

A short guide to Rhenish stoneware of the 16th and 17th century

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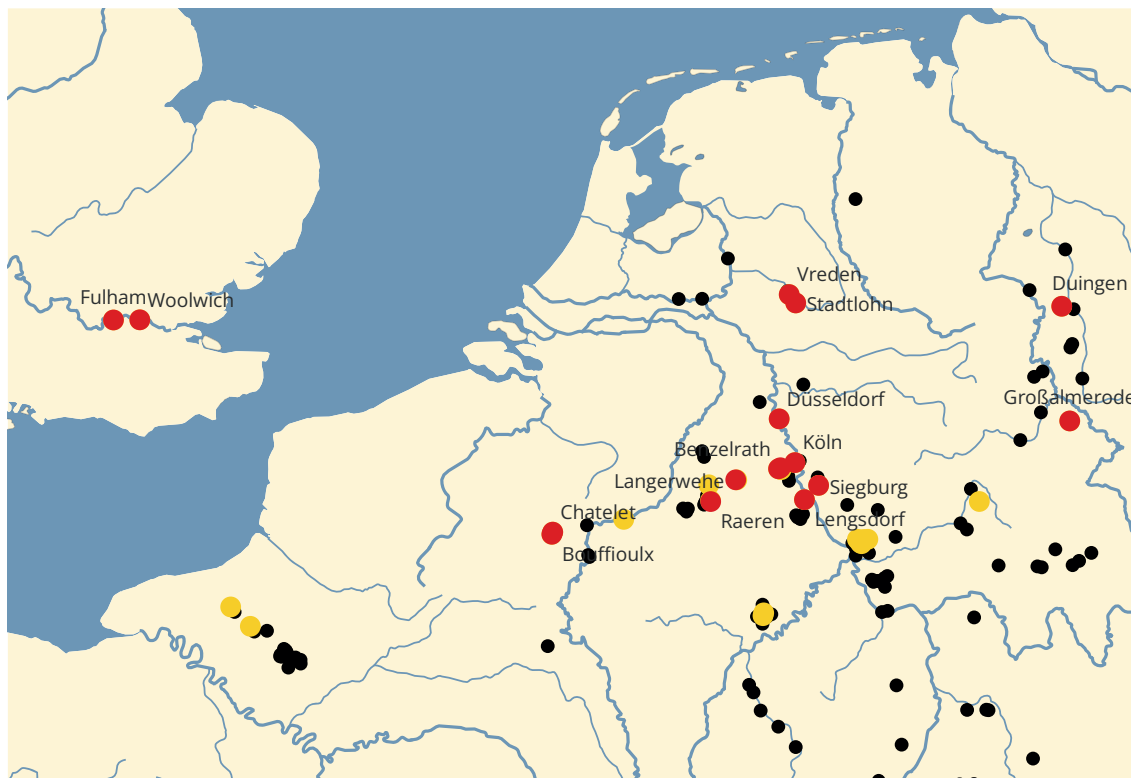
A short guide to Rhenish stoneware of the 16th and 17th century

Christoph Keller

1 Introduction

The Rhineland area in Western Germany between Cologne, Bonn and Aachen has a long tradition of pottery production. High quality clays, large forests and an excellent trade network via Cologne and the Rhine river favoured the development of potteries in several towns and villages from the Middle Ages onwards. During the later Middle Ages Siegburg, Brühl, Frechen, Langerwehe, Aachen and Raeren became the major centres for the production of stoneware. During the 1st half of the 16th century new decoration techniques were developed first in Cologne and copied in Siegburg, Frechen and Raeren soon afterwards. With the immigration of potters from Siegburg and Raeren to villages in the Westerwald in the last quarter of the 16th century a new pottery producing area developed, which became one of the main suppliers of stoneware in most of Northern Germany.

With the English and Dutch colonial expansion in the 17th century Rhenish stoneware reached places in Asia, North and South America as well as coastal settlements in Africa (Keller 2023).



Stoneware production sites in Europe. red: Bartmann jug production, yellow: other contemporary workshops.

Christoph Keller.

2 Cologne

Cologne stoneware was produced in at least four workshops within the medieval city of Cologne (Hurst u. a. 1986, 208; Gaimster 1997, 191-193; Falke 1908, 42-63; Brill 1969). Other workshops producing identical stoneware have been excavated in Frechen, Frechen-Benzelrath, Düsseldorf and Bonn-Lengsdorf (Göbels 1985; Koenen 1881; Ciesielski/Hupka 2014; Mitsuishi in print).

Cologne stoneware was first recognised by Otto von Falke and has since been in the interest of Rhenish stoneware research. With the publication of the vessels kept at the Kölnische Stadtmuseum a large corpus of material is available for research (Unger 2007). There are problems with the attribution of vessels in different museum collections to the individual workshops in Cologne, as many have been acquired from the arts and antiques market.

Only two sites in Cologne have seen archaeological excavation, but still lack a full publication (Brill 1969; Berthold u. a. 2016, 227–231 Abb. 108). Therefore, no information is available on the internal development of forms and decorations as well as the ratio of decorated to undecorated vessels.

The production of decorated stoneware began in Cologne around 1520 with jugs, showing vines with oak leaves or rose buds. Many of them also have a mould made bearded face mask applied below the rim. Around 1550 Bartmann jugs show a central ornament band around the body together with acanthus leaves and portrait medallions.

2.1 Ware description

Like the other stoneware centres of Frechen, Raeren or Langerwehe, Cologne has a dark grey fabric. The surface is always covered by a brown slip engobe with a light salt glaze (Hurst u. a. 1986, 208). High quality pieces in museum collections usually show an even brown surface, whereas finds from archaeological excavations at the production sites also show examples of patchy (like Raeren) or mottled surfaces (like Frechen). Some Bartmann jugs also have their eyes and beards accentuated with cobalt blue.



Cologne stoneware. Photo: Jürgen Vogel/LVR-LandesMuseum Bonn.

2.2 Typology and Chronology

Jugs with cylindrical necks have an almost globular body, which rests on a profiled foot. The cylindrical neck is separated from the body by a small ridge. These jugs are usually undecorated, but some jugs with oak and rose vine decorations are known from the Maximinenstraße kiln site.



Jug with cylindrical neck. Photo: Jürgen Vogel/LVR-LandesMuseum Bonn.



Small tankard. Photo: Jürgen Vogel/
LVR-LandesMuseum Bonn.

Small tankards (Pinte) have a slightly conical body and a flat bottom. Pairs of cordons can be found beneath the rim, at the middle of the vessel and close to the bottom, all imitating the appearance of wooden tankards. There are also a few small tankards known from the Maximinen-

straße kiln site, which have an overall mould made decoration.



Tall tankard. Photo: Jürgen Vogel/
LVR-LandesMuseum Bonn.

Tall tankards (Schnelle) also have a slightly conical body but are far larger than the small Pinten. The body is decorated with mould made applications between two or three ridges below the rim and at the foot.

Bartmann jugs (wide mouthed) have a pear-shaped body with a wide mouth. Beneath the rim there is a ridge, which is also the upper limit for the applied face mask. Cologne Bartmann jugs have a profiled foot and a single handle.



Bartmann jug (wide mouthed).
Photo: Rijksmuseum. <http://hdl.handle.net/10934/RM0001.COLLECT.3327>.



Bartmann jug (bottle type).
Photo: Rijksmuseum Amsterdam. <http://hdl.handle.net/10934/RM0001.COLLECT.1850>.



Bottle with double handle. Photo: Rijksmuseum Amsterdam. <http://hdl.handle.net/10934/RM0001.COLLECT.898>.

Bartmann jugs (bottle type) have a bulbous almost globular body with a thin neck, often separated by a ridge. In contrast to the jugs with cylindrical necks there is also a ridge below the rim.

Bottles with double handles have a globular body which continues into a long neck. Below the rim, on the neck itself and at the transition to the body are distinct ridges. Two handles above each other are attached at one side.

Funnel neck beakers have a funnel neck, ovoid body and a frilled base. Usually there is a small handle attached to the body. The body can be decorated with oak leaf and acorn vines.

Globular flasks with long neck have a globular body on a profiled foot. The long and thin neck is separated from the body by a ridge. A handle is attached to the ridge below the rim and the shoulder of the vessel. Body and neck are decorated with mould made applications.

3 Frechen

To our current knowledge production of decorated stoneware began in Frechen around the middle of the 16th century, when Bartmann jugs with naturalistic face masks, central band, acanthus leaves and portrait medallions became fashionable. A first historic reference for stoneware potters is known from 1544 (Göbels 1985, 119–129).

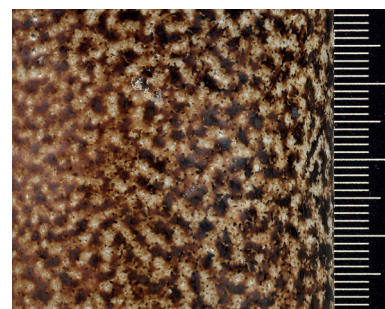
With the movement of potters from Cologne to Frechen and strong family ties between the two places, vessel forms, decoration style and appearance in Cologne and Frechen are almost identical in this period. After the end of the production in Cologne Frechen became the leading centre for brown stoneware in the Rhineland, producing hundreds of thousands of jugs and other vessels each year.

During the 17th century potters from Frechen moved to Stadtlohn and Vreden in Westfalia (Elling 1994, 118) as well as to London (Green 1999) to start new workshops there. Especially the early products, mainly Bartmann jugs, closely resemble the Frechen originals.

3.1 Ware description

Most of the Frechen stoneware has a dark grey fabric with a brown iron rich slip (Hurst u. a. 1986, 214). Vessels were usually dipped into the slip upside down, leaving the inside and sometimes also the lower part of the vessel without slip.

Frechen stoneware is always salt glazed, sometimes turning the slip into a mottled surface addressed as ‘tiger’ glaze (Gaimster 1997, 208). During the 16th century an even brown surface similar to Cologne stoneware is not unusual.



Frechen stoneware. Photo: Jürgen Vogel/LVR-LandesMuseum Bonn.

3.2 Typology and Chronology

Jugs with cylindrical necks have an almost globular body, which rests on a profiled foot. The cylindrical neck is separated from the body by a small ridge. Unlike in Cologne, where some decorated vessels are known, the Frechen jugs are undecorated.

Bartmann jugs (wide mouthed) have a pear-shaped body with a wide mouth. Beneath the rim there is a ridge, which is also the upper limit for the applied face mask. Bartmann jugs have a profiled foot and a single handle.

Bartmann jugs (bottle type) have a bulbous almost globular body with a thin neck, often separated by a ridge. In contrast to the jugs with cylindrical necks there is also a ridge below the rim. At the end of the 16th century this vessel type changes, as there is no longer a cordoned foot but a flat base. Also, the rim changes from the plain version with a terminal cordon, which was used with a metal lid, to a cordoned version, which was closed with a cork and additional textile cover.



Jug with cylindrical neck. Photo: Jürgen Vogel/LVR-LandesMuseum Bonn.



Bartmann jug (wide mouthed). Photo: Jürgen Vogel/LVR-Landes-Museum Bonn.



Bartmann jug (bottle type), early variant. Photo: Jürgen Vogel/LVR-LandesMuseum Bonn.



Bartmann jug (bottle type), late variant. Photo: Jürgen Vogel/LVR-LandesMuseum Bonn.

Bartmann jugs (ovoid type) were developed after 1600 from the bottle type Bartmann jug, when the body became elongated. The vessel has a flat bottom and several ridges below the rim. The jugs show a more stylised face mask and an applied medallion on the body below the face mask. This type of Bartmann jugs was produced well into the 18th century, until all vessels were made without any applied decoration. During the 17th and especially 18th century larger jugs with capacities up to 10 litres were produced.

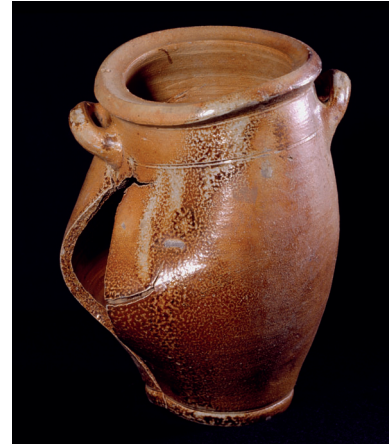
Small tankards (Pinte) have a slightly conical body and a flat bottom. Pairs of cordons can be found beneath the rim, at the middle of the vessel and close to the bottom, all imitating the ap-



Bartmann jug (ovoide type). Photo: Jürgen Vogel/LVR-LandesMuseum Bonn.

pearance of wooden tankards.

Tall tankards (Schnelle) also have a slightly conical body but are far larger than the small Pinten. The body is decorated with mould made applications between two or three ridges below the rim and at the foot.



Storage jar. Photo: Siegfried Menzel/LVR-Amt für Bodendenkmalpflege im Rheinland.

Storage pots were introduced in the later 16th century and changed little during time. They have a cylindrical, slightly bulbous body with a flat bottom and an everted rim with an internal groove. The foot is accentuated by a groove, a second groove can be found on the shoulder of the vessel, where the two horizontal handles are attached.

4 Siegburg

Pottery production in Siegburg and in surrounding villages started during the 12th century. Higher firing temperatures enabled the potters to produce stoneware, a fully sintered pottery, from the late 13th/early 14th century onwards. Renaissance stoneware of the 16th and early 17th century was solely produced in the Aulgasse, the potter's district outside the Medieval town walls of Siegburg.

With the move of potters to the Westerwald in the late 16th century and the destruction of the Aulgasse during the wars in 1588 and 1636, pottery production ceased to exist. From the 1640s onwards only a handful of potters worked for a local market, first producing stoneware (Roehmer 2022, 39-40) and, during the 19th century, lead glazed earthenwares (Francke 1997, 142-143).

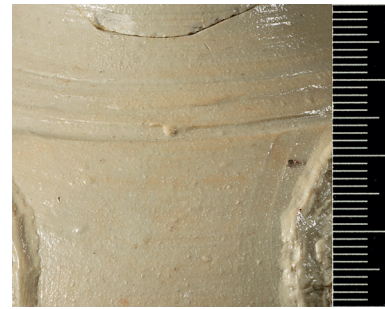
16th and 17th Siegburg stoneware was first described by Solon 1892, Dornbusch 1873 and Falke 1908. Later works include the overviews by Koetschau 1924, Klinge 1972, Reineking von Bock 1986 and Roehmer 2007 and 2014.

4.1 Ware description

Siegburg stoneware always had a light grey colour, but in the 16th and early 17th century potters utilized a clay with an even lower iron content to produce an almost white stoneware (Roehmer

2022, 28-29). During the 16th century salt glaze was introduced for the coarser products (Hurst u. a. 1986, 176).

Decoration of Siegburg stoneware started in the 15th century with small prunts, other applications and incise techniques (Distelschnitt) (Hurst u. a. 1986, 176; Roehmer 2014, 61-62). During the middle of the 16th century the technique of large mould made applications was taken over from potters in Cologne (Hurst u. a. 1986, 177; Roehmer 2023). During the early 17th century incised and stamped patterns were introduced (Hurst u. a. 1986, 177).



Siegburg stoneware. Photo: Jürgen Vogel, LVR-LandesMuseum Bonn.

4.2 Typology and Chronology

Funnel neck beakers (Trichterhalsbecher) were developed during the late 14th century (Roehmer 2014, 43-44). During the 15th and the 1st half of the 16th century they can show simple mould made or cut decorations, whereas in the 2nd half of the 16th and the early 17th century circular medallions and incised and stamped patterns are more common (Roehmer 2014, 189). Funnel neck beakers of the 17th century usually have a hollowed pedestal base instead of the older frilled base and lack the small looped handles (Hurst u. a. 1986, 180-181; Roehmer 2014, 228-234).



Funnel neck beaker. Photo: Jürgen Vogel/LVR-LandesMuseum Bonn.

Tall tankards (Schnellen) have been developed in Cologne and were adapted by the Siegburg potters around 1550 (Hähnel 1987, 34; Roehmer 2014, 139). The tall and slightly conical body was decorated by three large, rectangular and mould made applications between three to four cordons placed below the neck and right above the base. Tankards always have a strap handle, which springs from the cordons below the rim to just about the middle of the vessel. The production of tall tankards seems to have stopped shortly before 1600 (Roehmer 2014, 140).



Tall tankard. Photo: Jürgen Vogel/LVR-LandesMuseum Bonn.

Bartmann jugs have a pear-shaped body with either a flat bottom or a profiled foot. They were introduced in Siegburg around 1550 and were part of the repertoire of the Siegburg potters till the end of the 16th century (Roehmer 2014, 174). The bearded facemask was applied below the rim and reached down to the shoulder of the vessel. It was usually flanked, like a collar, by two diagonal ornament



Bartmann jug. Photo: Jürgen Vogel/LVR-LandesMuseum Bonn.



Jug with a cylindrical neck. Photo: Jürgen Vogel/LVR-LandesMuseum Bonn.



Globular bottle. Photo: Jürgen Vogel/LVR-LandesMuseum Bonn.

bands. Portrait, flower and other circular medallions were sometimes applied to the body of the vessels.

Panel jugs might have been developed in Raeren and adopted in Siegburg from the late 1580s to around 1610 (Roehmer 2014, 209-22). The body of the vessel is divided by horizontal cordons and heavily decorated with moulded friezes, stamp impressions and cut cannelures. Some panel jugs had a long spout and a flat handle attached.

Jugs with cylindrical necks were also a rather late development in Siegburg at the end of the 16th century. The body is decorated with stamp impressions, notch cuttings and cannelures. These jugs were also sometimes equipped with a spout and handle.

Pear-shaped jugs were developed from Bartmann jugs in the early 17th century (Roehmer 2014, 177).

Globular bottles (Pullen) have a globular body with a narrow neck and a plain base. It was developed during the 2nd half of the 16th century from the older Raeren type (Hurst u. a. 1986, 183; Höltken/Steinbring 2017, 731 type 12; Roehmer 2014, 180-181). Globular bottles have been produced (or at least used) well into the 17th century (Roehmer 2014, 181), as finds from the Witte Leeuw (wrecked 1613) and the Batavia (wrecked 1629) indicate (van der Pijl-Ketel 1982, 248; Stanbury 1974, BAT 326; Green 1989, 107-110). Usually they are decorated with three round medallions attached to the body, the central one sometimes being supported by heraldic animals. Some globular bottles also feature a bearded face mask.

5 Langerwehe

The village of Langerwehe is situated on the main road from Aachen to Frankfurt, which was also used as the coronation road. Despite the sacking of the town in 1543 and 1586 (Hurst u. a. 1986, 184), the pottery industry continued from its beginnings in the 10th century to its decli-

ne in the 19th and early 20th century. As the potters in Langerwehe usually produced a dark grey stoneware with a brown engobe which was undecorated, Langerwehe stoneware was not in the main focus of research (Hurst u. a. 1986, 186). It was widely traded in the 2nd half of the 14th and 15th century and can frequently be found on archaeological sites in the Netherlands and Belgium (Oosten 2023, 61) as well as Great Britain (Hurst u. a. 1986, 184).

In the last quarter of the 16th and the early 17th century one or more potters moved from nearby Raeren (B) to Langerwehe to set up new workshops (Mennicken 2013, 302-304). The production range included grey stoneware with moulded decorations and cobalt blue paint, identical to contemporary Raeren stoneware. More typical of Langerwehe became large storage pots (Baaren) and water jugs (Pützkannen), which were decorated with large applications. The jugs sometimes featured Bartmann facemasks.

Langerwehe stoneware was mainly traded on a regional scale during the Post-Medieval period. Josef Schwarz, a local school teacher and founder of the Langerwehe pottery museum was interested in this plain ware and was the first making this a research topic (Schwarz 1937). Work by John Hurst made Langerwehe stoneware widely known and recognised in British Archaeology (Hurst 1977). More recent works have been published by David Gaimster (Gaimster 1997, 186-188) as well as by Thomas Höltnen and Bernd Steinbring (Höltnen/Steinbring 2017).

5.1 Ware description

Langerwehe stoneware is dark grey to blue grey. Most vessels have a brown slip engobe, but grey vessels are not uncommon (Höltnen/Steinbring 2017, 716-717). Post-Medieval wares are usually salt glazed.

During a short period at the end of the 16th century, potters that immigrated from Raeren produced also grey stonewares with cobalt blue decoration. This material is not distinguishable from Raeren and Westerwald grey stoneware. Those panel jugs and jugs with cylindrical necks are not described here.

5.2 Typology and Chronology

Water jugs (Pützkannen) are large ovoid jugs with a fluted base. The wide rim shows several cordons and a spout. The body shows throwing grooves and can be decorated with a bearded face mask and up to three armorials.

Storage pots (Baaren) were probably developed by potters in Raeren but became one of the main products in Langerwehe. The long ovoid body rests on a fluted base, while the wide mouth opens in a funnel neck. Two horizontal handles are attached to the shoulder. Late 16th and



Water jug. Photo: Rijksmuseum Amsterdam. <http://hdl.handle.net/10934/RM0001.COLLECT.245943>

17th century storage pots are usually decorated with just one applied armorial, while younger ones show three.

Tall tankards (Schnelle) show a single mould made application between the cordoned rim and base – similar to the products from Raeren. Vessels might be either grey with cobalt blue painting or with a brown slip.



Rim fragment of a storage pot.
Photo: Christoph Keller/LVR-Amt für
Bodendenkmalpflege im Rheinland.

Jugs with cylindrical necks have a profiled foot and a cordoned neck. The bulbous body can be decorated with three mould made applications. Vessel form and decoration are taken over from nearby Raeren.

6 Raeren

From the 12th century onwards, potters were operating their workshops in the villages of Raeren, Hauset, Born and Neudorf in today's Belgium (Hurst u. a. 1986, 194, Mennicken 2013). During the later Middle Ages wares and vessel types show close resemblance to the products of Aachen and Langerwehe, making it almost impossible to distinguish between the different production centres (Höltken/Steinbring 2017, 716-717).

Apart from the face jugs possibly coming up in the 15th century, decorated vessels are hardly known in Raeren until the 2nd half of the 16th century, when a number of potters started to copy mould formed applications from Cologne (Mennicken 2013, 194-195). Maybe this new type of decoration was introduced by potters immigrating from Cologne (Mennicken 2023, 29). They soon developed their own style and vessel repertoire, with panel jugs becoming the best known type.

6.1 Ware description

The fabric of 15th century Raeren stoneware is dark grey to blue grey. But most vessels have a brown slip engobe, which can be patchy sometimes, while grey vessels are still not very common (Höltken/Steinbring 2017, 716-717). 16th century stoneware from Raeren usually has an even brown slip, which covers the entire vessels. In the 1570s the first vessels without a brown slip engobe were made in Raeren. Instead, they feature a painted decoration in cobalt blue (Mennicken 2013, 205).

6.2 Typology and Chronology

Face jugs have a bulky, globular vessel body, with a narrow bottle-like neck and narrow mouth. The base always has a wavy foot. The prominent facial features extend from the neck to the



Face jug. Photo: Jürgen Vogel/
LVR-LandesMuseum Bonn.



Bartmann jug. Rijksmuseum Amsterdam.
[http://hdl.handle.net/10934/
RM0001.COLLECT.1858](http://hdl.handle.net/10934/RM0001.COLLECT.1858).



Tall tankard. Rijksmuseum Amsterdam.
[http://hdl.
handle.net/10934/RM0001.
COLLECT.19563](http://hdl.handle.net/10934/RM0001.COLLECT.19563)

belly, for which application techniques were combined with incising and embossing. A special variation of the face jugs are the bagpipers, where the depiction is supplemented by the instrument and arms.

Tall tankards (Schnelle) have a slightly conical body but are far larger than the small Pinten. Schnellen from Raeren tend to be more cylindrical than the examples from Cologne and Frechen. The body is decorated with mostly one mould made application between two or three ridges below the rim and at the foot.

Small tankards (Pinte) can be found right from the middle of the 16th century. They are usually decorated with mould made applications between two ridges at the foot and below the rim.

Bartmann jugs have an elongated, ovoid body. In contrast to the Bartmann jugs from Cologne and Frechen they have a stepped foot. Also the rim, separated by a ridge from the body, has a slightly larger diameter than the neck.

Three-handled jugs have an ovoid body which continues right into the wide neck. The vessels rest on a pedestal-like foot. Three large handles are attached to the ridge below the rim and the shoulder of the vessel.

Ovoid jugs have an ovoid slender body, similar to the Raeren Bartmann jugs. They also feature the pedestal-like foot but lack the ridge below the rim. The neck shows distinct throwing marks. The body can be decorated with one or three applied medallions, often armorials.

Panel jugs were developed in the 1570s from jugs with cylindrical necks. Now the body has a cylindrical section, which can be decorated with frieze-like applications. They are showing either scenes like peasant dances or a number of near identical images like the electors of Ger-



Three-handled jug. Photo: Jürgen Vogel/LVR-LandesMuseum Bonn.



Panel jug. Photo: Jürgen Vogel/LVR-LandesMuseum Bonn.



Jug with cylindrical neck. Photo: Jürgen Vogel/LVR-LandesMuseum Bonn.

many. Other panel applications can be found on the neck, while the rest of the body is decorated with cannelures, stamp impressions or cordons.

Jugs with cylindrical neck have an almost globular body, which rests on a profiled foot. The cylindrical neck is separated from the body by a small ridge. The neck shows strong throwing marks in contrast to the jugs from Cologne and Frechen. The body can be decorated with one or three applied medallions.

Biconic jugs are a smaller version of panel jugs, where the cylindrical central part is left out.

7 Westerwald Stoneware

The area around Höhr, Grenzhausen and Grenzau in the Westerwald region near Koblenz provides all raw materials necessary for pottery production. At least from the Late Middle Ages onwards a grey stoneware with a brown slip was produced in several places.

The situation changed at the end of the 16th century, when several potters from Siegburg and Raeren moved to the Westerwald. They gained privileges from local lords allowing them the exclusive production of grey stoneware with cobalt blue painted decoration, a style which was probably developed in Raeren around 1570 (Mennicken 2013, 205).

The new immigrants introduced their vessel forms and decoration styles, which were immediately adopted by the local craftsmen. With the migration of potters from the Westerwald region the production of bluegrey stoneware spread back to Raeren, Siegburg, Troisdorf-Altenrath and, from 1743 onwards, to Meckenheim-Adendorf (Müller 1991, 14-17). During the 17th and 18th century Westerwald stoneware was also produced in Huy and Namur in today's Belgium (Pirson 2020; Pirson 2024).

7.1 Ware Description

Westerwald stoneware has a grey fabric, which especially in the later 18th and 19th century, was not always sintered (i.e. fused) completely. The vessels were decorated with moulded applications, stamp impression as well as cutting techniques. From the late 16th century onwards cobalt blue and from 1665 manganese purple were used for painted decoration (Hurst u. a. 1986, 222). Westerwald stoneware is always salt glazed.

The decoration patterns change through time. In the late 16th and early 17th century mould made applications were used to cover zones and panels (Blanc/Brinkmann 2022). The dividing cordons were often decorated with roller stamps. From around 1650 onwards, vessels were covered by many rosettes and other small applications. In addition, globular bottles and chamber pots were decorated with three larger medallions, often showing coats of arms.

In the 18th century mold made applications are superseded by stamped and incised decorations, while also isolated blue painting was coming up (e.g. P-jugs).



Westerwald stoneware. Photo: Christoph Keller/LVR-Amt für Bodendenkmalpflege im Rheinland.

7.2 Typology and Chronology

Globular mugs (Kugelbauchkrüge) are a distinct type of Westerwald stoneware. The globular body rests on a profiled foot with ridges and grooves. The cylindrical neck is also covered by alternating ridges and grooves. A cordon separates the neck from the plain rim. These jugs have one strap handle.



Globular mug. Rijksmuseum Amsterdam. <http://hdl.handle.net/10934/RM0001.COLLECT.12573>



Pear-shaped jug. Rijksmuseum Amsterdam. <http://hdl.handle.net/10934/RM0001.COLLECT.10454>.



Panel jug. Photo: Jürgen Vogel/LVR-LandesMuseum Bonn

Pear-shaped jugs (Birnbauchkrüge) have a pear-shaped body. The plain rim is separated by one cordon or a series of cordons and grooves from the body, which is usually decorated with a series of small identical medallions.

Panel jugs were developed in the 1570s from jugs with cylindrical necks. Now the body has a cylindrical section, which can be decorated with frieze like applications. They are showing either scenic like peasant dances or a number of near identical images like the electors of Germany. Other panel applications can be found on the neck, while the rest of the body is decorated with cannelures, stamp impressions or cordons.

Biconic jugs are a smaller version of panel jugs, where the cylindrical central part is left out.

Chamber pots have a globular body with the upper and lower section being cut off. The rim is everted with a beveled outside and a concave inside. Later examples of the 18th century have flanged rim. The body is usually decorated with three medallions, the central one flanked by two heraldic lions.

Oval 'star' jugs (Sternenkannen) have an olive-shaped body on a profiled foot. The narrow neck is decorated with a series of cordons, ridges and grooves. The rim has a pulled spout, underneath of which is an applied mascaron or lions head. The body features a central medallion which is flanked by radiating triangular palmettes in the form of a star.

Tankards have been developed during the 17th century and were in use up to the 18th and 19th century. The cylindrical body is lower than the older Schnelle-type tankards. A series of cordons and grooves can be found below the rim and above the base. The middle section was decorated with a series of identical medallions or panel applications.

Globular bottles (Pullen) have a globular body with a flat base. The body narrows down to the plain rim. A distinct cordon can be found just above the shoulder. Here, a strap



Oval 'star' jug. Photo: Jürgen Vogel/
LVR-LandesMuseum Bonn.



Tankard. Photo: Jürgen Vogel/LVR-
LandesMuseum Bonn.



Globular bottle. Rijksmuseum
Amsterdam. <http://hdl.handle.net/10934/RM0001.COLLECT.426343>

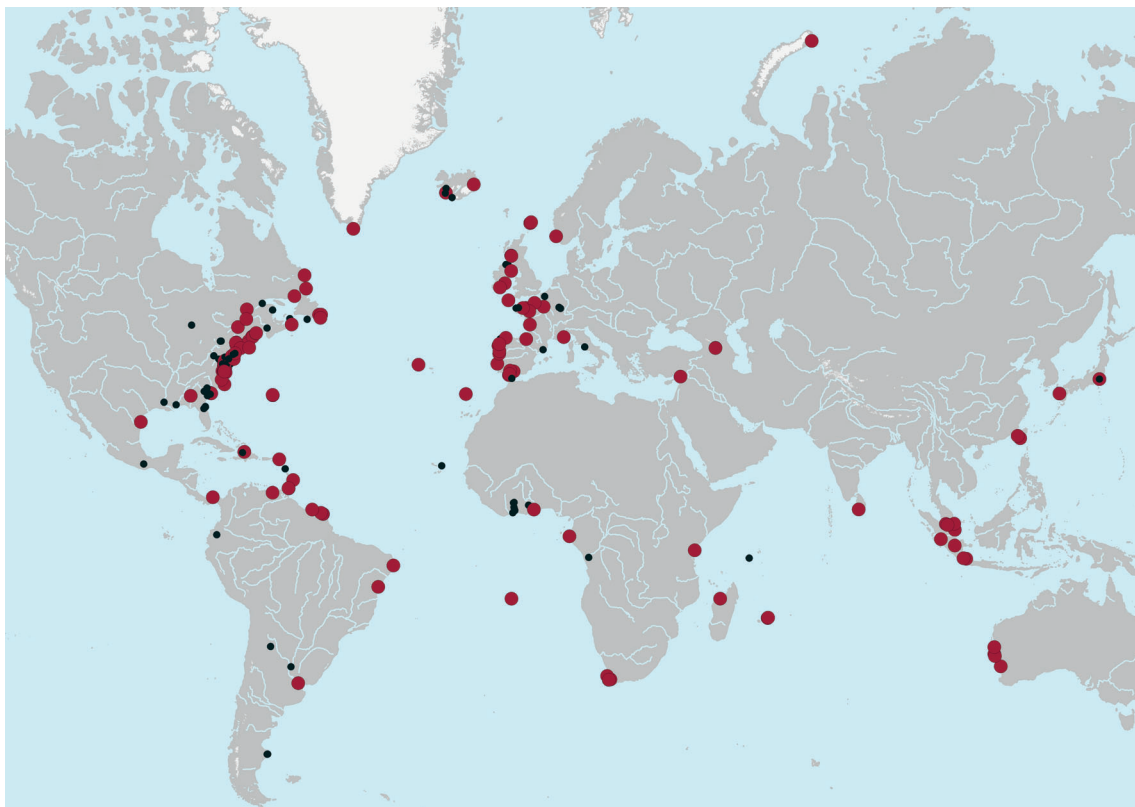
handel is attached leading down to the shoulder. Globular bottles are usually decorated with three medallions, the central one often between two heraldic lions, and one or two horizontal rows of stamp impression on the shoulder.

Storage pots have an elongated, slightly bulbous body with a flat base. The wide rim is usually everted with a bevelled outside and a concave inside. Two horizontal handles are attached to the shoulder. On the shoulder and just above the base a series of ridges and grooves can be found. The central part is decorated with incised and painted figures and floral motives. Storage pots were developed in the 18th century.

Jugs with cylindrical neck have an almost globular body, which rests on a profiled foot. The cylindrical neck is separated from the body by a small ridge. The neck shows strong throwing marks in contrast to the jugs from Cologne and Frechen. The body can be decorated with one or three applied medallions.

8 Rhenish stoneware around the globe

A team of archaeologists and historians are currently researching all aspects of Bartmann jugs in the „Bartmann goes global“ project, which is funded by the DFG and AHRC. Next to questions concerning typology and chronology, social context, historical sources or archaeometry the global distribution will be analysed in more detail.



Archaeological evidence for the global distribution of Rhenish stoneware. Keller 2023.

By maximising the number of sites found - shipwrecks and colonial and indigenous settlements - the aim is to clarify why stoneware had such a wide distribution and which actors were responsible for this. It is therefore necessary to obtain as detailed a picture of the distribution as possible, but this will only be possible with the help of researchers worldwide. Any information on Rhenish stoneware can be send to Bartmann.abr@lvr.de.

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