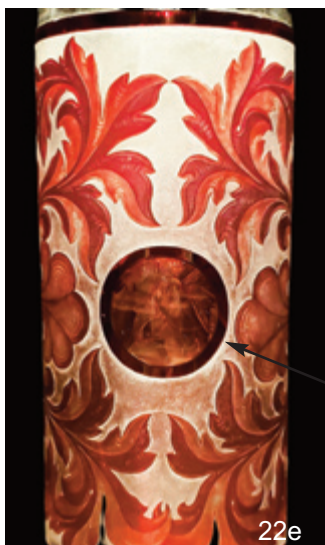


Picture 22c: *Closeup Picture 22* St. John the Baptist.

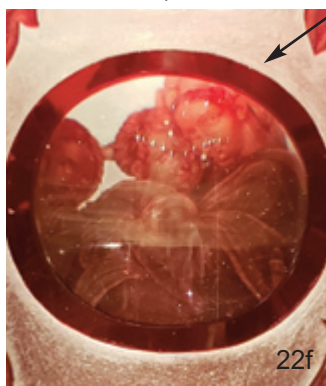




Picture 22d: Foot Fig 22 Pokal: Note the THICKNESS of the *Ruby Overlay* the author was able to capture in this photograph.



Picture 22e: *Rear Fig 22 Pokal*: Note the “**Verkleinerungslinse**” i.e. “**Miniaturization Lens**” which serves to view the scene on the front of the pokal in miniaturization. Readers may think of it in analogy to a stanhope found on very few Reservisten Krüge (Reservist Tankards).



Picture 22f: *Close up Image on front of pokal viewed through the “Verkleinerungslinse” i.e. “Miniaturization Lens.”* in analogy to a stanhope found on very few Reservist tankards. The white specks are ambient light reflections and a photographic artefact.



Picture 23a: *Ruby-Red Cameo Pokal*: Zechers celebrating around a barrel: One hoisting a Daubenkrug (wooden stave tankard with pewter mounts) and one passed out Zecher at the barrel's base.



Picture 23b: *Detail Picture 23*: Zechers celebrating around a barrel: The top figure hoisting a Daubenkrug; his inebriated compatriot holding a tankard almost ready to pass out.



Picture 23c: *Detail Picture 23*: Passed out Zecher grasping Daubenkrug lying on the floor near the barrel; his Lute lying by his side.



Picture 24a: *Ruby-Red Cameo Pokal*: Revelers paying homage to a young Dionysus (Bacchus) holding a goblet astride a barrel of wine hovering above a pillar sprouting from a base of fruit and barrels.





Picture 24b: Detailed Overview Picture 24.



Picture 24e: Close up Picture 24: Note the remarkable detail! Including the aging wood grain on the barrel and shadow cast from the barrel's spigot.



Picture 24g: Rear Picture 24 Pokal: Close up Image on the front of the pokal viewed through the "Verkleinerungslinse" i.e. "Miniaturization Lens."



Picture 24c: Detail Picture 24: The banner reads: "Gott erhalte uns – junges Blut und alten Wein" ("God Preserve Us - Young Blood and Old Wine").



Picture 24d: Detail Picture 24: Reveler toasting with a pokal (goblet). Note the individual tendrils of the vines.



Picture 24f: Rear Picture 24 Pokal: Note the "Verkleinerungslinse" i.e. "Miniaturization Lens" which serves to view the scene on the front of the pokal in miniaturization. Readers may think of it in analogy to a stanhope found on very few Reservisten Krüge (Reservist Tankards).



Picture 25a: Blue Cameo Pokal: Kobalt-Blue Liebestrank (Love Potion) Pokal, Glass Schachtenbach, ca. 1855, reclining Bacchic figure eating from a bunch of grapes held aloft in his right hand, the reserve filled with foliate scroll on a matt ground, baluster stem and ornately carved foot (**Compare this example with the V & A's in Picture 2**) (Provenance: Takayama Collection, Hida Takayama Museum of Art, Takayama, Japan, Dr. & Mrs. L. S. RAKOW Collection, Bronx, New York).





Picture 25b: Bowl Picture 25 viewed from above: Kobalt-Blue Liebestrank (Love Potion) Pokal, Glass Schachtenbach, ca. 1855. (Compare this example with the V & A's Fig 2).



Picture 25c: Detail Picture 25: Baluster stem between the bowl and the ornately carved foot: Note the multiple internal spiraling red and opaque-white glass threads, Glass Schachtenbach, ca. 1855.



Picture 26a: Signed F ZACH Kobalt-Blue Overlay Cameo Stangenpokal,

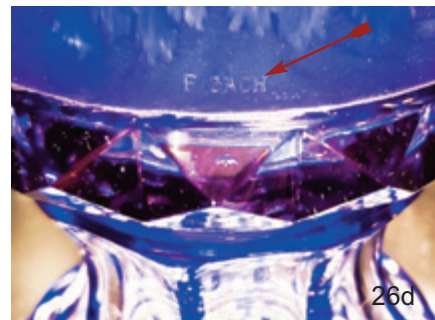
cylindrical form overlaid in cobalt-blue and engraved with *four* Chamois (Gemsens) at rest in a forest setting with a range of mountains at the rear, above a short waisted stem and circular foot, Schachtenbach Glasshouse, ca. 1855 (Provenance: Takayama Collection, Hida Takayama Museum of Art, Takayama, Japan, Dr. & Mrs. L. S. RAKOW Collection, Bronx, New York).



Picture 26b: Detail Fig 26: Chamois, Signed F ZACH Kobalt-Blue Overlay Cameo Stangenpokal



Picture 26c: Detail: Side Picture 26 Massive tree trunks in forest.



Picture 26d: Detail: Full **F ZACH Signature** above series of pyramid-shaped clear glass faceted ornaments wrapping around base of cylindrical Stangenpokal. Schachtenbach Glasshouse, ca. 1855.



Picture 27a: Kobalt-Blue Overlay Cameo Pokal: Viking Hoisting a Foaming Horn, the other hand on the handle of his sheathed sword (Gambrinus not typically depicted with a sword). Note the foot with ornately cut overlay.



Picture 27b: Detail: Picture 27.





27c

Picture 27c: View of Picture 27 Pokal from above rear depicting a Viking Hoisting a Foaming Horn and cone shaped Hops buds and leaves geblänkt (polished).



28a

Picture 28a: Kobalt-Blue Overlay Cameo Stangenpokal: Humorous scene - Monk walking with a bandit lifting off his hat with the end of a hellebarde. Note: The turban cut band above the foot.



28b

Picture 28b: Detail Picture 28 - Monk walking with a bandit lifting off his hat with the end of a hellebarde.



28c

Picture 28c: Detail Picture 28 - Monk walking with a soldier lifting off his hat with the end of a hellebarde. Note the monk's sandals, Cone shaped Hops buds and leaves geblänkt (polished).



28d

Picture 28d: Detail Picture 28 - Humorous scene explained: the bandit had already pilfered a duck (hidden in his pack) and was pilfering the monk's rosary when the monk lifted his hat startling the bandit resulting in him spilling his beer (Remarkable detail. Compare to Picture 15).



29a

Picture 29a: Kobalt-Blue Overlay Cameo Pokal: Christ crowned with thorns (Provenance: Ron Fox, Babylon, New York).



29b

Picture 29b: Close up Picture 29: Surrounding Christ are reminders of the Crucifixion: shroud draped over the cross, spear, hammer and nails. A skull serves as Memento Mori (Latin "remember you must die") - a symbolic reminder of death and the fleeting nature of life.



29c

Picture 29c: Close up Picture 29: Surrounding Christ are further reminders of the Crucifixion: Rope and ladder, the crowing Rooster.



29d

Picture 29d: Detail Picture 29: Christ crowned with thorns peering upward towards heaven: Note the incredible passion and sadness Zach was able to express in Christ's eyes. Remarkable! **INRI** Latin phrase: '**Iesus Nazarenus Rex Iudaeorum**' meaning '**Jesus of Nazareth, King of the Jews**'.





29e

Picture 29e: *Detail: view of Picture 29 pokal from above: Host above Chalice [Symbolizes the Last Supper: 'Do this in remembrance of me'] with IHS (contraction of the Greek word for Jesus) on it with a Cross above the "H".*



30

Picture 30: (Courtesy Liebieghaus Skulpturensammlung, Frankfurt am Main, Germany). Ariadne on the Panther (marble masterpiece) by Johann Heinrich von Dannecker, completed in 1805. It depicts the Cretan princess Ariadne, wife of the Greek god of wine Dionysus seated on a panther (expresses the concept of "wildness tamed by beauty").



31a

Picture 31a: Kobalt-Blue Overlay Cameo Stangenpokal: Ariadne on the Panther, Franz Paul Zach's version: depicting the Cretan princess Ariadne, wife of the Greek god of wine Dionysus seated on a panther (expresses the concept of "wildness tamed by beauty").



31b

Picture 31b: *Close up Picture 31: Note the hair, hair ribbon, facial, breast shading and detail. The hand appears as if photographed!*



31c

Picture 31c: *Detail: Lower front left Picture 31.*



31d

Picture 31d: *Detail: Central Lower front half of the cameo engraving Picture 31.*



31e

Picture 31e: *Detail: Right Lower half of the cameo engraving: Zach's Ariadne on the Panther – wildness has been tamed by beauty.*





Picture 32a: Signed F ZACH, Iconic Masterpiece: Kobalt-Blue Overlay Cameo Stangen-Pokal: Mounted Amazon on a Rocky Outcrop attacked by a Panther, ca. 1855, Glass allegedly Har-rach Glasshouse, Neuwelt (Provenance: Takayama Collection, Hida Takayama Museum of Art, Takayama, Japan, Dr. & Mrs. L. S. RAKOW Collection, Bronx, New York, Sammlung Fritz Biemann, Zurich, Switzerland). The subject is after a celebrated statue by August Kiss, a pupil of Chrisitan Rauch, executed in 1839, a bronze version placed on the steps of the Schinkel Alten Museum, Berlin, and a colossal copy which was paid for by Frederick William IV which was exhibited at the Great Exhibition, 1851.<sup>10</sup>



Picture 32b: Detail: view of Picture 32 pokal from above: Central portion of the scene also allowing view of the pokal's rear.



Picture 32c: Detail: Right central portion of the scene Picture 32.



Picture 32d: Detail: Mid central lower portion of the scene Picture 32. Note the claws of the panther digging into the horse's flesh.



Picture 32e: Detail: Base of Pokal: Provenance Stickers: Dr. & Mrs. L. S. RAKOW Collection, Sammlung Fritz Biemann, Zurich.

I think the examples presented in this article give the reader a splendid overview of Zach's oeuvre and further cement Franz Paul Zach's reputation as a truly exceptional artist in his field. I am occasionally asked for tips on identifying a piece created by Zach. I think the last gentleman who asked me that question was a dear friend, the late Jim DeMars, whom many in the SCI community may remember. My answer has remained the same for at least the past 25 years to Jim and others: I could make something up, give you some obscure clues and you would go away very happy. Alternatively, I could give you an honest answer that will probably make you unhappy, but I'll give you the honest answer anyway: Experience.

Pictures just don't do justice to the mastery that Zach, or other artists who worked using overlay cameo cutting techniques, have achieved. The same is true for the so called "traditional" engraving on glass that has flourished for hundreds of years. You have already made progress on your educational glass road by taking the time to read this article. Viewing signed pieces whether in museums or private collections is more than worthwhile. (I highly recommend a visit to the Passau Glass Museum in Passau, Germany. It is magnificent.) Not just a cursory glance but perusing a piece. Studying it. Reading the many books on the topic. It takes time, but experience does not occur overnight. Be patient. It will not only be worth it, but it will also be enjoyable. Unfortunately, placing a book or computer under one's pillow and hoping the knowledge contained therein magically diffuses through the pillow into one's brain doesn't work. It requires effort, but that is precisely the fun in it all!

Some of our very clever readers might be thinking I've got it! If I can identify a glass as Schachtenbach, then it must be by Zach. Unfortunately, it is not that simple. Franz Steigerwald did not solely rely on the glass blanks he was able to buy from his own family's glasshouse. If it was a magnificent piece of luxury glass, he bought it. Steigerwald purchased superb glass blanks from the Josephine Glasshouse

in Silesia, Harrach in Neuwelt, as well as his own as I have indicated in previous segments of this article. That is why I highlighted the *different glass-houses* known from which Steigerwald bought the blanks upon which Zach was able to work his magic.

Importantly, Steigerwald was an entrepreneur, and Zach was *not the sole glass artist* he had in his employ. Zach was the “Haus graveur,” others worked on commission. Steigerwald sold luxury glass and made lots of money. These other great engravers created masterworks and were able to pay the bills. Karl Pfohl from Steinschönau

(now renamed Kamenický Senov, Czech Republic) in Northern Bohemia for example, also worked for Steigerwald. Indeed, some glass objects previously attributed to Karl Pfohl by experts are now attributed to Zach and vice versa as new insights are discussed and appreciated. None other than the great Dominik Biemann worked for Steigerwald on commission. Indeed, in his diary Biemann complained he worked for Steigerwald “wohlfeil” (cheaply).<sup>11</sup> To date, no example has surfaced of Biemann working in the Overlay Cameo technique.

Our knowledge of the many glass mas-

ters and their masterpieces is ever evolving. I very much welcome your feedback, insights, and other examples of the genre you may want to share with me. Kindly direct them to me via the editor.

This article is based on a lecture “*Franz Paul ZACH: The Exceptional Glass Engraver in the Service of the Steigerwalds*” the author presented at the 2023 Stein Collector’s International (SCI) Convention in Dayton, Ohio on July 27, 2023.

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## Photos from the Road

Sixty Eighth Installment

By Ron Fox

Master Steinologist

One of the well known American stein producing firms was N.A. Whites located in Utica, New York. They specialized in the manufacture of stoneware, beginning with crocks and jugs. With the immigration of so many Germans in the late 19th century, Whites saw the need for making beer steins. Besides their mass produced molded bodies, they also made custom steins. A customer could go to them with a design they wished to have made. They would take a blank body and scratch that scene into it and then apply cobalt. The first 5 steins on this page are examples of their custom steins.

The first stein is decorated with a family's beloved dog.

Next is a stein depicting the meeting of Teddy Roosevelt and John Muir at Yosemite. This famous meeting was responsible for the establishment of our national park system.

The top row ends with a woman wearing ethnic clothing. What a nice gift it must have been for her.

The middle row begins with a two handled pass cup. It features two scenes of children playing.

Next is a stein decorated with a lion in full run. You see his hair blowing in the wind.

Most German stein manufactures made relief pottery steins. I have always liked those that were made with figural lids in the pottery as well. Should the lid come slamming down, these pottery lids could easily break.

The bottom row shows three examples of such steins. You have large acorns, a castle turret, and a wild boar. Very good looking steins.







This page begins with a Crailsheim faience stein from the yellow family. A similar stein with this scene showed up on ebay about ten years ago. I was bidding on it until it suddenly vanished from the site. I tried to get answers from the seller, but no luck. I was visiting with a friend in New York when I saw it on his shelf. Since then I have been bugging him to sell it to me. Last fall one showed up in Germany. I did not let this one get away and my friend was happy I could stop bugging him.

Next is a Ansbach faience stein I bought from an auction. From the photo I thought it was the usual one liter size. When the box arrived, I was very surprised at its large 1 1/2 liter size.

The top row ends with a faience stein from the Hanau factory. Its turquoise color and vertically ribbed body, is unlike steins from other factories.



The middle row begins with the first of three Westerwald stoneware steins. It is decorated with three panels of double headed eagles. It is circa 1700.

The next stein is very unusual. It features a pearl-work floral decoration commonly found on Altenburg steins, but rare on Westerwald pieces.

The last stein on the middle row has both Manganese and cobalt glaze colors. It is decorated with four dueling panels. It is circa 1700.



The bottom row starts with very rare Mettlach Rookwood stein. It is marked P for Probe and was never put into production. It is unlikely we will find another like it.

Next is one more Mettlach. It has a custom dueling fraternal shield on a faience body. I have not seen this stein before.

We know so little about French faience. They usually feature a matching faience lid instead of pewter. If someone wants a research project, French faience would be a great option.



This page will show pottery relief steins made by Dümmler & Breiden. They were founded in 1883 by Peter Dümmler and Albert Breiden. They were located in the German town of Hohn Grenzhausen and their most active years of production were the 1880's through just before WW I. They worked in both pottery and stoneware, and in my opinion, their steins had some of the best quality and detail. This page features a group made in cream coloring with dark accent colors for contrast.



The top row begins with a stein depicting a group of monks drinking in a tavern.

The next stein shows a happy couple enjoying a close dance.

The top row ends with a stein having a well dressed couple and mask faces.



The middle row starts with a scene from Richard Wagner's Lohengrin opera of the swan king rescuing a maiden.

Kegling is a German form of bowling and has been popular there since its inception in 1876. The next stein depicts this game with a pig knocking the pins down.

The middle row ends with a stein featuring a group of men with William Tell.

Bicycling clubs became active in Germany starting in 1883. Bicycle races sprung up all over Europe. Most stein makers used this subject matter to decorate some of their steins. The bottom begins with a Dümmler & Breiden's example.

The next stein has five panels of different German folks who like to drink beer.

The bottom row ends with a stein depicting suites of playing cards. Another popular design used on steins.





Besides the cream colored pottery steins Dümmler & Breiden made, they also decorated those bodies in full color as well. This page will show examples of those painted beauties.

The top row starts with a stein featuring seven musicians walking around the body carrying their instruments.

Next is a stein with two hunters chasing stags and wild boar through the forest. Dogs decorate the base with a fox and her cubs hiding.

The top row ends with another hunting scene similar to the previous one, but on a different body.



The middle row begins with a stein decorated with a man's face wearing a night cap and smoking a pipe. There is a mate to this stein of a woman. A very nice set to have.

The next stein depicts 13 monks drinking in a tavern. One of the 13 is Falstaff reclining in a chair. A curled up dog is at his feet.

The middle row ends with a stein decorated with three panels. The front panel depicts a well dressed couple. The side panels are of musicians and an old and young man drinking.

The bottom row begins with the full color version of the bowling stein in the center of the opposite page. This required another step in the firing of the stein.



The next stein is not relief, but rather etched. It features a couple dancing outdoors to an accordion player. It has a matching inlay of a boy playing a flute to birds.

The last stein on this page is also not done in relief. It has a print over glaze scene of seven people in a tavern. A stag is on the floor beneath one of the hunters. Two barmaids are being very social with one of the men.

Now besides the cream body steins and painted versions, Dümmler & Breiden also made the same bodies in cobalt glazed stoneware.



Student fraternal steins are highly collected, especially in Germany. These steins would have their fraternal shield that would include their school symbol called a Zirkel and usually the date of their founding. The colors of the shield would reflect their fraternal colors. The name of the fraternity would precede "sei's Panier!" that is translated "its banner." In recent years, American stein collectors have started adding these interesting steins to their collection.



The top row begins with a stein that has a pewter handle, body bands, and lid. The enameled shield is between the bands.

The next stein is to Sucpia sei's Panier! The enameled shield is on a faceted body that alternates from clear to frosted. This type of body was the most commonly used for Student steins.



The top row ends as it began, with a pewter and glass body stein. It is to Normannia sei's Panier!

The middle row has three steins with the faceted body. As you can see, the shields are very different, as are the colors.

The bottom row begins with a stein made at the Van Houten firm from Bonn, Germany. This one, as well as the the next stein, are easily identified by their fancy pewter neck and lid. These pewter traits were only used at Van Houten.

The bottom row ends with a stein in a shape seldom seen. It is a larger barrel form with the pewter body bands and lid. It features a rather large student shield.

Student fraternal steins were made by most stein factories and can be found in other materials as well. Pottery, stoneware, silver and pewter can be found. They make an interesting collection.





The history of glass manufacturing in Europe spans from ancient Roman glass blowing techniques to the rise of Venetian glass making and finally to Bohemian glass. One of the traits of Bohemian glass is their copper wheel engraving. This technique took great artistic talent and a skillful steady hand. This page features items decorated with that process.

The top row begins with a stein engraved with hunting dogs chasing a stag through the forest.

Next is a beaker with an intricate scene of an Arabian warrior and his horse.

The top row ends with a stein depicting a stag walking through the forest. Notice the delicate brass mounts.



The middle row begins with a tall beaker. It too is decorated with stags in the forest.

Next is another stein showing stags running across the front panel.

The middle row ends with a pokal with a set on lid. The decoration is of two horses running.

The bottom row starts with a pokal depicting men up on a ladder removing Christ from the cross after he had been crucified.

Next is a pokal with a fantastic set on lid. It is in the shape of a crown with open work and a cross finally. It has a very detailed scene of men gathered outdoors.

The last item is an unusual 2 liter sized stein. It features two stags in the front panel.

All these items have an amber stain that has been wheel-cut engraved. This color does not exist in an overlay, it is always a stain.

Bohemia is now located in the Czech Republic.





Les Paul worked on a talk for our local club meeting on his rare character steins. It was a test run for a convention talk. I thought it would be of interest if I used a couple pages to show a few of his super rare character steins.

The top row begins with a Schierholz stein in the shape of a sitting lion. His majestic design is something to behold. I only know of four of these steins.

The next stein was made at the Knogen factory. This obscure firm had a small production of character steins. This stein is of a musician with his trumpet tucked under his arm. This is the hardest one to find of all the Knogen steins.

The top row ends with a Bohne character stein depicting an ear of corn. Notice his wonderful smile. Even though it is in the Bohne catalog, this is the only example to surfaced so far.

The middle row starts with a Bohne character of a seated man with a letter in one hand as he holds a cigar in the other. There is an umbrella between his knees. I am only aware of two of these steins.

The next stein has recently come to the market. It is a 12" tall bustle lady. It is the only one known and makes me wonder how long until another one appears.

The middle row ends with a Hanke pottery stein in the shape of a Billiken. It was created by Florence Pretz, an American art teacher and illustrator who patented her design in 1908. The Billiken is described as a monkey-like figure with pointed ears, a mischievous smile, and a tuft of hair on its pointed head.

The bottom row starts with a Bohne character of a man ready to release his bowling ball. The only one known.

The next stein is the common female pig. The rare green coloring will get your attention.

This page ends with a porcelain Hut-schenreuther stein of a outdoorsman with binoculars around his neck. His hobby is a bird watching.





The top row begins with a stein that became available for Les just this last year. No one had seen it up until now. It was made by Bohne and is a dueling fraternal radish character. He wears a nose covering for protection in a duel. A rare find.

The next stein is made of porcelain and is a version of a pig we had never seen before. It was not made by Schierholz and is not marked. David Harr had the same in a tobacco jar that is marked by Rudolstaft, which was a porcelain decorating factory that operated from 1887-1918 in Thuringia.

The top row ends with a pottery stein in the shape of a rooster head. We are unable to identify the maker and it is the only one known.



The middle row starts with a Schierholz stein depicting a pretty girl from the Pacific Islands. She has flowers in her hair and wears a shell necklace with the name Karoline. We only know of three of these to exist.

The next stein was made by Schierholz and is a rare version of their owl. He wears a fraternal hat and is only one of two known.

The middle row ends with a stein made at the Marzi & Remy factory. There is not many of these and they come both in color and plain cream coloring. The full color version is extremely rare.



The bottom row begins with our missing link for the Schierholz factory that is a one of the kind. For many years these steins were called Musterschutz characters. While visiting a collection, I noticed this ape stein had the Schierholz mark. That sent me to Germany and the factory in 1986, where I found they still had all the original molds. Werner Sahme of Rastal, encouraged them to begin making these characters again. This continued for about six years until they went bankrupt.

The last stein on this page is Moritz of Max and Moritz, a turn of the century German cartoon by William Busch, first published in 1865. It is the only one known and Les would love to find his mate Max.

This brings this installment to a close. Much more to come in September.



## Stoneware with a Salt Glaze

By Elizabeth Stewart

Elizabeth Appraisals

J owns a German saltware pottery ewer that couldn't be more German if it tried (Picture 1). This style of blue relief decoration with a shiny surface dates back to the 14th century in Rhineland. This stoneware bears a salt glaze.

Potters in Germany discovered stoneware in the 13th century when they found that a hot enough kiln produced vitrification. This term means a porous material became nonporous when the minerals in the clay fuse together. Before this discovery they formed drinking vessels with low fired clay, which became a breeding ground for disease. Wooden tankards came with the same malady. Stoneware doesn't need a glazed surface, but a glaze adds to the decorative element and helps keep the vessel pristine.

### How did potters discover salt glazing?

The Rhineland transported fish packed with salt in wooden barrels and boxes. Broken-down boxes became fuel for pottery kilns, leading to the discovery of salt glaze. Salt, when added to the firing process in a kiln at a high temperature (1,300 degrees Celsius) creates a nonporous shiny stoneware that safely contains liquids. A famous location for the type of raised relief decoration seen on J's wheel-shaped ewer is Hohn-Grenzhausen in Rhineland-Pfalz. There potters created this distinctive stoneware called Grenzau-ware from the 1580s. They considered these age-old traditional firing methods earth-shattering technological discoveries in their day.

In the Westerwald area, another important region for salt-glazed stoneware, potters decorate gray clay through the application of molds and incising. Raised patterns, called the relief, are accentuated with a dark blue glaze formed from cobalt oxide. One of the forms famous in the area are han-

dled drinking vessels called the krug. As opposed to the stein: the German word for stone because they thought the material stoneware to be as hard as a stone. The krug is typically bulbous in the middle of the vessel and geometric, artistically applied decoration emphasizes this.

Traditional German saltware has been closely identified with the German domestic table for centuries. Think of those robust blue/gray steins of beer, massive, lidded bowls for sauerbraten, weighty stoneware platters for wurst and thick brown bread.



Notice the central circular relief decoration on this unmarked 13.5 inch ewer (Picture 2). It features a saint (well, we see a halo) dressed in a medieval hunter's costume. A large stag stands at the forefront of the action. The saint dismounted or fell from his horse. Around him sport three hunting dogs. One dog looks back at the saint in surprise, while in pursuit of the stag. This saintly figure represents St. Hubert



(656-727AD), the patron saint of ethical, compassionate hunting.

### Here's the Myth

One Good Friday when all villagers went to church, Hubert pursued a most beautiful stag. In hot pursuit on horseback, the stately creature turned to look at the hunter, lifted its head. Suddenly a crucifix appeared between its antlers. Hubert leapt from his horse and fell prostrate before the apparition. When he arose, his life changed. Hubert gave his wealth to the poor on his return to his village and studied for priesthood, fasting and praying. He became the Bishop of Liege in 708AD. His feast day is May 30.

Notice the ewer's spigot in the shape of another popular animal of the hunt, the German tusked wild boar (Picture 3), a big game animal that remains fierce well into their old age at 7 years. Wild boars roam the mountainous regions of Bavaria. If threatened they charge at 30mph and leap over fences up to three feet tall. The wild boar's face on the ewer holds a ring in its mouth, a suggestion of its domesticated cousin, the pig.

Strangely enough, the base of the ewer features a lion's heads (Picture 4) not a creature that roams the Bavarian countryside. A grapevine design in relief indicates the vessel poured wine.



Stoneware became important from the 15th to the 19th century because of its durability and use for secure storage. By the 16th century German stoneware was exported all over central Europe and Britian, and German potters included relief portraits of English and French kings, depending on the imported country. The lowly salt glazed stoneware krug or stein became one of the first forms internationally traded.

J's ewer is mid to late 19th century, hearkening back to the Northern Renaissance 17th century style (old stoneware is worth more), and is \$300.



Elizabeth Stewart is a career appraiser of fine art and antiques, active in the field for 30 years. Elizabeth primarily serves the Santa Barbara county area, and has appraised for clients nationwide. Elizabeth received her undergraduate degree in Architectural History, magna cum laude, from Tufts University in Boston, and she has a Master's Degree in Historic Preservation from the University of San Diego. She holds a doctorate in Mythological Studies (with an emphasis on Material Culture) from Pacifica Graduate Institute. For the past 16 years, Elizabeth has broadcasted her own "Art and Antiques" Radio Program on KZSB AM 1290. She also writes a weekly article for the Montecito Journal on "Ask the Appraiser."

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## Who Originally Owned My Theresienthal Stein?

By Andrew Ives

Dixie Steiners

I have been collecting beer steins for over 15 years, and like many collectors, have always been curious about the story behind each new addition. With only a few exceptions, I have found it very difficult to successfully track down the original owners and their stories based just on names etched in the pewter or painted on the body. Past attempts have taken me down many rabbit holes and left me frustrated. This is a story about a recent acquisition and how I finally scored a win.

About a year ago, I began collecting glass steins. Some of my early acquisitions included Theresienthal steins which piqued my interest in this style and prompted me to search for additional information on them. I found Steve Smith's article "*Theresienthal Glasshütte Beer Steins and Drinking Vessels*," the first of six articles about Theresienthal Glassworks that provides a guide to identifying their steins and drinking vessels for the period 1880 – 1910. At the end, there was a picture of six steins with different colored glass and very ornate pewter work (Picture 1). Picture 1 was/is intended to show the color variations, not the pewter work which can be seen in Pictures 2 and 3.

Each stein had extravagant foot rings and center rings with elaborate diagonal bands between them along with ornate handles, thumb lifts, and lids. The pewter work was attributed to Josef Lichtinger & Cie. Firm of Munich (1872/73 - c.1896).

For me, the pictured steins have the "wow factor" that presents itself occasionally and usually results in an impulse purchase. I told myself that if I ever come across a stein like one of these, and it's reasonably priced, I was going to get it.

In September 2024, I found one such

stein at auction, a yellow-green tinted glass stein with all the characteristics described in the article. I was the winning bidder. The pewter work was immaculate, and the lid was decorated with a depiction of a brewer holding a stein with a similar design (Pictures 2-4). There was also an inscription on the center ring which read "*Herrn Dr Kellermann Marth*" (Picture 5) followed by a student association *Zirkel* or cypher (6). My search for the story was on!

I first identified the *Zirkel* as belonging to Corps Onoldia, founded on May 28, 1798, at the University of Erlangen,

now called Friedrich-Alexander University Erlangen-Nürnberg. Onoldia is Latin for Ansbach. The corps was founded as the "*Anspach Society*," and the members are still referred to as "*Ansbachers*." Corps Onoldia has been active since its founding, except for the period between 1935 and 1947 when they were banned by the National Socialists. The Corps was reconstituted





on December 21, 1947 as the “*Franconian Student Society*”.

The Corps Onoldia Wappen is shown in Picture 7. Above it is the term “*Onoldia Seys Panier*,” or Onoldia is our banner. Below is the Corps’ motto – which translates to “*Eternity Sworn Oaths!*” The 1<sup>st</sup> Quadrant of the Coat of Arms depicts the Corps colors – blood red and white with silver percussion (banding); the 2<sup>nd</sup> Quadrant is of a hand on a book, a bible perhaps, as if swearing an oath. I’m assuming this would relate to the Corps’ motto, as membership was for life and did not cease at the end of a member’s studies. I did pose the question about this quadrant to the Corps Onoldia member I was corresponding with and he politely replied that some information, such as the meaning of the quadrant, was reserved for Corps members only; the 3<sup>rd</sup> quadrant is the Zirkel or cypher of the Corps; and the 4<sup>th</sup> quadrant indicates Corps Onoldia is a fencing association.

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According to Wikipedia, “*the Friedrich-Alexander University was founded in 1742 in Bayreuth by Frederick (Friedrich), Margrave of Brandenburg-Bayreuth, and moved to Erlangen in 1743. Christian Frederick Charles Alexander, Margrave of Brandenburg-Ansbach (one of the two namesakes of the institution) provided significant support to the early university.*” In 1961, the business college in Nuremberg was merged with the university in Erlangen.

I sent emails to both the archivist at the Friederich Alexander University and to the Corps Onoldia to get more information and was pleasantly surprised when I quickly heard back from them.

According to the university archivist and the Corps Onoldia, there were only two possible people that could be referenced on the stein, Christoph Kellermann and Maximilian Wilhelm Marth. The following is a summary of the information provided by the university archivist and the Corps Onoldia member.

Christoph Kellermann (b.1851-d.1918) enrolled as a student of natural sciences at the University of Erlangen on November 1, 1871, and studied there, including summer semester 1874. On January 9, 1877, he became Doctor of Philosophy from the Faculty of Philosophy of the University of Erlangen. Dr. Kellermann was not a member of Corps Onoldia but of the student association Uttenruthia. Later he became *Rektor der Kreisoberrealschule Nürnberg* (Principal of the Nürnberg District High School).

Maximilian Wilhelm Marth was born November 27, 1869, in “*Holzhausen bei Hassfurth*” in lower Francony; he died on March 7, 1953. Mr. Marth was enrolled as a student of law at the University of Erlangen on October 29,

1888, and continued his studies through the summer of 1890. On December 5, 1889, Mr. Marth became a member of Corps Onoldia. Jobwise, Mr. Marth was a magistrate in Würzburg from 1899 until 1902, a prosecutor in Nürnberg from 1902 to 1909, a district judge from 1909 to 1924, a district court director from 1924 to 1927, and district court president in Augsburg from 1927 until he retired in 1948.

The title of doctor indicates that the beer stein was gifted by Mr. Marth after or independently from his studies. Potentially Dr. Kellermann was a professor who made an impact on or helped Mr. Marth in his studies, and he wanted to say “thank you” in a professionally acceptable manner. Normally it is not common to use an academic title between friends or members of different fraternities. I was also provided with an undated photo of Maximilian Marth (Picture 8).



After learning this information, I was happy to tell myself “mystery solved.” I have a small number of other steins inscribed with student association Zirkles and names. Now that I know the universities and student associations themselves may be a good resource, I look forward to seeing if I can dig up some information on those steins...but that will be an adventure for another day.





## America's 'Holy Grail' (The Johann Christopher Heyne Chalice)

By Allan Fogel

This article is about the re-discovery and acquisition of America's finest pewter-covered chalice and others in various museums. My chalice (Picture 1) and others, both lidded and unlidded, are by the master German-born Moravian minister and pewterer Johann Christopher Heyne. Mine and the other seven existing covered chalices are the only known examples in America. Why did I classify this chalice as 'America's Holy Grail'? While the 'true grail' mystery will remain unsolved, time and effort have solved the mystery of most of Heyne's chalices. I'm sure that any avid American pewter collector would agree that these exceptionally crafted and unique chalices deserve this title. The research conducted to determine the provenance of these chalices has made them an integral part of our American Colonial Period history.

Not to take credit for the detailed research conducted from the 1930s onward, considerable contents of this article are either summarized or directly quoted from the publication of *The Pewter Collectors Club of America, Bulletin No.59, Dec.1968, Vol.5, No.10*, specifically, from the article: *The Chalices of Johann Christopher Heyne – A Remarkable Survival*, by John H. Carter, Sr.

The 1928 *Antiques* magazine was the first publication in the world to illustrate a pewter object bearing the maker's touch 'I.C.H.'. It was in 1931 that John J. Evans Jr., with the assistance of Ledlie I. Laughlin, identified the chalice markings to Johann Christopher Heyne. So, who was this master pewterer that many American pewter collectors covet? At the age of fourteen, Heyne served a four-year apprenticeship in Saxony and then served as a journeyman for several years in other German towns. In 1735 Heyne arrived in Stockholm, Sweden where he worked in the shop of Maria Sauer, the widow of the Stockholm pewterer Jakob Sauer. He held a prestigious position in Stock-



holm, and in 1737 his name appears on the Stockholm Guild rolls for the last time. In 1742, Heyne was in London where he sailed on the ship Catherine to the port of Philadelphia on May 28, 1742. He established himself in a Moravian settlement in Bethlehem, working in the metalworkers' shop alongside the brazier, bellfounder Samuel Powell, and other craftsman. The influences of both German and Swedish pewter craftsmanship and style are obvious in the design of his pewter flagons.

In 1746, Heyne married Maria Margaret Schaeffer and in 1752 moved his family to Lancaster, Pennsylvania where he established his pewter shop. There is a known, dated 1754, chalice in the Bindnagel's Evangelical Lutheran Church in Palmyra, Pennsylvania. Heyne continued to produce pewter objects through the 1770s before his death in 1781 of apoplexy. His stepson, the coppersmith John Frederick Steinmann, inherited the King Street house and pewter workshop. Today, the pewter objects of Heyne are highly prized and his pewter flagons have commanded world record pewter

prices. In 1998, philanthropist Caroline Steiman Nunan paid \$36,000. for a Type II unlidded Heyne chalice which she donated to the Heritage Center Museum of Lancaster.

"It was the Sept. 1931 issue of *Antiques* magazine that pictured the only American-covered pewter chalice then known. This chalice, owned by Laughlin, bore the marks of Johann Christopher Heyne's initials I.C.H. The flange of the double-domed lid with finial fits inside the bowl which bears a midband. The stem was cast in six parts: four spool-like sections and two hemispheroids. The six sections are joined in tandem to form a stem with an oblate spheroid at its center. Circular bands conceal the jointure seams. The base is also double-domed and in all probability cast in the same mold as the lid. It is fitting to call this chalice Type I, Laughlin type" (Picture .2).

"By 1934 a second covered chalice was discovered. While unmarked, it had all the other characteristics of the Laughlin chalice. This chalice used in the Zion Lutheran Church of Manheim, Pennsylvania, was with a flagon marked with Heyne's 'I.C.H.' touchmark. As discoveries continued, Heyne's chalices were categorized into the following three types: Type I (Laughlin type), Picture 2; Type II (Poole type), Picture 3; and Type III (Evans type), Picture 4.

The third chalice discovered, now in my collection, occurred in June 1935. "It was discovered among some paint cans in a cupboard under the balcony steps of the Himmel's Lutheran and Reformed Church, Washington Township, Northumberland County, Pennsylvania." With this chalice was a John Townsend, exported from London, tulip-shaped tankard. These two items along with a bowl and plate are pictured here (Picture 5) and in Picture 2 of the March 1936 issue of *Antiques* magazine. My chalice differs from the Laughlin chalice in two respects only,



Laughlin Type

2

it is unmarked, and the flange of the lid fits tightly outside rather than inside the bowl. Its remarkable provenance is, *"In 1776 an entry in the church protocol stated that George Heinrich Reitz presented the chalice to the Himmel's church"*. Fortunately, John H. Carter, Sr. acquired the entire communion service (Picture 5) before a fire destroyed the Himmel church on Jan. 18, 1959.

Today, most of Heyne's chalices reside in the following American museums; Winterthur Museum (Type II, lidded), Yale University Art Gallery (Type I, lidded), Hershey Museum (Type I and Type III lidded chalices), William Penn Memorial Museum, Harrisburg, Pa. (Type III lidded chalice), Zion Lutheran Church, Manheim (Type I lidded), Metropolitan Museum of Art (Type II unlidded), Museum of Fine Arts, Huston, Texas (Type II unlidded), Bindnagel's Evangelical Lutheran Church in Lebanon County (Type III unlidded), The Henry Ford Museum, Greenfield Village (Three unmarked, unlidded chalices), Reformed Church Museum, Lancaster, Pa. (Type III unlidded), Lebanon County Historical Society (Type III unlidded), and The Brooklyn



Poole Type

3

Museum (Type II unlidded). Only a few Heyne chalices exist in private hands, and this year an unlidded example was sold at auction.

"In summary, of the nineteen Heyne chalices known to exist, there are only eight lidded examples. Of these eight, only five Heyne chalices, three lidded and two unlidded, bear his 'I.C.H.' touchmarks. The remaining fourteen chalices are unmarked. John Meredith



Evans Type

4

Graham II, Curator of Decorative Arts, Brooklyn Museum, in the publication, *American Pewter* stated: *"Some of the most handsome examples of pewter have been preserved in the form of ecclesiastical pieces. This may well be exemplified by the Johann Christopher Heyne Chalice, considered one of the finest designs in American pewter."*



5





## Funky Fabulous Faience

**By Salvatore Mazzone**  
Florida Sun Steiners

Faience beer steins fascinate me. They're a quirky marriage of simplicity and sophistication. Their roots are buried deep in history. They can be strikingly beautiful or disappointingly mundane.

Unsuccessful at cracking the secret of making Chinese porcelain, which Europeans lusted for but was beyond the financial reach of most households, European potters began making tin oxide glazed earthenware in the 15th century, a technology that the Moors had introduced into Europe way back in 711 with their conquest of Al-Andalus, the former Islamic states in modern Spain, Portugal and France.

Of course, later in the early 18<sup>th</sup> century, European potters figured out how to make porcelain. But if they had been quicker to do that, would faience as we know it have even come into existence? It certainly would not have enjoyed the widespread use that it did (drinking vessels, storage vessels, tableware, decorative items, tiles, etc.).

In any event, the masses found the smooth, white-surfaced look of tin oxide glazed faience to be an acceptable substitute for the out-of-reach Chinese porcelain.

Acceptable, but, I'm forced to say, for the most part unequal.

Picture 1 shows a Chinese porcelain vase from the mid-1700s and Picture 2 shows a typical North-German faience beer stein from the same period.

The stein is nice enough, but compared to the vase its artistry is simplistic, and its color range and vibrancy are lacking. As something neither terrific nor terrible, back in the heyday of my misspent youth we would probably have referred to the stein as "Funky."

There were two basic reasons for



these artistic shortcomings: (a) Manufacturing process-imposed impediments; and (b) The fact that most decorators at the faience factories were potters trying to make a living, not artists trying to make art.

So, let's first take a look at the basic

faience manufacturing process. Next, we'll point out those process-imposed impediments I mentioned. Finally, we'll talk about decorators and artists.

After clay was thrown on a potter's wheel or formed in a mold, the piece at hand was kiln fired at 600-800 °C to drive off sufficient moisture to harden it enough for handling. It was then dipped in a glaze made from tin oxide, powdered glass, water and a flux (a substance used to promote melting and fusion of the glaze components), or it had the glaze poured over it. This would yield a smooth white porcelain-approximating background after firing.

But before firing, the decoration was painted in colors derived from various metallic oxides - green from copper oxide, yellow from antimony oxide, blue from cobalt oxide, and purple from manganese oxide. A muted brownish-red was obtained from iron oxide but a consistent bright red was unobtainable under this process. When the decoration was completed, the piece was given a second firing at 900-1050 °C and in a single operation the tin oxide based background glaze and the decorative pigments fused into one.

So, what were the manufacturing process-imposed impediments I spoke of earlier? To start with, the unfired glazed surface was very porous and absorbent and not decorator friendly. The color took immediately. There was no opportunity for correction, no room for error. The color of the decoration after firing could be significantly different than before firing. It was not until the stein came out of the kiln that the decorator could really see what he had done. Trial, error and experience were relied upon to sort things out.

With the decorator facing such obstacles, on top of his management's pressure to be quick about his work to keep the cost down, is it any wonder that the

artwork on most factory decorated faience steins tended to be simplistic in detail and lacking in color range and vibrancy? But lest I sound excessively critical, it needs to be remembered that this is all hand-done stuff. There are no lithography-based transfers here – at least not in authentic pre-19<sup>th</sup> century specimens.

Despite the frustrating drawbacks of the process, some skilled decorators were able to produce extraordinary results.

The c1719 Frankfurter enghalskrug (narrow-necked jug) shown in Picture 3 was factory decorated using cobalt oxide pigment. A tinge of the pigment was obviously included in the base glazing as well.

The complexity and detail of the decoration are quite astounding and were clearly done by a very talented factory decorator with a very steady hand – and one that had been permitted to spend the considerable time required to execute it. This would have been a costly piece aimed at a well-to-do household.

The impediments of the basic process could be largely bypassed by deferring decoration until after a glazed and fired



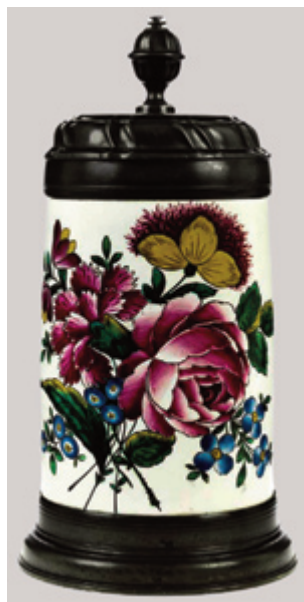
article was produced. The decorator then had a smooth, white, non-porous, non-absorbent, more decorator-friendly surface to work on. Then, after decorating, the piece would be given a third firing at a lower temperature than had been required to fuse the tin oxide glaze.

The lower third firing temperature allowed the use of a much broader color palette that consisted of both the pigments that were tolerant of high firing temperatures as well as many others that were not. This third firing, which was conducted at 650-850 °C, was called a “muffle” firing, as the pieces were muffled, or protected, from higher heat by a wall of fire bricks.

The c1780 Crailsheim walzenkrug (cylindrical tankard) shown in Picture 4 is an example of a factory decorated stein using the muffle firing technique. It displays a broad range of vibrant colors as well as fine detail. It's a beautiful piece and another example of a skilled factory decorator.

The additional process steps added significant cost in terms of both added labor as well as kiln loss to a product aimed at a cost sensitive market; so far fewer pieces were produced under this three-firings process than from the simpler, less expensive two-firings process.

But it opened the door to artistic masterpieces.



Undecorated tin oxide glazed and fired faience articles were often sold to independent artists operating out of their homes or studios for decorating. These were true artists and were called “hausmalers,” which literally means “house painters” in German. Hausmalers produced some of the most beautiful and sought-after faience steins.

The remarkable c1730 enghalskrug shown in Picture 5 was decorated by the noted Augsburg faience and porcelain hausmaler Bartholomäus Sueter (1678–1754) using both high temperature tolerant and muffle colors.



Although the manganese oxide pigment used for the finely painted, purple-colored central figure would have been compatible with the temperatures used in the second firing, the decoration was undoubtedly entirely painted after the second firing on a smooth, white, non-absorbent fired background and then given the third or muffle firing.

It's a stunning piece.

I'd be remiss not to mention the fact that the firing temperature used in faience production is lower than that used in the production of stoneware and porcelain, so the earthenware bodies were un-vitrified, porous, and easily damaged. Which is why it is so difficult to find authentic antique faience in



"mint" condition. And why so many 16<sup>th</sup>-18<sup>th</sup> century Europeans ate dinner off of chipped plates.

Chips, cracks, simplistic art and all, I still love the stuff. But I'm a pushover for stray dogs, street-corner panhandlers, and Girl Scout cookie-hawkers, too.

Pictures 3-5 were extracted from several Peter Vogt catalogs. Peter is a Stein Collectors International member and operates an antique shop and auction house located in the iconic Rathaus on the Marienplatz in the heart of Munich. He carries museum quality steins and other works of art from the 16th, 17th and 18th centuries. His website can be found at: <https://www.fayence-steinzeug-vogt.de/en/>.

For more information about faience history, factories and hausmalers, I highly recommend the book "*Deutsche Fayencekrüge des 17. und 18. Jahrhunderts*" (German Faience Jugs and Tankards of the 17<sup>th</sup> and 18<sup>th</sup> Centuries) by Helmut Bosch (author) and Edward Canachio (illustrator). Its text is dual-printed in both German and English – very much appreciated by a *nicht deutschsprachige* person such as myself (no need for Google Translate here). You can find it on Amazon.com and other on-line booksellers.

A wealth of information has also been published in Prosit over the years and the reader is referred to the eProsit Cumulative Table of Contents on the Stein Collectors International website.

I have several faience steins dating from the 1700s in my modest collection. They're nice, but nothing like what is shown in Pictures 3-5 or in *Deutsche Fayencekrüge*. In fact, picking up on a phrase I heard somewhere recently, they could be described as being somewhat "simplistic in detail and lacking in color range and vibrancy." But I love them.

So, they can be funky. They can be fabulous. Hey, they're faience!



## A Viennese Gilt Silver and Enamel Tankard

By Salvatore Mazzone  
Florida Sun Steiners

I was doing my usual stein-surfing on the internet one evening, entering various search terms that I thought might yield interesting stein-related stuff, when a page from a 2006 Christie's auction popped up featuring the bad boy shown below – and it took my breath away!

Standing nineteen inches tall, this magnificent C1880 Viennese gilt silver and enamel lidded tankard is decorated with masterfully painted vignettes depicting mythological scenes and applied acanthus leaves, scrollwork and masks.

The domed lid is topped with a female warrior that appears to be modeled after Athena, who in ancient Greek mythology was the goddess of wisdom, courage, law and justice, strategic warfare, mathematics, strength, and the arts and crafts – the original Wonder Woman! She was often depicted as a wise and powerful warrior, wearing a helmet and carrying a spear and shield.

The scrolled handle features another female figure, ostensibly Minerva. She was the Roman goddess of wisdom, strategic warfare, art, trade, and handicrafts - basically the Roman equivalent of Athena. The Romans often identified their deities with their Greek counterparts. Minerva was often depicted wearing a helmet and carrying a spear, shield, and owl, which was a symbol of wisdom.

Yet another female figure serves as the tankard's thumbblift and women are prominently featured in its paintings as well. There was clearly a feminine story being told here, but the auction listing was silent on it.

The underside of the flared base is stamped with Austrian silver hallmarks and "KR," the mark of master craftsman Karl Rössler.

Born in 1854 in Niederpoltitz, Bohemia, now Dolní Police in the Czech Republic, Karl Rössler became one of the foremost practitioners of Revivalist goldsmith work in late nineteenth century Vienna, Austria.

Rössler, together with Hermann Ratzersdorfer and Hermann Böhm, was one of a small number of jewelers and goldsmiths specializing in fine painted enamel and hardstone mounted *prunkstücke* (showpiece) objects in the Mannerist and Renaissance revival styles.

Registered in business in 1890, Karl Rössler is recorded as a "*Juwelier und Goldarbeiter*" (Jeweler and Gold Worker) specializing in "*Kunstgewerbliche Gegenstände in Gold und Silber - Email und Antiqué-Imitation*" (Craft objects in gold and silver - Enamel and antique imitation). He passed away in Vienna on January 7th, 1914.

The stein sold for 16,800 British Pounds (GBP), which in 2006 was the equivalent of \$30,912 US dollars. A stein collectors dream, but way above my pay grade.

Reference:

Karl Rössler biographical information extracted from Christie's Auctions website.



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