

STEIN COLLECTORS INTERNATIONAL

# PROSIT



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The Beer Stein Magazine

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by Joe Christensen



## Identifying Faience Steins

Part 5

by William Hamer



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## A Message from Executive Director David Bruha

By the time this issue of *Prosit* arrives at your doorstep, many of us will be looking back with fond memories of a great convention in Annapolis, Maryland hosted by the Gambrinus Stein Club. Thanks for a wonderful time! We should also be looking forward to future SCI conventions. But these conventions cannot happen without your help. Please talk within your chapters and make plans to host a convention in the near future. If you have questions, ask; ask me or our 1st VP of Conventions. While it takes a considerable amount of effort to put a successful convention together, ultimately you'll find the experience rewarding and fun.

Now that summer is about over and autumn is on the horizon, some of you may be starting to think of warmer climates before the cold days of winter set in. For the snow-birds among us, this is a reminder that you need to send your temporary mailing address to our membership database manager. Unless you have selected the First Class mailing option, your *Prosit* will NOT be forwarded to you. Along with your temporary mailing address, include the dates you will be at that address. We need this information eight weeks prior to the publication date to make sure your *Prosit* arrives where you want it. If you will be gone for the December issue, get your information to the database manager by October 1. If you don't leave until after December 31, get us your address information by January 1.

December 31 is also the date that the majority of our memberships come due for renewal. If this is you, please renew your membership on time. Each year we have well over 100 members who do not renew their memberships, and each year members of the executive committee work hard to find out why. The overwhelming response is "I just forgot" or "it slipped my mind". It's a very busy time of year and this is understandable. Most of these members never intended to let their memberships lapse and renew several months later after they did not receive their *Prosit*. So when that email notice or postcard arrives telling you that your membership is about to expire take care of it right away. If you have any other ideas or thoughts about how to maintain and grow our membership, I'd like to hear from you. Send me a note, an email, or give me a call.

I hope all of you make use of our website. John Piet does a great job maintaining and updating our website with interesting material. He is always looking for people to send in a brief article for the monthly "featured stein". It doesn't take that much; give it a try. If I can do it, anyone can. If you have any questions about the website or have any difficulty using the website, get a hold of John, he would be more than happy to help you out. Our SCI Librarian, Lyn Ayers, also does a tremendous amount of work getting information on the website, but he has a lot more information in the SCI Library. Get in touch with Lyn to see how he can help you with your questions and research. Who knows, it may even lead to an article for *Prosit*. I know our editor, Ron Fox, is always looking for new articles (hint).

Until next time:

good stein hunting,  
 good stein researching,  
 good stein filling, and  
 great stein friendships.

David Bruha  
 SCI Executive Director

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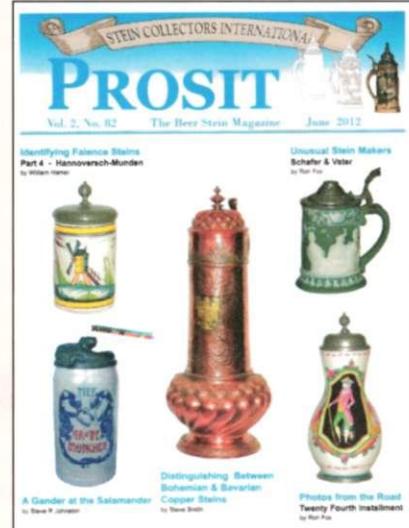
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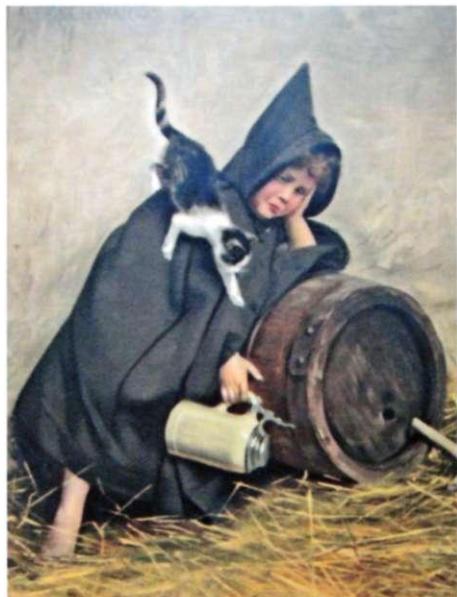
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## The Münchner Kindle and German painter **Alf Schwartz,** another Schierholz informational anecdote

by Steve Morris

The Munich Child a.k.a. Das Münchner Kindl has been the symbol of the city of Munich since 1296 and has been illustrated on every imaginable type of art you can think of, i.e post cards, posters, jewelry, and paintings and a whole lot more. It has adorned pamphlets, buildings, statues, etc. It is seen literally on everything and everywhere in the Bavarian City. Her existence is solely to promote the city and the "liquid gold" for which the city is known for..... beer.



One of the hundreds of painters and illustrators who created the wonderful depictions of the Munich Child was Alf Schwartz, a renowned German painter. In 1896 he created two paintings of her that now are proudly exhibited in a Munich museum. The two painting became an inspiration for Schierholz to produce two character steins exactly replicating the paintings. Below are the two painting created by Alf Schwartz and the two character steins created by Schierholz.



## A Letter from our President

I often reflect about my collecting experience. When I first began collecting, I was a sole voyager on a quest that didn't really have a clear end. I would just meander through shops, auctions and shows in hopes of finding my next great stein, never really knowing what I was looking for, or what possibilities existed. But when I went to my first local chapter meeting, my collecting became a much more meaningful and enriching experience. I met numerous collectors, made great friends, saw a multitude of steins, and had a few beers along the way.

One of the goals for the organization this year, and in years past, has been increasing membership. This year has been particularly trying as our membership has experienced a drop. As much as the Executive Committee has tried to address these issues, it falls upon all of us to keep our organization strong. Being a member of SCI and our local clubs is really a necessity for any serious collector, and there are many collectors out there who are on the fringes of our organization. We need to look for new ways to reach out and draw in these collectors.

SCI, like other clubs, needs to evolve to meet the demands of upcoming collectors. In recent years, we have established a Facebook page to technologically supplement the SCI website and, hopefully, capture new members. However, collecting does not solely exist in cyberspace. We collect tangible things and, at meetings, have meaningful interactions with our fellow collectors. Our question now becomes: how do we change to meet the needs of new collectors, and connect to them? This is not something easily answered, but I know that with a combined effort from our membership we can successfully achieve this goal.

As I write this letter, I am eagerly awaiting our annual convention in Annapolis. I look forward to seeing many of you there, and connecting with those whom I haven't had the opportunity to meet. It is a great time to be a stein collector. I not only look back fondly at all my stein collecting moments, but also look forward to all that SCI has yet to offer.

Justin Pimentel  
SCI President

## GRANDPA'S STRONGBOX DISCOVERY

By Ron Hartmann

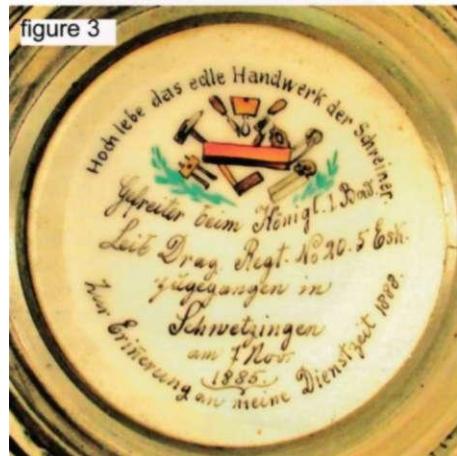
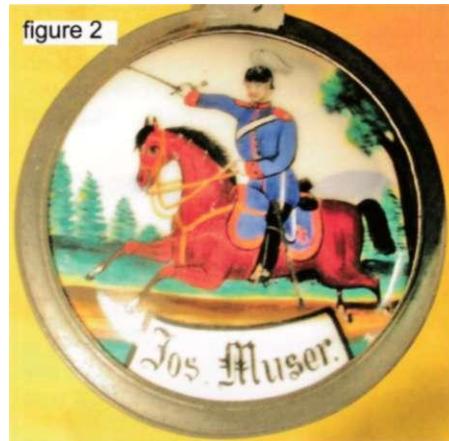
Over the years, whenever asked about "reservists (regimental) steins," a first response is to explain just what a reservist stein is.

It's fascinating to think that the tradition of purchasing these unique souvenir steins began about 1890 and ended soon after the Great War broke out in 1914. Reservist steins were purchased by enlisted men "in remembrance of one's service time" as they passed from active duty into reserve status as "reservists." If the person asking about steins shows interest, the next step will be to show how these steins evolved from the earliest examples, simple glass steins with a lid insert showing the owner's name and regiment - pre-reservist steins? - to the more elaborate porcelain steins with simple finials and colorful regimental markings painted in an almost cartoonish manner, on to the highly decorated steins with elaborate pewter work, lithophanes, stanhopes, etc., as made during the peak years of popularity for regimentals prior to 1914.



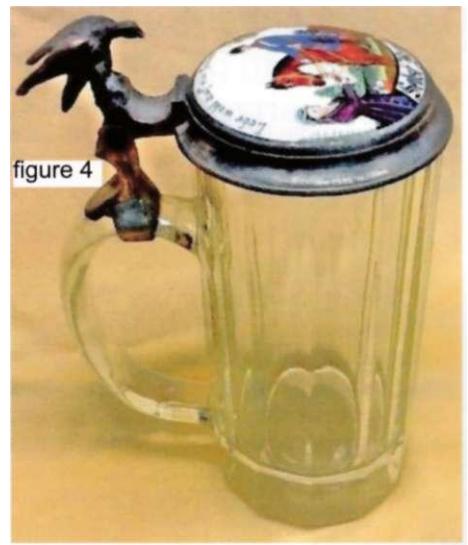
The earliest example of a reservist stein in my collection is a pressed-glass 0.4 L stein with fluted body, (figure 1) Its pewter lid has a ceramic insert painted with the owner's name, Gefreiter Jos. Muser under a picture of a mounted dragoon with raised sword. On the insert's underside is written, "Gefreiter with Royal 1st Baden Leib-Dragoner Regiment No 20, 5th Squadron, training in Schwetzingen on 7 November 1885" and "Zur Erinnerung an meine Dienstzeit" (In

memory of my service time) 1888. Also pictured is a group of carpenter tools and the statement, "Long lives the handwork of the cabinetmaker (Schreiner)." It appears Gefreiter Muser was a cabinetmaker by trade, (figures 2, 3)



What a surprise it was to discover an almost identical stein offered awhile back on eBay. (figure4) An even bigger surprise was to find that the reservist-owner served in the same Royal 1st Baden Leib-Dragoner Regiment No 20 as the owner of the stein in my collection, but dated even earlier! Its insert displayed the owner's name, Selbst (Sebastian) Bender, a parting scene between a mounted Dragoon and his lady, and the statement, Lebe wohl und auf ein frohes Wiedersehen (Farewell, until we have a cheerful reunion). On the underside was written, "Royal 1st Baden Leib-Dragoner Regiment No 20, 4th Squadron, training in Mannheim, 9 November 1882," and "Zur Erinnerung an meine Dienstzeit." (figures 5, 6)

This stein needed to be won! With confidence, a very healthy maximum bid was made but at closing, another bidder won



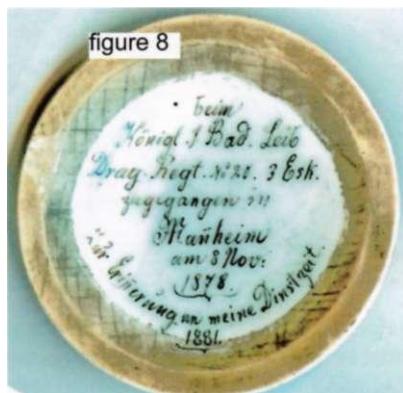
the stein! Humph! Disappointed, but realizing that "ownership" isn't everything, I decided to contact the seller and ask if they would ask the winning bidder to contact me. If clear photographs could be gotten, perhaps these two early Leib-Dragoner steins would make interesting reading in Prosit. The seller agreed to send this request to the new owner, Cindy Dueringer of Lenexa, Kansas. Cindy's curiosity tweaked, she quickly responded with an email which in turn, led to a number of interesting emails between us as we shared information.

Cindy explained that while not a "stein collector," she does enjoy antiques and history, especially family history, being the family historian and genealogist. But why did she bid on this simple glass stein being offered on eBay if she didn't collect steins? She went on to say that in 1985 her grandfather died and amongst his belongings was a mysterious "strongbox" filled with family mementos including a few old German artifacts from the days of the Kaiser. Lying at the bottom of the strongbox and carefully wrapped in paper, was a mysterious ceramic disk. It looked military, but what was it? She asked her father about it (who was quite ill at that time) but he had no recollection of what the disk was. He did recall a family story that his grandfather or great-grandfather was once an aide to the King of Germany and earned an iron cross for his service. With the help of friends, the German words on the disk were translated. The name "Johann Weismann" and a picture of a mounted dragoon being served a drink (beer no doubt) and the phrase, Lebe wohl und auf ein frohes Wiedersehen (Farewell, until we have a cheerful reunion) were on the top side. On the reverse side was written, "Royal 1st Baden Leib-Dragoon Regiment No 20, 3rd Squadron, training in Mannheim, on 8 November 1878," and "Zur Erinnerung an meine Dienstzeit 1881." (figures 7, 8)

Puzzled about her military ceramic "thing," Cindy began searching eBay for clues. Over the course of six years, she learned that the disk came from a stein, a regimental stein to be specific. Recently, she decided once again to check out regimental steins. To her surprise, there it was: a glass stein up for auction with a ceramic lid insert almost identical to her "disk." At last she understood what she had found so carefully tucked away in Grandpa's strongbox! Of course Cindy just had to win the stein! When the bidding was over, she did just that.



figure 8



Learning of Cindy's on-going quest for information about her discovery and to, in a way, reunite these three steins in story, was fascinating. Briefly, Dragooner regiments were light cavalry regiments along with Hussars, Uhlans and in Bavaria, the Chevaulegers. The Dragoons consisted of two Garde units along with (26) numbered regiments. Baden regiments were the 20th, 21st and 22nd regiments. The 21st Regiment that our stein owners served in was formed 3 March 1803 as the 1st Baden Dragoon Regiment. Later, from 20 September 1856 onwards, it became known as the 1st Baden Leib-Dragoon Regiment. It was part of the 28th Division, 28th Cavalry Brigade of the XIV Imperial Germany Army Corps/Karlsruhe. The 3rd and 4th Squadrons that Reservists Bender and Weismann were assigned to, were garrisoned at Mannheim while Reservist Muser's 5th Squadron was garrisoned 15 km southeast of Mannheim at the town of Schwetzingen. As to the actual age of the steins discussed in this article, Ron Heiligenstein pointed out that most regimental steins dated before 1890 were actually purchased after 1890 and back dated to show the owner's earlier service dates. However, simple glass steins with porcelain lid inserts like those in this article are likely as old as dated.

As for Cindy Dueringer, she continues to search for a family connection with Dragoon Johann Weismann. Other questions also remain unanswered. How did the insert get separated from Weismann's stein? Could it be the pewter was turned in during a scrap drive for the war effort? Was it a keepsake from a deceased dragoon friend? Some things will never be known. Meanwhile, Cindy is looking forward to sharing her story with readers of Prost!

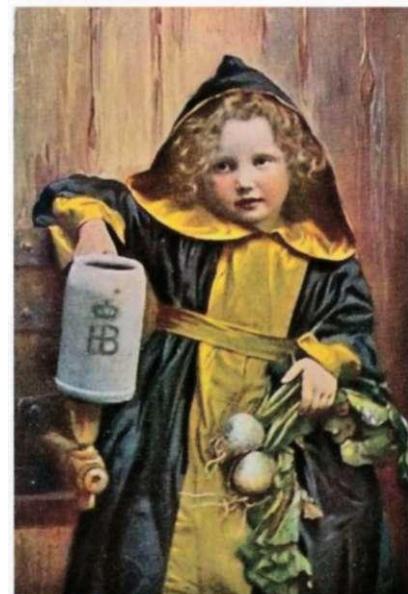
#### References:

- Regimental Beer Steins, 1890-1914, R. Ron Heiligenstein, 1997
- Kompaktübersicht über die Truppenteile der Alten Armee (1870-1914) - Peter Meinlschmidt, 2010

Auf Dein Wohl!



's Münchner Kindl.



## CHICAGO WORLD'S FAIR 1933

by Jack Strand

The Chicago Fair of 1933 officially acknowledged the city's Century of Progress from 1833-1933. However, since Prohibition had also been repealed in 1933, Chicago also celebrated legal beer with a new assortment of mugs and steins.



One official souvenir stein came in many different colors (figure 1). It was sold with the following explanation:

*"The figures are symbolic of the outstanding events in our Century of Progress. The woman bears the insignia of electricity and literature (or knowledge) while the man carries the gifts of architecture and science. In the background is depicted the entrance to the exposition. On the reverse side are shown their two children. The boy holding aloft a submarine and the girl, a radio. Between them is the state seal of Illinois. The handle represents the pioneer woman - mother of all centuries of progress."*



Another logo of the Fair was a comet as represented in these mugs & stein (figure 2).



The Fair had none of the neoclassical style architecture of past expositions. It was very Art Moderne and Art Deco in building styles and fair literature. A view of the Fair's Sky Ride shows the modernistic buildings below (figure 3). Many of the mugs and steins show these futuristic-looking buildings. These mugs, by Pickard, (figure 4) picture the Carillon Tower; the red one from 1933 and the black from 1934. (The Fair, originally scheduled to run one year, was so successful that it ran an additional year.) Other Pickard mugs illustrate the Travel & Transportation Building, the Hall of Science and the Electrical Building, (figures 5, 6 & 7)



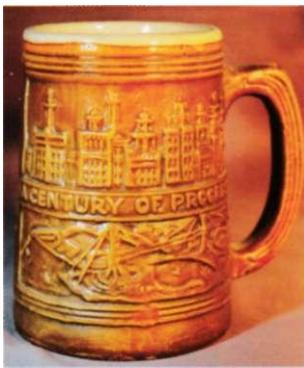
The aluminum mug in figures 8 & 9 is my favorite. In this relatively new material, it represents the modern wonders in architectural form on one side and Old Fort Dearborn of 1833 on the reverse. A Red Wing pottery mug also is themed with the 100 Years of Progress with a covered wagon on one side and a modern automobile & plane on the other side (figures 10 & 11).



A couple of glass mugs with enameling have, again, the Carillon Tower and the Travel & Transportation Building (figure 12).



Figure 13 demonstrates some additional miniature mugs from the Fair.



Another mug represents a city rising out of the ashes; a reference to the Chicago Fire of 1871 (figure 14).



At least one porcelain insert stein appears with the Hall of Science on the lid (figure 15).



Two Cannonsbury Pottery Company mugs feature an Indian and Chicago's "I Will" goddess (figure 16).



A variety of wooden mugs appears, which had either decals or metal medallions referencing the Fair (figures 17 & 18).



A Japanese mug featuring the Hall of Science and Travel & Transportation Building easily wins the prize as the ugliest mug from the Fair (figures 19 & 20).



And, there are even salt & pepper shakers shaped as beer mugs (figure 21).



Despite the modernity of the buildings and exhibitions, good old-fashioned entertainment could be found. The Fair's equivalent to Little Egypt (1893 World's Fair) was Sally Rand and her famous fan dance (figure 22).

## Stein Exchange

**Wanted:** An excellent condition mate, for my J&M plate #5747. Should be either #5748 or #5746----"The Gypsy". Gary Eichhorn, SCI #3111, (772) 287-3912

**Wanted :** All Dumler & Breiden steins and other related pieces. Contact Dave Lowry at P.O. Box 4733 Hayward,Ca. 94540. (510)828-4333, drlowry@comcast.net

**Wanted:** Mettlach charger #2196 Stolzenfels, Stoneware steins with artwork by A.R. (August Roeseler) or P. Neu, Unknown maker charger #428 or 430, Lohengrins Abschied, full color, 13 1/2" diameter. Any non-stein item marked JWR or JW Remy. Contact Lyn Ayers (360) -609-1389 or layers@wa-net.com

**Wanted:** Photos of steins made of unusual materials or unusual manufacture. Send photos and other information to the editor: foxauctions@yahoo.com

**Wanted:** First time writers for Prosit. Take that leap of faith and begin an article today. We are always here to help you turn your ideas into the printed pages of Prosit. Contact the editor today.

**Wanted:** Rare and unusual occupational steins. Also looking for Diesinger steins, especially characters. Phil Masenheimer, 253-627-2107 or mplusten@comcast.net (west coast)

**Wanted:** Always buying old steins - Mettlach - glass - porcelain - character - occupational - silver - regimentsl, etc. Bob Groebner. Call 847-401-3399 or send email to rgroebner@comcast.net (mid-west)

**For Sale:** The Character Steins of Ernst Bohne by Steve Morris, 53 pages in full color with full descriptions and current price guide. \$40 plus \$4 (US) postage. Mail check to: 340 Bramble Ct., Foster City, CA 94404. For further info: snmorris@comcast.net

**Wanted:** Bohemian glass steins, beakers, or pokals, either wheel-cut or enamel decoration. Ron Fox, 631-553-3841 or foxauctions@yahoo.com

**Wanted:** Silver or mixed metal lids for Lenox and Ceramic Art Companyt steins. Also looking for complete Lenox steins. Gary Schaible, email prosit@comcast.net

## IDENTIFYING FAIENCE

### STEINS - PART 5

By William Hamer

#### ERFURT (1717-1792)

The Erfurt factory is located in the Thüringen region of Germany and the nine factories that were located in this region are the most difficult to identify to a particular factory. You will often see faience steins from this region identified as Thüringen rather than a particular factory. In the database that I included in part 1 of this series, about half of the faience steins were listed from the region rather than a specific factory. The Erfurt factory may be the easiest factory from the region to identify due to some unique decorations, which will be discussed later in this article. For anyone looking for more information about faience in this region there is an excellent book available titled *Thüringer Fayencen* by Adelheid Manhert & Constantin Beyer. This book was published in 1993 and has some great color photographs.



figure 1

#### STEIN HANDLE:

Atypical Erfurt handle is shown in Figure 2 and Figure 3. The handle is tapered from top to bottom with the top about twice as wide as the bottom. The cross section of the handle looks like a D, being flat on the inside and rounded on the outside. The only difference between the two handles is the lower handle attachment, one being pointed and the other rounded. Many other Thüringen region faience steins have similar handles, which is one of the reasons that make these faience steins hard to identify.

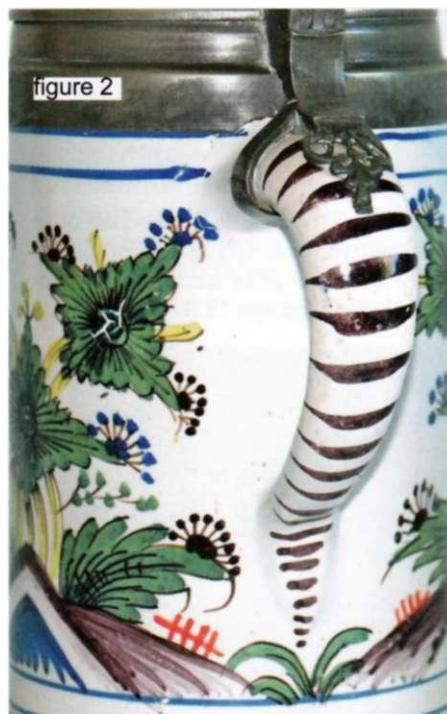


figure 2



figure 3

#### MARKS:



figure 4

Figure 4 shows the factory marks that can be found on a few Erfurt steins but most pieces do not have any factory marks, but can be found with artist marks on the bottom. The wheel factory mark is also found on Höchst faience, which is a southern faience factory located in the western German region.



figure 5

#### STEIN BODY:

Figure 1 shows a typical Erfurt Stein with no pewter work. The body has straight sides at the bottom and the top is indented where the lid ring fits. Erfurt steins often have the pewter base missing, as can be seen in other photos in this article. The body design is typical for northern faience steins.

#### DECORATION:

There are several decoration styles that can help identify Erfurt faience steins. On some steins, you will find a multi-colored diagonal striped ground, as can be seen in Figure 5. An artist mark of a V can be found on many of the steins with this decoration, as shown in Figure 6.

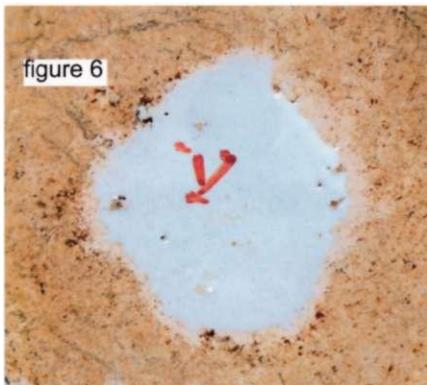


figure 6



figure 7



figure 9



figure 11

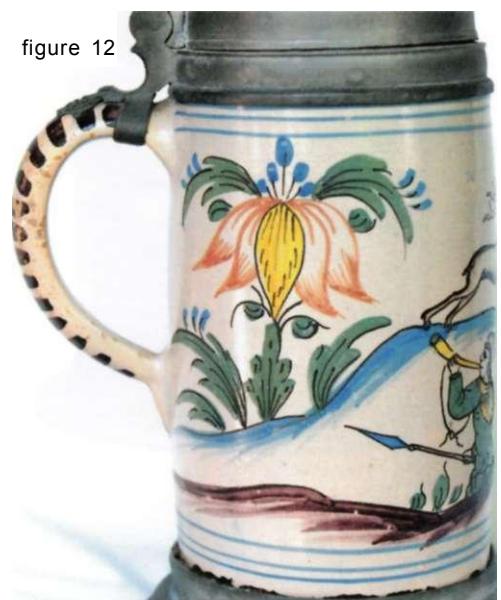


figure 12

Erfurt steins often have a unique side scene. This scene is usually three green flowers with a sunburst in the center. The flowers can be round, square or diamond-shaped, or sort of a rectangular shape and Figures 7, 8, and 9 show each of these decoration styles. The rectangular-shaped flowers shown in Figure 9 can also be found in yellow. This type of side scene is often found on the steins with the multi-colored diagonal ground decoration.



figure 10

Finally, I have found some Erfurt steins that have a light blue overglaze on the body of the stein but not on the handle. Although hard to see in a photo, hopefully the close-up in Figure 11 shows what I'm talking about. You can see a run in the over-glaze that helps to show the over-glaze. For a long time, I did not know why this overglaze was added, but now I have a theory.

When writing this article I took a closer look at my steins. What I found was that the white background (which is usually a nice bright white on an Erfurt stein) was more of an off white color, almost a very light tan. I now think that the light blue tint to the over-glaze was added to try to make the background appear whiter.

A stein with a lot of green in the decoration is also thought to be from the Erfurt factory as shown in Figure 10.

Figure 12 is a side view of the stein in Figure 11, and you can see the off white color of the handle when compared to the body, which appears whiter.



These two pages are filled with additional faience steins from the Erfurt factory.





## Twenty Fifth Installment

### Photos from the Road

by Ron Fox SCI Master Steinologist

I ended the last installment with steins from the Houston collection of Dave Cantwell. His collection has many more steins I wanted to share with you, so there is where I would like to start in this issue.

Crailsheim steins are my favorite from the over 100 factories that produced faience starting in the late 17th century and through the entire 18th century. The one trait that makes Crailsheim so attractive to me, is their use of orange and yellow colors. As you can see from the first stein, the floral decoration has this color scheme.

With faience steins, the manufacturer is important when assessing value. Equally important is the subject matter. The next stein is Austrian faience and the crucifixion scene makes it desirable.

The next stoneware stein is from a small obscure factory by the name of Wildstein. They were located in western Bohemia, near the German border. They have an oxidation fired brown surface color and applied relief floral design. The pear shaped body is typical for these steins.

Meissen developed porcelain in the early years of the 18th century. With all of their efforts to keep this discovery a secret, it wasn't long before other factories began production of this white gold. This next stein is an excellent example from the Volkstedt factory. It has a detailed hand painted decoration and wonderful hand chased silver mounts.

Kreussen stoneware steins have long been sought after by collectors. This factory was one of the earliest to decorate the stoneware surface with enamel. Until this time, enamel was only used for decoration on glass. The lunar decoration on this stein is one of the most desirable for these steins.

Another interesting stoneware is this pear shaped Westerwald. It features a grey reduction fired surface color and applied relief medallion of William III. It is harder to find steins from this factory without the usual cobalt color.

This blue on white faience is done like a Nürnberg faience, only it is actually from an Austrian firm. The Biblical scene makes it more desirable.





Waldenburg stoneware steins are difficult to find. This example has oxidation fired brown surface color and two large applied oval shields. Besides the pewter mounts this stein has four pewter body bands. A wonderful example from this factory.

The last stein from the left hand page and Dave Cantwell's collection, is another Kreussen stein. It doesn't have the typical enamel decoration, but rather the applied, relief decoration is in a darker brown color. It gives great contrast to the body of the stein.

When Marie Stevenson heard I would be in her area she called and invited me to stop by and take some photos. She lives out on Cape Cod and with it being the summer months, I was reacquainted with that area's crazy traffic.

Marie's late husband Jim, bought this first stein back in the late 1980's. It is a rare teacher occupational and shows the teacher with his student. Since Jim was a teacher, this stein was one of his cherished steins.

Mettlach made a series of three Rookwood style beakers. This is one from that series.

The Bohne factory made many great character steins. This man seated on a barrel stein is the only one we have ever seen. There are many collectors that would love to have this rare beauty.

Franz Ringer designs can be found on many steins. This is a very nice example of his work.

It appears that this dachshund is guarding his master's stein of beer. Is that why we say they are man's best friend?

Next we have an attractive Bohemian glass stein from 1850. It has pasty floral enamel decoration and original silver lid.

Royal Bonn did a whole series of sports steins. This next stein shows the English game of cricket. As many times as I have tried to watch this game while in England, I still do not understand the rules.

Eduard von Grützner was famous for painting scenes of monks. This Royal Vienna stein has a scene taken from one of Grützner's paintings.

This last stein from Marie's collection is blown blue glass and brass. The lid is a Jockey's cap and the handle is in the shape of a crop. I certainly consider it an occupational.

While still on the Cape, I took the opportunity to visit my buddy Rick Grunin. His collection consists mostly of Royal Vienna and glass steins. You would be hard pressed to see as many Royal Vienna steins as Rick has in another collection.

This first stein is from the Egermann glass firm. It has a bright green blown body and is decorated with an enameled heraldic shield. It has a matching glass inlay set into brass mounts.

This next stein is a 1 liter from the Theresienthal factory. The handle, lid and body bands are brass with silver plate and probably came from the WMF factory. They probably bought the glass and marketed the finished stein. A most impressive piece.

The third stein is one of Rick's beautiful Royal Vienna steins. It features a Romanesque scene with a vibrant violet background color. As always, Vienna steins have elaborate gold decoration.

The next Royal Vienna has a larger scene of an attractive woman. Her Art Nouveau style dress and flowered hair, make it a real charmer.

Yet another Royal Vienna with Romanesque women dancing around a statue. It is further decorated with paintings on both sides of the inlay lid.

This next Vienna has two Romanesque women playing with a winged cherub. Like the last stein, the inlay is painted on both the top and bottom. As you can see from these photos, the crown is the most common thumblift found on Royal Vienna steins.

Of all the glass that Rick has within his collection, he loves his opaline pieces the most. This pokal is an overlay of light blue opaline over white opaline. The body and the lid is facet cut and polished. They further embellished this covered piece with pasty enamel. Pieces like this were originally made for the Middle East market. Collectors from this part of the world covet pieces like this as much today as when they were first made. We Americans love them too.

This last stein is a 1/16 liter miniature Royal Vienna stein. These little steins are the hardest size to find and almost bring as much as the 1/2 liter pieces. It has a pretty scene of a woman and winged cherub.





Next I was off to the home and collection of Michael Pembroke. It is always exciting for me to see a collection for the first time. As you can see from the photos on this page, I was not disappointed.

This first stein is a hand painted Mettlach and has three pigs with their arms around each other. They are wealthy pigs as they are all holding some sort of money. Do you think they represent a German story or fable? In any case, this stein is real cute.

Next we have a porcelain stein with a transfer scene. It has walking beer steins carrying a Gulliver's Travels type giant. It also has a matching inlay.

If you have ever been to Munich's Oktoberfest, or the Hofbrauhaus, you will recognize the woman on this next glass stein. She wears the typical dirndl and carries two fists full of 1 liter steins full of beer.

Relief porcelain steins are not very common. The stein has a painted shield on the relief area.

JW Remy made many etched steins. This next piece is from their factory and is one of a series of four. They represent the four years of school. It is a hard set to put together.

This wood stein has carved maple leaves. It has a silver plate lid and top rim. The finial is the best part being in the shape of Kaiser Wilhelm II.

Can anyone translate the verse on this glass stein? It depicts a drunk coming home after a long night of drinking. The moon with his smiling face, lights the way.

Another glass stein features floral enamel with large butterflies. There are also light blue applied prunts to the lower body. A very feminine stein and made for a woman's taste.

Michael's favorite category is early pewter steins and he has a cabinet full. I expect on my next visit, I will photograph several of them.

This last stein I have seen before. On the others, the crown is attached and part of the lid. On this stein, the crown is attached to the lid with four loops. I had not seen that before. The gilding behind the coins, makes them jump from the stein. The handle is a figural man. What the photo does not convey, the stein is 2 liters in size.

Before I left the east coast for home, I visited the home of Bill and Mary Sullivan. He has a passion for stoneware steins, especially when they are brewery or Munich related.

The first stein is a Merkelbach & Wick. It features Munich's famous Frauenkirche with a zeppelin flying overhead. The bright colors help make this stein both attractive and memorable.

This next stein depicts one of Germany's famous military figures, Field Marshal August von Mackensen. He had a long active and successful military career through WWI.

The third stein commemorates a Schützen regiment Christmas 1919. A lion is in the center of a wreath.

A couple of issues back, I showed this next stein in a 1 liter size. This 1/2L depicts the same knight on his horse draped in Bavarian colors. The verse at the base translates to "The Iron Defense" 1914-1915.

The center of the page shows a military stein in memory of the course in Veterinary Medicine in Munich May 11, 1917. The lid has a relief Munich child (*Münchner Kindt*).

Next we have a stein with a panther in an oval. It commemorates the Police school at Christmas 1928 in Bamberg. I assume it was their police academy.

American brewery steins from the pre-prohibition era, are quite collectable these days. This Lemps Special Brew from St Louis, is no exception and many a collector would love to have it on their shelf.

This next stoneware stein is a bit unusual. It is a regimental stein to the 4th Telegraph Battalion in Karlsruhe 1908-1910. Reservist Meirner also has the official unit Zirkel in a prominent place on the front. He was very proud of his Telegraph unit.

The last stein on this page is a German brewery stein to Eberl Brau in Munich. Their logo is a wild boar, which is on the front and repeated on the relief pewter lid. A nice added touch is using the boar as the thumbblifft as well. The fancy lettering helps make this stein a real standout.





The first stein on this page is pottery and not stoneware. It commemorates a gathering in Dresden January 1910.

The next stein is back to stoneware with a very colorful transfer for a brewers gathering in Munich. The pewter lid also shows brewery symbols.

The Octoberfest has been going on in Munich for a couple hundred years. This next stein is for the 100th anniversary of this famous annual event, "1810-1910."



Commemorative steins were made depicting every kind of gathering or occasion. This next stein has a shield that is broken into four sections. Each part represents a different country or region and their military alliance.

The center of this page has a Lowenbrau brewery stein. This stein is a record of their part in the First International Hunting Exhibition in Vienna 1910. The lid has the Lowenbrau logo as well.

A large Bavarian shield is the dominant decoration on the next 1/2 liter. It is to the Blue and White society and is decorated with many eight Bavarian state shields. These grey stoneware bodies make a great canvas for the bright enamel colors of Bill's steins.

Due to the Serbian assassination of Archduke Franz Ferdinand of Austria in 1914, Germany entered into an alliance with the Austria-Hungary empire. They committed their military support to the response Austria felt was necessary. This stein commemorates that agreement and depicts both countries soldiers and country eagles. The 1914 date is also an important part of the decoration. The pewter lid is embellished with the iron cross.

An Artillery Regiment had this next stein made for them in 1908. It shows crossed cannons within a wreath beneath the Imperial crown. The thumblift is an artillery shell.



This last stein is for another Munich exhibition in 1910. Beneath the famous Fraunkirche is four brewery shields, Lowenbrau, Spatenbrau, Pschorrbräu and Franziskanerbrau. The pewter lid repeats these brewery shields design.

Bill has a most interesting collection and I expect to share many of his steins in future segments.

Back in the early 1970's, when I first joined SCI, and was living in New York, I had a telephone friend with a fellow stein collector on the west coast. He had free phone service and we talked almost every day for a few years. Many older collectors would remember his name. It is Mario Pancino. He had put together the best regimental collection that had ever been assembled. I believe that statement would still be true today, if his collection was still intact.

Through the years we lost touch. He sold his regimental stein collection and opened up a collectable store, which required most of his time. I had thought of him many times and planned on one day visiting his store in the Los Angeles area. In the interim, like myself, he began collecting American Cold War steins. Our paths began to cross again, which finally prompted my visit. My wife and I had a great time roaming around his large multi-room store. There were treasures around every corner. Our friendship was rekindled and I was thrilled to see and photograph many of his Cold War steins.

The first stein is from an airforce unit stationed at the Rhein-Main Air Base in Frankfurt, Germany. It has a comical map of Europe, the Atlantic ocean and North America. This funny subject matter helps make this stein one of the better ones.

Counter-intelligence units were a necessity during the Cold War era. This next stein is from one of those units, and has a spy in the art work, as well as the figural finial.

The 7405th Support Squadron stationed at Wiesbaden Air Base, Germany, flew the most successful covert Air Force reconnaissance mission of the Cold War. This stein has a large spider holding various spy equipment.

The 512th Fighter Interceptor Squadron stationed at RAF Bentwaters, United Kingdom, won the Hughes Trophy for 1957. Instituted by the Hughes Aircraft Co. in 1953, the trophy became known as the highest Air Force award for air defense fighter achievement. Notice the award on this stein with the dragon.

The next stein has a large destroyer over a map of the Mediterranean area. It was owned by the "Staff Commander Sixth Fleet."

The last stein on this page is to the 42nd Tactical Reconnaissance Squadron, which was a composite unit concerned with electronics and weather activities. It shows an eagle with lightning bolts above one wing.





The first stein on this page is to the 39 Signal battalion, that was responsible for providing depot and repair services for all 7th Army units. They also handled supplying field communications between echelons of command headquarters and logistical units in support of the Seventh Army. It shows a map of the newly divided West Germany.

Next is to VAH-5 which stands for Heavy Attack Squadron and was a pioneer of heavy carrier aircraft operations. They were stationed in Sanford, Florida at the time this stein was ordered. They had cruised into the Mediterranean area during 1956. The owner of this stein served on two different aircraft carriers. This was an unusual occurrence. It shows a not so politically correct, African native with a bone in his hair. I am sure you would not see such subject matter used today

Medical steins are of greater interest to Cold War collectors. This stein shows a doctor in his medical coat with a seal. The owner of the stein was stationed at the 1400th USAF Hospital in Keflavik, Iceland.

After the end of WWII, the American military was deployed as a major presence throughout Germany. Most men and supplies came through the port at Bremerhaven. This next stein shows a ship being unloaded at the Bremerhaven dock and the owner belongs to the Personnel Processing Squadron.

The 514th Fighter Interceptor Squadron was a unit that gave offensive air defense over Western Europe and the Mediterranean area. They were stationed in England in the early 1950's and were moved to Ramstein Air Base, Germany. This unit was later disbanded in 1962. Their unit patch was a chess board with what appears to be the Bishop piece.

This last stein from Mario's collection is to a Navy Air Unit. It has a comical plane with a face, and is wearing a communication headphone and has a camera dangling. The plane is flying over the Mediterranean with a Naval ship cruising below. As I pointed out before, these comical Cold War steins bring a premium.

I have photographed many more interesting Cold War steins from Mario's collection. I will share more of them in a future installment of this series.

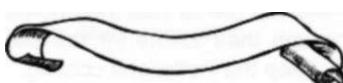
My thanks goes out to all the collectors that have allowed me to visit their homes and photograph their steins for the pages of Prosit. Keep the invitations coming.



"Departure"  
(*Abschied*)

Another scene often found on steins comes from Part Twelve when Werner and Margaretha realize they are in love despite their separate social levels. They have "The First Kiss" (Der Erste Kuss.)

*In each other's arms they flew then,  
Sought each other's lips with ardour,  
And transported, pressed upon them  
Love's first kiss, so sweet and blissful.*



## The Schweninger Steins

by Bill Gee

By the end of the 19th century Joseph Victor von Scheffel's epic poem, *The Trumpeter of Säkkingen* had become well-loved by the German people. An opera had been based on it, and all the major Stein manufacturers had made at least one version of the "Trumpeter." Most of them (not Villeroy & Boch) also made steins based on scenes that Carl Schweninger, Jr. had painted in 1888, soon after von Scheffel's death. Let's look at these scenes, steins and stories—not in their poetic order but in popular use.



The most famous of these scenes is "Departure" (*Abschied*) from Part Thirteen of the poem. The trumpeter, Werner Kirchhof, sadly leaves Margaretha after being told by her father, the baron, that their class differences forbade marriage.

*Now he halted with his horse,  
And once more took up his trumpet;  
From his overburdened soul then  
His farewell rang to the castle—*

Many steins also include the chorus from one of Werner's songs in Part Fourteen: "Behuf dich Gott! Es war so schön gewesen. Behuf dich Gott! Es hat nicht sollen sein." ("God protect you! It would have been so wonderful. God protect you! It was not to be.")



"The First Kiss"  
(*Der Erste Kuss*)



"The Surprise"  
(*Die Überraschung*)

After Werner's unexpected trumpet serenade, in Part Six the baron sends a servant to find and return the trumpeter. Margaretta and Hiddigeigei, the cat, join "Young Werner with the Baron" (*Jung Werner beim Grafen*)

Keenly did the Baron's eyes rest  
On young Werner, passing muster;  
By her father, lightly leaning  
On his arm-chair, Margaretta  
Bashfully looked at the stranger  
And with both the first impression  
Of each other was most happy.



"On the Forest Lake"  
(*Am Waldsee*)



In Part Nine Margaretta discovers Werner's trumpet lying unguarded and tries to play it. The angry Werner rushes to catch whoever was so impudent to touch his trumpet. "The Surprise" (*Die Überraschung*) is ultimately quite a pleasant one, as Werner would do anything to please Margaretta.

*Then beheld he Margaretta  
Pressing to her lips the trumpet,  
And her rosy cheeks are puffed out  
Like those trumpet-blowing angels'*



"Young Werner with the Baron"  
(*Jung Werner beim Grafen*)

"On the Forest Lake" (*Am Waldsee*) occurs in Part Seven when the baron invites most of the town folks to a holiday of fishing and relaxing at the lake. The schoolteacher sings a May song and Werner plays along. While the baron awards the schoolteacher with the largest fish, Margaretta gives a garland for the beautiful accompaniment.

*But young Werner to the maiden  
Bashfully approached, and lowly  
Bending on his knee, he hardly  
Dared to gaze at her blue eyes.  
But with grace placed Margaretta  
On his brow the blooming garland,*



"Act of Love"  
(*Liebesdienst*)

Part Fourteen consists of a number of songs from a number of characters in the poem, including Hiddigeigei. "Longing" (*Sehnsucht*) is Margaretta as she pines for Werner several years after his departure. The scene comes from "Some of Margaretta's Songs."

*Away he is gone in the wide world;  
No word of farewell has he spoken.  
Thou fresh young player in wood and mead,  
Thou sun whose light is my daily need,  
When wilt thou send me a token*



"With the Pastor"  
(*Beim Pfarrherrn*)

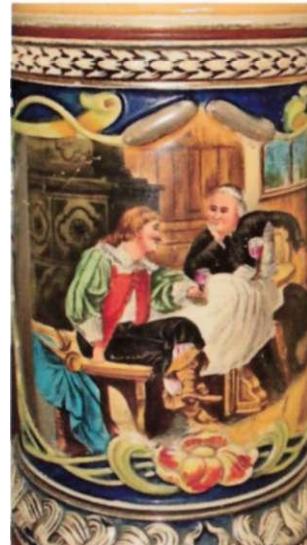


Again in Part Twelve is a romantic "Act of Love" (*Liebesdienst*) as Werner is recovering from a wound and nursed by Margaretta.

*Margaretta plucked some roses,  
Took then Werner's hat, and gaily  
With the fairest ones adorned it.  
"Poor pale man, till there are blooming  
On your own cheeks just such roses,  
On your hat you'll have to wear them."*



"Longing"  
(*Sehnsucht*)



The earliest of these scenes is in Part Two when Werner dines "With the Pastor" (*Beim Pfarrherrn*). They meet as Werner rides out of a snowy trip through the Black Forest. He is glad for the warmth and meal, and tells his story to the pastor.

*Snugly in the well-warmed chamber,  
Now before the supper table,  
Sat the Trumpeter and Pastor,  
(later)  
"Know, my name is Werner Kirchhof;  
I was born and grew to manhood,  
In the Pfalz, at Heidelberg."*

I have only seen this on a stein once, and then on eBay. Seeing one in my collection would be better.

Part Seven has two Schweninger scenes. Here Margaretta serves Werner her "May Wine" (Maiwein.)

*Fragrant May-wine was preparing.  
In a bowl of size capacious  
Margaretta's taste artistic  
Well had brewed it; mild and spicy  
As sweet May himself the drink was.  
Every glass she filled up, kindly  
Helping all with graceful bearing*

Several common steins are similar to this scene, but to date I have found it only on a 5-liter Hanke punch bowl in the SCI old catalogs.



"May Wine"  
(Maiwein)



"Marriage"  
(Vermählung)

Everything ends nicely in Part Sixteen as Margaretta finds Werner in Rome, the Pope ennobles him for his service and the two are socially correct for their "Marriage" (Vermählung.)

*This he spoke with much emotion.  
And o'erwhelmed with grateful feelings  
Werner knelt with Margaretta  
Down before the Holy Father;  
And the Abbess wept so freely  
That the grass thought it was raining.*

It seems like a wonderful ending for everyone, except me. Where is this missing Schweninger Stein? Where are the other two scenes/steins that are so difficult to find? Any help to the author would be appreciated.



Acknowledgments: English translation of the poem is by Mrs. Francis Brünnow authorized by von Scheffel, 1877. Carl Schweninger, Jr. prints are from John McGregor for the SCI website article "A song from the Upper Rhine" and The Pacific Stein Sammler website article "Victor von Scheffel".



## Getting Schooled on the College Inn

by Joe Christensen

As a new collector of steins, I haven't had much experience with advertising steins. My focus has primarily been on regimental and character steins, so researching an advertising Stein has been a new and rewarding experience for me. This Stein was purchased in a group lot that included regimental steins. Had it not been included with the regimentals, I most likely would not have purchased this advertising Stein.



Unfortunately, due to an incompetent seller and a lack of sufficient packaging, most of these steins arrived to me severely broken and damaged. This Stein ended up being one of the few surviving pieces from the lot, which at the time, was a real disappointment for me. At first glance, this Stein looked like a standard glassware Stein, with a simply decorated porcelain inlaid lid. Nothing overly interesting. Well, as the old adage goes, looks can certainly be deceiving. It turns out that quite a bit of history can be associated with this rather simple looking Stein.

The Stein's porcelain lid depicts a green wreath, with a college pennant poking through, with the words COLLEGE INN printed on the pennant. It turns out that the College Inn was a turn of the century Chicago restaurant, located in the Sherman House Hotel. The Sherman House Hotel was originally a modest three story hotel known as the City Hotel and was built in 1837 by Francis C. Sherman. In 1844, Francis Sherman added two more stories to the hotel and it was at this time that the

hotel's name was changed to the Sherman House Hotel. Sherman went on to serve three terms as the Mayor of Chicago and was also the father of Francis T. Sherman, the famous Union Army Civil War brigadier general. Through the hotel's lifespan, the Sherman House Hotel went through five different incarnations, the first of which perished in the Great Chicago Fire of 1871.

After the fire, the owner, Francis Sherman, commissioned famed Chicago architect William W. Boyington to build a new Sherman House on the corner of Clark and Randolph Streets. Boyington is known for several notable Chicago structures, most of which were built before the 1871 fire. However, one of his creations, the Chicago Water Tower and Pumping Station, survives to this day.

celebrities and members of high society. December 31, 1904 was going to be no exception and the restaurant was sure to be visited by Chicago's elite.

For New Year's Eve, the College Inn commissioned Burley & Company to create a custom set of glassware and china for their 1905 New Year's Eve dinner and celebration. Burley & Company had advertised themselves as the largest importers of china and glassware. They imported from some of the finest makers of the day, including Minton, Haviland, Copeland-Spode, and probably others. They also had their own in-house artists who did decorating and monogramming, one of which probably decorated this Stein.



Sherman House Hotel circa 1890

In 1873, Boyington completed his work on the Sherman House Hotel. This version of the hotel was used until it was demolished in 1910 to make way for a new incarnation, known as the Sherman Hotel. Throughout its life, the hotel repeated this process of being demolished and rebuilt several more times, before being shut down in 1973 and finally being demolished in 1980.

It's during the Boyington incarnation of the hotel, that this College Inn Stein was created. The hotel had gone through its share of highs and lows, but by 1904 it had regained all of its luster. The hotel and College Inn were frequently visited by local



Burley & Company logo

In addition to the steins, Burley & Company also created matching dinner plates for the New Year's Eve event. The plates had that evening's dinner menu printed directly on them. The pearly white plates featured the same College Inn logo as the steins and were accented in green. Both the steins and the plates were marked Burley & Company, Chicago and were marked with the date, 12-04. It's unknown whether the company created any other unique glassware for the College Inn, besides the plates and steins for the 1905 New Year's Eve. However, it appears that this was the lone year that the College Inn commissioned special glassware for a New Year's Eve celebration.



1905 New Year's Eve College Inn plate

After the New Year's Eve event, the College Inn continued to be one of Chicago's hottest night spots. The restaurant continued to survive and thrive through the future versions of the hotel. It not only served as a restaurant but also featured a bar and nightclubs. During the roaring 20's it was a hot spot for flappers, bootleggers, and party goers alike. As the 40's approached, it was known for some of the biggest names in jazz and big band music. The College Inn housed such names as Benny Goodman, Woody Herman, Cab Calloway, and Jimmy Dorsey. Unfortunately, the restaurant eventually suffered the same fate as the hotel, when it was closed in 1973. Today, the site of the College Inn and that of the hotel, is occupied by the Thompson Center, which was formerly known as the State of Illinois Center.

However, the story of College Inn doesn't end there. In 1923, the folks at the Sherman Hotel had the idea of canning some of the restaurant's successful dishes and selling the cans in specialty shops and by mail order. That aspect of College Inn's business has survived into modern day. The College Inn company is still a successful canned food company and you can find their various canned goods on store shelves to this day.



Modern day College Inn soup can

Most Stein collectors can probably agree that it's the history behind a piece that is really appealing. The history behind this simple advertising stein was certainly no let-down either. This stein can easily be overlooked if you only take into account its appearance. However, like with most antiques, once you start doing a bit of research, the pieces really start to come alive. It still amazes me that after all this time, an item that is over a hundred years old can be dated to a very specific place and date in history.



1905 College Inn restaurant postcard

#### Sources:

- [CollegeInn.com](http://CollegeInn.com)
- [ChicagoAntiquesGuide.com](http://ChicagoAntiquesGuide.com)
- [GreatChicagoFire.org](http://GreatChicagoFire.org)
- [RestaurantWareCollectors.com](http://RestaurantWareCollectors.com)
- Hubbard, Elbert. A Little Journey to the Hotel Sherman, 1915

## Two More

In the June segment of the Photos from the Road series, I showed variations of Schierholz characters steins. I shared three photos of the enlisted man with different uniform coloring. I asked if anyone had other examples in different colors. Below are two more variations.



My thanks go out to Bruce Ehly and Gene Manusov for responding to my article.

## Skat! No, Don't Leave The Room!

by Dave Lowry

I wasn't being rude and telling you to scat! or get out of here!

I am speaking of a forehand leading to the first trick. I followed suit and followed through on 10 tricks, except at null, and the skat was then faced to ensure that the game was correctly valued. No, this is not another language and I am not drinking as I write this. It describes possible occurrences in the card game of Skat.

figure 1



Shown here is a pottery stein from Dumler & Breiden, Mold #215, entitled Four Jacks (See Fig. 1) in the original catalog. It is a 1/2L stein with a pewter lid. It depicts all four jacks in a deck of cards, which are the trump cards in Skat.

We know of the design and manufacturing of steins, but what can be said about what is shown or depicted on any of our steins? Skat was created in Altenburg, Germany in the 19th century. The first Skat Congress was held in Altenburg on August 7th-9th, 1886. The General German Skat Code prepared by Karl Buhle was accepted, thus creating uniform rules for the game of Skat which were generally recognized. Twelve more Skat Congresses were held between

1887-1928. In 1927, the Skat Tribunal was founded, which is an organization still recognized around the world.

Skat is the national card game of Germany and the International Skat Players Association (ISPA) has chapters in more than a dozen countries, including the U.S. A pack of 32 cards is used: A-K-Q-J-10-9-8-7 in each of four suits. Each player receives 10 cards, dealt in a three-(two)-four-three sequence, where "(two)" denotes two cards dealt facedown to form the skat, or widow.

We see all four jacks displayed from left to right as the Jack of Clubs, Diamonds, Spades, and Hearts (See Fig. 2-5). The verbiage above the cards reads as: "Vier Buben zum Skaten, das Spiel muss geraten." ("Four jacks In Skat, the hand must succeed.") Below the cards is: "Ein Spiel in ehren, soll niemand verwehren" ("An honorable game, one cannot deny.")

It is a true joy not only to collect steins and related vessels and objects but to also learn about them regarding their design and manufacture and what is depicted on

figure 2



figure 3



figure 4



figure 5



This is only a very general overview of the game of Skat. Because of course the rest of the rules are much deeper and somewhat complicated. But, we see this game showcased on this stein very attractively and colorfully. It was produced in two-color or full-color versions. In addition, this Mold #215 has a 1 1/4" hollow base, whereas Mold #205 is the same stein but with a flat base, and still a .5L size available in the two-color or full-color options.

them. I learned something about the card game of Skat from just what is shown here on D&B #215.

So, learn more about Skat and play a few hands. Or sit down with an ice cold beer and study your steins. You'll be surprised what you can learn about them!! I do all the time.

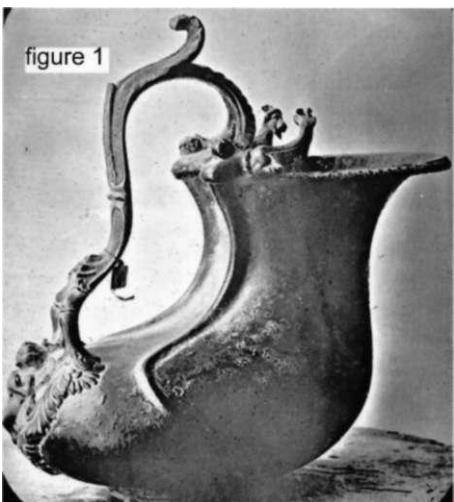
Prosit!!



## ASKOS

By Martin Kiely

An askos is a Greco-Roman leather wine skin used by shepherds to bring their liquid refreshment to the fields. The open end was sealed by knotting two cords. The Greeks and Romans liked the design so much craftsmen made them in both pottery and bronze. Figure 1 is an ancient bronze askos from Pompeii.



Francois Seguier unearthed a bronze askos during an archaeological dig near the Maison Carree at Nimes France in the 18th century. Marcus Agrippa built the Maison Carree in the year 19BC during the reign of Caesar Augustus.

Thomas Jefferson was so impressed by the Maison Carree he asked his friend Charles Louis Clerisseau to draw up a set of plans so he could build a similar building to serve as the state capital in Richmond, Virginia. Charles made up the plans but refused any payment for his efforts. Mr. Jefferson was in a quandary. He had to think of a suitable gift for his friend. Thomas had seen and greatly admired the askos excavated from the Maison Carree. He commissioned a wooden model which could be used as a

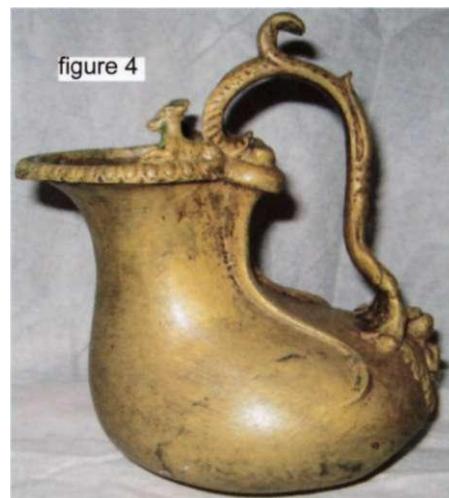


pattern to make one in silver for Clerisseau. The original wooden sample was lost so another was made, (figure 2) Due to delays Jefferson ultimately decided on another gift for Charles, a silver urn.

In 1801 when Thomas Jefferson was president he asked Anthony Simmons and Samuel Alexander, prominent Philadelphia silversmiths to make him an askos engraved with the words "Copied from a model taken in 1787 by Th. Jefferson from a Roman Ewer in the cabinet of antiquities at Nismes." (figure 3) Please note Nismes is the archaic spelling of Nimes. Artistic license was taken on both the wooden template and the silver jug compared to the original dug up at Nimes. Thomas Jefferson named his askos the duck because of its shape and used it on festive occasions not to serve wine but heated chocolate for dessert. He gave the wooden model to his portrait painter Thomas Sully.



Charles Dickens gave William Henry Mills a silver askos he described as a claret jug made by John Samuel Hunt in 1859 as a token of their great friendship with the inscription "In token of our many years of mutual reliance and trustfulness. It will never be so full of wine as it is today of affectionate regard".



The Archbishop of Canterbury purchased a copy of the askos found at Nimes from Paul Storr, a London silversmith in 1826.

Figures 4 & 5 show a 19th century bronze askos probably sold to someone doing the grand tour. Two goats sit on either side of the spout. The acanthus leaf handle has a curved thumb rest. Below the handle is a putti holding a horn of plenty. Keeping faith with the vessel's origins as a leather wine skin, the entire body is stippled to resemble leather and the bronze casting has two strings topped with a knot to theoretically tie off the opening. The height to the pouring sprout is 4 7/8"; to the top of the handle is 6 7/8"; and the overall length is 6" There are no maker marks on the bottom..

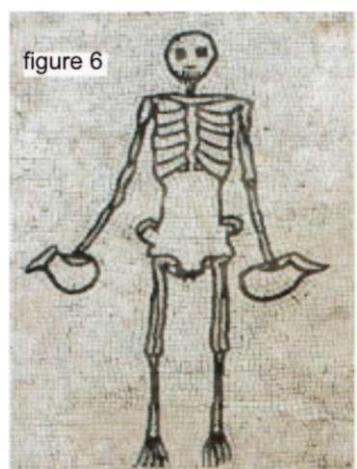


Figure 6 is a 2nd century BC mosaic of a skeleton holding two askos. The mosaic is displayed at the Archaeological Museum in Naples, Italy. The skeleton reminds us we will all eventually die so we must enjoy good food and wine while we can.



## Navigating the SCI Website

by Lyn Ayers

Last issue I wrote about the new feature of the SCI website Translations and showed you how to easily access it. For this article I am providing an introduction to what is available in the library portion of the Members Only section. There are many different categories in the Library that can provide significant assistance if you are curious about a stein or want to do more extended research.

But first you need to get access to the library section. If you follow these instructions you should be able to easily get to the library. Go to the SCI website home page, [www.steincollectors.org](http://www.steincollectors.org) when there, click on the red **Members Only** button at the top.

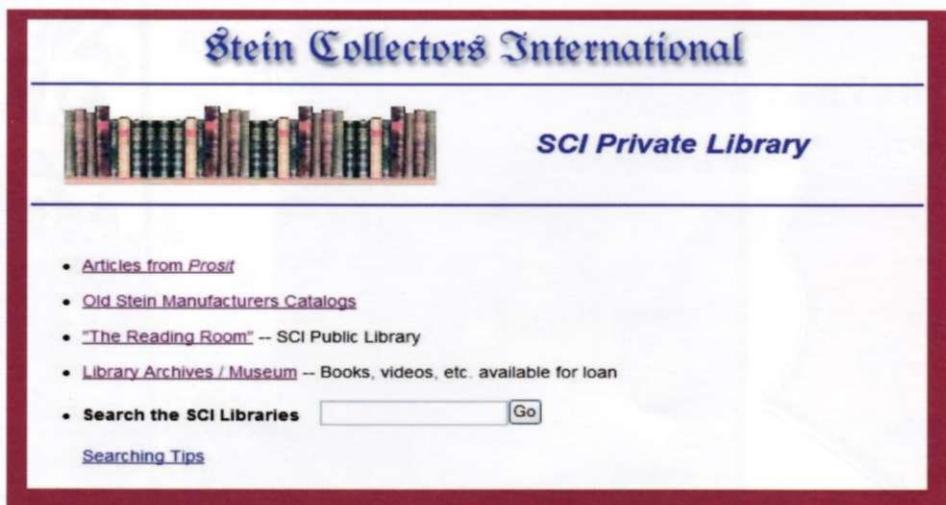
If you have never logged on before, your **username** is your SCI member number. You also need to request a password by clicking on the underlined **CLICK HERE** button. In the following window fill in your **username** and the email address that is on file with SCI. If you ever experience a problem and get stuck, click on the contact the webmaster link and explain your difficulty. The webmaster will respond within a day or two with instructions on how to complete your registration.

So let's assume you have the correct login information, it's been entered, so now you click the **Login** button. The following window will open.

The screenshot shows the SCI website's Members Only section. At the top, the SCI logo is displayed in blue script. Below it, the text "Logged in as: 8888 | [Logout](#) |" is shown. The main heading "Members Only" is centered in a large blue font. Below this, there is a list of links, each preceded by a small icon of a stein:

- [\*\*Edit Account Information\*\* \(Password, Address, Email, etc\)](#)
- [\*\*Membership Directory\*\* \(Updated: June 14, 2012\)](#)
- [\*\*Library\*\*](#)
- [\*\*Announcements\*\* \(Updated: October 3, 2011\)](#)
- [\*\*Chapter & Verse\*\* \(Latest Edition: February 2012\)](#)
- [\*\*SCI Business\*\*](#)
- [\*\*Contact the Webmaster\*\*](#)

From this page you can visit several different areas of the Members Only section. Since this article is about the library, let's click on the Library button. Next is the page that will open and shows the categories of the library available.



These four links are pretty self-explanatory as is the powerful search facility that provides search capability for both the public and private libraries on the site. The search window will enable you to search for names, words, or topics that have been discussed in previous issues of *Prosit*. Just type in the word(s) and click **Go**. If the search engine finds your search criteria anywhere on the site, a new page will open with links to all of the articles that met the search criteria. For this example, let's enter [Hauten](#).

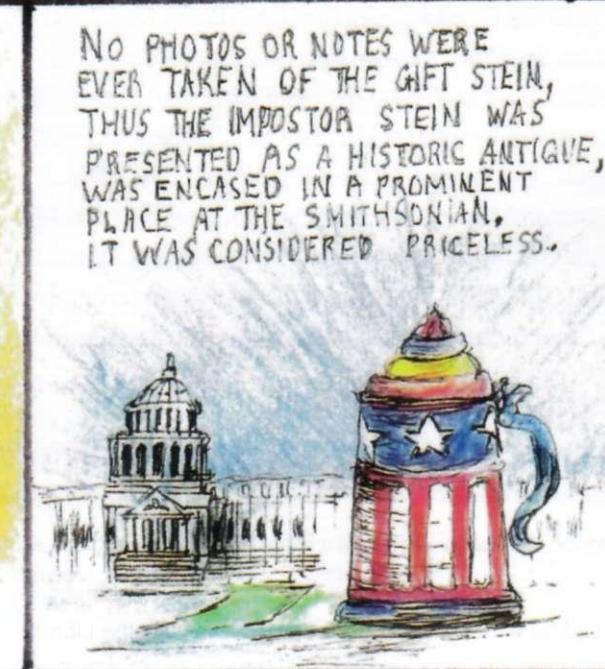
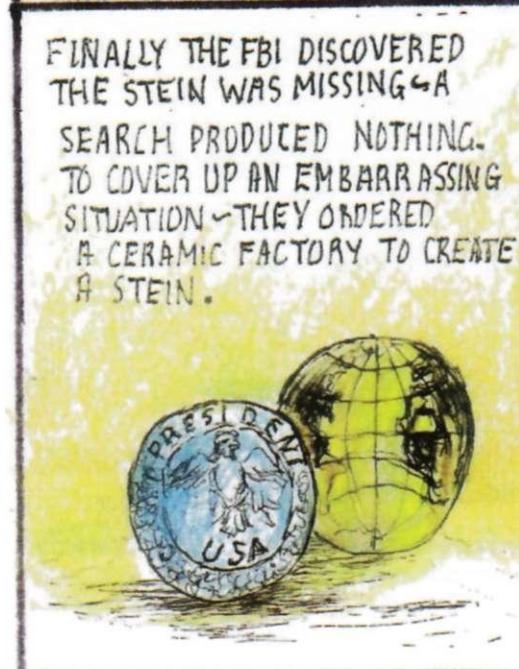
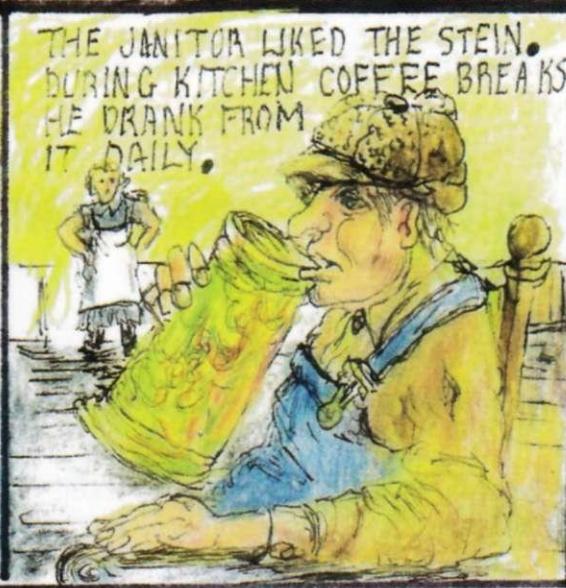
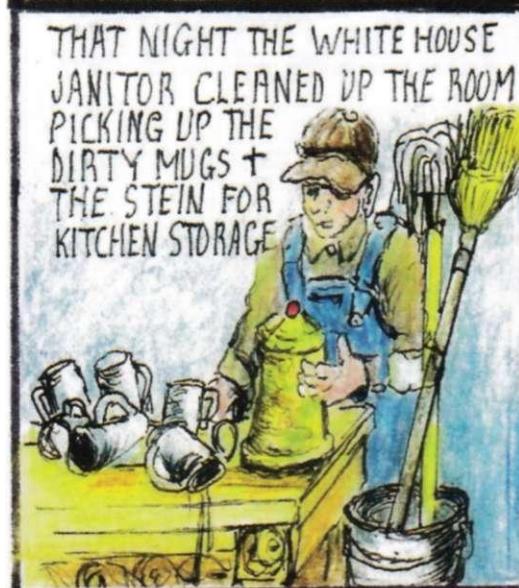
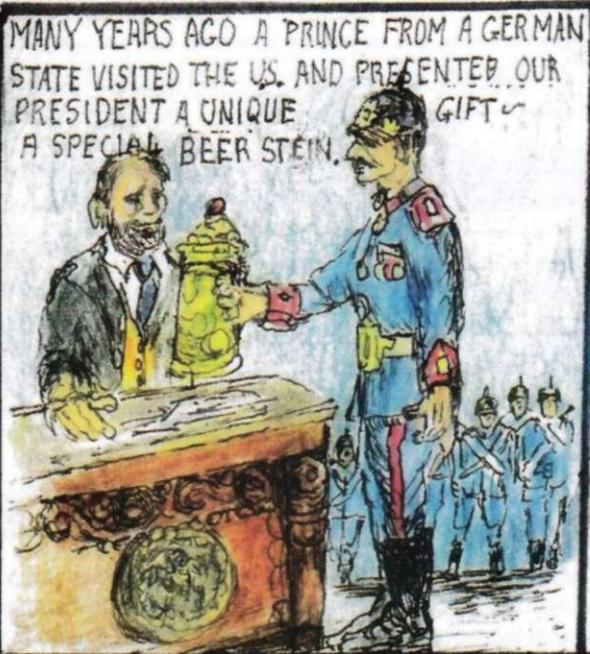
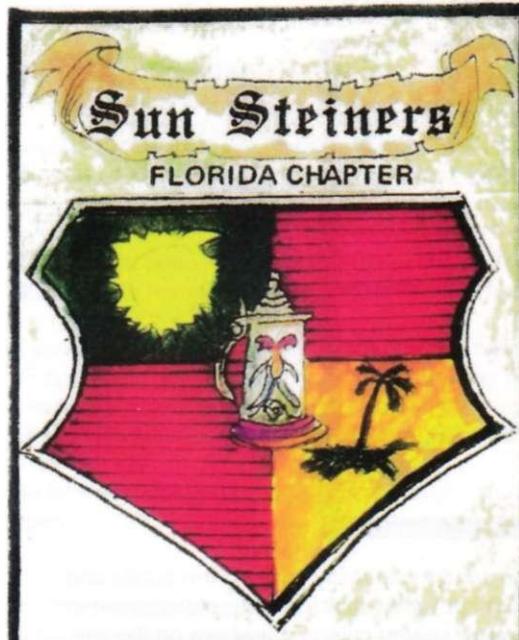
The figure below shows the result of the search. You can click on any or all of these to learn what has been written about the decorating firm *van Hauten und Sohn* from Bonn.

The screenshot shows the search results for the query 'hauten'. The search bar at the top contains 'Search SCI hauten' and a 'Go' button. To the right of the button, it says '15 Result(s) for "hauten"'.

Page Name
1 <a href="#">The Stein Reference -- by Chris Wheeler (Prosit Dec 2006)</a>
2 <a href="#">Photos From the Road #6 -- by Ron Fox (Prosit Jun 2007)</a>
3 <a href="#">Photos From the Road #7 -- by Ron Fox (Prosit Sep 2007)</a>
4 <a href="#">Photos From the Road #8 -- by Ron Fox (Prosit Dec 2007)</a>
5 <a href="#">Photos from the Road #9 -- by Ron Fox (Prosit Mar 2008)</a>
6 <a href="#">Photos From the Road #11 -- by Ron Fox (Prosit Sep 2008)</a>
7 <a href="#">Photos From the Road #12 -- by Ron Fox (Prosit Dec 2008)</a>
8 <a href="#">Photos From The Road -- by Ron Fox (Prosit Dec 2009)</a>
9 <a href="#">Photos From the Road - 18 -- by Ron Fox (Prosit Dec 2010)</a>
10 <a href="#">Distinguishing Characteristics of a Mettlach Look-Alike --by Robert D. Wilson</a>
11 <a href="#">Translation: Das asige Saufen der Forstknechte und Haidereiter...</a>
12 <a href="#">Index to Prosit Cumulative Index to Prosit Mar 1999 to Date</a>
13 <a href="#">Index to Prosit Jun 2003</a>
14 <a href="#">Index to Prosit Mar 2005</a>
15 <a href="#">A Very Unusual Stein --by Walt Vogdes (Featured Stein Feb 2010)</a>

I encourage you to navigate around the library. There is a lot of good information available just waiting to be searched. Good luck on your searching.

In the next issue we will look at some of the other information contained in the Library.



## Another Interesting Occupational Stein

by SCI Master Steinologist,  
George Schamberger

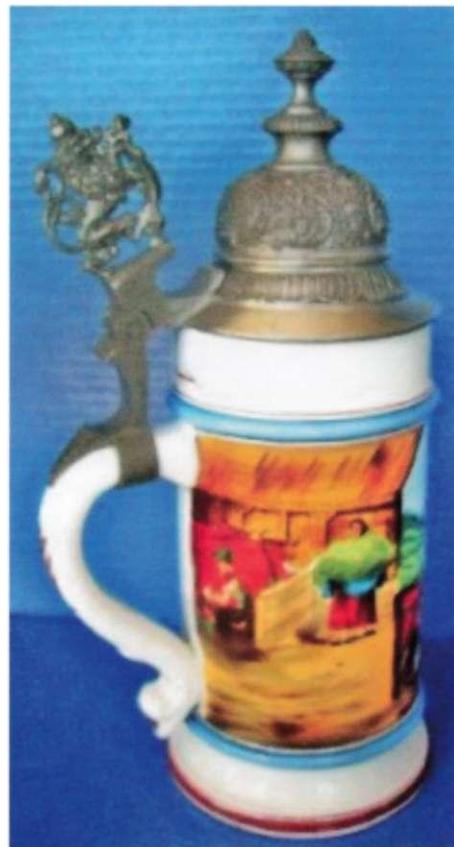
A 1/2 liter porcelain stein with a lithopane picture of a couple. The stein is named to Georg Dauscher (name is engraved on lid). Georg was a "Schweizer" or Schweizer by occupation. Schweizer or Schweitzer is an old occupation of a dairyman. It took an apprenticeship, like any other trade. His main jobs were making cheese (cheese maker); caring for the livestock; milking, feeding, and grooming the animals; and recognizing diseases of the animals and being able to treat them.



**Description of the stein.**

Pewter steeple lid; Bavarian lion holding plain shield thumb lift.

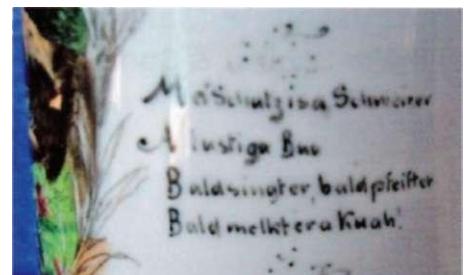
Left side: The Schweizer is milking the cows; "Sennerin" (Alpine dairy maid) carries a large bundle of grass to feed the cows.



Middle: Large scene with Alpine chalets, mountains, cows, and trees. An indoor scene with a Schweizer heating milk for making cheese. (Notice the hoist where he can control the heat, up or down.) Beside him the "Sennerin" is making butter by turning the large barrel butter churn. All framed in a bouquet of Alpine flowers.

On the right, a nice verse framed in a bouquet of Alpine flowers:

"Mei Schatz is a Schweizer  
A lustiger Bua  
Bald singt er, bald Pfeift er  
Bald melkt er a Kuh".



My sweetheart is a Schweizer  
He is a happy fellow  
Sometimes he sings,  
sometimes he whistles  
And sometimes he milks a cow.

fifi

Martin Kiely sent a photo of this majolica stein and the mark found on the bottom. Can anyone identify the maker? Does anyone have a stein with this base mark?



## Unusual Stein Makers

### Wilhelm Schiller & Son

by Ron Fox

In 1829 Wilhelm Schiller and Friedrich Gerbing began the pottery firm of Schiller & Gerbing in Podmokly, Bohemia (now the Czech Republic). Gerbing died in 1850 and Schiller continued to run the factory with widow Karoline Gerbing. This new arrangement did not work out well, so Schiller left and started another firm along with his son Eduard in the nearby town of Obergrund. The name of this new pottery factory was Wilhelm Schiller and Son. They continued production until 1914 when WWI broke out. Most men were called into military service bringing production to a halt. The factory was never opened again.



*Large relief majolica WS & S planter*



*Elaborate relief majolica WS & S vase*



*Map of the Czech Republic*

Like many other potteries in that area, the Schiller factory specialized in both terra cotta and majolica items. They were most successful with their line of majolica wares and their decorative items found their way into many European homes. Like their competitors Jon Maresch (JM) and Bernhard Bloch (BB), they made similar items in the form of vases, urns, tobacco jars, plaques, ewers, candle sticks, jardinieres and figurines. With oil lamps being used for indoor lighting, they were a very important part of most majolica manufacturers of that day. The same was true for the Schiller factory, and there are many great examples of their lamp bodies.

#### Marks

Due to the competition and similarities of their products, the Bohemian majolica firms were very consistent in marking their wares. It would be unusual to find a Schiller piece without any maker's marks. As you can see from their photos below, the mark is a relief "WS & S."



*W. Schiller & Son relief majolica stein*

Majolica items from the W. Schiller & Son factory are easily found. They worked for many years and their products were very popular. Steins on the other hand, were not made in any large numbers by Schiller and finding one from this firm can be rather difficult,



## Air Postal Squadron Stein

by Ron Fox

An essential part of any military occupation was a functioning mail delivery system. Prior to emails, cell phones and text messaging, the US mail service was the only form of communication afforded our soldiers stationed far from home. Letters from loved ones were a key ingredient in keeping up morale. The servicemen that performed the delivery duties were invaluable to the occupation effort.



The concept of getting mail to and from military personnel stationed overseas dates back many years. The U.S. Postal Service (USPS) and the Department of Defense (DOD) negotiated an agreement called Overseas Military Mail. They developed three Military "States":

- AA - Armed Forces America
- AE - Armed Forces Europe
- AP - Armed Forces Pacific



6 cent airmail stamp from the 1950's

They then developed three "City" equivalents:

- APO - Army Post Office
- FPO - Fleet Post Office
- DPO - Diplomatic Post Office

The number that follows the APO, FPO, or DPO, is like our zip code and directed the mail to the correct area of the world. Whether it was a large military base or some obscure outpost, the mail made it there.

By having all Overseas Military Mail conform to the domestic mailing addressing system, Military Mail is easily delivered to the right military unit, and then the addressee.

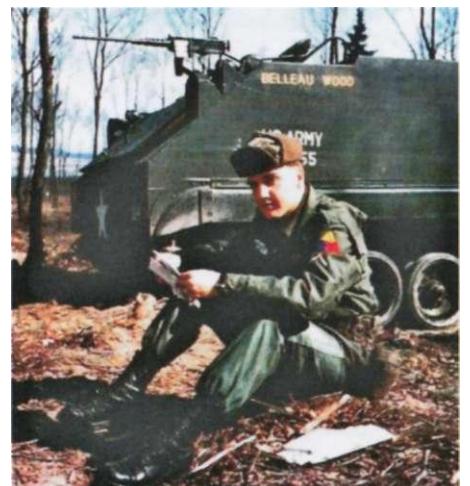
Whether we have been at war or peace, this postal system has kept our troops connected with their family and friends.

After WWII was won, we had a major military occupation in Europe. Our soldiers went from fighting the German aggression to policing the peace. With such a large military contingent in Germany, the soldiers with these postal duties, had their work cutout for them.

The stein in figure 1 depicts a soldier that belonged to the 2nd Air Postal Squadron, stationed in Wiesbaden, Germany. It features a large 6 cent airmail stamp. It is the airmail stamp used in the early 1950's, when this stein was designed and purchased by Lt John R. Balmat.



Figure 2 is another Cold War stein from the 2nd Air Postal Squadron. Mr. McGinnis, the owner, was also stationed in Wiesbaden. Across the front is a large military B-52 which carried the military mail between the United States and Europe. These two steins are both interesting and rare.



Here is a great photo from the early 1960's. It is of Elvis Presley reading his mail that came from home.



## A BAVARIAN MEDIC'S REGIMENTAL STEIN

By: Ron Heiligenstein,  
SCI Master Steinologist

Medic Private First Class (*Sanitäts Gefreiter*) Anton Mayer, the original owner of the rare regimental stein that's the subject of this article, served in the Royal Bavarian 15th Infantry Regiment King Friedrich August of Saxony in Neuburg a.D. from 1905 to 1907 (*Königlich Bayerisches 15. Infanterie-Regiment König Friedrich August von Sachsen in Neuburg a.D. etc.*). Mayer received his training at the army medic's school at Neu-Ulm, as indicated just above the upper band on the face of his stein: Remembrance at the Medic School Neu-Ulm (*Erinnerung an die Sanitätsschule Neu-Ulm*). See figure 1.



figure 1



figure 2

Neuburg a.D. is about twenty miles upstream on the Danube from Ingolstadt and Neu-Ulm is further upstream roughly sixty-five miles from Neuburg a.D. Neu-Ulm was an important Bavarian army garrison town with a military hospital (*Garnison Lazarett*) and a school for medics (*Sanitätsschule*) which Mayer attended, as previously mentioned. Mayer served in his infantry regiment as a private for one year before qualifying to attend the school. After training at the Neu-Ulm medic school for six months he had to pass a rigorous examination before being promoted to the rank seen on his stein, Medic Private First Class. After being promoted, Mayer served an additional six months active duty with the Royal Bavarian 15th Infantry Regiment, during which time the fall maneuvers were held. This was a time when medics were especially needed as there were often injuries. When he went into the re-

serve in October 1907, Mayer continued his military service as a medic for five additional years, during which he was required to report for training not exceeding eight weeks each spring and fall. In 1912, Mayer passed into the *Landwehr* where he continued training each year, of shorter duration however. With Mayer still serving in the *Landwehr* in 1914, there's no doubt he was called back to active duty at the outbreak of war in August of that year.

On the face of Mayer's stein is a large red cross (*Rote Kreuz*), within a royal crowned oval virtually surrounded by oak leaves. Oak leaves have been a German military symbol since early in the 19th Century. Across that crown is inscribed the Bavarian Army's motto that's also found on most Bavarian infantry helmet plates: Firm in Faithfulness! (*In Treue Fest!*). Right below the oval are two shields; on the left is a stylized shield with Bavarian symbols similar to a traditional Bavarian crest. On the right, a blue shield with a large numeral one refers to the 1st Royal Bavarian Army Corps medic's school at Neu-Ulm. Just below those shields are entrenching tools, a back pack, a canteen and a helmet. See figure 2.

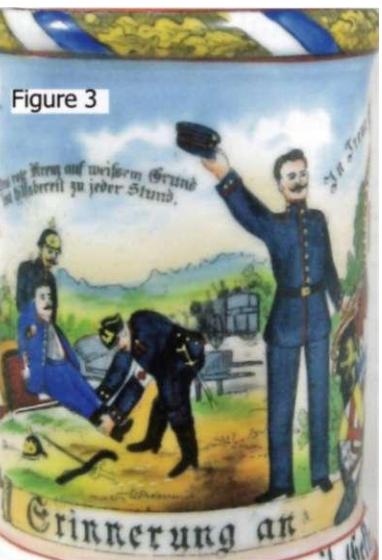


Figure 3

Left of the stein's face is a standing medic student waving his hat. Note that the student's shoulder straps (*Achselklappen*) and cuffs (*Aufschläge*) are the same shade of blue seen on the right shield on the face of Mayer's stein, which indicates that soldier was a student at a 1st Royal Bavarian Army Corps medic's school. Contrast this to those shoulder straps and cuffs seen on the standing soldier to the right of the stein's face. That soldier in field dress has fairly typical Bavarian red shoulder straps and red cuffs with white piping. To the left of the student waving his hat is a side scene of a medic and stretcher bearer (*Krankenträger*) lifting an injured infantryman onto a wooden stretcher. An ambulance is in the background. On the medic's left arm is a white band with a large red cross that identifies him as a medic, and was worn during regular training exercises and the yearly fall maneuvers. See figure 3.

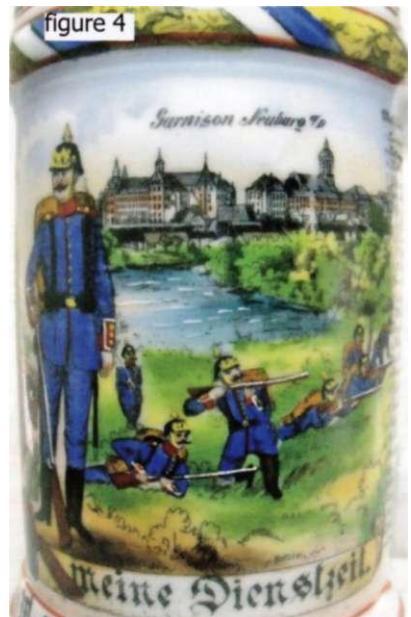


figure 4

Back to the right side scene, infantrymen are seen firing their rifles with their Neuburg a.D. barracks (*Kaserne*) in the background. A roster with fifty-two names is on both sides of the handle and includes a drummer (*Tambour*), bugler (*Hornist*) and medic (*Sanitäts Gefreiter*) by the name of Anton Mayer. See figure 4.

Photography by John Piet.



#### References:

Regimental Beer Steins 1890 - 1914, R. Ron Heiligenstein, Milwaukee, WI 1997  
Peter Meinlschmidt's extensive personal data base.  
*Unterrichtsbuch für Sanitätsmannschaften*  
Berlin, Germany 1902  
Imperial German Headgear (1888-1914),  
James D. Turinetti and Jn. Albert O'Connor  
2006  
*Ruhmeshalle Unserer Alten Armee, Militär Verlag* not dated  
Wikipedia, the On-Line Encyclopedia

## HR Mermaid Stein

by Marty Cameli

I recently purchased an HR stein from another stein collector. With a collection of almost 400 HR steins, I get excited when I see one I was not aware of before. It is stoneware and has a relief decoration. The front of the stein has the college cheer "Hipp Hipp Hurrah", See figure 1.



figure 1



figure 2



Rowing is a sport in which athletes race against each other on rivers, lakes or on the ocean. These races can be run with one rower, but in college you usually have six or eight. The term sculling came about because the oar is called a scull. Rowing is one of the oldest Olympic sports.

I love this new addition to my collection.

## This is a First

by Marty Cameli

Mary and I recently took a trip on a cruise. We purchased a stein on eBay from the computer room aboard the ship. It is a 2 1/2 liter relief pottery stein. The scene has a few onlookers watching a warrior drink from a shoe. The base is marked with number 553, but no mention of the maker. We never thought while going on a cruise we would purchase a stein. Has anyone else purchased a stein while on a cruise?



figure 3



Figure 3 shows the relief pewter lid which has men rowing a boat or what is known as "sculling."

This stein was made for a college rowing team. The crossed oars on the side, college cheer on the front and finally the lid showing the sport in action, leave no doubt of why the stein was made. The mermaid handle further adds to the maritime motif of the piece. I believe it is also a fair assumption, that the stein was made for either the English or American student market. If it was made for the German market, the cheer would have been in German, not English.

## The Big Red... Black One?

By Joe Christensen

I recently purchased a finely crafted and German made, WWI era regimental stein that was designed for the 1st Infantry Division of the United States. This division was first established during WWI and was quite literally, the 1st US division sent to fight in the war. The division is still in operation to this day and is arguably one of the most famous. It has served in most of the major engagements since WWI, including WW2, Vietnam, the Gulf War, and the Wars on Terror in both Iraq and Afghanistan. During its long tenure, the division has acquired many different nicknames, including the "Fighting First", "Bloody Red One", and the "Big Dead One". The last nickname is a play on the division's official nickname, the "Big Red One", which is derived from the division's shoulder patch. This nickname is well known today, but it's apparent that the German decorator of this stein wasn't familiar with it. If he had been, he may not have made a possible glaring mistake on the stein.

Diverting our attention to the right side of the stein, we can see some of the history associated to the stein's owner. A light blue disc can be seen with the text "In Action At" and the battles of St Mihiel, Soissons, Toul, and Argonne listed below. These WWI battles were likely participated in by whoever procured the stein. In addition, they were also the major engagements that the 1st Infantry Division was involved in.

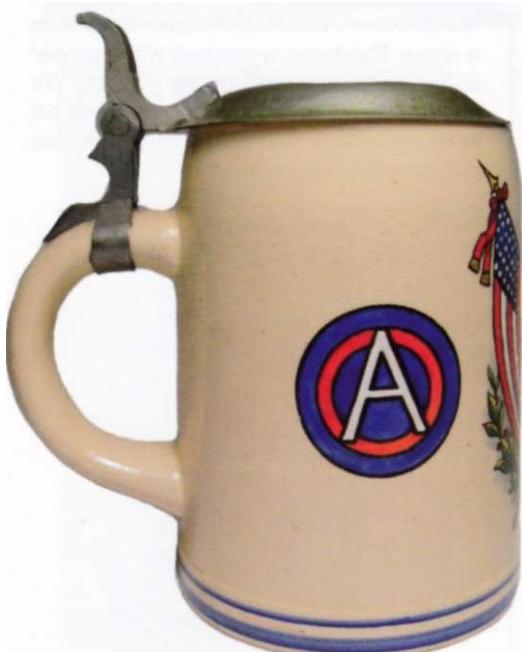
Looking at the front of the stein, boldly depicted is a black numeral one, sitting on top of a red epaulet. The epaulet sits on an egg shaped backdrop of light blue and is outlined by an inverted blue teardrop. This focal point is flanked by two patriotic American flags and is situated above a semi circle, of what appears to be, holly leaves. An eye catching design, but it also contains a possible glaring mistake.

As the division's nickname suggests, the 1st Infantry Division's insignia should feature a red number one (not a black one), on top of a solid olive green background (not a red background). Showing this stein to several militaria collectors, two explanations for this variation came to pass.

reversed insignias have come from other divisions and are quite rare. None of the militaria collectors had ever seen such a reversed example relating to the 1st Infantry Division's insignia. Whatever the case may be, the black on red insignia is quite interesting and intriguing.



A Modern 1st Infantry Division Patch



Left side view



Front view



Right view

Before focusing on the potential mistake, let's examine the other features of the stein. On the left side, the stein has the insignia of the Third Army of Occupation. The insignia consists of a white A, surrounded by a red O, that is situated on top of a blue disc. The 1st Infantry Division was a part of the Third Army of Occupation and occupied Germany after WWI, up until September 1919. Other divisions of the Third Army of Occupation stayed in Germany as late as 1923.

The first theory, was that the German decorator had mistakenly painted the wrong colors onto the insignia. A plausible theory, considering similar color mistakes have occasionally been seen on other steins of the era.

The other theory, was that the original owner of this stein possibly belonged to an artillery unit. Some artillery units were known to reverse the colors of their insignia. However, examples of such

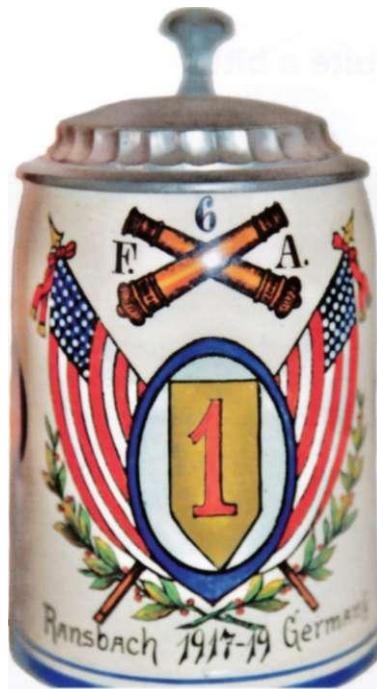
In addition to the theories on how this particular color variation came about, there are also several longstanding theories on how the 1st Infantry Division first received its original insignia. One such legend is particularly amusing. In the early days of WWI, a general officer decided that the 1st Infantry Division needed a shoulder insignia. Probably being short of materials to work with, the general cut a numeral one out of a pair of his flannel underwear. When a young lieutenant saw the general's crude attempt,

he shouted "the general's underwear is showing!" The general responded with, "all right young man, if you're so smart, come up with something better." The young man accepted the challenge and constructed a prototype insignia. He utilized a red one, but fashioned it to a patch of gray fabric,



An old 1st Infantry Division Patch

which likely came from a captured uniform. The 1st Infantry Division eventually did away with the gray fabric of the prototype and settled on the olive backdrop that is still being utilized to this day. However, no examples of the red backdrop, that this stein portrays, seem to exist.



Larry Peters' Stein

While browsing old issues of Prosit (Dec 2006) I was able to find a strikingly similar stein, which belongs to Larry Peters. His stein does have the traditional color scheme of a red numeral one, positioned on an olive background. His stein comes from an artillery unit, but despite that fact, it still didn't have the inverted color scheme. This could lend credence to the theory that my stein's black on red color scheme is a one time mistake and not related to artillery

units. However, there was more than one artillery unit in the 1st Infantry Division and when it came to their insignias, some of them may have practiced different traditions.

Whether my stein was intentionally painted in the black and red color scheme by design, or by artist's interpretation, is a question that may never be answered. If it is a mistake, then it's certainly not the first time a stein has featured such a mistake and it certainly won't be the last. However, if the unique red coloring is due to the steins ties to an artillery unit, then it is likely a very rare example of such an insignia.

Regardless of the reasoning behind the coloring, the stein is still a fascinating piece of American history. American WWI steins are few and far between, so I am glad to own it. The unique color combination is quite fetching, it makes for an interesting topic of discussion, and it (most likely) makes the stein one of a kind!

#### Sources



Society of the 1st Infantry Division, <http://www.1stid.org>

U.S. Militaria Forum, <http://www.usmilitari-forum.com>

Photograph

Peters, Larry. My Favorite Stein Prosit, December 2006

## Chief Louison Flathead

by Ron Fox

Flathead Chief Louison was a judge for the Flathead Indian Reservation Court. Louison was known on the reservation for speaking out against the erosion of customs and traditions. He was also a participant in the U.S. Indian Congress in Omaha, October 1898. He was one of the famous Indian chiefs involved in the negotiation between the U.S. government and the varied Indian nations.

The Simon Peter Gerz factory made a series of four relief steins, each depicting a different famous Native American Indian. These steins were made in both cobalt decorated stoneware and monochromatic pottery. Each stein was also made in a 1/2L and 4/1 OL size. I have also found one with a deep music box base. I would assume they all could have been ordered that way.

This is just a small teaser article of a more indepth article to follow in the near future.



Recently on eBay

## What's in a name? Apparently quite a bit!

submitted by Roy DeSelms and Walt Vogdes



The stein seen here was recently sold on eBay for \$530. While it is a nice bicycle stein, on its face it is nothing special, and the price is out of line with what we would normally expect. Why is that? It is apparently due to the name inscribed on the lid, one F. Opel. The inscription indicates that Opel received this stein after defeating E. Bergmann in a bicycle race on February 15, 1895, in or near the town of Miittweida.

To understand the significance of this inscription we need to examine the history of this Opel family.



### The Opel Family: Sewing Machines, Bicycles, Automobiles

Adam Opel, the founder of Adam Opel AG, was born on 9 May 1837 in Rüsselsheim, Germany. Adam studied with his father, a locksmith, until the age of 20, when he received his travel pass. The pass enabled him to be an apprentice locksmith in Belgium, in Liege, Brussels, and then Paris, where he arrived in mid-1858. While in Paris, he took an interest in a new innovation—the sewing machine. In 1859, he went to work for a maker of sewing machines to get a closer look. Adam's younger brother, George, also came to Paris to absorb this new technology, before returning to Rüsselsheim in 1862.

Adam's uncle offered him an unused cow stall in Rüsselsheim to set up a workshop in which to build his own sewing machine. In 1863, George returned from France to help in the slow production of the machines, and by 1867 Adam was preparing to expand. In 1870 he introduced a new machine named the "Sophia" after his new wife.

In the 1880s, sewing machine production jumped ahead, with steady expansion of the plant, and by 1899 more than a half million machines had been made. The milestone of one million machines was reached in 1911, the same time a fire destroyed much of the plant. The Opel brothers decided to give up



sewing machines, which had become a commodity item, to move upmarket in their manufacturing efforts. They decided to try to produce the more profitable products of bicycles and automobiles.



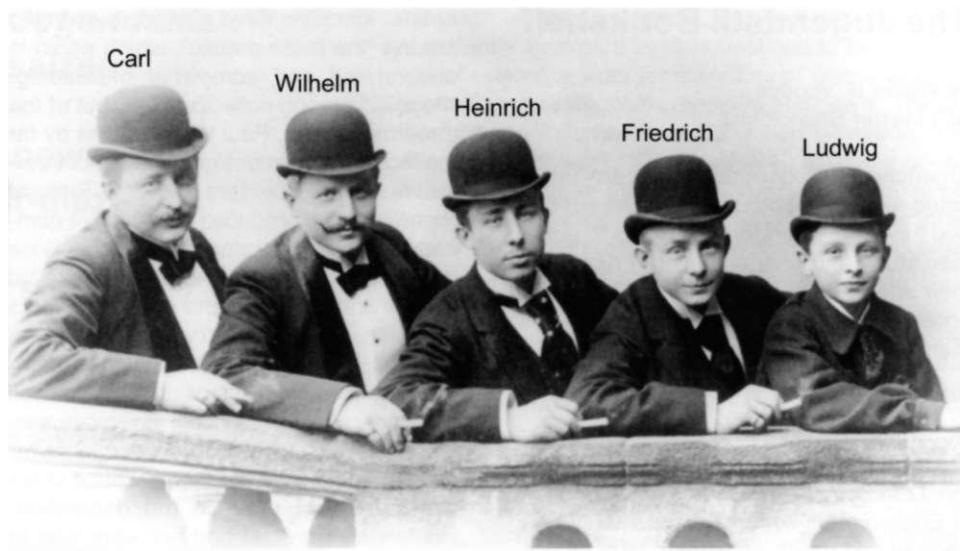
Adam and Sophia had five sons (Carl, Wilhelm, Heinrich, Friedrich, and Ludwig), who took wholeheartedly to wheels, and who would pilot the Opel enterprises down the automotive path. Bicycles came into the picture when Adam's curiosity was stirred by a high-wheeled bicycle he saw in Paris. Intrigued, he ordered a set of parts from England. After assembling the bike, Adam tried it with, disastrous results. He decided he'd have nothing further to do with those "bone breakers." Two things changed his mind: he found them easy to sell, with a greater profit than he could earn with the sewing machines; and his sons begged him mercilessly for bicycles of their own.

By 1886 the Opels had made a bicycle of their own, and the following year young Carl went to England to study the new industry and bring back samples of the latest designs. This led to serious production of cycles, including low-wheeled and three-wheeled types, by the end of 1887. The growing bands of enthusiasts for this new locomotion knew they could count on Opel for the newest and best ideas in cycling in Germany. Every one of the Opel brothers was an outstanding, prize-winning racer.

Adam Opel never lived to see the automobiles built by the company he founded. He died in 1895. His will set up a new organization for the company, in which his widow Sophie held the primary interest and his two eldest sons had lesser shares.

Their first crisis was a sudden deflation of the boom in bicycles in 1898, a collapse caused by the Overexpansion among the many makers of cycles. They managed to carry on. New products were introduced that kept on the more than 1,500 employees, most of whom had grown up in the industry with Opel. The bicycle plant expanded, eventually becoming the largest in the mid-1920s, with a capacity of 4,000 cycles a day, with innovative equipment such as automatic painting and plating equipment in halls pressurized for ideal cleanliness.

By the 1930s, times had changed. In a series of transactions between 1929 and 1931, the Opel family sold their business, Adam Opel AG, to General Motors Corporation, and it became a subsidiary. In 1936, Opel sold its bicycle plant to NSU in Neckarsulm (which had started making bicycles at about the same time as Opel). Under the company's many different names, 2.5 million bikes in all had been produced.



### Friedrich Franz Opel (1875 - 1938)

Friedrich Opel was the fourth son of Adam Opel. He studied at Opel Mittweida technical engineering and would ultimately become the chief designer of the German car manufacturer bearing his family name. Friedrich was also a successful cyclist and won about 180 prizes on Opel's wheel. One of his greatest triumphs was victory in the 620-kilometer long-distance race from Basel to Cleve in 1894.



Friedrich "Fritz" von Opel

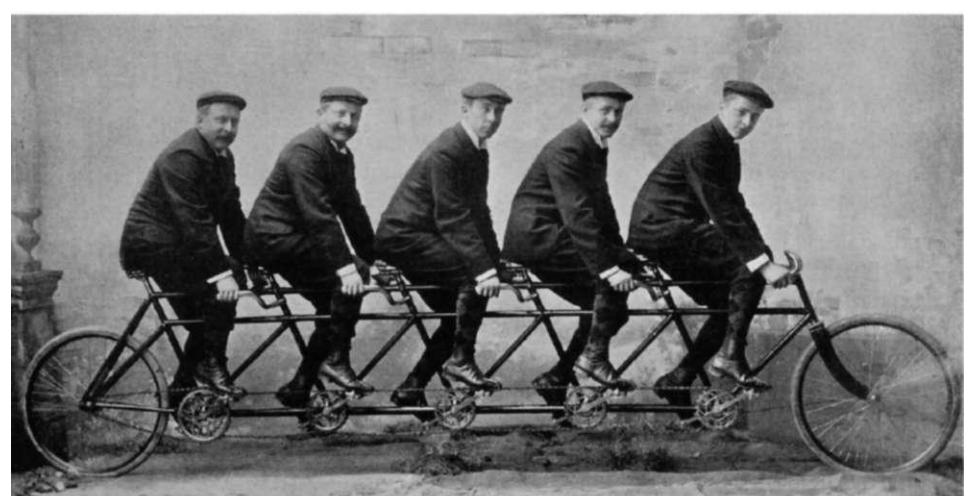


The Opel Bicycle Racing Team, 1893

With this kind of provenance, the selling price of this stein is much more easily understood. Any bets that this wound up with the Opel family once more?

### References:

All of this material was adapted from information on the internet. ^



## The Jugendstil Bookshelf

by Walter B. Vogdes  
SCI Master Steinologist

American stein collectors who are interested in the *Jugendstil* (Art Nouveau) period have had few reference works to guide their study and understanding. Frustrating their efforts even further, almost all references on this subject are written in German.

Gary Kirsner includes a section on "Art Nouveau" steins in "The Beer Stein Book, Third Edition" (ref. 1), and this is by far the most readily available source of information in English. This section includes only one page of text which provides a very broad-brush summary of this topic, followed by seven pages featuring 54 black and white photos of examples, and two color plates featuring an additional 14 steins. All of the steins shown were produced in the Höhr-Grenzhausen area, an acknowledgment of the dominance of the Westerwald in this genre. Each stein photo is accompanied with a brief caption, several of which identify the steins designer. It should be pointed out that the two color plates include photos of some of the higher priced and more important examples; collectors should be sure to make note of these steins.

In the text for the "Art Nouveau" section, Kirsner makes two understated points: (1) "Only those steins that are Art Nouveau by form or shape are included.", and (2) "Some collectors will focus on one or more of the more prolific artists, such as Richard Riemerschmid, Paul Wynand, or Ludwig Hohlwein." The two statements offer only a hint of two primary characteristics of Jugendstil ceramics:

- Jugendstil steins are *conceived and designed in their totality*, including the body shape, the handle, the lid and the decoration. In many cases the lids are intended for use on only one body form. Traditional Bavarian half-liter and one-liter straight-sided bodies are only rarely considered as Jugendstil, regardless of the style of decoration they may employ.
- In general, the more desirable Jugendstil steins are ones for which a famous designer is known. (Note the use of the term "designer" instead of "artist". This may seem like a subtle distinction, but it is meaningful when we realize that the body shape, the handle, the lid, and the body decoration together comprise the creative work.)

Kirsner identifies three designers as being among "the more prolific", which again is understated and somewhat misleading. "Popular" among collectors, OK, but of the three mentioned, Paul Wynand was by far the most prolific in designing items of interest to stein collectors (fig. 1). Richard Riemerschmid produced a significant number of steins, pouring steins and wine bowls, but he was trained as a classical painter and architect, and designed works in textile, silver, tapestry, carpets, glass, wrought iron... and even designed complete room interiors, including furniture, wall and floor coverings, lighting, silverware, etc. (fig. 2). Ludwig Hohlwein produced far fewer steins and glasses, and the essence of his works is most often in the decoration. Hohlwein's greatest body of work was in posters and advertisements (fig. 3). Both Riemerschmid and Hohlwein are extremely well known in Germany, while Wynand's work is known primarily to stein collectors.

Before turning to the very few other references which have been available, Kirsner makes another observation which is worth noting: "While hundreds of different designs or Art Nouveau steins were produced by the Höhr-Grenzhausen are manufacturers, actual production was relatively small; consequently, these steins are generally not found too easily." The earliest Jugendstil steins began to appear around 1900, with the number of designs and production peaking around 1910, just a few short years before the onset of World War I.

The most popular reference work for Jugendstil stein collectors has been "*Die Neue Ära*" (ref. 2). The saving virtue of this book for English-speaking readers is its straightforward organization by ceramic firm and designer, and its lavish use of photographs. Each photo is accompanied with a description identifying the capacity, designer, date of the design, and model number. For those who are competent with the German language, or those intrepid souls who want to try their hand at translations, there are some 20+ pages of introductory text.

Another book to be included on the shelf of the Jugendstil collector is "*R. Merkelbach, Grenzhausen und München Spezialpreisliste 1905*" (ref. 3). In addition to some 80 pages of introductory text and illustrations, this book reproduces a 42 page illustrated catalogue for the firm of Reinhold Merkelbach from 1905. While it includes some of the same items which are depicted in "*Die Neue Ära*", by its date it also provides an important checkpoint in the evolution of glazes which were used during this period.



Figure 1 - by Paul Wynand



Figure 2 - by Richard Riemerschmid



Figure 3 - by Ludwig Hohlwein

Now, a much more comprehensive work has been published by Jürgen Schimanski.

### References:

- The Beer Stein Book*, by Gary Kirsner, Glen-tiques Ltd., Coral Springs, FL, 1999
- Die Neue Ära, 1900-1930, Jugendstil und Werkbund*, by Jürgen Erlebach and Jürgen Schimanski, Contur-Verlag, Düsseldorf, 1987
- R. Merkelbach, Grenzhausen und München Spezialpreisliste 1905*, by Beate Dry von Zeschwitz, Verlag Dr. Graham Dry, 1981

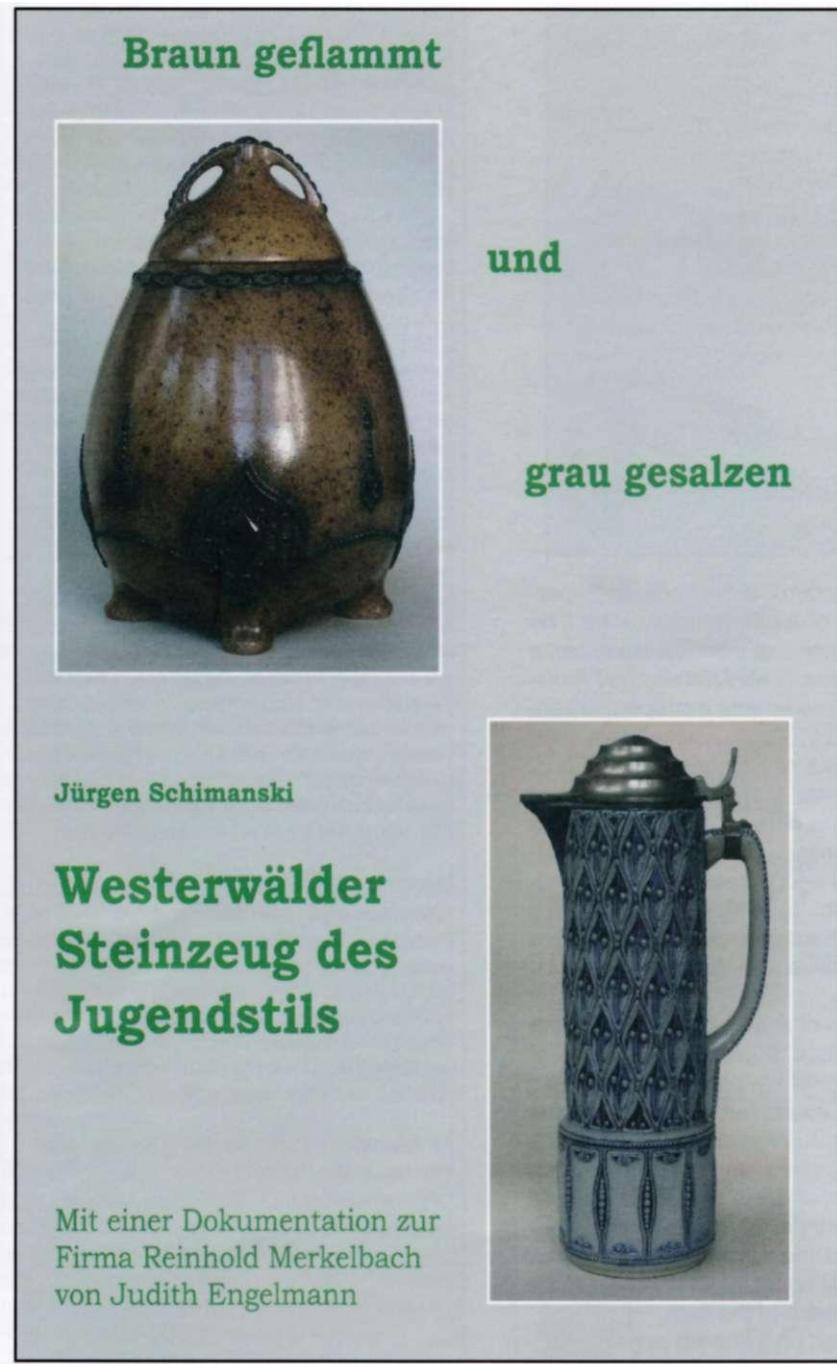
## **Westerwälder Steinzeug des Jugendstils Braun geflammt und grau gesalzen**

### **Westerwald Jugendstil Stoneware Brown flamed and gray salt-glaze**

**by Jürgen Schimanski**

Book Review by Walter Vogdes

314 pages, 8-1/2" x 12", heavily illustrated in color, *all text in German*



Although written in German, this well organized and abundantly illustrated book is destined to become the "go to" reference work for collectors of Westerwald Jugendstil stoneware steins, beakers and bowls. The author, Jürgen Schimanski, established his credentials with his earlier work, *"Die Neue Ära"*, which he co-authored with Jürgen Erlebach in 1987. This work is not only much larger but contains significantly more information about the Westerwald factories and the designers who created this category of collecting.

*Jugendstil*, literally meaning "youth style", is an outgrowth of the Secessionist art movement which arose in Europe in the latter part of the 18th century. This new aesthetic appeared in ceramics in the last decade of that century, but beer steins did not begin to appear until 1900. This new style was a movement away from Historismus and traditional use of illustration, to focus on shape, curving line, glaze treatment and a simplified color scheme. Decoration veered sharply away from realism toward abstraction, repeated tiling of a design around the body of an object, and ultimately to geometries. Inspiration was taken from organic forms, especially plants. Education in the arts at that time had moved away from classic art forms - drawing and painting - to embrace the crafts, with a special emphasis on quality materials and suitability for purpose. The most prominent and successful Jugendstil designers were trained in an exceptionally wide variety of disciplines, often including architecture and sculpture in addition to painting and drawing.

This book is divided into 5 basic sections: The introductory material includes discussions of

- The Jugendstil art, stoneware production in the Westerwald, the technical aspects of the production of stoneware, production techniques, decoration, glazes and firing, the status of the Westerwald stoneware industry around 1900, the development of the Westerwald stoneware industry after 1902, the development of the Westerwald stoneware industry after 1905, and the vessels produced (steins, pitchers, bowls, containers, mustard pots, vases, other household dishes, and figurines).

- The characteristics of Jugendstil ceramics, discussion of the importance of form, ornament, painting, lettering, elements of the form including feet, handle and finials, material, glaze and color, and, of course, the designers.

#### **The Catalog by Designers**

The illustrated Catalog is presented first by designer, with the six most significant designers being listed first, and the rest following in alphabetical order. Of the premier six, all except Paul Wynand were widely known for their accomplishments outside the field of ceramics. A comparison of the number of stoneware works shown for each of them helps to make this point:

- |                         |           |
|-------------------------|-----------|
| • Henry van de Velde    | 24 items  |
| • Peter Behrens         | 12 items  |
| • Richard Riemerschmid  | 54 items  |
| • Fritz Hellmuth Ehmcke | 12 items  |
| • Albin Müller          | 44 items  |
| • Paul Wynand           | 107 items |

The treatment of each designer begins with a biography and is followed by illustrations of his or her work. The captions accompanying each illustration identify the manufacturer, form number, date (when known) and the size. A full listing of the designers covered in this section is given below:

### **Die Künstler The Artists**

#### HENRY VAN DE VELDE

Schule van de Velde

Mathilde Satz-Glücksburg

Eric von Scheel

#### PETER BEHRENS

#### RICHARD RIEMERSCHMID

#### FRITZ HELLMUTH EHMCKE

#### ALBIN MÜLLER

#### PAUL WYNAND

#### Hans-Eduard v. Berlepsch-Valendas

Ernst (Fritz) August Breuhaus

L. M. K. Capeller

Hans Christiansen

Paul Dümler

Ernst Moritz Ehrlich

Königlich Keramische Fachschule

Karl Gelhard

Karl Görig

August Hanke

Leonhard Hellmuth

Karl Himmelstoss

Ludwig Hohlwein

Alfred Kamp

Hertha Kasten

Charlotte Krause

Ludwig Leybold

Bruno Mauder

Carl Mehlem

Wilhelm Neidhart

Paul Neu

Adelbert Niemeyer

Anni Offerdinger

Josef Maria Olbrich

Gustav Partz

Wilhelm Ratelbeck

Ernst Riegel

Franz Ringer

Trude Study

Rudolf Wewerka

Hans Wewerka

#### Other designers for Reinhold

Merkelbach

Max Brass

Josef Breiden

Karl-Alexander Brendel

Gertrud Grasshof

Joseph Hahn

Max Prugger

Kunstgewerbelehrer Schmidt

### **The Catalog by Firm**

This portion of the catalog provides information about the firms of the Westerwald which were known for their production of Jugendstil stoneware. For the most part, this section includes works for which the particular designer has not been identified. Information about each firm includes its founding date, a short history of its operations, and the marks they used. The examples shown for each firm provide the same information as discussed previously in "The Catalog by Designers." The following 19 firms are addressed"

### **Die Firmen**

#### **The Firms**

Otto Blum, Grenzhausen

Dümler & Breiden, Höhr

Eckhardt & Engler, Höhr

Simon Peter Gerz, Höhr

Matthias Girmscheid, Höhr

Dr. Fritz Hammerschmidt, Höhr

Reinhold Hanke, Höhr

Alfons Loetschert, Höhr

Marzi & Remy, Höhr

Reinhold Merkelbach, Grenzhausen

Merkelbach & Remy, Höhr

Merkelbach & Wiek, Grenzhausen

Walter Müller, Grenzhausen

Paulus & Thewalt, Höhr

J.W. Remy, Höhr

Roschkopf und Gerz, Höhr

Steinzeugindustrie Koblenz, Grenzhausen

J.P. Thewalt, Höhr

A.J. Thewalt, Höhr

The final two sections of the book are important to the study of Jugendstil stoneware. The first is a reproduction of the "*Steinzeugwerke Höhr-Grenzhausen GmbH Katalog und Preisliste*." Steinzeugwerke was a cooperative venture initiated by Paul Merkelbach and included the firms of Reinhold Merkelbach, Simon Peter Gerz I, Reinhold Hanke and Walter Müller. This catalog includes 32 pages of catalog illustrations with their accompanying descriptions and prices. Descriptions include the form number (keyed to the illustrations), capacity, height, designer, glaze treatments available and the price (figure 1).

The last section of this book is perhaps the most unique: it is a 32-page reproduction of the handwritten *Modelbuch von Reinhold Merkelbach* see example in figure 2). I have been collecting Jugendstil steins from this factory for many years, and have never seen this material anywhere else. Listed by form number, each entry in the catalog includes information about the item itself, as well as identifying the designer. Most entries also include a small sketch of the item.

(continued on following page)

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Advertisements and inserts to be included with Prosit shall be accepted insofar as they deal with the general interests of the membership of SCI. Specifically allowable are items concerning beer steins and similar drinking vessels, plaques, bowls, history of drinking, German culture as portrayed on beer steins and auctions or sales of beer steins and related items. Advance copies of material to be included with Prosit shall be submitted to the editor for approval. The editor of Prosit shall be the sole judge of material suitable for inclusion with Prosit.

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Vallejo, CA 94590  
531-553-3841  
[foxauctions@yahoo.com](mailto:foxauctions@yahoo.com)

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Placement on the back cover	\$50
Placement in the center	\$30
Centerfold	\$60
<b>Discounts</b>	
Four consecutive issues	25% if prepaid

Articles, announcements and news releases for SCI conventions, mini-conventions and other events will be printed in Prosit at no charge, subject to the discretion of the Editor. The Editor will determine appropriate space restrictions on a case-by-case basis.

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6" x 11" (or smaller)	\$300
8 1/2" x 11"	\$375
11" x 17" (folded)	\$400

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### Rates

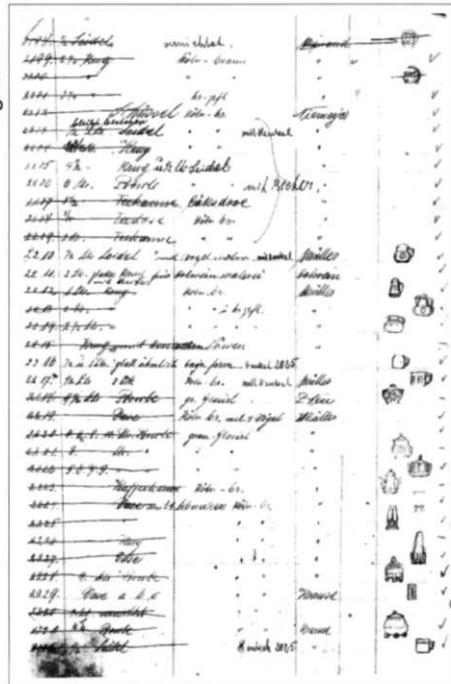
Both advertising rates and rates for inserts shall be established and revised periodically by the editor and the treasurer, and published in Prosit one issue prior to the effective date of new rates. Rates for inserts will include the cost of labor and additional postage costs.



Preise zu Tafel 13

Nummer	Gegenstand	Inhalt Liter	Höhe cm	Entwurf von	Ausführungsart	Preis Mark Pfz.
2112	Krug mit Deckel . . .	1	29,5	Paul Wynand . . . . .	braun geflammt . . .	9 —
2112	Seidel " " . . .	1/2	" "	" " . . . . .	" " . . .	6 —
2110	Krug " " . . .	3	25	" " . . . . .	" " . . .	17 —
2110	" " " . . .	3	25	" " . . . . .	kölisch braun . . .	14 —
2110	" " " . . .	1	22	" " . . . . .	" " . . .	7 50
2110	" " " . . .	1	22	" " . . . . .	braun geflammt . . .	8 50
2110	Seidel " " . . .	1/2	" "	" " . . . . .	" " . . .	6 —
2110	" " " . . .	1/2	" "	" " . . . . .	kölisch braun . . .	5 —
2191	Krug " " . . .	1	" "	" " . . . . .	braun geflammt . . .	7 50
2183	" " " . . .	1 1/2	25	" " . . . . .	kölisch braun . . .	10 50
2188	Seidel " " . . .	1/2	" "	" " . . . . .	" " . . .	5 —
2133	" " " . . .	1/2	" "	" " . . . . .	" " . . .	5 —
2134	" " " . . .	1/2	" "	" " . . . . .	" " . . .	5 —
2126	" " " . . .	1/2	" "	" " . . . . .	" " . . .	5 —
2122	" " " . . .	1/2	" "	" " . . . . .	" " . . .	5 —
2121	" " " . . .	1/2	" "	" " . . . . .	" " . . .	5 —
2121	" " " . . .	1/2	" "	" " . . . . .	graublau . . .	8 75
2120	" " " . . .	1/2	" "	" " . . . . .	" " . . .	8 75
2124	" " " . . .	1/2	" "	" " . . . . .	kölisch braun . . .	5 —
2123	" " " . . .	1/2	" "	" " . . . . .	" " . . .	5 —
2119	" " " . . .	1/2	" "	" " . . . . .	" " . . .	5 —
2118	" " " . . .	1/2	" "	" " . . . . .	" " . . .	5 —
2096	" " " . . .	1/2	" "	" " . . . . .	graublau . . .	8 75
2096	" " " . . .	1/2	" "	" " . . . . .	braun geflammt . . .	6 —

figure 2



This book is a top quality reference which is unequalled by any other book on the subject. Jugendstil stoneware collectors will find it to be indispensable.

Occasionally available on German eBay, this book is available from [Amazon.de](http://Amazon.de) for 60€, or about \$73.50 at today's exchange rate, plus shipping. This is a heavy book, and if you are interested in pooling orders in order to reduce shipping cost, please contact me and I will attempt to place an order directly with the author. My email address is [wvogdes8534@comcast.net](mailto:wvogdes8534@comcast.net), or you can reach me by snail mail at

Walter B. Vogdes  
8534 NE Meadowmeer Rd.  
Bainbridge Island, WA 98110

Do not send money until arrangements have been confirmed.

## Dumler & Breiden - What Characters !!

By Dave Lowry

I'm not talking about Peter Dumler & Albert Breiden themselves. It's the character steins that this firm produced. What was Peter Dumler or another designer thinking when they designed and produced the character steins that we see today? Why did they think it would be a good selling category in their catalogs of wares?

"Character" is defined as "to represent, to distinguish by particular marks or traits". Keep this definition in mind as we look through the total of 10 identifiable character steins produced by Dumler & Breiden. we will also show color variations. Character steins are a very small percentage of their manufacturing line, but are nevertheless nicely made and very worthy collectibles!

figure 1



The first to be showcased, starting with the lowest catalog mold # is the Roman Frog, #27, .5L (Figures 1 &2). Why is a frog portrayed as a Roman legionnaire? Considering how Romans were viewed by Germans for centuries, when the Romans were trying to conquer new territories in the germanic areas of Europe from their bases in Gaul. It makes sense that they would be portrayed as a comical lowly frog with comic

medallions on his uniform. It was available in creamware pottery, blue stoneware, or full color. Here are two of the color and material variations..

figure 2



figure 3



The Knight's Head, #46, .5L (figure 3) - Why a knight's head? Is it to look back to the days of the germanic legends and/or the age of chivalry? Regardless of what the original idea behind this design was, it's a beautiful stein especially in the full color version seen here. It was also available in creamware pottery and blue stoneware.

Frederich III, #185, .5L (figure 4) - As we know he was the second of three German Kaisers to rule a unified Germany, but his reign was cut short by illness & death after reigning for only 99 days. This stein was available in creamware pottery (shown here) or full color pottery.

figure 4



Wilhelm II, #186, .5L (figures 5 &6) - The son of Frederich III who led Germany to ruin in World War I. This stein was available in stoneware, as well as the creamware pottery and full color versions seen here.

Bismarck, #192, .5L (figure 7) - The brains and might behind the German Empire. As Chancellor under Wilhelm I as King of Prussia, he masterminded the defeat of Napoleon III in the Franco-Prussian War and united the northern Germanic lands into the German Empire to compete with

figure 5



the Austrian Empire to the south and east. This stein was available in creamware pottery and full color pottery, creamware shown here.

figure 6



figure 7



Monk, #572, (figures 8 &9) - The most common version is holding a scroll speaking of a clear conscience and the sleepy tilt of the head conveys this message. This is the .5L version and was available in creamware pottery or full color (both shown here). There are also versions that were produced for clubs where instead of the verse there is a heraldic banner or flag being held by the monk.

figure 9



figure 8



figure 10



Monk, #654, (figure 10) - Also a monk, but in a .25L size. It also was available in creamware pottery and full color (shown here).



figure 11



figure 13

Hobo, #723, .5L (figure 11) - What can we say about him? Remember the definition at the outset? What is represented here? What marks or traits are being conveyed? How about a vagabond person, possibly down on his luck or making a clear choice to enjoy life as it comes without any worries? Regardless of the theory, it's an attractive stein and it has a prominent place in my collection. This stein was available in creamware pottery or full color. This full color version is much more attractive.



figure 12

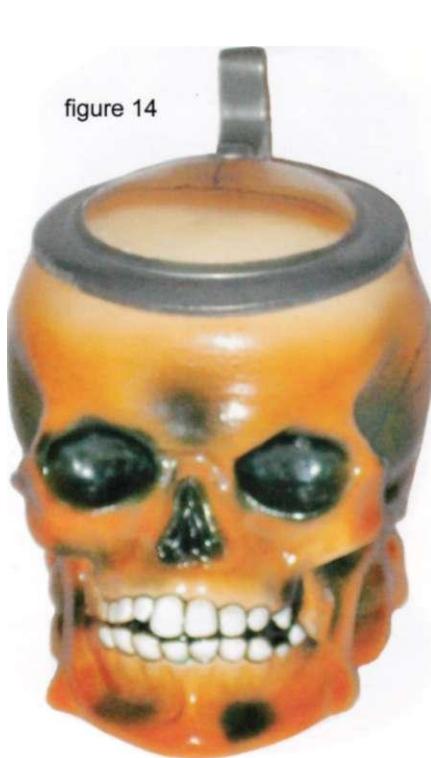


figure 14

Skull, #852, .5L (figure 13) - Skull steins were sold to medical students. This particular body was also produced for Germany's Calvary unit of the 17th Hussar regiment. When they were made for these soldiers, the inlay will be made of porcelain and have the unit inscription and other personalization. The thumblift would be a horse and rider.

Skull, #852, .5L - (figure 14) - There is also a color variation of the skull made by Dumler & Breiden. This is a rare color variation that is not often seen but is a very nice example.

One consistent trait of Dumler & Breiden character steins, is they always have a pewter rim around their figural lids. An all pottery lid has never turned up.

This has been a very general introduction to only one category of a very skillful and prolific stein producer, Dumler & Breiden.

In the future, I would like to showcase other categories of this interesting stein manufacturer. I will also point out other distinguishing common characteristics such as markings, handles, etc.

After seeing these exceptional examples individually and collectively, I'm sure you will agree with me : Dumler & Breiden - What Characters !

My thanks goes out to Les Paul for allowing me to take photos of his D&B character steins.



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**If you are working on an article, we encourage you to complete it. If you have an idea for an article, but need help with the next step, the Prosit staff will happily assist you. If you are already contributing, you have our thanks and please keep up the good work.**