

STEIN COLLECTORS INTERNATIONAL

PROSIT



Vol. 2, No. 71

The Beer Stein Magazine

September 2009



An Update to
**Mettlach and Mettlach(?)
Print Under Glaze Steins**
by Keith Lyle



**Steins for Pre-WWI
Flying Machines**
by Roy De Selms



**Seminar Steins -
Teachers' Occupationals**
by Roy De Selms

14th Installment
Photos from the Road
by Ron Fox



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Walt Vogdes - Editor

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A Mystery Stein?

by Jim Fredholm

Pictured here is a 2-liter blue-gray salt-glaze pouring stein. At first look, spotting the intricate handle with the ram's head, I thought "Diesinger".



I researched the Manusov's *Collector's Guide to Diesinger Steins* in an attempt to identify it. Among the photographs of Diesinger handles are two which bear the ram's head (figures 4 and 11 in that book). While there was none exactly like this one, we know that Diesinger used a variety of decorative handles and not all of them are pictured.



OK then, feeling confident I turned it over and saw the form number 937 and a strange factory mark: a 6-pointed star in the center. Turning to Les Hopper's *Supplement to Prosit, Beer Stein Marks*, I found the mark on page six identified as being one of several used by Matthias Girmscheid.

Now I felt I needed further evidence, and when I looked more carefully I located (very

small indeed) the letters "KB". These initials, belonging to Kilian Buehler, appear on many Girmscheid steins.

This began to confuse me. Based upon Les Hopper's attribution of the mark on the base, this stein should be part of the Girmscheid production. That would explain the

presence of Beuler's initials, but Girmscheid normally used a twisted vine handle, and I have never seen this type of handle (the ram's head) on any other Girmscheid stein.



Or maybe the stein was made by Diesinger, as the handle and the beading around the base suggest. But then how to explain the KB signature? It's clear that Mr. Beuler made the mold for this stein, so did he work for Diesinger in addition to Girmscheid?

Those questions aside, the best part of this stein is that it turns out to be a great fairy tale stein showing scenes relating to Sleeping Beauty and the word *Dornröschen* at the bottom. I know of no other fairy tale steins made by either factory.

I would like to thank Pat Piacentini for making possible the purchase of this stein.

Your comments are solicited by the author.



I can't tell you who made that stein, but... That is Not a Girmscheid Mark

by Walter Vogdes
SCI Master Steinologist

That title, of course, is an assertion, but one which I believe is well founded. Let's consider how this mark came to be thought of as a Girmscheid mark.

In the March 1986 issue of *Prosit* Ray Hanson wrote about a stein bearing this mark. Since it also bears the KB initials of Kilian "Karl" Beuler, Ray noted that "...we know that Karl Beuler worked for the Girmscheid firm. He goes on to say, "Now it would appear that the mark on my stein, the jug inside the star, is also theirs [Girmscheid's]! Assuming, of course, that Karl Beuler worked only for Girmscheid, exclusively!"

From that starting point, and his subsequent study of Girmscheid artists and their steins, Les Hopper ultimately attributed this mark to Girmscheid in his Supplement to *Prosit*, *Beer Stein Marks* (1999). It's clear that Les' conclusion about the owner of this mark was arrived at incrementally and over a long period of time, as we can trace in his articles.

1993 - "Beuler's association with [Girmscheid] is confirmed by Master Steinologist Roland Henschen's article ... on the Girmscheid factory ... and in Ray Hanson's article" mentioned just above.

1994 - Hopper makes note of a twisted-vine handle and the KB initials on a stein, and states that this combination "readily identifies it as being manufactured by the Girmscheid company."

1995 - Hopper states his strong feeling that "Karl Beuler worked exclusively for Girmscheid."

1996 - Hopper asserts that the twisted vine handle is "almost a trademark of Girmscheid's."

1998 - Hopper states, "Beuler is believed to have worked exclusively at the Girmscheid factory in Höhr-Grenzhausen, Germany."

1999 - The mark in question is attributed to Girmscheid in Hopper's "Beer Stein Marks."

2000 - Hopper identifies his three key identifiers for Girmscheid steins: the appearance of one of the Girmscheid trademarks, Girmscheid's "almost exclusive use of one of the variations of the twisted

vine handle, and the presence of an artist's signature such as KB, GK... or ... TW. At the same time Hopper calculates that Girmscheid placed their trademark on fewer than 4% of their production. He consequently relied on the twisted vine handle and the artists' initials to "identify" 96% of his Girmscheid collection.

Note that the attribution of this mark to Girmscheid was derived totally from inference with a little supposition thrown in. No basis is given for the thought that Beuler worked exclusively for Girmscheid. In fact, in her almost 400-page doctoral thesis on *Westerwälder Steinzeug des Jugendstils 1900-1914* Dr. Beate Dry-von Zezschwitz includes the following information:

Beuler, Kilian. Modelleur. Lebensdaten unbekannt. Entwürfe ab ca. 1900 für M. Girmscheid, A. J. Thewalt und Roskopf & Gerz.

Beuler, Kilian. Modeler. Biographical data unknown. Designs from about 1900 for M. Girmscheid, A. J. Thewalt and Roskopf & Gerz.

In addition, examination of old catalogs reveals that Eckhardt & Engler, JW Remy, Leopold Gerz, Roskopf & Gerz, Simon Peter Gerz and A. J. Thewalt all made steins with twisted vine handles in one variation or another.

Finally, an inquiry to the Girmscheid firm in 2003 asking about the jug-in-a-hexagram mark resulted in the following response:

"Sorry we cannot say yes or no. We don't know it 100 per cent. We think this is not from Girmscheid."

While not disproving Girmscheid's ownership of this mark, the above facts do refute the basis by which Hopper arrived at that attribution.

By 2003 Hopper himself was beginning to smell a rat. In an article which he submitted to *Prosit* but which was never published ("Something Rotten in Denmark") Hopper expressed some bewilderment upon discovering that two steins bearing mold number 932, one with the mark in question and the other bearing the Girmscheid "house" mark, were entirely different steins! In Hopper's words, "Here is where the 'rotten' comes in. This is the first time the author has observed two entirely different steins bearing the same form number yet manufactured by the same company." Assuming

that both steins were marked correctly, this leaves two possibilities: either Girmscheid used the same model number for two completely different items, or the steins were made by two different companies!

In actuality, while constructing a Girmscheid catalog for *The Beer Stein Library*, Frank Loevi observed about a dozen steins with the jug-in-a-hexagram mark which bore the same model numbers as other - different - steins identified by trademark as being Girmscheid. As a result, the steins bearing the mark in question were removed from his Girmscheid compilation—they just didn't fit.

Now we see evidence in the example shown by Jim Fredholm of what seems to be a Diesinger stein bearing this trademark! Here again, however, we discover a contradiction: Diesinger model 937 is a pottery serving stein with a typical scene of dwarfs and mushrooms!

So what do we know about the steins with this mystery mark? Both pottery and salt-glazed examples are found. Many of them, but not all, feature a twisted vine handle. The KB initials often appear. Some have characteristics of Girmscheid, others look like Diesinger or JW Remy and yet others seem to be Roskopf & Gerz... at least, until they are turned over and this mystery mark is revealed. And steins which at first blush seem to be the work of one of those factories often carry conflicting model numbers. In fact, this model number clash is the most consistent thing we can say about steins carrying this mark.

So, in light of all of the above, I assert that this mark is not Girmscheid's, but we still don't know who used it, and what their role was in producing the steins bearing that mark. Noting that the steins have the appearance of having been made by multiple companies, Frank Loevi speculates that the owner of this mark may have been a decorating or finishing firm which ordered steins from these companies marked with their own trademark. It's still a mystery.



References:

- "Another Stein Mystery: Who was GK?", Les Hopper, *Prosit*, March 1993
- "Waste Not...Want Not", Les Hopper, *Prosit*, March 1994
- "Karl Beuler's Figural Lids", Les Hopper, *Prosit*, September 1995
- "Of Girmscheid Handles and Mettlach Marks", Les Hopper, *Prosit*, June 1996
- "Two Pair", Les Hopper, *Prosit*, December 1998
- "Girmscheid Salt-Glazed Steins", Les Hopper, *Prosit*, December 2000

Wanted: Photos of Steins Bearing This Mystery Mark



At the present time we do not have a detailed study of these steins which would allow us to draw more conclusions. If you have one or more steins in your possession which bear this mystery mark, we are asking that you contribute photos to be used for a study. Photos should show:

1. front and both sides of the decoration
2. KB (or other artist's) initials, if present
3. the handle
4. the base marks, including model or form number
5. the model or form number appearing on the body, if any

Send photos to the Editor, using the email or postal address which appears at the bottom of the first column on page 2.

A letter from the editor

Most of you probably know that I am the current editor of *Prosit* by appointment of the Executive Board of SCI, and that I have accepted nomination for that office subject to election at the convention in Las Vegas. Actually, I had been working with Ron Fox for several years, and he prepared me well, so while his resignation was unexpected, the transition was uneventful.

Before expressing my thoughts about this position, I am obligated to reflect on Ron Fox's five years of exceptional contributions. Ron's first issue was in September of 2003. Just consider the lineup of blockbuster articles he solicited and edited, in just his first eight issues:

- September 2003 - Lenox Steins and the History of Belleek

- December 2003 - Biedermeier Cut & Engraved Glass Steins
- March 2004 - Heraldry on Steins and Glasses
- June 2004 - American Spas
- September 2004 - Royal Bonn Steins
- December 2004 - Occupational Steins
- March 2005 - Saltglaze
- June 2005 - American Souvenir Steins ... and that was just the beginning. Ron was determined to raise *Prosit* to a new level of excellence, concentrating on informative articles, profusely illustrated in full color. *Prosit* reached a size of 48 pages per issue, and has remained at that level. One element of Ron's success was his ability to encourage our members to write about steins in their collections. Ron felt strongly that each and every one of us can contribute to *Prosit*, and he provided all the necessary support to help new authors with their articles. He led by example, authoring or co-authoring more than 40 articles in the past six years, including the very popular series, *Photos From the Road*. These efforts have made *Prosit* "better than ever!"

Since I was working directly with Ron during this period, I know better than anyone else (except Ron himself and his wife Sue) just how much work he was doing to edit *Prosit*. Out of financial necessity, Ron learned to do all of the publishing tasks previously handled by our printer, including text and photo-editing, article formatting, page layout, and "book" layout. We all enjoy the result, and owe Ron a huge "THANK YOU."

While I will put my own stamp on *Prosit*, I plan to build on the work Ron has already done. *Prosit* will remain at 48-pages of informative articles as long as I have material to publish, but to be honest, that depends in large part on your contributions.

I will do my best as *your* editor to show both you and your articles to best advantage. I will assist you in preparing material for publication, attempt to ensure that all articles are factually and logically sound, and will do photo-editing and help obtain additional photos for your articles as necessary. In short, I understand that my job is to help you present your thoughts to all of our members in a way that pleases you.

I want to express my thanks to the authors with whom I have worked for the past several years, and once again to Ron Fox for his leadership with *Prosit*.

Walt Vogdes

He's baaack...

David Harr, that is!



SCI Master Steinologist David Harr wants to thank all of his friends for their expressions of caring while he was ill, and to let all of our members know that he is now recovered, and ready to return to his old tricks! That specifically includes his pewter work, which he had to suspend. If you need pewter work done, David is the best.

"I can provide lids and thumblifts, or repair damaged pewter to look like the original, including restoring patina! Pewter repair and restoration is not something for the soldering gun or a pair of pliers. Ask someone who has tried it, and their first words are likely to be "Aw, \$%#@&^*." I know old steins, I know what lids and pewter fittings belong with these steins, and I have the supplies, the skills and the knowledge needed to restore your steins. See the examples of my work and the testimonials I have received from some of the most advanced stein collectors in the United States."

To see his full range of services, visit David's pewter site at www.home.earthlink.net/~davidharr/DavidHarr.htm.

David also worked closely with SCI Master Steinologist Mike Wald (dec.) to develop the material for a new edition of *The Character Stein Book*. The book was started in 1996 but sadly, Mike passed away in 1998. His book was near completion but never published. For the last ten years his work has been sitting in limbo until David undertook the task of putting it on the Internet. Still a work in progress, it is nonetheless a very valuable resource for character stein collectors. This material can be viewed at www.charactersteins.com.



Americana

The John Kress Brewery Stein

by Chris Wheeler and Walter Vogdes, SCI Master Steinologist

The John Kress Brewery stein is not common, but neither is it rare (figure 1). It displays a nice decoration on an attractive body.

The body, model 944, was produced by Reinhold Merkelbach for the firm of Fischer u. Anhäuser, Dresden. The base stamp (figure 2) on this stein indicates that the firm was the successor to R. Ufer. This firm was a *Porzellanmalerei, Glas, Keramik und Porzellanwaren Einzelhandel*, or a "porcelain painting, glass, ceramic & porcelain supplier." The firm was in operation from 1887 until about 1914, with the Fischer and Anhäuser partnership coming into being about 1893. As they were not a manufacturer, they purchased ceramic wares from other factories which they then decorated. We know they purchased stein bodies from Reinhold Merkelbach and Villeroy & Boch Mettlach. The firm was proud to proclaim their status as a *Königlich Hoflieferant*, or "supplier to the Royal Saxon Court".

The firm of Fischer u. Anhäuser was located in the *Altmarkt* in Dresden, on König Johann Straße. This market place, which is the city's central square, dates back to the 13th century. Figure 3 shows this commercial center c. 1900, looking down König Johann Strasse, when Fischer u. Anhäuser were in business. Note the trolley cars running down the middle of the street, and the horse-drawn carriages lined up in the square.



John Kress was born in Fulda, Hessen, Germany, Jan. 7, 1825. He was trained as a cooper as well as a brewer, two trades which in Europe go hand in hand, for no man could obtain work in a brewery unless he understood something of cooperage. He was ambitious and eager to learn, and at the age of twenty was so proficient as a brewer that he was called to Lauterbach to take the position of assistant foreman in the famous brewery then owned by the Barons Kiedesel.

Kress was a man of unusually imposing presence, being six feet four inches in height, and with a physique to correspond. It was by reason of his great size that he was made a member of the *Garde du Corps* of the Kurfürst of Hessen, of which Garde he was the most prominent member. He was actively engaged during the revolutionary period of 1848, and also in the Schleswig-Holstein war. In the regiment he was popular and liked by all his comrades because of his good nature and fine wit. His practical jokes, constantly being played while connected with the regiment, very often brought him to the notice of his superior officers and even to that of the Kurfürst. He was to bring these same happy qualities with him when he emigrated to America in 1850, and his jokes and witticisms were remembered by people who came in contact with him socially, or in connection with business matters.

When Kress arrived in America he found employment as a cooper. About three years later his ambition moved him to open a small brewery on Avenue A in the city of New York. It was a very modest brewery, its kettle having a capacity of only nine barrels. Two years later Mr. Kress purchased lots in the upper district of New York, in Fifty-fourth street, between Second and Third avenues where he built a larger brewery, which grew rapidly. One of the pioneers in the beer-brewing trade, he was known for his sterling qualities, and his promptness in meeting all his obligations. When the brewery at East Fifty-fourth street was well established, he returned to Europe, and resided for a short time at Vienna, in order to become acquainted with the brewing of the celebrated Wiener beer. Coming back to New York he brewed the first Wiener beer produced in the United States. This new production met with immediate success, and at times it was impossible to supply the demand. From this point forward his business grew in leaps and bounds, and by time of the Philadelphia Exposition of 1876 it was considered the model brewery of the country.



Kress died Apr. 16, 1877, leaving a widow and three daughters. His widow, Susanna, operated the business until 1884, when a corporation was formed. In April 1904 The New York Times ran an announcement that "the John Kress Brewing Company... is unable to meet maturing obligations" and the Supreme Court appointed a temporary receiver. "It was stated that there are large assets, but the company is short of ready money and cannot meet its obligations owing to general dullness of business and inability to make collections. The company has been sued by some of its creditors and more suits are threatened." The brewery founded by John Kress, known as a "pioneer in the beer-brewing trade and for his personal "sterling qualities and his promptness in meeting all his obligations," had been humbled, and shortly thereafter went out of business.

Like a number of other American restaurants and breweries, the John Kress Brewing Co. commissioned this stein to use as a marketing device for their brewery. Whether the stein was a give-away or not (figure 4), it holds clear appeal today for collectors of Americana.



About fifty years and two disastrous wars after the John Kress Brewing Co. stein was produced, the Altmarkt and König Johann Strasse had been turned into a shambles by allied bombers (figure 5). Today the area has been restored to a bustling commercial center, but the Old World charm is forever gone.



Chris Wheeler, one of our ardent English members, resides in Devon. He is the owner/operator of Stein Marks (www.steinmarks.co.uk) an independent Internet site which has been created and will be maintained "free to view" for the benefit of all all stein collectors. This exceptional work is a compilation of marks not only of manufacturers, but also artists, decorators, finishing firms, pewterers, modelers, importers... and any other marks appearing on steins which Chris is able to track down. He would be delighted to hear from you via the link on his web site, and will be particularly pleased if you contribute a new mark to his efforts.

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Welcome New Members!

The Membership drive contest will end on October 31, and the winners will be announced in the December issue of *Prosit*.

New members of SCI since the last issue of *Prosit* are listed below:

Gretchen Shultz
Denton, TX
via the Internet

Garry and Leslie Vedros
Gretna, LA
credit to William Gunn

Dr. Theo and Mathilde Keller
Rothenburg, Switzerland
rejoining

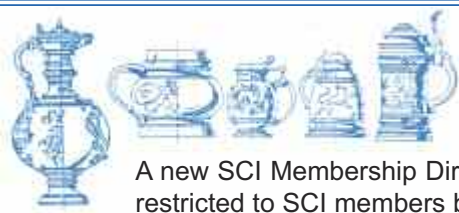
Terry Kanary
Saginaw, MI
via the Internet

Larry and Mary Marquardt
Clive, IA
credit to Henry Reiss

Donald Smith
Laguna Beach, CA
via the Internet

Lee Helie
Laguna Hills, CA
credit to Jim Riley

John Matusch
Las Vegas, NV
via the Internet



Announcing a new SCI MEMBERSHIP DIRECTORY

A new SCI Membership Directory will be released to the SCI web site on September 1. Access will be restricted to SCI members by personalized password. This directory is not only a resource for all of our members, but it provides a means for each member to advise SCI of changes to their postal or email addresses, telephone number, etc.

To access the online Membership Directory,

1. Go to the SCI web site (www.steincollectors.org),
2. Click "**The NEW Members Only**" in the navigation bar at the top of the page,
3. On the login screen, click on: "Help | Forgot Password?" and enter the following:
 for user name: *enter your SCI member number*
 for email address: *enter the email address on file with SCI*
 for member number: *enter your SCI member number (again)*
 a temporary password will be sent to you in an email
4. When you receive your password, log in with your member number and the new password.
5. Once you are logged in, click on "Edit Your Member Info".
6. In the Login Settings, choose a new password. It is highly recommended that you also change your user name. Make sure you change them to values which you will not forget.

If you have trouble logging in, click on the "Help | Forgot Password?" link and use the "contact the web-master" link to explain your difficulty.

We are currently examining ways to make a printed directory available upon request by those members who do not have online access.



Don't Forget the 2009 SCI Convention in Las Vegas, October 3rd through 8th!

SCI members and stein collectors gather this year in Las Vegas, NV. Activities begin with a two-day Beer Stein College program beginning on October 3-4, followed by an auction by The Stein Auction Co. (TSACO) on the 5th, and then the three day convention program itself.

Be sure to register for Beer Stein College! This special event for stein collectors is the most effective venue that you will find to learn about our hobby. No large crowds - we try to hold attendance to 40 or less. We want the participants to be up close and personal with the speakers and their subjects.

Rules: There are only two rules. First, everyone has to participate by bringing a "show-and-tell." This can be a stein you particularly like, or a question about an item in your collection. If you don't want to carry the stein itself, bring photos which can be shown. Digital photos are fine, we will have a laptop and projector available.

Second, there is no talking when someone is discussing something. You raise your hand and wait your turn to ask a question, you don't ask the person next to you. That way everyone gets to hear all the questions and all the answers, and we all learn.

Our format is structured, but informal. The conference room opens at 8:00 AM for your convenience. Bring your stein for show-and-tell into the main room with you. We officially kick off the meeting at 9:00 AM on both days and everyone should be in their seats a couple of minutes prior to that. Introductions and other announcements will then commence on time.

During each session (morning and afternoon) there will be two or three scheduled discussion topics of approximately 30 to 45 minutes each. Between each sharing, the moderator will call on attendees, one at a time to come up and talk about the show-and-tell they brought. Please bring only one to talk about because we want to give everyone an opportunity to share. Constructive, interactive discussion is encouraged for the education and enjoyment of each attendee. The moderator will direct the discussion. We break for lunch at Noon and are back promptly at 1:00. From 1:00 to 2:00 there are stein sales and socializing. From 2:00 to 5:00 the same format is followed as the morning session. For dinner you have the option of going to dinner with the group (much fun), or doing dinner on your own (lonely). The hospitality room will be open later.

Speakers and topics: We have a great lineup of topics and speakers, including American Souvenir steins (Ron Fox), Character steins (Les Paul), American and European Cut Glass steins (Dave Cantwell), JW Remy (Lyn Ayers), Diesinger Mini-steins (Arvid Frende) and the Character Steins and Stein College web sites (David Harr).

Registration for Beer Stein College: Registration for this special event is an option on the convention registration form. If you have not already registered, it's not too late. Reserve your spot today with an email to vickigandboys@comcast.net (or send letter to Vicki Guay, 414 Sea View Drive, El Cerrito, Ca 94530). Cost for this two-day session is \$80, which includes a continental breakfast and light lunch each day.

Letters to the Editor

Richard Stattler sent photos of a stein and wrote:

I am not very familiar with student society steins and Frank Loevi, from the Beer Stein Library, thought you might be able to help. Why is one of the names on this stein larger than the others? Could it be the owner or a professor? There are some markings on the back by the handle that I would like to know about also.

Thanks, Rich



Rich, thanks for sharing your question with all of our readers.

There are actually two notable things about the last name in the list - it is larger, and unlike all the others, it does not fall in alphabetical order. That is because F. Geissendörfer was the owner of this stein. He was a member of a group which, among other shared interests or activities, engaged in fencing (note the crossed swords behind the shield on the front). This stein was a presentation to him from the group. The clue to this is the letters "i/l." before his name, which stands for *ihr lieben*, meaning "our beloved". In all likelihood Geissendörfer held a position of some importance in this group, which resulted in this presentation from his peers.

I do not believe the arms on the front of this stein are actually a university student association. Student *Wappen* were almost always much more elaborate than this, and



presentations were generally one-to-one, or from a small group (e.g., the *Füchsen* or pledges, in American terminology) to their instructor or leader. Seminary steins, on the other hand, were generally signed by the entire class (see Roy De Selms article in this issue). Noting the letters on the coat of arms, this may well be a Seminary stein (S... Seminary), although the absence of a date makes that somewhat questionable. Of course, we also have to take into account that many groups, formed for a wide variety of reasons, adopted insignia like those on this stein as symbols used to identify themselves.

Note the colors on the shield (white/purple/white) which are repeated in the feathers of the crest, the basket handles of the swords, and the purple stripe around the base. Colors are an important part of identifying a specific group or association, as they were not normally chosen by whim, but had some broader meaning. Colors were often chosen to represent the locality where the group members lived.

The stein is obviously hand painted and lettered, as is the mark just above the upper handle attachment (IIa), for which I cannot suggest any explanation.

Herr Geissendörfer would have been humbled to receive this tribute, and the stein was undoubtedly a cherished memento of his time spent with this group.



American Porcelain Inserts Prominent American Hotels

by Jack Strand

The Hotel Angelus, Los Angeles

One major concentration in my stein collecting is American porcelain inserts. An anomaly in these was the presence of porcelain inserts on non-glass steins. Most interesting to me was the appearance of The Hotel Angelus (Los Angeles, CA) lid on two 3/10 liter Mettlach steins, numbers 2833E and 2833F. One is dated 1904 and the other 1909 (figures 1 & 2).



Figures 3, 4, & 5 show the luxurious hotel and a sample menu. The painting pictured on the lid is entitled "The Angelus" by the French artist, Jean-Francois Millet and is in the Musee d'Orsay in Paris (figure 6). The Angelus is a prayer practice occurring three times a day: morning, noon & evening. As the peasants in the field heard the bells sounding The Angelus, they paused and bowed their heads in prayer.



The Waldorf-Astoria Hotel, NYC

The Waldorf-Astoria has a very remarkable history. John Jacob Astor, the New York scion who made a huge fortune in the fur trade industry, was the major investor in early New York City real estate. Later, heirs to the fortune, William Waldorf Astor and his aunt, Mrs. Caroline Astor, had rather magnificent adjoining mansions on Fifth Avenue. In 1890 William Astor, in a pique with his Aunt "Lina" (Caroline), decided to raze his mansion and build a 13-story hotel giving it his middle name, Waldorf. Figure 7 shows the original Waldorf Hotel with Mrs. Astor's mansion in the foreground.



The adjacent Astors then decided to build another hotel on their site and named it the Astoria in honor of Astoria, the fur-trapping colony in Oregon where Astor wealth was made. At 17-stories in height, the Astoria, which opened in 1897, was 4 stories higher than the Waldorf.

Figure 8 is a view of the Astoria lobby.



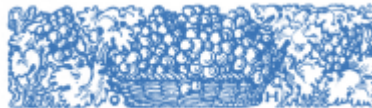
The two hotels were subsequently connected (figure 9) and, were in effect one, with the proviso (due to the family differences) that they could be re-divided at any time.



Figures 10 and 11 show another fascinating porcelain insert lid of the Waldorf-Astoria on a non-glass O'Hara Dial Company monk stein.



The new name of the combined hotels was the Waldorf-Astoria (notice the hyphenation). It was popular at the time to "meet at the Hyphen". The hotel was the favorite of New York society. They would arrive by the interior carriage entrance (figure 12) and then promenade down Peacock Alley (figure 13) before arriving at the ball. The Waldorf-Astoria pictured in the stein was demolished in 1929 to become the site of the Empire State Building. A new Waldorf-Astoria hotel was rebuilt in 1931 at the corner of Park Ave. & 49th Street and is still a significant and elite New York hotel.



LEGENDARY U.S. RESTAURANTS

by Jack Strand

It appears that it was not only brewers (figure 1) who fancied their mugs on mugs. At the onset of the 20th Century personalized porcelain steins were apparently marketed to saloon and restaurant proprietors. Figures 2 and 3 show examples, both of which have lithophanes.



The stein made for E. A. Koerner, proprietor of The Merchants, bears his establishment name on the front, and his photo portrait inside the lid. The use of this stein in marketing his establishment seems to have been questionable, as nothing is known about it.

Ed Maurer owned a gentleman's bar in Omaha, and his stein bears his name on the front with his picture on the underside of the lid.



Some of these steins spark images of places past that were quite remarkable in their time. Two turn of the 20th Century restaurants and restaurateurs particularly stand out.

Tony Faust

Anthony E. Faust or "Tony" Faust as he was known, was indeed a bigger than life personality in St. Louis. While watching a parade, a soldier's gun mis-fired, wounding Faust and ending his career as a plasterer. Thus began a new career as a restaurateur. Tony's friend, Augustus Busch, labeled a beer "Faust" after him (figure 4). The logo was, logically, the devil.



A number of steins were produced to celebrate Faust's restaurant (figures 5-7). One stein features Tony's picture inside the lid (figure 8).



Tony's famous St. Louis restaurant (figure 9), The Faust, had many firsts. In 1878 Faust bought an electric light plant at the Paris Exhibition which he installed in his restaurant. His roof-top garden was also the first in America (figure 10).

Figure 11 shows a later view with a second floor addition.



In 1904 he partnered with restaurateur Lu-chow (of New York fame) and some St. Louis brewers to open the world's largest restaurant at the 1904 St. Louis World's Fair. The Tyrolean Alps restaurant (figure 12) employed 110 cooks and assistants and 500 waiters. A typical day used 25 to 30 cattle, 12 hogs, 12 sheep, 12 lambs, 6 calves, 1,000 pounds of poultry, 20 barrels of potatoes, 600 to 1,000 loaves of bread,



400 pounds of butter, 75 pounds of coffee, 20 pounds of tea, 150 gallons of milk and cream, and 10 to 15 tons of ice in the restaurant that seated 7,500 at one time.

Louis Davenport

Louis M. Davenport was certainly a notable rags-to-riches restaurateur. He started his Spokane, Washington ventures with a tent called The Waffle Foundry (figure 13).



This endeavor eventually evolved into Davenport's Restaurant (figures 14-16). As it expanded, its fame spread. The restaurant is credited with creating the Crab Louis Salad, and served such gourmet faire as Paté de Foie Gras with Truffles (50 cents) and Caviara Russe (25 cents).



The restaurant's second floor ballroom, the Hall of the Doges, was most elegant (figure 17).



In 1914, after years of persuasion by Spokane investors, he opened The Davenport Hotel (fig. 18).



Like Faust's restaurant, Davenport's hotel was recognized for many "firsts". It was the first hotel with air-conditioning, a central vacuum system, housekeeping carts and accordion ballroom doors. Its telephone branch exchange was the largest in the Northwest and its plumbing system the largest and most complicated.



Another famous early Spokane and Northwest entrepreneur, "Dutch Jake" Goetz, owned many saloons, including the Goetz & Baer, promoted on Mettlach 2412 (figure 19). His establishments featured gambling and other "adult" amusements. In 1922, at a tribute banquet, Goetz said of Davenport, "The boy was ambitious, and today he has the greatest hotel in this world."



Ein Prosit! This "mechanical" postcard features the Munich Child rising in greeting from an HB stein. A brass "hinge-pin" allows the figure to rise from a closed stein to the position you see here.

An Update to Mettlach and Mettlach(?) Print Under Glaze Steins

by Keith Lyle

In the June 2008 issue of *Prosit* I authored an article titled "Mettlach and Mettlach(?) Print Under Glaze Steins" (*Prosit* June 2008). I had the pleasure of discussing this article at the 2008 SCI convention in Bad Schussenried, Germany, and having learned more about the steins featured in that article, I would like to share that information with you.

Dec. 225(2184 and 2183)

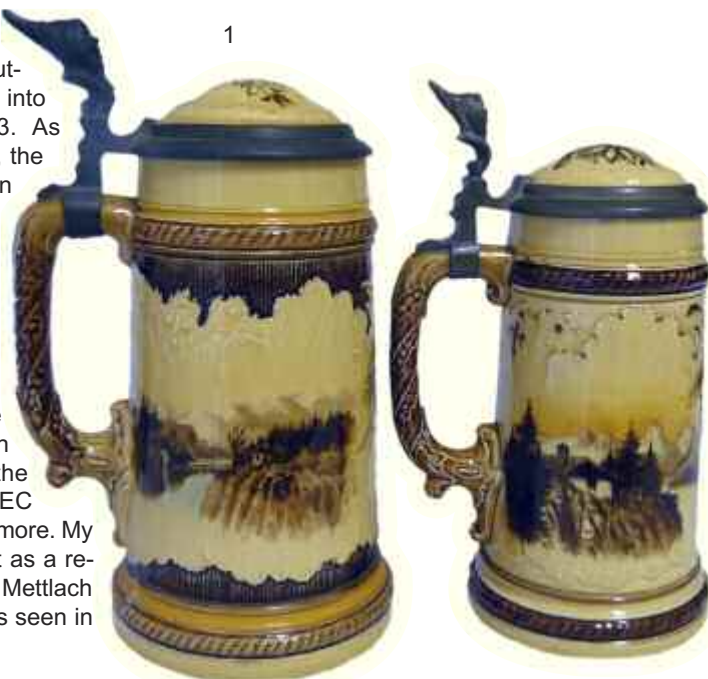
This decoration, which is part of the series of hand-painted transfer outline models, was placed into production about 1903. As seen in figures 1 and 2, the stein was produced in 0.5- and 0.3-liter sizes, and between them the two steins employ four distinctly different transfer scenes.

Until recently, it was my understanding that the transfer designs seen on these two steins were the only ones used for DEC 225, but now I can offer more. My "education" came about as a result of acquiring a 4-liter Mettlach PUG DEC 225(2183) which is seen in figures 3 and 4.

In my PUG research over the years, I have been amazed at the complexity of this art work, and here is yet another example of such work. The two side scenes on this pouring stein are completely different from any of the four seen on body style 2184, as are the two smaller scenes decorating the neck. If we consider these smaller decorations to be separate, and I think they should be, then there are eight different scenes sharing the single decoration number, DEC 225, AND... four more additions to the DEC 225 decoration series. This makes DEC 225 the only Mettlach PUG

print number within the hand-painted transfer outline series of which I am aware to have at least eight completely different decorations. I introduce to you Mettlach PUG 2183 with the four additional prints.

It is my conclusion that this is now likely complete as we have examples of the DEC 225 on 1/2 liter, 3/10 liter and a master stein 2183.





A boy astride a beer barrel, The picnic scene and Gambrinus and the gnomes
In my earlier article I discussed three PUG steins which share several characteristics. Two of them, "a boy astride a beer barrel" and "the picnic scene" have an unusual block-lettered trademark:

VILLEROY•BOCH

The third stein of this trio, "Gambrinus and the gnomes", does not have that mark, but it shares many of the same characteristics as the other two. Because of their similarity to Mettlach body styles 1526 and 1909 I conjectured that these three steins were early examples of experimental polychrome offset decorations produced by the Mettlach factory.

Well, now all that has changed and I have to recant a statement I made in my article and also at the convention in Germany last year... and maybe eat a little crow. My statement that "it is believed that Mettlach was the only Villeroy & Boch factory to make PUG steins" is now shown to be NOT TRUE!

May I present to you proof that this is absolutely not the case? Figure 5 shows "Gambrinus and the gnomes" as shown in my earlier article. The base of that example includes only an incised capital W. Figure 6 shows the same design, but it turns out to be the most unusual find I have made in my 20 years of collecting. This is the only PUG stein I have ever seen marked with a Villeroy & Boch Mercury mark from... Villeroy & Boch Septfontaines. Yes...you read that right. Septfontaines!



As we look at these two steins, at first glance they are identical. But look very

closely. They are the same conceptual decoration but the drawings include multiple small changes. All the characters are the same... all the objects in the entire decoration are in the same place... but the execution of the design is noticeably different. How does this play out... I have no idea yet. About the only thing we can say for sure is that the transfers for these two examples came from two different printing plates. Was the older stein with the W on the bottom and much more detail made in Villeroy & Boch Mettlach and the later one made in Septfontaines? Were both steins made in the same factory and the second one redone years later? I can't answer these questions. However, looking at the other two steins from the article Mettlach and Mettlach(?) and comparing them to the Septfontaines PUG, I find the evidence compelling and would say that Septfontaines gets my vote.

As always, I invite any and all contributions to this research of Villeroy & Boch PUG steins.

Brewing Equipment E. GOLDMAN & CO.

by Jack Strand



Figure 1 shows a stein I recently purchased in an eBay auction. It was identified as advertising an early washing machine. Fortunately, I was able to outbid the Maytag repairman and secured the item. In reality,

KARL KIEFER FILTERS
ARE PREFERRED BY BREWERS
BECAUSE THEY

Deliver the most brilliant filtrate.
Filter the most beer per pound of pulp.
Cost the least to operate.

MAKE PERFECT FILTRATION CERTAIN.

Nothing Complicated.
Nothing to Break.
Nothing Unsanitary.

THE BEST FILTERS for chilled beer. THE ONLY FILTERS for unfined or un-chilled BEER or ALE.

The Karl Kiefer Machine Co.
Manufacturers of Brewers' & Bottlers' Machinery.
CINCINNATI, U. S. A.

General Sales Agents, MAYNOR & CO., 13 Water St., New York City.

it was a filtering device for use in the early brewing process. Basically, the machine was a press which squeezed or filtered out the beer leaving the pulp. Figure 2 is an illustration of a similar machine marketed by a competitor.

In looking closely at the image on the stein, a small manufacturer's label reads "E. Goldman Co., Chicago, Ill." This was a firm which manufactured brewery equipment. Figure 3 reproduces an ad in the Zymotechnic Chicago Brewery Equipment Directory of 1911. The Zymotechnic Institute was one of the two brewing "colleges" located in Chicago. Figure 4 is an advertisement for the institute. Figures 5 and 6 feature two porcelain insert Zymotechnic steins.

E. GOLDMAN & CO., Inc.
39th and Union Ave.—Factory
174 W. Randolph St.—Main Office
CHICAGO

—WE MANUFACTURE—

Soakers
Bottle Washers
Pasteurizers
Filters
Rackers
Pulp Washers
Pumps
Conveyers
Etc.

To get to Factory—Take South Side L., transfer on to South Side branch, get off at Wash. Ave., 3 blocks N. and 2 blocks W. or take Halsted St. car on Clark St., get off at 39th and walk 2 blocks E. Or take any South or State or Wash. Ave. and transfer south on 39th St. and get off at Union Ave. at 39th St.

Zymotechnische Institut
(Technische Schule für die Brauerei-Industrie)

Siebel's Brauerschule
1422-1424 MONTANA STREET CHICAGO, ILLS

Wegener 1912
Zurück 1911

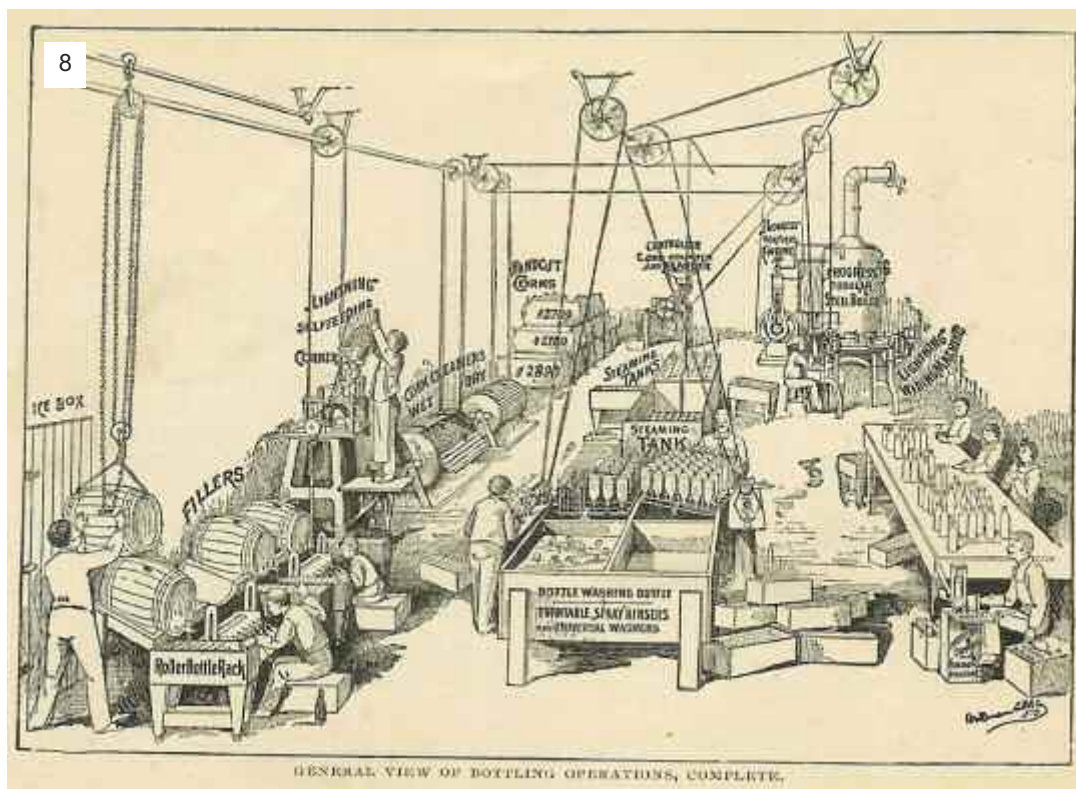
Hochschule Weidlich
der St. Pauli
Eröffnung 1900.

Another stein (figure 7) illustrates Goldman's bottle washing machine. Both steins proudly note the Grand Prize won by the Goldman Co. at the 1904 St. Louis World's Fair. Unfortunately, the German makers interpreted this award as "Grand Price".



Of interest is the use of women models demonstrating the machines. I was reminded of the old television commercials featuring Betty Furness opening a refrigerator.

Figure 8 is an 1893 illustration of a typical bottling plant. One can notice the upgrade that the 1904 equipment could offer.



A Silver-Plated Beaker by Berndorfer Metalwaren Fabrik (BMF)

by Martin Kiely

Thank goodness for eBay! Figure 1 shows both sides of an unmarked 400ML beaker from my collection. It is decorated with a brass band located 1/3 the distance from the top. Thankfully for my purposes, eBay later had the same beaker up for auction with the mark of a bear walking on all fours with his right paw raised off the ground (figure 2). This mark was used by the Berndorfer Metalwaren Fabrik (Berndorf Metalware Factory) founded in 1843 in Berndorf, Austria, by Alexander Schoeller and Alfred Krupp in Austria. The company also used a standing bear mark on some of their wares. It is such a good feeling when one learns the history of a piece in their collection.

Alfred Krupp was the son of Friedrich Krupp (1786-1826) who started the famous German Military Arms Company, Krupp Works. The company had developed a rolling mill which produced cutlery. Development costs for the mill and research into new methods of casting production left the Krupp Works short of cash, so Alfred Krupp sought out a partner. Alexander Schoeller was a rich entrepreneur who was well connected to Austrian nobility. With Alexander's financial backing and Alfred's knowledge of production, using the new rolling mill the firm produced knives, forks and spoons at a good

1



price under the Berndorf brand. The company also made metal teapots, pitchers, trays and other decorative wares.

Berndorf Metalware Factory made high quality nickel, nickel silver and silver plated goods. Some of their ware has the BMF mark (company initials) plus the bear mark and the word ALPACCA. Alpacca is an alloy made of 20% nickel, 55% copper and 25% zinc. The Alpacca base metal would be double or triple coated with silver using a new process they developed which is very similar to the way we galvanize pieces today.

The brass band which encircles this beaker displays two medals on opposite sides, and two inscriptions between these medals. The first inscription (figure 3) reads *Den Eisernen becher den vollen meht, Den Eisernen helden der eisernen zeit*—"This iron cup is full of strength, To the iron heroes of the iron time."

2



3



The second inscription (figure 4) reads 1914 Kriegs Becher 1915 (1914 War Beaker 1915). In smaller letters are the copyright claims, D.R.G.M. and Ges. Gesch.



The Iron Heroes who are celebrated by the medals incorporated in this band are Austrian Kaiser Franz Joseph 1st (figure 5) and Kaiser Wilhelm 2nd (figure 6).



The beaker is silver-plated on the outside, brass plated on the inside. Both medals on the beaker are signed by Rudolf Marschall (1873-1967). Rudolf was a master engraver born in Vienna, Austria. Possibly one of Austria's greatest engravers, he made medals of popes and other church dignitaries of lesser rank. He also received commissions to make medals of some of the emperors, empresses, kings, queens and other European nobles.

World War 1 started in 1914. On one side you had the two leaders of the Austro-Hungarian Empire and Germany, Franz Joseph

1st and Wilhelm 2nd, the two men depicted on the beaker medals, and on the postcard seen in figure 7. Their invasion of Belgium and France resulted in the formation of an allied resistance and the declaration of war against Austria and Germany.

The beaker was produced by the Berndorf Metalware Factory as a patriotic gesture in support of the Austrian-German efforts in the war.

Berndorf Metalware was a major supplier for the German Air Force in World War II. As a consequence of that association, the Allies destroyed the factory in 1945. Berndorf Metalware merged with other companies to survive and continues to this day as a private international company employing 1,200 employees producing cutlery, industrial belts, vending machines etc.



dorf Metalware merged with other companies to survive and continues to this day as a private international company employing 1,200 employees producing cutlery, industrial belts, vending machines etc.

My Favorite Stein

by Johann Kegler

The stein you see here is my absolute favorite, as it was a gift to me from my bowling friends more than 100 years ago. The stein was made by Merkelbach & Wick, but it was decorated locally. That's my photo that you see on the front. We had formed a *Kegel Club* in our little *Dorf*, and ten of us got together each week to play Nine Pins. We called our club the *Hasen*, or rabbits,



since we liked to bowl quickly in order to have more time for drinking when we were done. The stein was given to me to celebrate our sport on the 19th of December, 1900. On that evening we enjoyed our usual games, and then went to the local *Gasthaus*. We drank very late that night, and by the time we left, the other nine of my friends had all fallen like the bowling pins, I was the only one left standing.



Advertising Policy for Prosit

Content

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.

Prosit reserves the right to reject any advertisement or notice submitted for publication which is offensive or which the editorial staff determines to be inconsistent with the aims, goals and objectives of SCI, including the right of all SCI members in good standing to attend and participate in any activity or function so advertised or announced. No advertising of any sort, at all in conflict to any Convention activities, will be put in Prosit. Any advertisement or announcement which is rejected will be returned to the submitter with an explanation for the rejection.

Offers in Prosit to sell any item, whether by advertisement or insert, are expected to comply with the SCI Code of Ethics regarding the honest and truthful description of articles, examination and return policies, and a general "truth in advertising" concept.

The same terms apply to advertisements on the SCI web site.

Neither the editorial staff of Prosit nor SCI shall be responsible for the content of advertisements or inserts. Disagreements between buyers and sellers shall be settled solely between the parties, and shall not involve either SCI, its officers or the editorial staff. However, parties believing themselves to be injured because of disagreements found in the content of advertisements may turn to the Ethics Committee of SCI, which will try to arbitrate the dispute.

Restrictions

Advertisements in an issue of Prosit shall be limited to a maximum of two pages per advertiser.

Inserts shall be limited to four printed pages (8 1/2" x 11", or folded 11" x 17" sheet). Auction catalogs (i.e., lists of items on which bids are solicited) shall not be accepted in any form.

All questions about advertising should be addressed to the Editor of Prosit:

Walter B. Vogdes
8534 NE Meadowmeer Rd.
Bainbridge Island, WA 98110
(206) 201-3433
Prosit@steincollectors.org

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Ad size

Rate

Full page (8 1/2" x 11")	\$240
Half-page	\$120
Quarter-page	\$60
Smaller (per column-inch)	\$10
Minimum billable ad	\$10

Premiums

Placement on the back cover	\$50
Placement in the center	\$30
Centerfold	\$60

Discounts

Four consecutive issues	25% if prepaid
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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.

Rates for Inserts

Subject to the policies established in this document, SCI will accept inserts to be mailed to our membership with Prosit. Insert materials are expected to be provided in quantity, shipped to our printer and ready for insertion in the envelope. Prices are based upon the size of the insert.

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

Black and white inserts can be printed by SCI at an additional cost of \$100 per side (8 1/2" x 11" max.).

SCI convention material, mini-convention material, and other non-profit announcements which conform to the "Content" portion of the Advertising Policy will be charged a special rate of \$275 for each insert.

Submission Requirements

Advertising copy is to be submitted to the editor of Prosit in "camera ready" electronic form. Insert materials should be supplied directly to our printer, in quantity and ready for insertion in the envelope. Image file resolution should be 300 dpi or greater. Deadlines for submissions are 15 January, 15 April, 15 July and 15 October for the March, June, September and December issues, respectively.

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.

Letters to the Editor

In the last issue Fred Ellis showed us a handpainted C.A.C. Belleek stein and asked "How Rare Is It?" Two of our members replied with some additional information about this stein.



From Fred Roschow:

A little background on your Munich Child Stein. About 22 or 23 years ago I acquired this stein from a pottery dealer friend intending to offer it to Elaine Chapman for a Christmas present for her husband, Art, of Cape Elizabeth, Maine. Art collected Munich Child items, and if Jack Lowenstein was #1 Art was #2....It was not to be, as Art became very ill and passed away before I could complete the transaction. The stein was sold at a fun auction held at Jim Stevenson's home in East Derry, New Hampshire to Frank Garafalo of Londonderry, NH, and later consigned to Gary Kirsner for auction. For how rare the stein is, I haven't seen another one like it in over 33 years of collecting.

P.S. The lid was added from another Lenox stein.

From Ron Fox:

I read your questions in the last issue of Prosit. Here is what I know: Lenox sold a line of undecorated whiteware for other decorating firms. The Lenox steins done in all green, blue or brown were made and decorated in the factory. Steins decorated in full color are hard to find and decorated by an outside decorating firm and sold as a stein made from that decorating firm. It is very unusual to find an American made stein depicting a German city. So to answer your question, your stein is rare and most likely one of a kind.

Butterflies on Beer Steins Are A Rare and Gentle Thing

by Joann Ellis

What is it that you collect? Butterflies, dragonflies (Mettlach Vase #7021), flowers, birds, perhaps frogs or dogs? There is such a variety of subjects on beer steins, that one might find it more of a challenge to narrow your focus. Now there are all kinds of reasons for collecting what we collect, but I have found a way to collect beer steins, and to make the hunt more challenging, I collect beer steins with butterflies. I have found several beer steins where the butterfly is the central motif, however, most uses of butterflies in beer steins are mainly to add decoration to side panels or the back.

Collecting butterfly beer steins not only includes me in the hunt, but my husband, Fred, as well. Not that he needs another type or kind of beer stein to look for, but it does give us a common thread with which to bind our interests together.

There may be things that would bring other wives into beer stein collecting if we would take a more detailed look at the steins available in auctions, on sales tables, at meetings or conventions. I remember one particular Royal Vienna stein on display for one of the convention auctions. It so happened that the steins were in a glass display cabinet, so you could walk around the cabinet and see the handles and side panels. What I saw from the backside of the cabinet were the lovely butterflies on either side of the handle. Of course, that was not what the buyer was looking for, and the price of the Royal Viennas is still beyond my budget, but it did catch my eye.

Enameled Amber Glass

Of all the glass colors, amber glass is probably my least favorite, but this particular stein caught my eye because of the butterfly. I must say that the stein would not be as beautiful if it were not for the amber glass. Several other things that make this particular beer stein desirable are the ruffle of glass around the base of the stein (often called rigaree), and the thumblift is a darling cherub with her fingers up to her mouth as if to say "Shh, don't disturb the butterfly from the flowers." The enameled flowers appear to be strawberry blossoms and some pretty orange and blue blossoms. The butterfly appears to be a Small Tortoiseshell. The lid is a basic steeple tower lid with the rounded ball finial, although it has flowers and butterflies in a central band.



Small Porcelain Atlantic City Souvenir

This souvenir stein from Atlantic city has small blue and purple flowers with a yellow Alfalfa Butterfly. Red/brown stripes surround the rim and base, setting off the decorated area. The pewter lid has an eight-sided star shape in the middle and an outside ring of butterflies and flowers, with an acorn finial.



.5 Liter Porcelain Butterfly Pansy Stein

Next is a porcelain stein with enameled pansies and yellow flowers (nasturtiums?). The butterfly appears to be an Orange-Banded Protea. As this type of butterfly is found in the mountainous and hilly areas of South Africa, one would suspect the artist chose the butterfly from a book as opposed to real life sighting. There is a gold band under the wide brown ring at the top. There is also a much thinner brown band on the bottom. The other important detail which makes this an unusual stein is the lid. Not only does it have an inlay lid with initials, but little blue flowers. The shape of the lid is quite different as it has four double points spaced evenly around the edge and is of varying thickness. The thumblift would suggest somewhere around the 1870's. There are no other markings on this stein.



Small Blown Glass Stein

This clear blown glass stein is only 3" tall. There is a butterfly engraved on the front along with the word *Freundschaft* (Friendship). The unique thing of this stein aside from the butterfly for me is the lid with what appears to be Jesus with the little children.



Cobalt Blue Glass Stein

This stein was purchased not only because I love the cobalt blue glass, but because it too has butterflies as the central motif of the design. The butterfly on the left front panel is a large Queen of Spain Fritillary sitting on a leaf. The panel on the left (not seen here) shows two small butterflies coming in to land on what might be a poppie. There are two other reasons this makes a great stein purchase for me. The thumblift is a beautiful horse's head, with great detail. The lid is a porcelain inlay with two doves, a bouquet of pink roses, and clasped hands with writing above them, *Gott Segne Euren Bund!* or "God bless your union (marriage)!"



Small Pressed/Molded Glass Stein

What made this next stein collectable to me was the ceramic inlaid lid. The lid has flowers and two butterflies, an Old World Swallowtail and a Marbled White. This clear glass stein is only 2.5" tall. It is pressed or molded glass, as one can see and feel the seams behind the handle and center front. There are small cut glass ovals around the center, above and below the ovals are raised glass prunts, and two glass bands on the top and bottom.



Pressed/Molded Glass Stein

The lid seen at right was the primary reason for this purchase. The porcelain inlay features a Tiger Swallowtail butterfly eating the nectar of apple blossoms. The banner on the lid is *Zum Geburtstag* or "For Your Birthday". This clear glass half liter stein was purchased more for the lid than for the glass, although the glass is multi-faceted, having 10 panels or columns.



Clear Pressed Glass Butterfly

This is a relatively newer .5L clear pressed glass stein. What made it special was the butterfly, or perhaps I should say moth, on the front. The main difference between butterflies and moths is that a butterfly's antennae are smooth with clubbed ends and the moth's antennae are feathery and lack the clubbed ends. The wings on this butterfly/moth are almost screen printed with the small diamond shapes, perhaps to represent the scales on a butterfly/moth's wings. The wings also have four circles on each of its wings representing eyespots which acts as a face to startle birds or predators. As you can see, the body of the moth appears to have hairs on it as well. The leaves and flowers have the screen print diamond shapes also to give them depth. The bottom of the stein has a star burst pattern.





The lid is also very unique in that it is shaped like a flower that has been opened and the pollen has been dusted on the top of the lid. The lid finial is liken to a flower bud and the thumbflint is a leaf pattern.

Pottery Gnome Stein

This pottery stein has a regular conical style lid and is of the common green/turquoise and cream color scheme. The handle is a grape vine with clusters of grapes. The butterfly on the right side panel is why I purchased this stein. You can see there are also a beetle, a moth and a spider, too. The gnomes are drinking out of their steins and the saying is, *Bekommt n'e rote Nas, Wer zu hief schaut uns Glas.*



Pottery Prosit Stein

This pottery stein has a regular conical lid and is of the common green/turquoise and cream color scheme. A beautiful maiden looks over her shoulder on the front panel. She has a flower in her hair and there are flowers underneath the picture of the woman. *Prosit* is written above her image. Each side panel has a picture of a woman, a butterfly and a lily of the valley bract. The woman on the left side is playing a lyre. The woman on the right side appears to be sitting on a rock playing some other small instrument. This is a Music Box stein and the base of the stein has small flowers and sunbursts alternating around it.



Stoneware Mug

This particular mug is not owned by me, but my good friend Walt Vogdes. What caught my eye to photograph it was of course the butterflies all around the mug even behind the handle. This is a .5 Liter as seen by the marking to the left of the handle.



References:

The Beer Stein Book, by Gary Kirshner
Butterflies and Moths, David Carter



How The Yanks Affected Our Beer Beer in Metal Casks

Submitted by Martin Kiely

During the Second World War many American servicemen were stationed in Britain. By and large they liked the "Old Country", regarding it as quaint and sometimes amusing. They liked the women too, but were rather more ambivalent about our beer. Traditional British draught beer they regarded as flat, warm and uninteresting, but they quite liked our carbonated bottled beer which reminded them more of "What Made Milwaukee Famous" and the beer back home. The trouble was that by the mid-war years there was a bottle shortage in Britain and little bottled beer being produced.

A POINT OF HONOUR

One of the largest American contingents in Britain was the U.S. Air Force. From 1942 onwards they were involved in the daylight bombing war against Germany but this proved a costly effort both in aircraft and manpower. After the disastrous raid against the German ball-bearing factory at Schwienfort in 1943 the losses were devastating and morale understandably low. The U.S.A.A.F. tried to do what they could for the shattered aircrews. In the absence of more tangible benefits, such as long-range escort fighters, the U.S.A.A.F. aimed to ensure that their boys would at least never be short of a beer. As the big four-engined Fortresses and Liberators taxied to a halt after returning from bombing missions, the U.S. Air Force made it a point of honour that their aircrew could have a beer as soon as they alighted from their aircraft at the dispersal points. The trouble was, given the shortage of bottled beer, that if you put a firkin of traditional British beer on the back of a jeep and bumped it over an airfield, it would be virtually undrinkable by the time it reached the aircraft.

METAL CASKS

This problem sorely tried the U.S. Air Force. Many of the biggest American air bases were in East Anglia, and Air Force General Curtis Le May approached big brewers Greens of Luton to see if they could help. Carbonated beer in cask was not entirely unknown, being used for ships stores and the like, but Greens patiently explained that to produce bottle-type carbonated beer in

casks was impractical, as the extra pressure would blow out the staves in the wooden barrels. "Why not use metal casks?" enquired the U.S.A.A.F. Bernard Dixon, Head Brewer of Greens explained that the cost of acquiring strengthened casks would be quite prohibitive. "How much?" asked General Le May. When told it would be at least £100,000, an enormous sum of money for those days, he immediately wrote a cheque for exactly that amount.



From *The Beer Drinker's Companion*, John Dallas and Charles McMaster, Edinburgh Publishing Company, Edinburgh, Scotland, 1993.



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## Stein Exchange

**Downsizing!** Bill Bosworth is downsizing his eclectic 40+ year collection of steins and related items, including Mettlach, salt-glaze, enameled glass (steins and stems), etc. If you're going to be in Oregon, give him a call at 503-249-6968.

**This space available:** All members of SCI are invited to submit "classified" ads for this space. You may offer items for sale, or list items you are seeking. You will never find a better price to place an ad—it's free!

## I Saw it on eBay (Really!) Arsch mit Ohren!

In the June Prosit we showed a porcelain object about which we said, "Other than calling it an oddity, what other term would you apply? It will probably be a long time before you see another one like this!"



Well, don't you know, this figure is not that big a puzzle for our German brethren. Jo Gehres was the first to tell me that this is known as an *Arsch mit Ohren*, an ass with ears. This well-known pejorative term is applied to someone deemed a total idiot. The degree to which this figure is known and accepted in Germany is seen by the candies offered by Haribo, a company better known to Americans for their production of Gummi Bears (or Worms, or... *Arsch mit Ohren*).



A Haribo ad pronounces

"The expression 'A \_ \_ with Ears' (Heinies with ears) is well-known in Germany and is the inspiration for these adorable gummi treats. Some of our customers call them 'Buttheads.' They'd definitely be a big hit at your next party or the newest water cooler topic at the office! They have a chewy consistency and our GermanDeli Outlet Store customers rated them "yummy" and hilarious."

o(\_)\_o

## Seminar Steins - Teachers' Occupational Steins

by Dr. Roy C. De Selms, SCI Mastersteinologist

Have you ever been to a seminar? You probably have. The word "seminar" has come to mean "a meeting to exchange ideas" and is usually presided over by a professor to his students or a student to his peers. A "seminary" is generally considered to be an institution for training of candidates for the priesthood or ministry. Both words come through German from the Latin *seminarium*, nursery garden, a place for planting seeds (in this case seeds of knowledge). What does this have to do with beer steins? Well, *Seminar* is the German word referring to a school for primary and secondary school teachers (called a Normal school in the U.S.) as well as candidates for the priesthood and ministry. Don't forget that we all went to "Kindergarten" (children's garden) before entering the first grade. Kindergarten teachers were trained in a Normal school. The word "Normal" here has to do with the attempt to present a normalized or uniform education in the entire educational system.

It should not be a surprise that much of our concepts and substance of education came from Germany. As a chemist, I was required to take two years of German for the B.S. degree and pass a German (and one other language) reading exam for the Ph.D. Although this was 50 years ago for me, it is still true for all science majors. The reason is that about 75% of the world literature of science was written in German before WWII and it was common for foreigners to go to Germany for their advanced education. That all ended with the end of WWII and pretty much reversed course.

The very detailed "Seminar Stein" in figure 1 is named to Richard Kundler and has a roster of 36 of his classmates. The upper rim reads *Allzeit wacker und treu!* (always brave and true). The mid-section reads *Zur Erinnerung an meine Seminarzeit 1898 - 1901* (in remembrance of my time at Normal school 1898 - 1901) and *Königsberg Nm.* (city of Königsberg in Neumark, north-east Germany, now Chojna, Poland). The school building pictured is probably the *Friedrich Wilhelms Gymnasium* (corresponding to our high school, but with grades 11, 12 and 13). The German system of education differs slightly from our system and even from state to state within Germany. It is also free all the way through college, whereas ours are only free through the 12th grade. It generally goes through the summers and for one more year than

fig. 1



ours to complete high school in the college preparation line. Trade schooling might end earlier and go directly to apprenticeship. In 1900 our Normal Schools took two years to complete which was a total comparable to the Seminars. The *Schwarz, Weiss, Rot* (black, white, red) shield and the Imperial Eagle finial were symbols of Germany at the time. Appearing on this stein immediately under the school building is a *Schülermütze* (scholars' cap) with the blue, yellow, red colors of Königsberg along with subjects learned and to be taught. These were cards (symbolizing games), a music score, an artist's palette with paints and brushes, a book with symbols of architecture and gymnastics (the 4-F symbol of the Turners), and a flaming heart symbolic of religion. Front and center is a beer stein with overflowing suds and a §11 symbol, a pipe, and a sword all surrounded by open laurel wreaths, symbolic of victory in completion

of studies and the celebration thereof. The pipe, sword, stein and *Mütze* (cap) might also be symbols of belonging to a student social club.

The name of the owner of the stein in fig. 2 is inscribed on the lid: *Gewidmet unserer A. Kube* (dedicated to our own A. Kube) and his 28 comrades are listed on the roster. The inscription above the school building reads *Zur Erinnerung an unsere Seminarzeit 1898-1901* (in remembrance of our Normal school time 1898-1901, probably in Flensburg). The verse on the top rim reads *Wir zeigen uns stets als fröhliche Zecher, Das künden euch unsere schäumenden Becher, Laut schallt aus unsern jubelnden Chor 'Hoch Seminaria' jauchsend hervor.* (We claim ourselves always to be as merry drinkers, which can be seen by our foaming beakers, loud shall our celebration chorus ring out with shouts of "long live the Seminaria".)

fig. 2





Figure 3 shows a side view with rosters on the steins seen in figs. 1 and 2.



fig. 3

The stein in fig. 4 shows the *Königliche Seminar Homberg* (Royal Seminar Homberg) with dates 1904/1907 on the front. The student dedication is on the lid and the roster of his colleagues is on the reverse.



fig. 4

Fig. 5 shows a Seminar stein named to P. Dolfen who studied at Odenkirchen from 1897-1900. There is a picture of the seminar building and a handwritten roster of Dolfen's classmates surrounding the stein.

fig. 5



Fig. 6 shows a stein with *Erinnerung an unsere Seminarzeit in Frankenberg* of the period, but without name and dates and apparently for a math-science teacher. It

fig. 6



depicts the Seminar building in Frankenberg, the arms of Frankenberg/Hesse, symbols of socializing, some mathematical formulas with "tgh, sinh and cosh," hyperbolic trionometric notations that are very advanced for pre-college education, " $C_2H_6O$ ", the chemical symbol for ethanol (drinking alcohol), and the socialist hands clasping with motto *Einigkeit und Brüderliebe* (unity and brotherly love).

Fig. 7 is a Seminar stein named to Karl Göbel with text *Zum Andenken an unsere Seminarzeit in Friedberg*. 1905-08. The colors white/red/blue on the shield are the colors of *Friedberg in Bayern*. There are 42 names on the roster including the owner's. The books on either side of the shield have the legend *Overberg 4/E - 2 Min. : No. 91/K - Geraucht/Lt.* seeming to indicate something about automotive engineering. The verse at the bottom reads *Wer das Trinken und Rauchen nicht kennt, wer Lieben ein Verbrechen nennt, war kein Seminarist im Leben denn die Drei uns Freude nur geben* meaning "Who hasn't known drinking and smoking and hasn't spoken of love's sorrows, was not a Seminarist because life only gave us these three pleasures."

fig. 7



Fig. 8 shows a Seminar stein, probably for a music teacher, with the surname of Schaller. It has the *Wappen* (arms) representing a student social society whose mutual interests were music (lyre), education (the owl on a book) and socialism (clasped hands on red background). The caption reads 1905 *Treu einig und wahr* 1908 (1905 true, united and sincere 1908).

fig. 8



All of the above steins can be considered as "Teacher's Occupational Steins" since the owners completed their 3-year training at a Seminar and presumably entered the teaching profession. In the case of the stein in fig. 1, it has everything that would have been on Herr Kundler's teaching credential, but was probably not acceptable on its own when applying for the position.

The stein in fig. 9 is a little more debatable since the designation on the top rim reads *Die Comilitenen des Kunstschüler-Kneipverbandes, 'Olympia' i/l. Nebel. S.S. 93* (the colleagues of Art Scholar-Club Members, 'Olympia' at the Isle of Nebel. Summer Semester 1893). I prefer to think that this art scholar spent the summer of 1893 on the Isle of Nebel just off of the west coast of the border of Germany and Denmark as a one-

fig. 9



semester break from her studies or teaching. So this stein has been a teacher's occupational for at least 100 years. The front scene shows a young lady with pen and ink either sketching or writing a letter home or to a boy friend. The verse on the front does not seem to be relevant, but reads *Der Kaiser hat einig' schrieb'n - Er brauchet Soldaten - Die Deand'In hab'n aussig'schieb'n - Sie könnten kein'n g'rathen.* (The Kaiser once wrote - He needed soldiers - The others were thrown out - They didn't turn out well.)

*Gymnasium* (high school) students not intending to become teachers or continue to the university for advanced degrees might leave two years early and proceed directly to apprenticeship training and/or trade school. The stein in fig. 10 is named to Johann Schreiter who became a farmer and at some point in his training attended the *Landwirtschaftliche Winterschule St. Ottilien 1913-1914* (a farming trade winter school in St. Ottilien [near Ems] 1913-14). This stein has a roster of classmates, groups of farming implements, the motto *Hoch lebe der Landmann* (long live the farmer), and a prism lid with a scene of the *Winterschule* and the *Archabbey* at St. Ottilien.

fig. 10



Unfortunately the path after *Gymnasium* and through the 3.5 years at the *Universität; Hochschule* did not produce personalized steins unless one belonged to a student fraternal organization. These steins have been discussed earlier in *Prosit*. University graduates would have been considered professionals and their steins are represented by, for instance, the Mettlach series of book steins. I would have to guess that the "miner" stein in this series would not have been for the miner who did the actual digging, but there was a PUG 1909/980 for him. Perhaps the "mining" (*Bergleute*) book stein 2001L should really be called "geologist" or "mining Engineer"?

However, let's look at some university steins to complete this seminar. The oldest university in Europe was established in Bologna (now in Italy) in 1088. The next universities were founded in France and England. The oldest university in what is now Germany (remember most of Europe was the Holy Roman Empire until the early 19th C.) was established in 1386 at Heidelberg (fig. 10). Figs. 11-14 are designated to the universities at Würzburg 1402, Jena 1558 (250 year anniversary 1908), and Kiel 1665.



fig. 11 - Heidelberg  
founded 1386



fig. 12 - Würzburg  
founded 1402



fig. 13 - Jena  
founded 1558



fig. 14 - Kiel  
founded 1665



fig. 15 - Harvard, founded 1636



fig. 16 - University of Washington (1861)

Contrast this to our universities in what is now the U.S.A. Harvard College was founded in 1636 well before the revolution and was the first institution of higher learning in the colonies. Notice that the Mettlach stein in fig. 15 representing Harvard University does not have details of history or an owner's name.

I graduated in 1954 from the first university founded on the West Coast - the University of Washington founded 1861 in Seattle well

before statehood in 1889. Fig. 15 is my  $\Sigma$ AE fraternity stein with the fraternity crest, U. of W., my name on the reverse and the date of graduation 1954. And now I think I'll just drink another brew from my very first (even though lidless) stein that has served me well for 58 years (purchased in 1951) and reminisce about my college days.

#### Photo credits:

Figures 4 and 10 by Gary Kirsner/TSACO.  
Figures 5 and 15 by Ron Fox.

#### Further Reading:

- Occupational Steins:  
Masenheimer and Vogdes, *Prosit* Dec.  
2004, March 2005, Sept. 2005.

#### Acknowledgements:

My thanks to Hans-Joachim Loose for introducing me to this subject and to Georg and Gabi Schamberger for helping me when I get stuck on translations and Editor Walt Vogdes for helping with the organization of the material and rechecking the facts.



## Part 2

## Relief Steins and Their Stories

by Craig Zimmerman

Relief steins often tell a story or simply allow you to make one up to fit your own dreams. Some of these stories often fit the wording on the steins but sometimes have no relationship to the scene pictured.

This colorful three liter-stein tells of friends in a meadow, littered with stones, taking a break and listening to a story of the morning hunt, the one that got away or some philosophic speech. To their left a mountain home and to the right a tree with spreading branches, under which they sit. Also seen are a few pine trees. All six are in Bavarian costumes of different vibrant colors. Three of the men are dressed in vests, hats with feathers, *Lederhosen*, *Wadelstrümpfe* and holding a pipe while the fourth wears a hunting jacket. One man sits on a rock and has his jacket over his shoulder while beside him stands his fellow hunter. On a log in the center sit a man and two women dressed in their *Dirndls*. The man has his hand on the shoulder of one woman and is talking to the group. The fourth man is sitting on a tree stump with his gun and dog at his feet. Everyone is listening intently to the story. One of the women seems to have a very serious look about her while the other seems to have a slight smile. Could this be a spoof for the one not smiling?

In a black background area, on the front, are the words: *Feierstunden auf der Alm*, which I translate to: Celebrating hours in the mountain pasture. About the stein, top and bottom is: *Jedem Leuchten drei freundliche Sterne, ins diunkel des lebens hinein die Sterne so Traulich, sie heissen Bier Liebe u. Wein*. The translation really doesn't seem to fit my story unless you like the philosophic speech part, but goes like this: To everybody three friendly stars shine, in the darkness of life, the Stars so familiar they are called Beer, Love and Wine.

The only markings on this stein are the 3L capacity mark and on the bottom an incised Germany. I believe this stein was produced between 1890 and 1920.



## Can you help with this mystery?

I was recently contacted by SCI member Karen Waltz, daughter of the late Bob Lofland. She noticed the photo of the late Jack Lowenstein in the March issue, and offered to donate a stein from her father's collection, which you see pictured here.

Jack, of course, was SCI's Executive Secretary and Editor of *Prosit* from 1978 until 1987 (read, "chief cook and bottle washer"). He continued as editor until 1993 at which time illness forced him to step down. During his 15-year editorship he produced 62 issues totaling 2,004 pages.

The New Jersey Burgermeisters chapter was not formed until 1981, although this stein indicates there was some local activity as early as 1973. The Burgermeisters held a joint meeting with the Thirsty Knights in December 1990, but apparently disbanded shortly thereafter.

Which brings us to this "mystery" - who customized this one-liter Mettlach 1526 for Jack, and what were the circumstances? And how did the stein wind up in the possession of Bob Lofland, who was a lifelong resident of Indiana? Surely someone remembers this stein and can share some memories with us. Please send information to the editor.





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## Fourteenth Installment Photos From the Road

by Ron Fox  
SCI Master Steinologist

This segment of *Photos From the Road* begins at the home of **Michael Slutskin** in New Jersey. I met Michael some 33 years ago at a Madison Square Garden antique show where I was an exhibitor. This show no longer exists, but in its day, it was one of the two premier antique shows in the New York City area. This show ran for an entire week and on the first day, Michael came into my booth and introduced himself. He told me how he emigrated from Russia and that he had to leave his stein collection behind. Getting out of Russia in those days was no easy task. It came with major risks and huge sacrifices.

Michael visited my booth every day of this weeklong show. We became instant friends and have remained close throughout these many years. He has a sincere collector's passion and has successfully built one of the better collections found on the East Coast. Anyone that spends more than a few minutes with Michael experiences his intensity toward the hobby of stein collecting. I am honored to call him a friend.



In the June segment of this series, I showed a Capo-di-Monte character stein belonging to Bruce Ehly of Texas. That stein, with an elaborate silver lid, was identified as Bacchus, but George Schamberger points out it is actually Pan. The first stein from Michael's collection is this same stein, but with a matching porcelain inlay lid. A very interesting variation.

Most of the steins in Michael's collection fall into one of two categories, either character steins or steins made of glass. He has sev-

eral hundred examples in each of these stein categories. This next photo is of a rare, full color Dümmler & Breiden frog. I cannot remember ever seeing it in color before.



As with most advanced character stein collectors, Michael has chased the better porcelain Schierholz examples. This next photo has three of his many blue and white variations. The large radish has only been seen a couple times in the blue coloring and looks great with her smaller companions.



It is not at all unusual to find Bohemian glass steins with souvenir town scenes, but they usually show locations in Europe. This ruby stained and wheel-cut stein is rare, because it depicts a scene of Broadway, New York on the front. American views are extremely hard to find and command a large premium in comparison to European views.



When I was in Brussels over 20 years ago, I bought a pair of transparent enamel glass steins. They are interior fluted, which gives them great optics. They have matching glass inlay lids with delicate brass mounts. Not needing to own two of them, I sold one to Michael. This next photo is of that stein.







As I said earlier, Michael has many blue Schierholz character steins. This photo is of three more from his collection. You see blue pigs from time to time, but both the cat with the hangover and the standing ram are extremely hard to find in the blue and white coloration.

This next glass stein is enameled with a strong and colorful Art Nouveau floral design. Its form is reminiscent of the old Coca-Cola glasses and has vertical ribs to the body. The pewter lid continues in the Art Nouveau style. This stein reaches out and grabs you by your collar.



Since Gene and Pat Manusov printed their book on the Diesinger factory, collectors all over the country have aggressively added these interesting steins to their collections. The character steins from Diesinger are es-

pecially sought after and as you look at the next photos showing a pair of their large jesters, you understand why. Who would not want some of these beauties on their shelf?



The late Mike Wald, an SCI Master Steinologist, was a close personal friend of mine for 25 years. From the time I first met him at the New York 1974 SCI convention, we rarely missed a day that we did not speak on the phone. Some days Mike called numerous times. He lived for steins



and the uncovering of new information for our hobby. This next stein, the smiling woman, makes me think of him, as it was one of his favorites from the Schierholz factory. Thanks, Mike, for the many bits of information and sincere friendship.





One of the prettiest steins Schierholz ever made is the Masquerade Lady seen in this next photo. Unfortunately it does not come up very often and when it does it is chased aggressively by many collectors. I have always expected to find one of these beauties in full color. She is still hiding from us.



The Schierholz bowling pin is not a difficult stein to find, unless you want it in this full color variation. I do not recall seeing another one in any other collection. The rare classification is used much too liberally, but it would be very accurate in this case.



The last stein I am going to show from Michael Slutskin's collection is this beautiful ¼ liter Royal Vienna. It has a very delicately painted scene of a Monk holding up a foaming stein of beer. The deep maroon background color and vibrant gilding helps makes this a real stunning piece. I will have many more pieces from this outstanding collection in future segments of this series.



With our East Coast traveling concluded for a couple months, we were back on the West Coast and looking forward to the Erste Gruppe Southern California stein club meeting. We went down a few days early in the hopes of visiting several collections. Our first stop was at the home of **Jim and Barbara Reilly**, just north of San Diego, in Carlsbad. Jim has been a friend for many years and I was excited about finally getting to see his collection. Jim had a very interesting career in the military, spending much of his time in the East Zones before the Cold War ended. His connection to the military and his service time spent behind enemy lines helped direct Jim's Reservist stein collection in consisting of only units from the East Zone areas. To examine a couple hundred Imperial German Reservist steins, and not have one of them from the West German area, is more than a little impressive.

The next four Reservist steins are all from the East Zone. The first is a 2nd Train Battalion from Alt-Damm, which is now part of Poland. Besides being a very difficult unit to find, it has the added novelty of the figural helmet lid. My history with this stein goes back a few years. I flew to Amsterdam to attend an auction of early Rhenish stoneware steins. To my surprise, this in-





credible Reservist stein was tucked into the middle of the sale of mostly 16th century stoneware. As you can guess, this stein went home with me. I sold it to my good friend Jim Marshall, who lives up in Alpine, New York, near the Corning Glass Museum. The stein lived in his fantastic collection for many years until he consigned it to my March stein auction of 2006. Against some pretty serious competition, Mr. Reilly added this gem to his shelf.

Another of Jim's Reservist steins is the 2nd Garde-Grenadier seen on the previous page. The stein decoration has an unusual scene commemorating the 100th anniversary of this unit. What I especially like about the stein is the finial of Kaiser Wilhelm II wearing his parade dress helmet.

Another attractive and unusual stein is this 19th Machine gun unit. All of the scenes on this stein give tribute to what their unit was all about, using the machine gun. The finial is also of that important weapon.



Some Hussar units used the skull & crossbones as their unit insignia. They were called death-head units and Reservist col-



lectors pay a premium to find those units and even more if their skull & crossbones insignia is depicted on the stein. This 2nd Hussar unit from Danzig, now in Poland, is one of the best examples I have seen.

Our time with Jim and Barbara was extraordinary. After a long and dedicated life in the service of our country, Jim has found peace and fulfillment in his work with horses. He has grown into a full-fledged horse whisperer and it appears these majestic and honest animals are blessing him. Barbara counsels the troubled, helping them overcome life's burdens. Truly amazing folks, making great use of their time. They inspire my wife and me.

It was time for the Erste Gruppe stein club meeting. It was held at the home of **Frank and Lee Poppie**. I first met them back in 1974, at my first stein convention in New York. We have spent many good times together at conventions since then. It is great folks like them that keep me attending our yearly stein convention. Over the years I have made countless friendships there, which have greatly impacted my life.

Frank has a varied collection, with a few categories in particular that he is always looking to add to. Steins that incorporate the word "Prosit" in the artwork, floral scenes using a poppy flower design, and steins depicting dwarfs. The first stein I want to show you is not in any of those categories. It is a seldom seen Schierholz stein of Perkeo standing atop the barrel





shaped body. A tough stein to get, especially without Perkeo having any damage.

Frank is proud of some of his garage sale finds. This next stein is a late 18th century Austrian faience stein. While out rummaging around one day, Frank stumbled onto this nice early piece and paid a whopping \$3 for it. If that was not incredible enough, he told me he bought two and sold one of them for \$1000 to Les Paul. Nice shopping Frank.



This next pottery stein has a whimsical dwarf transfer scene. You can see why so many collectors, as well as Frank, love that subject matter on steins.



The next stein is a real beauty. It is a bisque porcelain Alpine woman. Frank really likes this piece and has been searching for the Alpine man mate for many years. With Frank's tenacity, he will probably find it and for about \$5.



Next is a very attractive glass stein. It features what looks like three enamel bands, but when you pick the stein up, you find that they are wide colored threads embedded into the glass. It does have an enameled shield in front. I can make room for this one.



The next stein from Frank's collection is this ½ liter with a transfer commemorating the 50th anniversary of the Pabst brewery in Utah. It shows Brigham Young and a beehive, which is the state symbol. I have been told that when a Mormon finds any beer stein which depicts Brigham Young or Joseph Smith, they deliberately break them because of the drinking connection. Whether it is fact or folklore, you can decide.







Mettlach made numerous beakers, but very few goblet shaped pieces. This last piece from Frank's collection is an etched Art Nouveau Mettlach goblet. Probably part of a set with a server. Just a good looking cabinet piece.

Over 20 years ago I had the opportunity to see the collection of **Gene and Marie Carvalho**. I was pleased to be able to view their collection again, after such a long time. Gene particularly loves Reservist steins, but also has great glass, Vienna's, Faience and early stoneware. Besides wonderful pieces, his display and go-withs greatly enhance the overall effect of this marvelous collection.

This first stein we look at from Gene's collection is extremely rare. To find a *Luftschiffer* unit is difficult, but to find one made of glass, well, that's nearly impossible. I can hear the moans of the military guys already. I would sure love to have it grace the cover of one of my stein auctions.

Gene has several Reservist steins made of glass. Here is another one from his collection from a Hussar unit. This stein will get its share of attention as well.

On my last visit over 20 years ago, I was taken by the next glass stein. It is a double overlay having a layer of blue glass over white glass over clear. It is nicely facet cut and delicately enameled and gilded. The gold washed silver lid is the icing on the cake. This slender beauty is as good as it gets for this type of Bohemian glass.



The next photo is a very similar stein only it does not have the great lid. It is one of my glass steins that I have been searching to find a silver lid for. The inside lid dimension needs to be no smaller than 2 3/8" and no larger than 2 1/2". Can anyone help?







Searching through Gene's curio cabinets, I came upon this oriental porcelain stein. I believe it to be a Japanese porcelain from Arita. What makes it even more interesting and unusual is that it has an original porcelain inlay lid, fitted into gold washed silver mounts. I have only seen pieces with all silver lids. A stein like this would sell well above \$5000.

Next we see another Reservist stein. It is to a medical unit and besides the Red Cross on the front, it has two medics attending a wounded soldier on the side scene.

The Schaefer brewery collection was on Long Island and I had become good friends with Rudy Schaefer, the owner. He was an active stein collector from the 1950's through the early 1970's. He kept his collection in the taproom of the brewery and it



was visited by the first SCI convention attendees in 1966. Rudy sold his brewery to Stroh's around 1990. After all the paperwork was signed, Rudy went down to the taproom to pack his steins. He was shocked to find out that his lawyer had failed to protect his collection from going along with the brewery sale. They refused to allow him to take his collection, even though it was all bought with his personal money and not that of the brewery. Stroh's offered to sell him back his collection for \$100,000. Rudy called me for my advice, which was to pay the money, as the collec-

tion was worth considerably more. After much consideration, Rudy choose not to buy his steins back. He died shortly after.

I have told this story because the next stein came from that wonderful collection. Stroh's auctioned off many of those steins at the New York convention back in 2001. I was interested in bidding on this stein and wondered who bought it. I see now it was Gene. It is made of wood and has a relief scene of "Schloss Callenberg, Coburg." What is most unusual is that the relief was pressed into a layer of birch bark and then attached to the wood stein body. They used the same pressing technique to produce the matching inlay lid. You will not see another one of these soon.





The next stein is just one of the more impressive early pieces you will see. The body is as wide as it is tall. It was made in the city of Kreussen around 1650. The stoneware body has applied relief of the twelve Apostles, which have been delicately enameled. Much of the original gold is still there, which is usually not the case. I think I drooled all over this one.



Another glass stein from Gene's collection is this clear over ruby piece. It has a floral gilded design with a super brass lid. This is a case where the lid helps set the stein apart from others.



Gene has his collection wonderfully spread out throughout his impeccable home. As I continued to look for additional steins to photograph, I came across this early Hafnerware piece. The lid is accurately dated 1719. As you can see, the glaze color and fish scale design are very different.



Gene's kitchen has a blue color theme to it and this Mettlach plaque is one I cannot remember seeing before. It is of a Dutch girl holding a big black cat. Near the rim the plaque is marked "nach P. Hoecker", meaning "after P. Hoecker." Paul Hoecker was a German painter of the Munich school, and he painted pieces which are similar in subject matter and sentimentality to this one.



Finally, here is a 1/2 liter sized ivory tankard depicting a very detailed war scene. The carving is of the highest standard and the scene wraps around the entire body.

It has a finial of a half naked woman and Pan. The gold washed silver mounts have a hand chased floral design. A real work of art.



This brings to a close another segment of this series. We hope to hear from many of you about arranging a visit, so we can have the opportunity to feature some of your steins in the pages *Prosit*. See you all in Las Vegas.



## Which Country Consumes the Most Beer?

by editor Walt Vogdes

An American and a Canadian were fond of the same alehouse, and enjoyed many beers together. Like many beer drinkers, they enjoyed boasting about how much beer they drank. One day, after more boasting (and much toasting!) they decided to settle the claim by keeping track of their consumption for a full year. Overhearing their conversation, another patron of the alehouse interrupted their conversation, noting that he enjoyed beer drinking and asking if he could join in their challenge. The American and the Canadian had seen this gentleman on occasion, but only knew him in passing. Confident in their own prowess and feeling no threat from the stranger's request, he was welcomed to join in the contest.



One year later, all consumption carefully recorded, the three got together to resolve the question. Over the course of a year the Canadian had consumed 69 liters of Molson about which he was quite satisfied. The American chuckled, as he had consumed 81.6 liters of Budweiser, more than a liter and a half for each week of the year. Turning to the third party in this contest, the American asked for his tally. The smug look on the American's face turned first to astonishment, then to show great respect as the gentleman announced his beer consumption - 156.9 liters of sudsy Pilsener, more than the American and the Canadian combined! With a sheepish look he noted that, "It would have been an even 157 liters, except that I spilled a little."

The photo below is of a very popular tourist site in the capital city of



the winner's country. Can you identify that country with this clue?

The following material is adapted from CNBC.com.

### Top 20 Beer Drinking Countries

Even in times of global financial downturn, you can be sure of one thing people will continue to buy and consume: beer. It would take more than rising commodity costs and plummeting stocks to quench the hardy revelers of these 20 nations (ranked per capita).

#### #20 Portugal – *Saude!* | *Tchim-tchim!*

- Portugal kicks off the top 20 of the list of largest annual consumption per person with 59.6 liters (according to a Kirin Brewery study). Beer in Portuguese is Cerveja—derived from the Latin Cerevisia.

#### #19 Canada – *Cheers!*

- 68.3 liters per person.
- Quebec boasts the liveliest and most colorful craft-brewing scene in Canada. The oldest brewery in North America is Molson's in Montreal, where they have been brewing on-site since 1786.

#### #18 Poland – *Na zdrowie!*

- 69.1 liters per person.
- Poland is the maker of the unique *grodziskie* beer, a top-fermenting smoked wheat beer, which is produced by a single brewery in the town of Grodzisk, near Poznan.

#### #17 Hungary – *Egeszsegedre!*

- 75.3 liters per person.
- The first commercial brewery in Hungary was established in Buda in 1845 by Peter Schmidt. Hungarians traditionally do not clink their glasses/mugs when drinking beer. This is explained by a legend about Hungarians taking a vow not to do so, claiming that Austrians clinked their beer glasses when celebrating the execution of the 13 Hungarian Martyrs of Arad in 1849. Many people still follow the tradition, although younger people often ignore it, citing the vow was only meant to last 150 years.

#### #16 New Zealand – *Kia Ora!* | *Cheers!*

- 77 liters per person.
- The two leading breweries in New Zealand, Lion Nathan and DB Breweries, control almost two thirds of volume sales between them. Compared with other countries, New Zealanders are not heavy drinkers. The average New Zealander drinks 5% less alcohol than the average Australian, 12% less alcohol than the average Briton, 30% less alcohol than the average German, 40% less alcohol than the average Irishman.

#### #15 Netherlands – *Gezondheid!* | *Prost!*

- 79 liters per person.
- The Netherlands is known for its pale lagers, especially Heineken and Grolsch, which are exported globally. Grolsch is the leading import lager in the UK.

#### #14 Croatia – *Zivjeli!*

- 81.2 liters per person.
- Croatia is preparing to host *Runjanfest*, or Septemberfest, its equivalent of Munich's Oktoberfest, from September 24 until September 30 at Lake Budek

#### #13 US – *Cheers!* | *Bottoms up!*

- 81.6 liters per person.



There are more breweries in the U.S. than any other country in the world. Anheuser-Busch consumes about 15% of the entire U.S. rice crop for brewing beer.

#12 Spain – *Salud! | Amor y!*

- 83.8 liters per person.

Spaniards often enjoy mass, open-air drinking sessions called Botellons.

#11 Slovakia – *Na zdravie!*

- 84.1 liters per person.

Slovakia has long been and remains an important producer of barley, the main ingredient in beer. Slovak barley has long been prized for its high starch content - meaning that it tends to create rich, hearty beers.

#10 Luxembourg - *Prost! | A votre sante!*

- 84.4 liters per person.

Luxembourg is the least populated country in the European Union, with only 465,000 inhabitants. It is also the 20th smallest of all the 194 independent countries in the world.

#9 Finland – *Kippis!*

- 85 liters per person.

Finland plays host to the world Mosquito Swatting Championships.

#8 Denmark – *Skaal! | Skål!*

- 89.9 liters per person.

Danish people have been ranked in academic studies as the happiest people in the world. Carlsberg and Tuborg are two of the most famous Danish beer brands.

#7 Belgium - *Op uw gezondheid! | A votre sante!*

- 93 liters per person.

Every Belgian beer has its own special glass and that beer (and only that beer) is supposed to be served in it. This applies to bottled beers too. Belgium produces 220,000 tons of chocolate every year. When calculated, per person consumption comes to 22 kg of chocolate annually.

#6 UK – *Cheers! | Cheerio!*

- 99 liters per person.

There is a seaside village in east Devon, England, called Beer, and a poem that goes along with it:

Down in Devon, down in Devon,  
There's a village by the sea,  
It's a little piece of heaven  
And the angels call it Beer!

#5 Austria – *Prosit! | Zum wohl!*

- 108.3 liters per person.

About half of Austrian men are overweight (50.8%, the highest rate in the EU), but only 20.3% of Austrian women are overweight.

#4 Australia – *Cheers! | Cheerio!*

- 109.9 liters per person.

Apparently the first European settlers in Australia drank more alcohol per person than any other community in the history of mankind. In 1954 Bob Hawke made it into the Guinness Record Book for sculling 2.5 pints of beer in 11 seconds. He then went on to become the Prime Minister of Australia.

#3 Germany - *Prost!*

- 115.8 liters per person.

The first Oktoberfest actually began as a wedding celebration for Crown Prince Luitpold I and Princess Theresia of Bavaria on October 17, 1810. A large meadow in Munich was taken over as the



royal reception site and featured a horse race, music, dancing, singing – and lots and lots of beer drinking.

#2 Ireland – *Slainte!*

- 131.1 liters per person.

One traditional Irish cure for a hangover was to be buried up to the neck in moist river sand. The original Guinness Brewery in Dublin has a 9,000 year lease on its property, at a perpetual rate of 45 Irish pounds per year.

#1 Czech Republic - *Na zdraví!*

- 156.9 liters per person.

The Czech Republic has consumed a total of 1,171,326,293 litres of beer so far this year. The Czech Republic was the first country to have a beer museum, as well as the first beer brewing textbook, the first Pilsener and the first Budweiser (Budvar).

Yes, the Czech are the beer drinking champs by a large margin over the runner-up. The scenic photo at the top of this article is of the Charles Bridge in Prague.



Postscript:

After the beer drinking challenge was ended, the Czech and the American got into an argument about the history and relative merits of Budvar and Budweiser. The Canadian decided to salve his wounds, and ordered another Molson. And the ale-house owner declared

that he planned to turn this one-time event into an annual challenge!

*Na zdraví!*



## I Saw It On eBay

## A Triple Student Association Stein

by Walter B. Vogdes  
SCI Master Steinologist



An unusual stein recently offered on eBay drew some notice in SteinTalk on SCI's web site. The seller's description was as follows:

I recently purchased this at an estate sale and it is an antique stein that I believe is Mettlach that is in very nice shape. It has three insignias or crests on the front, Rhenania, Franconia, u. Stauffia sei's Panier! It says across the top, on the one side it says frg .Braunschweig S S 1894. On the other side it says G. Bohme E V Evt and something I can't decipher and (XXX) XX s/W Dohrmann ETC (XXX) and something I can't make out. It is in very nice shape with no damage and is 1/2L. Number impressed in bottom is 1526. It is seven inches tall to the top of the pointy thing on the lid. There is basically no wear although the letters on the one side have a little bit of fading in a spot or two probably from hand wear but nothing drastic at all. Thanks for looking!

The stein sold for \$2,550, with two determined bidders as the sole competitors beyond \$1,050.

German university students were quite devoted to tradition and ritual, and quite proud of the associations they belonged to. As a

result, there is normally a great deal of information which can be extracted from a stein of this sort. Their *Wappen*, or coat of arms, including their colors, was unique for each association, and it often contained clues to the nature and the history of the association. Each society had its own unique *Zirkel*, or cypher, which often appeared within the *Wappen* and was also appended to their individual signatures, identifying their affiliation. Steins displaying the coat of arms of their society were commonly exchanged between individuals as a bond of friendship and a symbol of the time they spent together at university. A dedication would be used to indicate the university, the year, the signatures of the parties involved in the exchange, and even the offices held by each of the individuals, if any.

So, what is this stein all about, why is it rare, and how much is it really worth?

The stein contains the *Wappen* or coat of arms for three different university student associations—Rhenania, Franconia and Stauffia—and the inscription on the side reads *z. fr. Erg. Braunschweig S. S. 1894* (figure 2). This translates as "in fond remembrance of the summer semester in Braunschweig (University), 1894".



With this inscription, it would be natural to conclude that the student associations represented by these *Wappen* were all in Braunschweig, but that is incorrect. Because the design of each association's arms is unique, they can be identified with the help of specialized reference works. In this case the *Wappen* are those of  
Corps Rhenania Braunschweig (fig.3),  
Corps Franconia Freiberg (fig.4) and  
Corps Stauffia Stuttgart (fig.5).

Student steins were highly personal—they focused on the individuals involved in the exchange and the special bond between them, not on the university or the societies themselves. The *Wappen* was a colorful, perhaps flamboyant, reference to the bonds of brotherhood they experienced as society members. In the case of a *doppel-Wappen* stein, the two *Wappen* will always be from different schools, and one or both of the



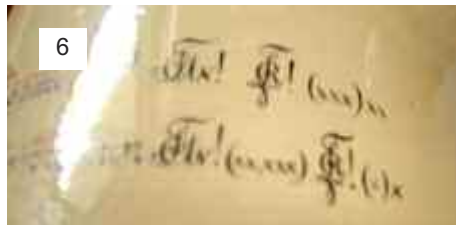
parties in the exchange will have attended both universities. It was not at all uncommon for German university students to transfer from one school to another in pursuit of their education. If they belonged to a student society at the first university, it is likely that they joined a society at their new school whose members held similar beliefs,





practices and social status, whether religious, political, sports or other. The same principle applies for triple-Wappen steins, where now three different universities and student societies are in the mix.

This stein was a presentation piece from Bohme to Dohrmann following the summer semester of 1894 when *both* men studied in Braunschweig, as can be determined from the dedication seen in figure 6. With the identification of all three Wappen plus the added detail included in the dedication we can trace the path taken by these two gentlemen in pursuit of their education, and the formation of their special friendship.



The last Zirkel following each name in the inscription reveals that both men belonged to Corps Rhenania Braunschweig (compare to the Zirkel in the Rhenania Wappen in figure 3). Further, we can tell that each served as an officer of that society during the summer semester, Dohrmann as the Senior, or top ranking position—signified by x— and Bohme as the second ranking officer—signified by xx. We can also see that these two men had served earlier terms as first and third ranking officers of Rhenania, signified by (x) and (xxx).

The Zirkel of Corps Stauffia behind each of their names indicates that both had also

been members of that society while studying in Stuttgart. Whether they were there at the same time or not, we cannot be certain. Dohrmann had also served as an officer in that association on two occasions.

So how does Corps Franconia Freiberg enter into this picture? The photo showing the inscription has a lighting flare which obliterates a portion of the inscription. While we can see that there are only two Zirkels following Dohrmann's name, by the positioning of Bohme's name and the space hidden by the flare between his name and the Stauffia Zirkel, I am certain that the Zirkel of Franconia Freiberg is also present. (The seller's description of the dedication, while a bit muddled, also suggests the presence of a symbol at this point.)

It is very likely that this stein was part of an exchange between Bohme and Dohrmann, not simply a one-sided presentation or gift, and that raises the possibility that there is—or was—another stein with the same decoration which belonged to Bohme. Or perhaps the companion piece in this exchange was a double-Wappen stein with the arms of Rhenania Braunschweig and Stauffia Stuttgart, reflecting the two universities and two societies to which Dohrmann belonged while pursuing his education.

So what makes this stein so desirable, and is it really worth \$2,550? Well, it will always draw a lot of attention simply because it is a nicely executed and very colorful hand-painted design on a Mettlach body. Collectors of student steins will also realize that steins with double- and triple-Wappen are rare. Certainly double-Wappen steins occur in less than one percent of all examples, with triple-Wappen steins being considerably less common. A double-Wappen stein in excellent condition will normally bring more than \$500 at auction, and a triple-Wappen example would probably fetch \$1,000 or more.

So why did this stein sell for so much more? To find the real answer to that question you would have to ask the two bidders who drove the price that high. We can speculate, however. Members of the Corps societies were generally upper class, possibly from aristocratic families. It's very possible that one or both of these men went on to notable positions in life, or achieved something in their lives of special note. It's also possible that one of them is an ancestor of one of the bidders, perhaps a great-grandfather, creating a strong personal interest in the stein. Or maybe two collectors simply had the same reaction: "I gotta have it!" We just don't know.

## The Student Bookshelf

by Walter Vogdes  
SCI Master Steinologist

Here's a selection of books for those who would like to know more about German student life and *studentica*.

Mark Twain's *A Tramp Abroad* (1880), James Morgan Hart's *German Universities* (1874) and William Howitt's *Student Life of Germany* (1842) are all available online in Google Books. While Twain deals with broad observations from his travels in Germany, and devotes only a few chapters to university life, it is an entertaining read. The other two books examine student life and practices from the perspective of enrolled students, although not as members of a student society.

One of the first things we learn about student society practices is that many of them—but certainly not all—engaged in sword fights as a means of demonstrating their courage. Kevin McAleer's *Dueling* addresses the full range of this subject, including duels conducted specifically to seek to settle what is perceived as an insult or injustice. This is not a particularly easy read, but the portion of the book which deals with student swordplay is interesting.

Other than the above three books, it is difficult to find material about German student societies in English. Nonetheless, collectors have of necessity become accustomed to using pictorials as a means of gaining perspective and insight. In that regard, the auction catalogs of Hubert Kampik which show hundreds of pieces of studentica in full color are most useful. His catalog of July 1991 includes a reproduction of the *Studenten-Utensilien-Fabrik Max Lindner*, a supplier of these articles to university students. The 1993 catalog includes a reproduction of Volume 4 of Michael Doeberl's *Das Akademische Deutschland* (1930/31) which contains over 1600 full color illustrations of student association *Wappen*, the major source for identifying these coats of arms.

Depending on your willingness to deal with German text and captions, you may find these next books interesting: *O alte Burschenherrlichkeit* (Peter Krause, multiple editions) and *Gaudeamus igitur, die Studentischen Verbindungen einst und jetzt* (Paulgehard Gladen, 1986). These well-illustrated books provide a broad-brush treatment of the history, customs and practices of the student societies.



## Steins for Pre-WWI Flying Machines

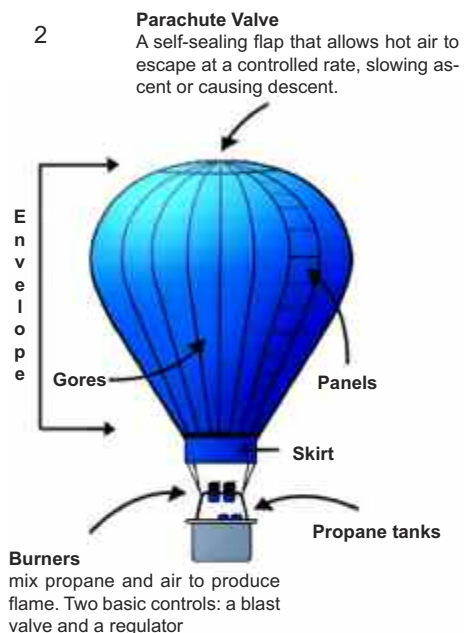
Roy De Selms  
SCI Mastersteinologist

I devoted an earlier article to *Luftschiffe*, or lighter-than-air craft (*Prosit* Mar 2009). This article extends the discussion with more examples of steins showing *Luftschiffe* and then *Flugzeuge* (heavier-than-air craft or airplanes) before WWI.

The first successful flying machines were the hot-air balloons, and the only stein showing one of these, civilian or military, is the character stein shown in figure 1 here and in the previous article.



Figure 2 has a schematic diagram indicating all of the significant parts of a hot-air balloon.



Two things need to be pointed out regarding hot-air balloons:

1. The only method for controlling the flight path of hot-air balloons is to move them vertically into different altitudes where the winds might blow in different directions.
2. The base of the balloon is wide open so that the air can be continuously heated, now by natural gas torches.

In contrast to this, hydrogen-filled balloons were completely sealed so the hydrogen gas could not escape, and no open flames were allowed because hydrogen gas is extremely flammable; when mixed with air it can be explosive. Notice the constriction at the base of the balloons on the steins in figures 3-5. Note that the Mettlach *Luftschiffer* stein 2140 is the only one of the Mettlach military steins to be personalized.



It is rare to find military steins featuring hydrogen balloons, but extremely rare to find steins with civilian hydrogen balloons as in figure 5.





6



Similarly, before WWI Zeppelins on non-military steins were very rare. Note the steins in figures 6-8. Figure 6 shows a stein with a Zeppelin in flight over the *Bodensee* (Lake Constance) with caption *Gruss aus Bodensee*. Figure 7 shows the LZ-4 over Mainz on its ill-fated test-flight from Lake Constance to Mainz on August 4, 1908 and entitled *Zeppelins Probefahrt - Mainz*.

Figures 8a and 8b show a stein produced for the Königsbacher brewery in Coblenz in 1910. This more whimsical scene features a Zeppelin with barrels of Königsbacher Bockbier suspended below the fuselage and providing a seat for a *Schützenlied*. The Zeppelin is piloted toward a cheering crowd by a figure who seems to be Graf Zeppelin himself. In the left background is a Parseval (P) and to the right what appears to be a Wright Brothers early bi-plane of the period. Together these three air-ships represent the introduction of motorized, controlled flight and the transition from lighter-than-air (*Luftschiffe*; balloons, blimps and Zeppelins) to heavier-than-air ships (*Flugzeuge*; airplanes).

The appearance of a Wright Brothers bi-plane in the scene in figure 8a is unexpected, but actually a stein seen earlier in this article makes reference to Orville Wright (pronounced Orfeel Vreecht in German). The character stein in figure 1 features a bust of Graf Zeppelin on its side, but on the less-photographed opposite side it also depicts Orville Wright (see ref. 2). The Wright Brothers planes feature even more prominently on two German military steins we will examine later, so let's deal with that story here.

The Wright Bros. are generally credited with accomplishing the first sustained, controlled flight of a motorized heavier-than-air craft (1903 Flyer 1) on Dec. 17, 1903 at Kitty Hawk, North Carolina, U.S.A. In the following years the Wrights' patented their inventions and made improvements. Within a few years they were ready to sell airplanes and start producing them. To that end they were able to sell a "1909 Military Flyer" (figure 9) to the U.S. Army for \$25,000 plus a \$5,000 bonus after Orville exceeded the 40 mph speed requirement. Of course the Europeans became interested and the Wrights' demonstrated their "1907-1909 Wright Model A" all over Europe.

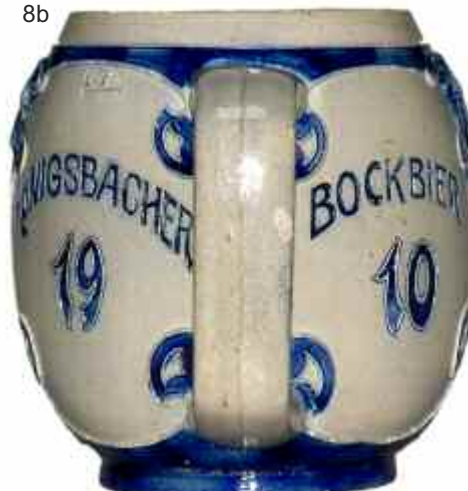
7



8a



8b



9



Orville Wright came to Berlin in August 1909 for the purpose of demonstrating the Wright flying machine and giving flying lessons. He decided to hold off until September to start because all of Germany was in a Zeppelin mania. He had just completed modifications to the "Wright 1907-1909 Model A" produced at the German Wright Flying Machine Co. at Reinickendorf, a Berlin suburb. He demonstrated the new "1909-1910 Wright 'Transitional' Model A" at a well advertised event (figure 10) at Tempelhof Feld by Berlin to huge enthusi-

10





astic throngs of Germans and foreign dignitaries also attended by Kaiser Wilhelm II. Imagine the excitement when even Kronprinz Wilhelm took a ride in the second seat with Orville at the helm. By April of 1910 orders from the German factory for five planes per month were being exceeded and more factories were established. Of course European engineers including no less than 30 Germans were already designing their own flying machines.

Now let's examine two regimental steins. The rare stein in fig. 11 is named to "Resv. Barthelmes" of the 1. Comp., *Luftschiffer Batl. Nr. 3, Flieger Station Metz, 1911-1913*. The "L" on the epaulet stands for "Luftschiffer" indicating lighter-than-air craft. On the other hand the stein in fig. 11 with the exact same decoration has an epaulet with a winged propeller making it a much rarer "Flieger" unit indicating heavier-than-air craft. This stein is named to "Resv. Kosch, Bei der 1. Comp. Flieger Batn. No. 4 Strassburg i/E 1912/14" which means that

Reservist Kosch had something to do with the airplanes shown on the stein. Starting with the left side scene, there is a "1909-1910 Wright 'Transitional' Model A" (and now you know why) labeled *Zweidecker im Flug* (double-decker in flight). Just to the right is a distant tethered *Drachenballon* (dragon balloon) used mainly for observation. Below is a scene of an *M.1. Parseval* entering its hangar. In the center scene top is *M.1. Zeppelin in Aufstieg angriffen* (M.1. Zeppelin in attack ascent). The "M" in these designations probably stands for *Militär* (military). Just below the Zeppelin and above the epaulet is the most advanced airplane available at the time in the German air force. It was the 1910 Etrich 'Taube' (a

tractor monoplane) designed by Austrian engineer Ignaz "Igo" Etrich (figure 13). While the name of this plane (*Taube*, meaning "dove") matches its visual profile, it's ironic that the "dove", symbol of peace, was the first plane to drop bombs in WWI. A similar tractor (engine in front to pull plane) monoplane (single wing) also with external wire struts was invented by German engineer Hans Grade. Although Grade briefly flew a triplane in 1908, his 1909 monoplane was considered the first successful German airplane and used for Germany's first air-mail service, but it did not receive any military contracts. The right side scene shows a Parseval in maneuvers.



12



13



This was the state of aeronautics exactly 100 years ago. We've come a long way, baby, with the technology of flight and space travel in those intervening years, but beer stein technology has not advanced commensurately—we still need to lift the lid to get at the beer.



#### Earlier Luftschiffer Articles

1. Anton Werner, *Prosit*, Dec. 1983.
2. G. Schamberger, *Prosit*, Dec. 1983.
3. Roy De Selms, *Prosit*, March 2009.

#### Photo credits:

Ron Fox - figure 5  
 Gary Kirsner/TSACO - figs. 1, 3, 4, 6, 11, 12  
 Walt Vogdes - figure 8a, 8b



## A Stein Depicting Legends and History of Switzerland

by Bruce Martin

This stein pitcher immediately aroused my interest when I saw it due to its Switzerland motif and the unusual depiction of several characteristically Swiss scenes, one of which I have a tourist's connection with. I had always been intrigued by the story of the "Lion of Lucerne" after seeing it during a visit to that city long ago.



The stein has no maker's mark, only a model number - 144 - in relief below the handle top and also impressed into the base along with a very tiny "10". There is no capacity mark, but it looks to be about 2.5 liters.

There are six scenes surrounding the body of the stein:

- Winkelried represents sacrifice for the good of the Confederacy
- The Lion of Lucerne represents Swiss courage and loyalty
- Chillon Castle represents an accomplishment of beauty and strength
- Rütli Schwur is considered the birthplace of the Swiss Confederacy
- William Tell's heroic deed represents the beginning of the struggle for liberty which resulted in the Confederacy
- Helvetia is the symbol of the Switzerland Confederacy

The meaning behind each of these scenes is described below. Their individual and collective relationship to the history of the founding of the Switzerland Confederacy is notable.

### Arnold v. Winkelried



Arnold von Winkelried is a legendary hero of Swiss history. He was a citizen soldier of Stans in Unterwalden, Switzerland, who is said to have heroically sacrificed himself at the battle of Sempach in a 1386 Old Swiss Confederacy defeat of an army of the Habsburg duke. According to legend, the Swiss could not break the close ranks of the Habsburg footsoldiers. Winkelried is reported to have cried: "I will open a passage into the line; protect, dear countrymen and confederates, my wife and children" before opening a breach in their lines by throwing himself into their pikes, taking them down with his body such that his confederates could attack through the opening.

Though the feat may not be historically accurate, Winkelried himself does appear in historical records. The words attributed to him as he died (*Der Freiheit eine Gasse!* -

A path to freedom!) have become a common quotation. In 1886 a monument to Winkelried was erected on the battlefield.

Similar to William Tell, the figure of Winkelried was an important symbol during the formation of the Swiss federal state, and an icon of Swiss independence during World War II. Napoleon referred to Winkelried as "the Swiss Decius (the first Roman emperor to die in battle against a foreign enemy) immortalized" at Sempach. There is a philosophy called "Winkelriedism", which name is taken from the hero's name. It is based on idealistic sacrifice to the enemy for the better of others.

### Lowe v Luzern (Lion of Lucerne):



The Lion monument in Lucerne is a giant dying lion carved out of a wall of sandstone rock above a pond at the eastern end of the medieval town.

Swiss mercenary soldiers had a long tradition since the military success of the Swiss troops against the counts of Habsburg and Duke Charles the Bold of Burgundy in the 15th century. Recruiting, equipping and instructing mercenary soldiers and sending them to the service of French kings and Italian dukes was a major source of income for patrician families in central Switzerland (a practice subsequently forbidden by the 1848 Swiss constitution - with the sole exception of the Swiss guard at the Vatican).

The Lion monument was designed as a memorial to the heroic death of the Swiss Guards (26 officers and over 700 troops) who were killed while defending the Tuileries (King Louis XVI's Paris castle), during the 1792 French Revolution.

An officer of the Swiss guards, second lieutenant Carl Pfyffer von Altishofen, a descendant from an influential patrician family, happened to be on home leave in Lucerne when his fellow soldiers were killed in Paris. After the revolutionary times subsided in 1815, Pfyffer felt obliged to erect a memorial to honor the mercenary soldiers and enlisted Lucerne in this project. The Lion Monument was carved out of the sandstone rock in 1820/1821, resulting in a giant sculpture 20 ft high and 33 ft long. The monument soon became one of Lucerne's major tourist attractions.

The monument's Latin inscription reads "HELVETIORUM FIDEI AC VIRTUTI" — "To the Loyalty and Bravery of the Swiss."

During a visit to Luzern, American writer Mark Twain described the Lion of Luzern as "the saddest and most moving piece of rock in the world."

### Schloss Chillon (Chillon Castle)



The most-visited historic building in Switzerland is the thrilling culmination of centuries of human labor. Initially the Counts of Savoy wanted fortresses on the major trade routes connecting Italy to the north-western Europe to serve as a source of profit by levying taxes on goods passing through their land in exchange for road maintenance and protection of travelers. While they erected dozens of castles in the 1200's over their territories, Chillon is in a class by itself. Here the builders had to respond to the unique challenge of the terrain — a rocky island off a precipitous lakeshore, a dream-like setting — by creating appropriate forms and spaces.

### Rütlishchwur

The Rütli meadow, on the forested shores of Lake Lucerne, is considered the birthplace of the Swiss Confederation. Here on 1 August 1291, the emissaries of the three



original Swiss cantons, Uri, Schwyz and Nidwalden, united in the "Eternal Alliance" (portrayed on the stein). The alliance was originally thought of as a way of stopping the valley feuds, but it developed increasingly into a defense pact against the dominance of the Hapsburgs. The confederates had freed themselves from the Empire after several battles in the 14th century. They had fought at Morgarten in 1315, Sempach in 1386 and at Naefels in 1388. In the middle of the 15th century, Lucerne, Zurich and Bern joined the alliance, which was recognized by the House of Habsburg in 1474. After a peace deal with Baden and the Swabian Wars, Switzerland became independent in 1499.

### Wilhelm Tell (William Tell)

William Tell is a legendary hero of disputed historical authenticity who is said to have lived in the alpine Canton of Uri in Switzerland in the early 14th century.

As legend has it, at a time soon after the opening of the Gotthard Pass, when the Habsburg emperors of Vienna sought to control Uri and thus control trans-Alpine trade, a new bailiff, Hermann Gessler, was dispatched to Altdorf. The proud mountain folk of Uri had already joined with their Schwytzer and Nidwaldner neighbours at Rütli in pledging to resist the Austrians' cruel oppression. So, on November 18, 1307, when Gessler raised a pole in the central square of Altdorf and perched his hat on the top, commanding all who passed before it to bow in respect, it was the last straw. As William Tell passed by without bowing, Gessler seized Tell, who was well known as a marksman with the crossbow, and set him a challenge. He ordered him to shoot an apple off his son's head with his crossbow; if Tell was successful, he would be released, but if he failed or refused, both

he and his son, Walter, would die. The boy's hands were tied.

Tell put one arrow in his quiver and another in his crossbow, took aim, and shot the apple clean off his son's head. Gessler was impressed and infuriated — and then asked what the second arrow was for. Tell looked the tyrant in the eye and replied that if the first arrow had struck the child, the second would have been for Gessler. For such impertinence, Tell was arrested and sentenced to lifelong imprisonment in the dungeons of Gessler's castle at Küssnacht, northeast of Luzern. During the long boat journey a violent storm arose on the lake, and the oarsmen — unfamiliar with the lake — begged with Gessler to release Tell so that he could steer them to safety. Gessler acceded, and Tell cannily maneuvered the boat close to the shore, then leapt to freedom, landing on a flat rock (the *Tellsplatte*) and simultaneously pushing the boat back into the stormy waters.



Determined to see his task through and use the second arrow, Tell hurried to Küssnacht. As Gessler and his party walked along on a dark lane called *Hohlegasse* on their way to the castle, Tell leapt out, shot a bolt into the tyrant's heart and melted back into the woods to return to Uri.

His comrades were inspired by Tell's act of bravery to throw off the yoke of Habsburg oppression in their homeland, and to remain forever free. Since that day Tell's heroic deed has been regarded as the beginning of the struggle for liberty which finally resulted in the Confederation of Helvetica which we today call Switzerland; "Land of the Schwyzers." Schwyz was one of the three original cantons that swore the oath and formed the confederation in 1291 on the Rütli.



Tell fought in the Battle of Morgarten in 1315. He died in 1354 while trying to save a child from drowning in the Schachenbach, an alpine river in Uri. There is a fresco from 1582 in a chapel in Bürglen showing this scene. A statue of William Tell and his son is in Altdorf, Switzerland.

Historians continued to argue over the authenticity of the Tell saga until well into the 20th century. Modern historians generally consider the saga to be fiction, as neither Tell's nor Gessler's existence can be proven. In spite of all this, William Tell lives on as a "real" hero in popular culture, and 60% of the Swiss believe that he really lived.

A possible historical genesis of the legend was suggested in 1986 by Schärer. He identified one Wilhelm Gorkeit of Tellikon (modern Dallikon in the Canton of Zurich). "Gorkeit" is explained as a version of the surname Armbruster (crossbow maker). Historians were not convinced by Schärer's hypothesis, but it is still referred to by the nationalistic right, who denounce its rejection by academia as an "internationalist" conspiracy.

In 1760 in a short leaflet bearing the title "William Tell", Gottlieb Emmanuel von Haller and Simeon Uriel Freudenberger pointed out that there are many parallels to the Tell story in Nordic literature. In fact, the story of a great hero successfully shooting an apple from his child's head is an archetype present in the story of *Egil in the Thidreks* as well as in the stories of Adam Bell from England, Palnatoke from Denmark and a story from Holstein.

The oldest documented Tell figure is a Danish warrior named Toko whose story appears for the first time in the *Gesta Danorum* (Latin: 'Deeds of the Danes'), a twelfth-century text compiled by Saxo Grammaticus. As with William Tell, Toko is forced by the ruler (King Harald) to shoot an apple off his son's head as proof of his marksmanship. A striking similarity between William Tell and Toko is that both heroes take more than one arrow out of their quiver. When asked why he pulled several arrows out of his quiver, Toko, too, replies that if he had struck his son with the first arrow, he would have shot King Harald with the remaining two arrows.



### Helvetia

Helvetia, as portrayed on this stein, is the female personification of Switzerland. Sometimes called the mother of the Swiss nation, she is typically pictured in a flowing gown, with a spear and a shield emblazoned with the Swiss flag, and commonly with braided hair, often with a wreath as a symbol of Confederation.

Helvetia is the Roman name for an ancient region of central Europe corresponding roughly to the western part of modern Switzerland. The name is still used poetically and in romantic literature.

In the first century BC, a Celtic group known as the Helvetii migrated from South-

ern Germany to Switzerland. Eventually, they came up against the Romans. They were pushed back into Switzerland by Caesar's army in 58 BC. The Roman Empire founded its province of Helvetia in current Switzerland in 15 BC. Helvetia was a peaceful and prosperous region for many years. Then, in AD 260, the Germans invaded and the Romans retreated. Helvetia passed hands between the Franks and the Germans for many years until the Swiss Confederation was founded on 1 August 1291 (at Rütli, Schwyz, as we have already seen).

### Other William Tell Steins

Aside from the above-described stein, I have two others with the William Tell theme. They are the 1981 Mettlach reproduction of the original Mettlach #2083 and a recently acquired one-liter green/brown/cream pottery stein. The base is marked: Germany, 935 and 5.

This stein has one large and dramatic wrap-around scene of the 'actual' shooting of the apple from his son's head, showing the Bailiff Gessler observing with his three armed guards, the shooter William Tell, the fainting mother, the boy with apple atop his head, the religious character offering a prayer with praying child beneath, and several other figures.

While conjecture may remain about the authenticity of the William Tell story, my belief in it is reinforced by the great detail of this depiction which surely could not have been contrived.



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