

STEIN COLLECTORS INTERNATIONAL

# PROSIT



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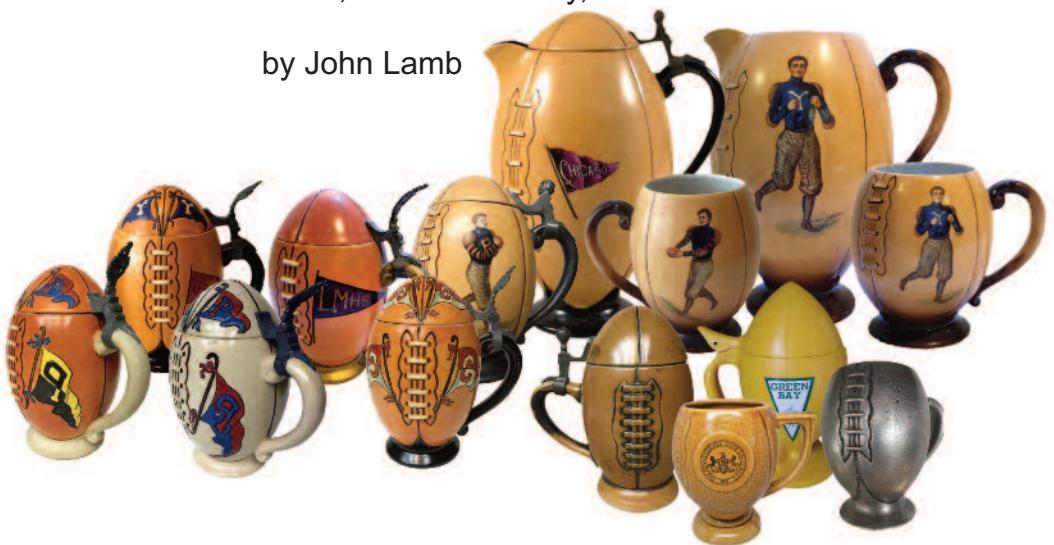
The Beer Stein Magazine

December 2018

## AMERICAN FOOTBALL CHARACTER STEINS, MUGS AND PITCHERS

Maddock Porcelain, German Pottery, and Modern Pieces

by John Lamb



### Two Amazing Tankards

by Ron Hartmann

### First Colored Stanhope Picture?

by Tomasz Meca and Peter Meinlschmidt

### Photos From the Road

by Ron Fox



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2019 SCI Convention plans on p. 2

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## An Important Announcement About 2019 Convention Plans

To all SCI members: In July at the Richmond convention the Board of Trustees decided to hold the 2019 convention in Berlin. Since that time we have proceeded with planning, only to discover that due to the limited time available there were many logistical and pricing issues we were not comfortable with. As a result, we have switched course and are working on a convention to be held in the US, most likely the west coast. As soon as new information is available it will be posted to the SCI website and all Chapter Presidents will also be notified.

Eric Salzano, Executive Director

**This merry bunch  
will break into song  
when you renew your membership!"**



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### Erste Gruppe

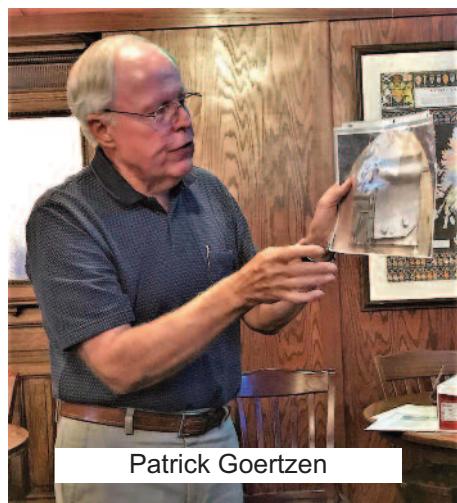
On October 20 Erste Gruppe celebrated their 50th Oktoberfest at the home of Claire and Terry Hill in Ojai. Approximately 60 attended this milestone event. The meal was classical (American) German with various brats cooked on the grill, rote cabbage, German potato salad, cucumber salad and much, more, including toothsome desserts. In addition this was an opportunity to visit with old friends from years of being part of SCI. After a brief business meeting, many heard stories about the SCI Museum/Library that they had never heard before. There was a lot of activity around the stein tables and many steins went home with new owners.

In addition to this being such a momentous event, it was the first time Terry had been home in several months recovering from a serious illness. He said it was wonderful just seeing the old homestead. We all said it was wonderful just seeing him—and of course, Claire.



### Gateway Steiners

Twenty members gathered in August in Webster Grove where Patrick Goertzen presented on "Musical Steins." His talk was back up with a Regina music box and disks brought along by Karl Schmitt.



Patrick Goertzen

In September the gang returned to Donau Park for the German Cultural Society's Oktoberfest. Club members set up a display of steins and shared information with visitors, when taking time away from the German food and drink. Karl Schmitt, Ted Ball, Ron Hartmann, Leonard Schenk and Paul Hilliard all attended.

The October 2018 newsletter contains an interesting article by Ron Hartmann titled "Stein Lid Porcelain Inserts." You can access this newsletter from the Members Home page of the SCI website.

**Chapter & Verse** is a means by which chapters can report on their chapter meetings, including programs, events and anything in between which will be of interest to our readers. Reports should be submitted by the chapter newsletter editor, or chapter reporter. The SCI website includes more information about the chapters, and chapter newsletters are accessible from the Members Home section of the site.

Reports will be summarized in Prosit on a space available basis. Won't you tell us about what's been going on in your chapter?



### Pacific Stein Sammler

Our friends in the Pacific Northwest met in September at the home of Alain and Liz Steenbeeke in Puyallup (that's pew-al'-up if you're trying to figure out how to pronounce it). The theme for the meeting was "Show and Tell," and Alain had acquired a beer stein costume which each presenter was asked to wear while speaking. After the first couple of speakers the speakers shed the body wear and simply wore the lid. Here's a photo of an early speaker.



The chapter's next meeting will be in December in Gig Harbor, WA.

## A Party of Six - A Tradition

**By Denny Matheney, Florida Sun Steiners**

Having an interest in regimental steins since my military service in Germany in the 60's, it was inevitable that I would become involved with other stein collectors upon my move to Florida in 2008. Before leaving Ohio for Florida, I had the occasion to buy a vintage military picture from a man in Florida. It was a picture of pre-WWI German soldiers (1902-1904) with their regimental steins.

After joining the Sun Steiners, the Florida chapter of Stein Collectors International, I found out that the man was Master Steinologist George Schamberger. We met both George and Gabi and their friends Craig and Veronika Zimmerman.



Left to right above - the Zimmermans, the Schambergers, and the Matheney's soon began to meet every few months, alternating homes, and that tradition continues. Our get-togethers always include:

*Good food (often German in nature and mostly prepared by the ladies),*

*Good drinks (often German in nature), before, during and after the meal, and*

*An abundance of good laughter.*

And then one of the highlights: "Show and Tell" (after the meal but before dessert). Typically each of us takes a turn at educating or humoring the others. Of course, the topics are usually about steins or other related subjects.

This is one of Craig's recent "Show and Tells".

He said Veronika's mother bought him four new German steins in 1990. They were made to celebrate 500 years of Germany's postal service. To commemorate these good old times and celebrate the 500<sup>th</sup> anniversary of the service, the Postal Department commissioned a set of four beer steins illustrating various stages of the development of mail delivery.

Because of the known quality of its products, the firm of Rastal GmbH, Hoehr-Grenzhausen, was given the job of producing these porcelain steins. Below is a photo of Craig's steins given to him by his mother in law.



On this same day Gabi's "Show and Tell" took the form of music on her phone. Not just any music but Glenn Miller's "Moonlight Serenade". It really puts you "In the Mood." George and Gabi had recently been to a concert and had recorded some songs. What a treat.

One of Denny's earlier "Show and Tells" revolved around a prize Stein originally owned by Johann Danner who was assigned to the Bavarian Infantry Leib Regiment between 1910 and 1912.

In 1914 he would be mobilized for duty in WWI. What is unique about this is that it is much more than a Stein. It is a grouping that includes not only his pre WWI Regimental Stein but other artifacts from his WWI Service. The picture of Johann wearing his Iron Cross 2<sup>nd</sup> class was taken in München after his WWI service. To see and read the complete story of Johann, please go to the September 2015 issue of *Prosit*.



Now for Kathy's "Show and Tell".

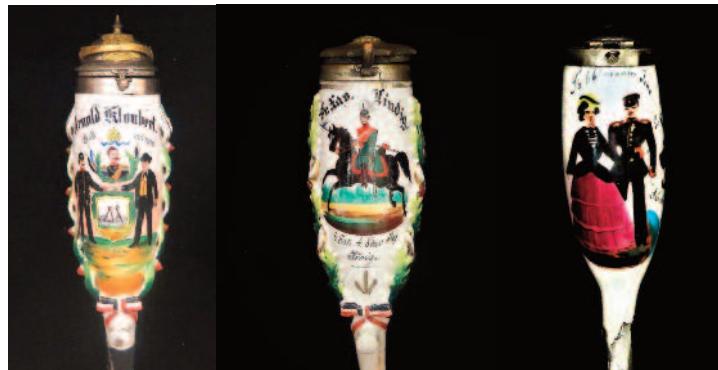
Kathy inherited from her German mother two Black Forest Garden Gnomes. The German name is *Gartenzwerge*. No doubt they were originally from the Thuringia area of Germany. That seems to be the "birthplace" of Gnomes.

For the last few years they have occupied prominent spots on our lanai in Florida. Unfortunately time has taken its toll on the little creatures. They have been reduced to pieces. (We won't address how that might have happened.) That was no problem for Kathy, the artist in our family. With the aid of a special epoxy mix and her painting and sculpting skills the Garden Gnomes have been reborn. They now occupy safer spots within our home.

Note: Kathy's mother emigrated to the U.S. in 1926 at the age of 18. She came onboard the S.S. Hamburg. I could not have asked for a better mother-in-law.



One of George's memorable "Show and Tells" focused on an extensive Pipe Bowl Collection. These bowls were given as gifts as opposed to a personal memento or souvenir that would have been kept as a keepsake. These pipe bowls were normally purchased without stems as gifts to fathers, brothers,



cousins or friends, frequently during the soldier's first leave and often at Christmas. A comprehensive survey of the ornamentation on an Imperial German Military or Occupational Gift Pipe Bowl can be found in the September 2017 Issue of *Prosit*. The collection is owned by Holmes Semken. The article was co-authored by Holmes and George Schamberger.

Veronika's Show and Tell tale goes like this. In 1991 we went to Germany to visit my mother. Usually once there, Craig wanted to take a trip somewhere. This year Hoehr-Grenzhausen was the target. Upon arrival, we paid a visit to Rosie and Werner Sahm's shop. In looking through all the various rooms my mother found a 1 L stein from the Mahou Brewery in Madrid, Spain. She went on to say that she, as a very young girl, would walk to the brewery each evening to get her father a stein of beer. Of course she had to purchase the new Mahou stein along with an ashtray she found. This stein commemorates the 100 years the brewery had been in operation.



This story is not really about the memorabilia mentioned. It is really about the friendship that has developed because of our somewhat common interests. I am sure that it will continue for many years to come. We would certainly recommend a Party of Four, a Party of Six or even maybe a Party of Eight "for a good time".



Left to right, Gabi, George, Veronika, Denny, Kathy and Craig. Show and Tell is over, let's have dessert!



## Photos From the Road

### Forty-ninth Installment

By Ron Fox  
SCI Master Steinologist

I start this segment with a group of steins from the Münchener Werkstätten für keramische Kunst, or Munich Workshop for Ceramic Art. This firm was founded by a pair of brothers named Joseph & Karl Leipfinger. The information I located states this factory operated from the late 1880's through 1912. The only problem with that is I have a stein dated 1924 on the body. I will need to continue my research.

Their bodies were modeled after early stoneware and faience steins. They are covered with a heavy majolica-like glaze and often have unique colors uncommon to other stein makers. Their pewter lids and thumblifts were made in the style of 17th and 18th century steins. They usually have an impressed factory mark on the base, but are easily recognized even without it.

The top row begins with a turquoise glazed stein having a bulbous body (birnkrug) decorated in floral relief.

Next is a stein in a goose neck shape (enghalskrug) with deep maroon and turquoise glazes. It features a religious figure with a halo.

The top row ends with a tankard shaped stein having a flared base. A very unique body.

The middle row begins with a screw jug in the style of the Annaberg factory. It has great contrast with its blue and black glazes.

The stein in the middle of the page has a more common form (walzenkrug). The relief scene is of a dog attacking a stag.

The middle row ends with a stein in the Annaberg style, as well as the screw jug beginning the bottom row.

Next is an enghalskrug in the faience style. It has a wonderful blue floral design.

The bottom row ends with a birnkrug in contrasting turquoise and orange glazes.





*The most common impressed mark found on these steins.*

The top row begins with another birnkrug in relief depicting the dog attacking a stag.

Next is an enghalskrug done in the faience style and decorated with a large heraldic shield in blue coloring.

The top row ends with a birnkrug in a bright turquoise glaze. It is decorated with a relief couple in fancy 18th century clothing.

The middle row starts with a birnkrug in the faience style. Its blue overall design is of grape clusters.

The middle of the page is a stein made in bright yellow glaze. The body is identical to the first stein on the opposite page. The color is the only difference.

The middle row ends with a birnkrug in a runny red and white glaze coloring. The lower part of the bulbous body is decorated with floral relief.

The bottom row begins with an enghalskrug made with an orange glaze. It has a panel of a woman in relief.

Next is the stein I made reference to in the beginning of this segment. It features a Landsknecht and the date of 1924 around his head. I am sure that is when it was made.

Last is another birnkrug in blue and green glazes. It has relief grape clusters.

Should you have any steins from this factory, please let me hear from you.



Opaline glass is a dense translucent glass that derives its diffused nature from the addition of bone ash, and is colored using metallic oxides, usually in pastel hues.

This page has a group of Opaline glass steins. They range from simple undecorated round bodies to heavily faceted and enameled with gilding.

The top row begins with an overlay of pink over white. The facet cut is around the base and the body has floral enamel with gold accents. The lid is silver.

The next stein is in a vibrant pink coloring. There are no facet cuts to the body, but the detailed gilded pasty enamel makes up for it. The matching glass inlay is a bonus.

The top row ends with another overlay stein of blue over white. It features an intricate faceted body with floral enamel.

The middle row begins with an overlay of green over white. It is enameled with a well dressed couple on the front of the faceted body. It has a silver mount with matching glass inlay.

The middle of the page is an overlay in an unusual coloring of purple over white. The base is facet cut and has floral enamel. The inlay matches and has a knob finial.

The bottom row starts out with a white opaline nicely faceted. It has detailed enamel and a silver lid.

Next is a striking green stein with an applied white snake around the body. The pewter mount has a matching conical glass inlay.

The bottom row ends with another white opaline body. It has no enamel, but the stacked brass lid is an elegant addition.





In past segments I have shown a group of owl and cat character steins. On this page I have a group of monkey character steins.

The top row begins with a monkey reading a book about Darwin. I guess he is looking forward to becoming a human.

Next is a monkey wearing a jockey's cap and hugging a large black boot.

The top row ends with a monkey wearing a jacket and hat. He sits holding a Stein.



The middle row begins with a Stein having a raised relief face of an ape. One of a series.

The middle of the page has a monkey wearing a top hat and a long verse in front of him.

The middle row ends with a Schierholz Stein of a drunken monkey. I am glad I stopped drinking in 1976, but I still remember the hangovers.

The bottom row starts with a Bohne porcelain Stein of a monkey head eating a piece of fruit.

Next is another Schierholz Stein. This one is a barrel with a drinking monkey as its figural inlay lid.

The last Stein on this page is another from the Bohne porcelain factory. It is a head of an orangutan.



These two pages show glass produced from the Fritz Heckert firm located in Petersdorf, Austria. They were founded in 1866 and continued business until 1923, at which time they were absorbed into the firm of Josephinenhutte.

The top row begins with a stein featuring an enameled heraldic shield. The Heckert firm did not have access to a local pewter smith, so you will not see any of their steins with original lids.

Next is a friendship beaker depicting a handshake and a pair of white doves in enamel. The reverse side has a long personalized verse.

The top row ends with a pilsner goblet. It has an enameled heraldic shield with a facet cut to the lower body.

The middle row starts with a pokal decorated to the occupation of a weaver. It was made in the style of 17th century glass and has the earlier dates.

Next is another beaker. It is enameled with a heraldic shield.

The middle row ends with a glass wedding beaker. Heckert made these in a wide range of designs and sizes, but not all wedding beakers were made by him. Other Austrian glass houses made them as well.

The bottom row begins with a pokal depicting a man in early dress and smoking a pipe.

Next is an elaborately enameled pokal with a heraldic two-headed eagle whose wings bear the Arms of the Holy Roman Empire. It is properly called a Reichsadler humpen.

This page ends with a pilsner glass having a bulbous shape to the upper body. It is enameled with a heraldic shield.





This page begins with a one liter sized beaker. It is enameled with three different heraldic shields. This shape and size can be found with many different decorations.

Next is a stein made for the baking occupation. It features two rampant lions on each side of a shield showing several baking products. This stein is never found with an original lid. If you have one with a lid, it is a later attachment.

The top row ends with another beaker like the first item on this page. It is enamel decorated with a Landsknecht riding a white horse.

Heckert made a wide range of goblets. This pilsner features a Landsknecht drinking. It is signed with an "FH" and decoration numbers.

Next is a vase showing the influence of the Art Nouveau style around 1900. That art style would eventually dominate most of their wares.

The middle row ends with an enameled vase. It has a continual scene of Romanesque woman and floral.

The bottom row starts with a pokal decorated with a heraldic shield. Finding them with their original set on lids is difficult, as they were easily broken.

Next is a large pokal enameled with the Electors of the Holy Roman Empire. They ruled Europe for centuries.

This page ends with another enameled pokal. It is decorated with an "AR" for Augustus Rex.



I especially like steins that have uniformity. These last two pages will show you what I mean.

Here we have nine occupational steins that have the same body, lid, finial and thumblift. These steins were made by the decorating firm of L. Aden of Darmstadt. The only difference is the decoration for each occupation.

The top row begins with a stein made for a baker. It has detailed side scenes of men making the bread and loading the oven.

Next is a stein made for a brewer. It features Gambrinus and side scenes of large copper kettles used in brewing.

The top row ends with a stein made for a wagon wheel maker. It depicts a workshop with men doing all of the stages of making the wheels.

The middle row starts with a beer barrel delivery man. The scene is of a man driving a wagon full of barrels.

Next is a stein made for a mason. The scene is of men building brick walls.

The middle row ends with a stein made for a miller. The side scenes show men loading the grain and bagging the milled finished product.

The bottom row begins with a stein made for a plasterer. It displays hand tools in a shield with rampant lions on each side.

Next is a stein for a barrel maker. The scene is of men in a workshop performing all the work involved in making barrels.

The last stein on this page was made for a locksmith. It features a lock, key, hammer and square.

These are attractive because they look like a set. I still have many more to find.





In the September 2017 segment, I showed you one of the Reinhold Hanke bodies they used for transfer decorations. Here is another one, mold number 1090. I now have 13 of these and they look great together.



The top row begins with a stein featuring a Landsknecht drinking. He leans on a shield with the § 11.

The next stein depicts an Alpine hunter leaning into an open window holding the hand of a young woman. It looks like he knows her.

The top row ends with another Landsknecht balancing on a barrel holding a stein. There is a shield with a verse to his right.

The middle row begins with a Landsknecht wearing a helmet standing by a shield with a verse.

The next stein has a scene of a shooter standing by a target with several targets in the distance.

The middle row ends with a stein of a hunter holding a glass of beer. There is a verse to his left.

The bottom row begins with a large group around a table talking to a military man.

The next stein shows a scene of men being served by a barmaid.

The bottom row ends with a stein depicting a man in a tavern happily dancing. No more beer for him.

This brings another segment to a close. If you have some steins you would like to share with our members, let me know and I will plan a visit.



## Amazing Tankards are brought together at a St. Louis Gateway Steiners Meeting

**By Ron Hartmann**  
St. Louis Gateway Steiners

The program for the Steiners August meeting was a Show & Tell which always brings out a few interesting steins. Featured this meeting were two elaborately decorated metal tankards that came together in a surprising way. Our local German Cultural Society presents a wonderful Oktoberfest each year at their park located south of St. Louis. We Steiners set up a small display of steins there each year to generate interest in steins. Last year a GCS member brought over a very large and heavy metal tankard to show us in hopes of learning more about it. We were amazed how elaborate it was, but could say little about it other than "wow," and that it was high quality craftsmanship. Photos were taken and Karl Schmitt, Steiners president and I promised to get back to her with our findings (Picture 1).

Once back home I went to Gary Kirsner's *The Beer Stein Book*, 3<sup>rd</sup> edition. Under section 7, "unusual materials," (pg. 123, item d). I was surprised

to find illustrated an identical tankard. It was described as "silver-plated, 18.5" tall relief, marked Elkington, late 1800s \$1,200-\$1600." But of course, there had to be more to learn about this tankard.

A few months later another local friend, a collector of fine art items, emailed me photographs of a recent purchase. It was a large tankard which, to my amazement, appeared to be identical to the first tankard. Realizing these tankards would make a great topic for discussion at our next Steiners meeting, the owners were asked if they would loan their tankards for the meeting, which they did. Afterwards, I was permitted to take these home for a while so they could be studied more closely (Picture 2).

Both tankards are 18.5" tall. The first Tankard weighs 14.2 pounds, while the second tankard weighed more at 15.4 pounds. Both have gold gilding highlighting, and the inside surfaces are fully gilded. Silver surfaces have been given an aged silver patina. The high relief scene depicted on the tankards is amazingly busy and minutely detailed. A dramatic depiction of Hercules bat-

tling the centaur Nessus tops the lid (Picture 3).



3

Side scenes, described as a "bacchanalian group" is defined as drunken revelry or a bacchanalian orgy. It is so interesting to look closely at all the characters depicted. A drunken Silenus, god of wine and drunkenness is seated, surrounded by frolicking centaur, cherubs and others while Neptune sits in his chariot overlooking the wild scene. Again, the amount of detail is phenomenal, an amazing piece of artwork (Pictures 4, 5, 6, & 7).

The first tankard is unmarked except for what may be a catalog number painted under the base. The quality of workmanship however, remains exceptional. The second tankard however is clearly marked with the name of the manufacturer, "Elkington & Co." along with the oval V&R seal of Victoria Regina and the words "Department of Science & Art, Elkington" (Picture 8). According to provenance that came with the tankard, it is sterling silver and quite rare, one of only four electrotype copies made in sterling for some museum. This would explain the heavier weight of the stein, the first tankard likely being formed of copper (lighter than silver).

Researching the name Elkington, it was found that Elkington & Co., Birmingham, England, operated from 1861 until 1963 when it was taken over by British Silverware, Ltd. As to the



1



2



"Department of Science & Art, Elkington," Wikipedia states that the Department of Science & Art was an official British Government body that functioned from 1853 to 1899. Its purpose was to "promote education in art, science, technology and design in Britain and Ireland." "VR (Victoria Regina) and crown" on the seal refers to the reign of Queen Victoria, 1837 – 1876. Elkington & Co., founded in 1836, experimented with electroplating small metal objects during that early time as did other companies. They later developed a process called electrotyping by which an exact mold of an object could be made of a base metal such as copper, using the electrolysis process as in electroplating. In 1857 the Victoria and Albert Museum made an agreement with Elkington & Co., for making electrotype reproductions of a number of rare items for their collection utilizing Elkington's patented technique.

The Victoria & Albert Museum site pro-

duced more surprising information pertinent to understanding the two St. Louis tankards. In the 1850s the V&A was building a collection of reproductions – electrotype copies – of many fine art objects so that artists, students and the general public would have access to otherwise inaccessible rare originals. The V&A has in their collection (Museum number: 4529-1858) a beautiful, carved ivory tankard, made in Augsburg, Germany in 1651. This ivory tankard carries the identical bacchanalian scene as on our two St. Louis tankards. Reading further finds that in 1859 the company of Franchi and Son, Clerkenwell, London, was permitted to make electrotype copies of the museums ivory tankard. At that time the V&A purchased one of those reproductions for their collection (Museum number: REPRO.1859A-20).

The tankard is described as an electrotype, electroformed copper, electroplated, electrogilded. Franchi and

Son's electrotype reproductions could be purchased in a variety of finishes: fistic ivory (plaster, fake ivory), gilt or partial-gilt. To see a plaster, fistic ivory copy of an ivory stein, see V&A (Museum number: REPRO.1885E-185). This particular description also carries an excellent explanation as to how a mold could initially be made from a complex, delicate and rare museum item. It is worth reading.

Since the sterling silver St. Louis tankard is clearly marked by the Elkington Company, we know who made it. The maker of the other tankard, being unmarked, remains a mystery. It very possibly could be one of the electroplated copper based electrotype reproductions made for sale to institutions and the general public. Both of these tankards are thought to date from the late 1800s. Our thanks go to the owners of these two beautiful tankards for sharing them with our St. Louis Gateway Steiners members. They are certainly unique items and very different from what we usually encounter at our meetings.

#### References:

- The Beer Stein Book*, 3<sup>rd</sup> edition, by Gary Kirsner.  
<https://www.vam.ac.uk/>  
<http://www.steinmarks.co.uk/>  
<http://ethw.org/w/index.php?title=Electroplating&printable=yes>  
 Wikipedia and other various internet sites.



## First Colored STANHOPE Picture?

By Tomasz Meca and Peter Meinlschmidt



1a



1



1b

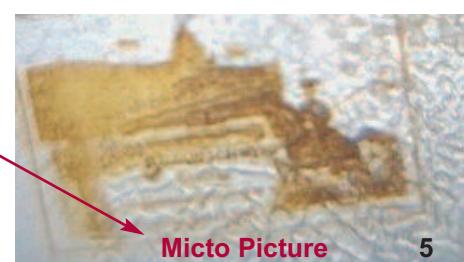
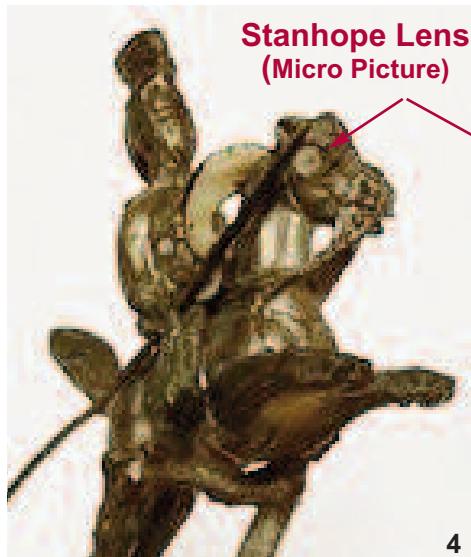
A new Polish member of the Alte Germanen Chapter in Germany, Mr. Tomasz Meca, has a "Death Head" stein (Picture 1) from the Brunswick Hussar regiment No. 17, the Stanhope picture which is in color. This is the well-known porcelain skull stein of this regiment with a slogan written around the upper rim "***Wir bleiben was wir waren, die Todtenkopf-Husaren***" (We will remain what we were, the death head hussars).

The stein was owned by "**Reservist Steffen**" as indicated by the inscription on lid (Picture 2). Reservist Steffen served from 1907 to 1910 with the 5th Squadron of the Brunswick based Hussar Regiment No. 17. The inside of the lid (Picture 3) bears the inscription "***Zur Erinnerung an meine Dienstzeit bei der 5. Eskadron Braunschweigisches Husaren-Regiment Nr. 17 in Braunschweig 1907 - 1910***" (In remembrance of my service time with the 5th squadron of Brunswick Hussar Regiment No. 17 in Brunswick, 1907 - 1910). This would place the ordering of the stein to be in 1910.

Its lid finial is a mounted hussar attacking with a lance and there is a Stanhope lens (micro picture) in the eye of the horse (Picture 4). The most amaz-



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ing feature is that the Stanhope picture is colored, showing a mounted hussar riding past the barracks building (Picture 5). Also, an inscription can be seen which reads "**GRUSS aus BRAUNSCHWEIG, Kaserne des Braunschweigischen Husaren-Regiments Nr. 17**" (*Regards from Brunswick, Barracks of Brunswick Hussar Regiment No. 17*). Thus, the Stanhope picture shows the view of a period colored post card (Picture 6) which is creating this effect of colors. It appears to be a unique attempt to include a post card view included into a Stanhope lens in order to create a colored picture. Such an attempt has thus far not been known or recorded.

As regards the design of the stein itself, it is to be noted that it is known to have been produced as a half liter stein by several stein manufacturers including a non-military variant with a different thumblift which has also been purchased by students of medicine (with the variant of the skull being placed on top of a book).

In addition to the skull stein, "normal" regimental steins made of porcelain and/or pottery are known to exist from this Hussar Regiment. Some of them may have the deathhead symbol included in their decor.

The Hussar Regiment was established on April 1, 1809. From 1867 (date of the constitution of the North German Federation) until March 17, 1886 it was named "**Herzoglich Braunschweigisches Husaren-Regiment Nr. 17**" (Ducal Brunswick Hussar Regiment No.17) and only since March 18, 1886 (after the Military Convention with Prussia) has it retained its name as "**Braunschweigisches Husaren-Regiment Nr. 17**" (Brunswick Hussar Regiment No. 17). Since 1809 the parent

unit sported a silver-colored death head on their headdresses.

Until its incorporation into the Prussian Army, the regiment wore a special "Ducal Brunswick" uniform and beginning March 18, 1886, the Prussian style uniform included some special features, such as the yellow lacing of their tunics, yellow capline (German **Fangschnur**) as well as Brunswick lance pennon and cockade colored light blue and yellow. The shoulder laces were yellow and black.

Since 1867, the regiment has carried a yellow metal bandeau with the inscription "Peninsular Sicilien Waterloo" on their busbies along with the silver death head placed over two crossed tibia bones. As of 1873, a 4th place name,



7

i.e. Mars La Tour, was added to the above bandeau. These place names were battle honors commemorating the battles and campaigns fought in Spain, Portugal, Sicily, and Belgium (Waterloo) between 1809 and 1816 plus the Franco-Prussian War of 1870/71 (Mars la Tour). The regiment has also been awarded parade plumes to be worn on their busbies, which were made of seal skin for enlisted personnel. The regiment's honorary Colonel was Duke Johannes Albrecht zu Mecklenburg as regent of the Duchy of Brunswick from 1907 to 1913 followed by Duke Ernst August zu Braunschweig und Lüneburg. Other special features of the regiment were that the kettledrummer rode a white horse and the trumpeters rode black horses.

The underside of stein base without any maker's mark is seen in Picture 7. As a point of interest, the death head lacks the lower jaw bone in the enlisted men's variant and it is to be noted that this symbol had been taken over from other units that were fighting in the Wars of Liberation around 1813.

**Note:** The Brunswick Death Head symbol which was also carried by the (Brunswick) Infantry Regiment No. 92 was slightly different from the death head symbol worn by two other Prussian Hussar regiments, i.e. Danzig-based 1. Leib-Husaren-Regiment Nr. 1 and 2. Leib-Husaren-Regiment Nr. 2, which, along with the Brunswick Hussar Regiment No. 17, were colloquially referred to as "Death Head Hussars."

The regiment's early history, particularly in the 1809 to 1816 timeframe and of the subsequent battles during the 19th century are an interesting read and can be found on the internet.

[https://de.wikipedia.org/wiki/Braunschweigisches\\_Husaren-Regiment\\_Nr.\\_17](https://de.wikipedia.org/wiki/Braunschweigisches_Husaren-Regiment_Nr._17)



## Announcing: Back Issues Online

Effective with the December update to the SCI website, all back issues of Prosit are available to our members online. As these back issues were digitized, emphasis was placed on making the material available for our members to read and enjoy, rather than making them "perfect." There will be an ongoing period of proof-reading this material, and all members are invited to participate by noting errors and sending an email to the webmaster. Instructions are provided in the eProsit index.

## Stein Exchange

**Wanted:** Original inlaid lid for Mettlach #2693. Send photos and price info to wvogdes8534@comcast.net.

**For sale:** Original inlaid lid for Mettlach #2255, 1-liter ,Etruscan Wedding. Mint. wvogdes8534@comcast.net

**For sale:** Convention steins, 1977-2000. E-mail: honor601@cfl.rr.com

## Würzburger Hofbrau Stein - A hard to find Brewery Stein

**By George Schamberger, SCI Master Steinologist**  
Florida Sun Steiners



I believe this stein is not a common brewery stein, as so many others are. I searched the auction catalogs, e-bay and many more sites and could not find one like it. I researched the pewterer as the lid is marked in an oval F. Ruckert, Würzburg, there was lots information available. I will talk about the history of the pewterer F. Ruckert first.

Franz Adam Ruckert, was born March 23.1829 in Würzburg into a family of pewterers. He learned the pewter trade from his father until 1847 and became a Master 1852 in Würzburg. In 1853 he obtained the business concession, in the same year he took over the business in 1859 at Haus Blasiusgasse 13. After his death 1891 the business went to his widow, and in 1894 to his son Ludwig. Ludwig Ruckert was awarded the title "Königlich. Bayerischer Hoflieferant" 1908 (Royal Bavarian court supplier) as of this time the Ruckert Stamp read "K. B. Hofl" marked in the middle.



Now some history about the Würzburger Hofbräu Brewery. It was founded by the Main Franconian Prince Bishop Johann Philipp von Schönborn 1643 and is deeply rooted in the region Lower Franconia. From the princely connection came the authorization even as of today, to use the prefix "Hof" in Hofbräu.

In the 17<sup>th</sup> Century many Swedish sol-

diers were in Würzburg and robbed the cities wine reserves. To keep soldiers in a good mood, an alcoholic beverage was needed; thus, Prince Bishop Johann Philipp von Schönborn founded the brewery. The brewery was a good money maker and no trouble keeping support.

To remember the founder, the crown of the Prince Bishop P.J. von Schönborn adorns the Brewery Star, in the firm's logo. Also the slogan of the Würzburger Hofbräu "*enjoy under a good star*" is a reference about the beer.



In the 19<sup>th</sup> Century the Würzburger Hofbräu brewery grew to an international company. In 1887 the Würzburger brewery was one of the first German breweries to export to the USA, Italy, and China.



## Additional Information on the “Pillow Fight Stein”

**By George Schamberger**  
SCI Master Steinologist

“The Pillow Fight Stein” is one of the more desirable older pewter steins. Our late Master Steinologist Kurt Sommerich in March 1989 did an excellent job in describing this stein. A well-deserved reprint appeared in *Prosit* June 2009. Kurt explained the historical significance very well.



Pillow fight stein,  
by Joseph Lichtinger

I like to mention a few more details about the designer and modeler, translated in part from an answer Dr. Graham Dry gave in “Sammler Journal” 1989, to a question from a reader.

The Bavarian stone carver, painter and artist drawer, Ferdinand Barth was born 1842 in Partenkirchen, a town in southern Germany. In his early years he designed the “Pillow fight stein” motivated by his participation in the Franco-Prussian campaign 1870/71.

After the war, he became an assistant Professor on the Munich academy. Over time he was given full professorship (1878) for figure drawing and decorative composition at the Munich art school. He was a pillar in the German national direction of arts and crafts until his death 1892.

This pewter stein was first cast by the silver artist Ludwig Leigh and every stein casted was retouched by him personally. The mold was acquired in 1878 by Joseph Lichtinger born 1851 in Hadersbach and since 1873 owner of a pewter factory on Türkenstrasse 74, Munich.

As of 1878 he sold his products through his brother Ludwig who owned a store for pewter, glass, stoneware etc. At Weinstrasse 9, Munich.

Another example can be found at the Munich city museum (Inv.40/682 stamped J. Lichtinger & Cie München.



The German Michel being woken up by Napoleon III



Barth München, 1871 - Lichtinger

**“*Surogat*”  
a substitute,  
a replacement**



The Landwehr Soldier,  
is he drooling,  
or is he crying?

A little humor courtesy  
of George Schamberger

## Cleaning Your Silver Steins & Lids

**By Rich Cress**  
Master Steinologist

I bought the Rookwood-style stein in Picture 1 from the Fox auction in Richmond, VA this past summer. Actually it was produced by the Ceramic Art Company/Lenox. I thought it would look good with my two other steins made in the same style by the same company.

However, because my other two were mixed metal (copper & silver), the most recent stein really didn't look that good next to them. So I found my Wright's silver polish which I had used earlier this year for about three weeks to finally polish all of my napkin rings. Because of the intricate lid it took me about an hour and a half or more to do the job (Picture 2).



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As you can see in Picture 3, and which I could read more easily after it was polished, this stein was a gift to Harry Lewis, from E. H. R. Green for Christmas in 1904. I have not been able to learn who the recipient was, but I did learn that Edward Howland Robinson Green (Ned) was a multi-millionaire. His mother, Hetty Green, was known as the "Witch of Wall Street," and had amassed a fortune before dying. She bequeathed about \$150 million each to her son and daughter. Ned became a huge, world-class, collector of coins and stamps.

At this point my first two Rookwood-style steins didn't look so great next to the newly polished one. So, I polished the lids on both of them as well (see Pictures 4 and 5, before and after). The Wright's polish worked very well on both the silver and copper portions of the lids.

Now all three are happy together and enjoying their refurbished good looks! (Picture 6). Picture 7 is the reverse side of the ½ L. in Picture 6. Nice touch to add the yellow.

One final note is that while you can polish your pewter lids, and much of the time they will look somewhat better, they almost never will shine. Simichrome Polish is also a good product, especially for pewter, but I prefer the Wright's for silver.



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John Strassberger



### Don't be...

*Left in the lurch.  
Caught napping.  
Asleep at the switch.  
Out to lunch.  
Caught off guard.  
Neglectful.  
Oblivious.  
Daydreaming.  
Out of it.*

### or worse...



*caught with your pants down.*

170 SCI member's subscriptions will expire with the December issue.

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The 2018 Stein Collectors Convention was held on July 12-14 in Richmond, VA. Attendance was excellent with there being about 150 attendees including 12 first timers. Everyone who attended was presented with a great atmosphere, good camaraderie, fantastic historical convention activities, and a phenomenal collection of workshops, lectures, and presentations. Topics included, Occupational Steins, modern Mettlach



steins, Rare & Unusual Character steins, Copper, Brass, & Bronze Steins, Pewter Marks, Overlaid & Stained Glass Steins, and Elegant & Fun Drinking Vessels from the 1700s to Today. There was also another great live auction by Ron Fox and Fox Auctions. We are back on a track where every year the convention is getting more informative and exciting.

*Photos by Martin Estep*



## AMERICAN FOOTBALL CHARACTER STEINS, MUGS AND PITCHERS

### Maddock Porcelain, German Pottery, and Modern Pieces

By John Lamb, SCI Master Steinologist, New Jersey/New York Burgermeisters



#### INTRODUCTION

As this article is published, football is the sport of the season. The college football playoffs begin in December, culminating in the national championship on January 7 at Levi's Stadium in Santa Clara, CA. The professional football playoffs begin in the first week of January, leading to a Super Bowl champion on February 3 at the Mercedes-Benz Stadium in Atlanta, GA. What better time could there be to examine football-shaped character steins?

**Part I** of this article will focus on an American manufacturer of *porcelain* football-shaped character steins—Thomas Maddock and Sons of Trenton, New Jersey. **Part II** deals with an unknown German manufacturer of *pottery* football character steins, and in **Part III**, I will review some modern examples of football-shaped character steins.

Many steins with scenes of a group of players on a playing field in period uniforms are described as “football or rugby,” and I admit to sometimes being confused as to which are American football related and which are rugby related. In any case, football has been defined in broadest terms as follows:

*Football* is a family of team sports that involves kicking a ball with a foot to score a goal. When unqualified, the word is understood to refer to whichever form of football is the most popular in the regional context in which the word appears. Sports commonly called *football* in various places include association football (known as soccer in some countries); gridiron football (specifically

American football or Canadian football); Australian rules football; rugby football (either rugby league or rugby union); and Gaelic football.

Since I write this from the USA “region” of the world in New Jersey, this article focuses on “American football.” And there is no better way of discussing this topic than focusing on American football-shaped steins and mugs (hereafter collectively sometimes referred to as “steins” for ease of reference). I note that there are soccer ball shaped steins and rugby ball shaped character steins, but they are not discussed in this article.

I first became casually interested in football-shaped character steins and mugs decades ago. Most of these steins are further embellished with scenes or emblems celebrating American college football. But I never bought a stein of that type at that time. That was because whenever I found one, I would give the lead to the late Mike Wald, an SCI Master Steinologist. He was perhaps the largest collector of antique football character steins at that time. Mike published a short article on this subject in the June 1976 *Prosit*, which seems to mark the beginning of his interest in these collectibles.

Following a meeting of The Thirsty Knights chapter of Stein Collectors International held in Long Island, Mike invited me to his house. There I was able to view many football steins filling a large cabinet and lining his wall. Many of us know that Mike spent a good part of his life studying and writing about character steins. It was quite impres-

sive to see all of those football character steins together—on one wall. When we see a single example of a stein of a type or category in which we have not developed our own interest, we often quickly pass on, failing to appreciate it. But when we get the chance to see a collection with many different examples, we start to note the differences and the entire category becomes more interesting.

It is also difficult to develop an interest in something which is seldom seen or offered for sale. If, for example, you looked at the last few commercial stein auctions or sports related auctions, you would be hard pressed to see even one antique football character stein. The last few commercial stein auctions and sports auctions I reviewed have had none.

Unfortunately, Mike has passed and his collection was eventually sold off and disbursed throughout the collecting community. Too many years passed. But about 15 years ago, I started collecting all kinds of sports steins. My three children were active and interested in sports, which stimulated my collecting interests. (It also gave me an excuse to buy them.) I picked up a few football character steins here and there, and lo and behold, I eventually assembled a number of these pieces—enough to study them, review what was previously written about them, and continue a study of these popular drinking vessels that are still made to this day, even though the original manufacturers of these antique football character steins are long gone.

Since Mike's first *Prosit* article, several other Master Steinologists and long-time collectors have addressed the subject. "The Encyclopedia of Character Steins" by Dr. Eugene V. Manusov, Master Steinologist, was published in 1976, around the time Mike Wald began studying and collecting them. That book pictured some of the football-shaped character steins. Dr. Manusov and Mike Wald subsequently teamed up to produce "Character Steins: A Collector's Guide," published in 1987. Collector S. Jerome "Sam" Brainard, known to SCI members for his poetry, wrote a poem about the difference between a Maddock football stein and a modern Gerz football stein in an article entitled "Football Steins," which appeared in the September, 1987 issue of *Prosit*. Some time passed until long-time collector Ronald E. Gray wrote an excellent and informative article featuring the Maddock football stein as the "Stein of the Month" on the SCI website for September 2004, providing some helpful information. Thereafter, Master Steinologist David Harr created a website on character steins which was an update to Mike Wald's decades of research and provided more information for all character steins, including football character steins (under the heading "Athletics").

We now have the benefit of a wealth of information from past articles, more than 40 years since the "Encyclopedia of Character Steins" and Mike Wald's first article were written, 30 years after Gene Manusov and Mike Wald wrote about the topic in the subsequent character stein book, and after Sam Brainard added some poetry to the subject, and more recently almost 15 years after Ron Gray's article and after David Harr's website. I thank all the prior authors on the subject. This article is intended to shed new light on these drinking vessels and to update and expand the information previously discussed.

As mentioned earlier, Parts I and II of this article deal with American and German manufacturers of antique football-shaped steins which, while easily identified when held in hand, require some careful attention to avoid confusing one with the other from photo-

graphs alone. The distinguishing characteristics are the material (porcelain vs. pottery), transfer vs. "etched" decoration, the position of the handle relative to the football laces, the thumblifts and colors, and certainly not least, the manufacturers marks on the base. I try to emphasize these distinctions in the following sections.

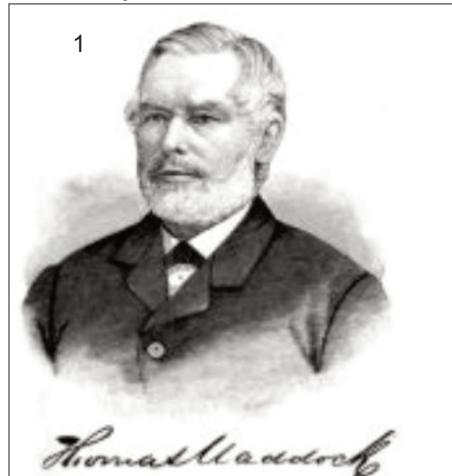
## I. MADDOCK STEINS, MUGS AND POURING PITCHERS

### *A. History and Background:*

Thomas Maddock (Figure 1) was born to a family of potters in 1818 in Staffordshire, England. He and his wife, Honor Bossom, came to New York in 1847, where they had two sons, William (who died in childhood) and John. Following Honor's death in 1851, Thomas remarried in 1852 to Isabelle Smith who bore him three more sons—Charles, Archibald, and Harry. All four of Maddock's sons were to work with their father in different aspects of the pottery industry.

Thomas Maddock had apprenticed as a decorator in England, so once in New York City, together with a partner, William Leigh, he set up a china decorating company, the first of its kind in the United States. The business of firing decorated china was then unknown in America. Thomas Maddock attained great prominence, and it is believed that he decorated a dinner service for President Pierce in 1853 at the White House.

Thomas eventually made his way to Trenton by 1873. At that time his main



interest was in finding a way to produce and sell sanitary wares such as toilets. In the 19<sup>th</sup> Century, indoor

plumbing and toilets were a luxury that could only be afforded by the wealthy, and toilets primarily came from England. Despite attempts by other firms, there was no manufacturer of sanitary ware in the United States. Challenges included discovering the right proportion of ingredients to produce earthenware and the glaze, stacking the unfired pieces in the kiln, stabilizing the kiln temperature, determining how hot and for how long the kiln should be fired and how quickly to cool it down.

Maddock formed a partnership with Millington and Astbury to manufacture earthenware. Other Trenton potters had tried and failed in the production of sanitary wares, and although Maddock's partners urged him to give up the endeavor, he continued. The difficulties were overcome and the firm continually made improvements to the products and processes, being able to produce toilet sets, wash basins, pitchers, chamber pots and slop jars, mugs, toothbrush holders, dinnerware and household pottery utensils. Sales grew at a rapid rate.

After Astbury left the firm, Thomas Maddock and his four sons, John, Charles, Archibald and Harry, took over the pottery firm and renamed it "Thomas Maddock & Sons." They used 1859 as their date for establishment.

In 1888, they purchased the Lambertton Works in Trenton, renaming it "Maddock Lambertton Works." There, they produced high quality domestic commercial china dinnerware which was sold to restaurants, railroads, hotels and companies all over the United States. It does not appear that the Lambertton Works produced steins, judging by the information in an extensive book on that company and a lengthy original catalogue of both products and customers. (Although we will see many examples of steins featuring college and university themes, no college or university is listed as a customer in this book.)

Thomas Maddock & Sons expanded several more times, acquiring the City Pottery, the South Trenton Works, the Trenton China Company, and in 1906, the Glasco Pottery. It is the Trenton China Company that became the Maddock Pottery Company in 1893. That

company is said to have produced "all that is artistic and progressive in the art of potting."

Separately, Thomas' oldest son John formed his own company with his sons in 1894, called "John Maddock & Sons." In England, a firm named for a relative of Thomas Maddock, also produced pottery and porcelain. Those English wares had numerous markings with "John Maddock" included in the mark. This should not be confused with Thomas Maddock's son John whose company was in Trenton. See one mark for this English company in Figure 2.

Thomas Maddock died in 1899, and three years later his sons renamed the company "Thomas Maddock's Sons Co." There are various similar marks for this company which produced the decorated wares. See Figure 3. (Some of the marks just use "Tho's" for Thomas; some use "Son's.")



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*Tho's Maddock's Sons Co.  
Trenton, N. J.*

It should be emphasized that the name is "Maddock," not "Maddocks." Many publications and auctions improperly refer to these wares as "Maddocks" football steins. The confusion likely arises because the mark on the bottom often refers to Thomas Maddock's Sons, and sometimes the apostrophe is dropped.

The Maddock family companies continued in Trenton until the 1920's when labor unrest, a devastating strike and the rise of plumbing manufacturers created difficulty competing in the changing marketplace. Thomas Maddock's sons were then forced to sell to American Radiator and Standard Sanitary Corporation in September of 1929. This company later became known as American Standard.

As stated in a presentation by William

B. Liebeknecht and John Maddock in 2014:

"Today, Trenton's pottery industry is best remembered for its beautifully decorated, high quality artware like the American Belleek produced by Willets, Ott & Brewer and CAC/Lenox. But it was the sanitary ware industry that drove Trenton's prosperity for fifty years, and for that we must thank the extraordinary vision, innovation, and persistence of Thomas Maddock and his family."

[See "The Maddocks of Trenton: Kings of Industry," quoting "Potteries, the Story of Trenton's Ceramic Industry"]

Today, one of the buildings of the Maddock Company is still in existence and listed on the Trenton Historical Registry (Figure 4). Note the tall brick smoke stack with the name "Maddock" still visible. Those buildings are currently used in connection with a transit oriented village by the train station.



Further, the importance of Trenton, New Jersey in this history is also noteworthy. Trenton was one of the two major pottery centers in the US. (the other being East Liverpool, Ohio). The canals and railroads located close to Trenton made it easy to ship goods to major markets nearby, like New York and Philadelphia. There was also clay in the area, which was needed for the kilns and operations. There were up to 50 potteries in Trenton, some of which are listed in Table 1.

### Table 1 - Trenton Pottery Firms

William Young & Sons
The Willets Manufacturing Co.
The City Pottery
Greenwood Pottery
The East Trenton Pottery Co.
Millington, Astbury & Poulson
Thomas Maddock & Sons
The Maddock Pottery Co.
John Maddock & Sons
The Glasgow Pottery
Ott & Brewer
The Cook Pottery Company
Isaac Broome
Coxon & Co.
The Trenton Pottery Co.
The Mercer Pottery Co.
The New Jersey Pottery Co.
International Pottery Co.
The American Crockery Co.
Burroughs & Mountford Co.
The Prospect Hill Pottery
The Anchor Pottery
The Delaware Pottery
The Crescent Pottery
Empire Pottery
The Enterprise Pottery Co.
The Trenton Potteries Co.
The Bellmark Pottery Co.
The Fell & Thropp Co.
The Trenton Pottery Works
The Keystone Pottery Co.
The Star Porcelain Co.
The Ceramic Art Company
The Trenton China Co.
The American Art China Works
Columbian Art Pottery

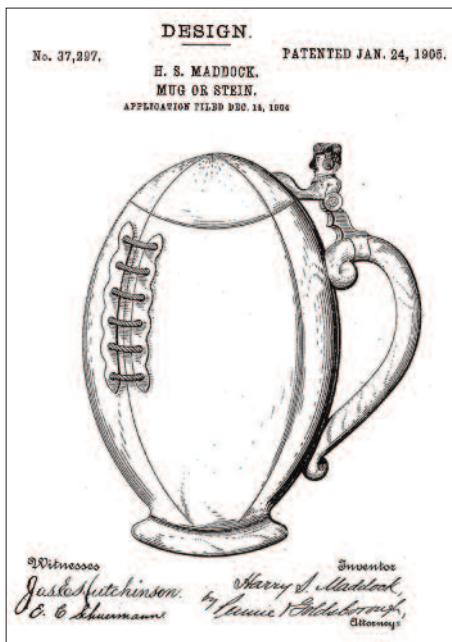
Many of these other companies made mugs, and some made steins. These include, for example, the Ceramic Art Company ("CAC"), which later became Lenox, and Columbia Art Pottery. While stein collectors may be inclined to think that pottery or porcelain manufacturers only made steins, it is obvious that steins were but a very small part of the product line of the companies.

In this article I will show many examples of football-shaped mugs and steins produced by Thomas Maddock & Sons under a U.S. Patent obtained in 1905. One author has commented that "perhaps the company's most remembered contribution to the American pottery scene [is its] football steins."

### B. Design of Maddock Football Character Steins and Mugs:

Maddock produced football-shaped mugs which were never intended to

## 5 - The Maddock Patent



have a lid, as well as lidded steins. In fact, the original Patent No. 37,297, officially issued on January 24, 1905, was entitled "Design for a Mug or Stein," apparently distinguishing between the two forms. The Patent application states that Harry J. Maddock (Thomas' son who was part of the Thomas Maddock & Sons company after Thomas died), "invented a new, original, and ornamental Design for Mugs or Steins." The patent provides that the "drawing" illustrates a "side view of a mug or stein embodying the design." An illustration of the original Patent appears in Figure 5. It seems that Harry was the person responsible for the football character steins, not his father Thomas.

Collectors should not assume that the absence of a lid somehow makes an example less than perfect. As of the writing of this article, I have been able to examine a total of 50 Maddock steins and mugs (exclusive of pouring pitchers). I note that only 15 of the 50 (30%) have lids. But based on my observations of auction sales, there are far more unlidded mugs sold than steins with lids. In my opinion, a more realistic estimate of the production of mugs and steins is one stein for six or seven mugs, or about 15%.

The face of the Patent application provides that the Patent was valid for



seven years. (At the time, patents were usually valid for 3.5 years, 7 years or 14 years.) Since the Patent was approved on January 24, 1905, it would have been valid until 1912.

Figure 6 is a very representative example of the Maddock football stein, in this case decorated with a scene of a college football player. In addition to the football shape, an easy way to identify a Maddock stein is the pewter thumblift formed as the head of a football player.

The porcelain bodies themselves are usually tan-orange-honey colored, which has sometimes been called a "pigskin brown"—much lighter than the current dark brown football color. But in later years of production, they may have produced a darker color. Figure 7 shows several variations of the range of colors.



In Mike Wald's article in *Character Steins: A Collector's Guide* he noted –

"The handle and base of the *mugs* ... were always shaded into a darker beige/brown coloring, as opposed to the *steins* whose handles and bases were a more pronounced black, silver, or gold color. These were solid-colored from the base up the sides of the football seams, rather than evenly shaded like the mugs..." [emphasis added]

This gives us a way to distinguish between mugs produced without lids, steins produced with lids, and "marriages" of a mug body with a stein lid. On this point, Mike points out –

"Recently, many football character mugs were made into steins by some of the professional stein repairmen. It is easy to spot these, as the base and handle coloring is a tip-off."

The photo which Mike used to illustrate such a "marriage" is seen as Figure 8. Even though this photo is in black & white, it clearly shows us the differing ways the bases of these pieces were painted. The clearly separated sections of the stein on the left are correct for a *stein*, whereas the shaded color of the base of the piece on the right tells us it is brown, and therefore began its life as an unlidded *mug*.



An exception to the above discussion of colors is a salmon-colored mug for University of Michigan. That one also has a colored seal with gold as the predominant decoration (the only colored seal I have observed). See Figure 10.



The Maddock steins typically have the Patent stamp with the date of issue of January 24, 1905 on the bottom of the Stein or mug.



Note also that the Maddock Stein design positions the handle in the center of one of the four sections of the football. We will see in Part II that this is a useful trait helping to distinguish the Maddock Stein from the German version.

The retail price of a Maddock Stein in 1905 was \$2.00. As noted in Ron Gray's 2004 article:

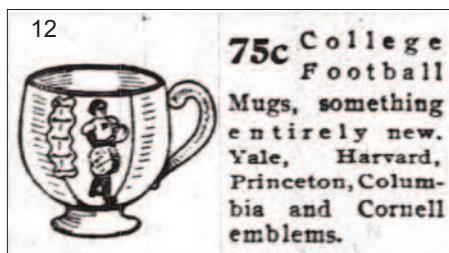
"Mike Wald was able to locate a Cornell University ad from 1905 offering these steins at \$2.00. The same ad offered the Mettlach 2872, Cornell ½ liter Stein, at \$2.50. Assuming the relative value has been maintained over the years that would value a Thomas Maddock's Sons Stein at about \$640 in today's prices, since Mettlach 2872 is worth about \$800 in mint condition."

But additional research (by Ron Gray, after his 2004 article) has revealed other advertising information about the Maddock steins. The *Brooklyn Daily Eagle*, on February 12, 1906 (p. 19), advertised the football steins for sale at \$1.89 (note that the reference in the newspaper ad was to steins—not mugs—Figure 11 below).

A football Stein at \$1.89 takes the form of a china football about eight inches high, with the conventional color and stitching. The top end is made to serve as the Stein cover and a large handle completes it.

Ten months later, on December 9, 1906, an ad by Weist & Corn (houseware and cutlery store) appeared in the *Buffalo Courier*. This time the mug was advertised for 75¢. It is interesting that

the focus in that advertisement was on five schools which later became charter members of the Ivy League—Yale, Harvard, Princeton, Columbia and Cornell. The decorations were referred to as "emblems." And there was no mention of steins. This may help explain why there are so many mugs.



Finally, there is an advertisement indicating this "novelty" was for the "college man"—a Stein which costs \$1.25 and was "a perfect pigskin." Noteworthy is the additional reference to "[a] more expensive beer jug" that costs \$2.25. It is assumed this "jug" was a pouring pitcher—much larger than the Stein—to go with the Stein, and costing significantly more. This ad appeared in the *Wilkes-Barre News* on December 24, 1906 (Figure 13, below).

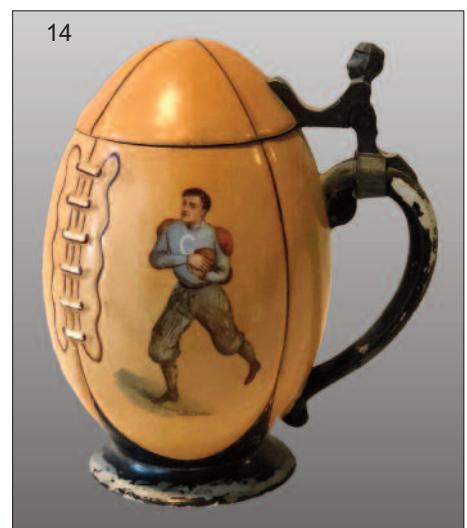
**A novelty, no doubt designed primarily for the college man, is the football Stein. It costs \$1.25, and, excepting for the handle, is a perfect "pigakin."**

**There's a beer jug, too. It costs \$2.25  
The tobacco jar is only a trifle larger  
than the Stein.**

**C. Condition Issues:** It is noteworthy that the many Maddock porcelain football steins and pouring pitchers are found with condition issues on the painting of the handle and the pedestal base. In many auctions, the description will state that the handle or base has been "repainted." Many other examples which were not so "touched up" simply show spots of wear or paint flaking off, exposing the white of the porcelain (Figure 14).

In the "Encyclopedia of Character Steins" published in 1976, the six steins and one pouring pitcher pictured on pp. 52-53 all show extensive paint loss in these areas. In those photos the absence of color shading from the base into the body of the Stein indicates that these pieces have a black base and handle. In fact, while occasional paint damage is found on brown-

based mugs, available evidence indicates that this paint wear or breakdown is much more common on the black painted steins. It's my belief that the brown-based items were painted before the pieces were glazed and fired, whereas the black paint was applied over-glaze, making it more susceptible to breakdown. At the very least we can say that it is a common condition on the black handled steins and pitchers with lids.



Finally, the lids on the steins and top rims often have chips. This is likely because of the "clunky" lid which often slammed down on the rim.

**D. Types:** Maddock football-shaped steins can be categorized by their primary decoration as follows:

1. Scenes of college athletes
2. College Pennants
3. College Seal
4. Custom advertising
5. Blank, or undecorated

The primary decoration was usually placed on the side of the Stein facing the viewer when held with the handle to the right. When a secondary design was used, it was placed directly opposite the primary design. The same applies to the pouring pitcher. This positioning, as noted in the prior reference books and articles, allows for a larger area on which to place the decoration. When held in the right hand, the primary decoration is nicely framed between two of the football's seams, with the stitches to the left and the handle to the right.

**Scenes of college athletes:** The scenes of college athletes in playing uniform appearing on Maddock steins were all drawn by F. Earl Christy. Christy, from New York City, was a well-known painter and illustrator. His signature usually appears beneath these sports figures. See Figure 15.

Christy was born in Philadelphia in 1882 and attended the Pennsylvania Academy of Arts from 1905 to 1909. Not surprisingly, this is the time period when the Maddock steins were being made. He produced many illustrations relating to early college football. His works were shown on pillows, postcards, magazine covers, mugs, pitch-

ers and other wares. He died in Freeport, Long Island in 1961.

There are four different *football* scenes (poses), and one each for *baseball* and *rowing*. Although there are some exceptions, which will be discussed separately, the vast majority of these scenes feature six schools—Yale, Harvard, Princeton, Penn, Columbia and Cornell—and each pose or player is used for one—and only one—school. The colors and an initial of the college—on the uniform jersey of the player—identify the college involved. See Figure 16 for the six types pictured together for comparison. Note that the letter **P** was used by both Princeton and Penn, and the letter **C** was used by both Columbia and Cornell. The schools could be differentiated by the colors on the uniform, or by the seal of the university which was usually shown on the opposite side of the stein. Figure 17 shows the Princeton University seal

on the back side of Figure 6 seen earlier.

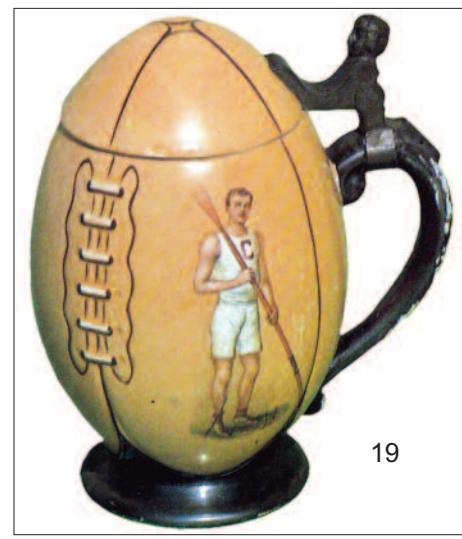
Many of the football-shaped character steins have a *baseball* player on the body. This apparent mixing of two sports is very curious to me. I have only seen one baseball player scene, that of a pitcher who almost always has an **H** (Harvard) on the uniform. See Figure 18.

Similarly, the illustration of a *rower* on a football-shaped stein seems odd. See Figure 19. Is this a football stein? Is it a rowing stein? Should I display all of the Maddock football-shaped steins and pitchers together, or should I organize my shelves by sport, separating the football-shaped pieces based on the sport depicted?

Both the baseball player and rower illustrations were again designed by Christy. One can only wonder why someone would want to buy a football-



Fig. 16: The six athlete poses painted by F. Earl Christy which appear on many Maddock football-shaped character steins. Left to right, football players from Yale, University of Pennsylvania, Princeton and Columbia; a Harvard baseball player, and lastly, a Cornell rower.



shaped stein with a different sport as the decoration. It is certainly a “cross-collectible.”

The sports player steins almost always have the college seal on the opposite side of the stein. I do own one mug which has a football player and the college seal, customized by the addition of three initials on the panel between those decorations.

The lion's share of Maddock football-shaped steins feature designs from the six universities mentioned above. (These six, along with Brown and Dartmouth, are known today as the Ivy League.) This focus was surely driven by the prominence of these northeastern universities, their market potential as represented by Philadelphia, New York and Boston, and their proximity to the Maddock works in Trenton, NJ.

That said, the Big Ten Football Conference, the oldest Division I collegiate athletic conference in the United States, was also well represented on Maddock football wares. In 1896 seven of today's Big Ten members—Chicago, Illinois, Michigan, Minnesota, Northwestern, Purdue and Wisconsin—formed the Western Conference. In 1899 the conference became known as the Big Nine when Iowa and Indiana were added. Michigan was voted out of the conference in 1908, but Ohio State joined in 1912, and with the readmission of Michigan in 1917 the Big Ten Conference was born. Maddock steins or mugs from all the Big Ten schools have been seen except for Wisconsin. All of this, of course, was in the period of peak production following Maddock's receipt of its Patent in 1905.

Maddock was not the only manufacturer to make note of the marketing opportunity provided by these schools. Villeroy & Boch Mettlach took similar interest. See for example, ½-liter sports related PUG Stein #2140—for Yale, Harvard, Princeton and University of Penn. See also the Yale relief emblem on Mettlach Nos. 1940 (three liter), 1526 and 1431 ½-liter Yale steins; the Yale PUG steins with numbers 1526 and 1909; and Mettlach Yale relief and PUG one liter Stein #1154. Further, see Cornell Steins 2871 and 2872 (½-liter and one liter), and the Cornell book Stein, #2001. See also Mettlach #2772 with a relief Brown Uni-



20a



20b



21



22

versity seal. It is interesting that Mettlach did not expand its focus much beyond Ivy League steins. The manufacture of Mettlach steins in Germany as opposed to Maddock manufacturing in the USA, may explain that. Only Nebraska has been identified as having a Mettlach Stein decorated for it.

Having noted that virtually every athlete decorated Maddock Stein deals with one of the six Ivy League schools, there are a few exceptions. In addition to Pittsburgh and Purdue (which of course have the large **P** on the jersey, just like Princeton and Penn), there is a University of Michigan football player mug with an **M** on the player's jersey, and the same blue color as on the Yale player (Figure 20a). The down-stroke of the Yale Y is visible in Figure 20b, revealing that the original transfer decoration was painted over with the Michigan **M**.

A small number of the mugs were decorated with silver overlay over the laces of the football and encircling the rim. Figure 21 shows such a mug with the Columbia football scene, on a table with other sports memorabilia.



23



Finally, the “Christy” athletes shown on the Maddock Stein and mug are also common on other pottery and porcelain items. See Figure 22 showing the Maddock Stein next to a pitcher and several different mugs produced by other manufacturers.

**College pennants:** While the largest category of Maddock football-shaped steins are those with a sports scene as the primary decoration, many others use a variety of college pennants in that position. Figure 23 is one example.

Figure 24 shows the Lehigh, Annapolis and Illinois pennants. Here we also see



24

another seeming anomaly—the Lehigh Stein shows a white base and handle. It's possible that it was originally painted black, as is the norm, but when the paint began to wear or flake the remaining black color may have been intentionally removed.

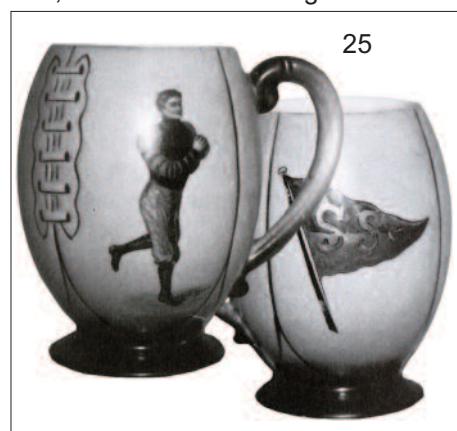
A large number of steins in this category display only a school pennant which includes the colors and name of the school. Some also include the college seal on the opposite side.

Mike Wald's research, built upon and extended by David Harr, named 17 schools which appear on pennant decorated Maddock steins or pitchers. My years of study and collecting have allowed me to add 8 more schools to the list. The full list is seen in alphabetical order in Table 2; my additions are marked with an asterisk (\*).

There are likely a few other colleges and universities that were produced

but not listed in Table 2, although I feel that over the course of 40 years most of them have been uncovered. It must be emphasized that this was the artistic branch of the Thomas Maddock factories, so there were likely orders for other colleges, some with seals, pennants, football decorations, baseball decorations, custom decorations, or a combination of the above.

In the "Character Steins" book Mike Wald showed photos of an apparently custom-ordered piece which is not fully understood (Figure 25). As he noted, the football player has had the letter P obliterated from his jersey, and the reverse side of the mug shows simply the letters "S.S." While the pennant's use of two colors suggests a school affiliation, it's difficult to imagine one for



25

which these letters would fit. Was this custom-made for an individual who had those initials?

There are at least two mugs featuring pennants as primary decoration, with football scenes as secondary decoration: Knox College (Figure 26) and Smith College (Figure 27). While Knox College did indeed play football in the early years of the 20th century, as an all-women college Smith did not, so this example is particularly curious.



26



27

**College seals:** While a great many such character steins by "Tho's Maddock & Sons" have the college pennants, some only have the college seal or arms as the predominant decoration. See Figure 28.



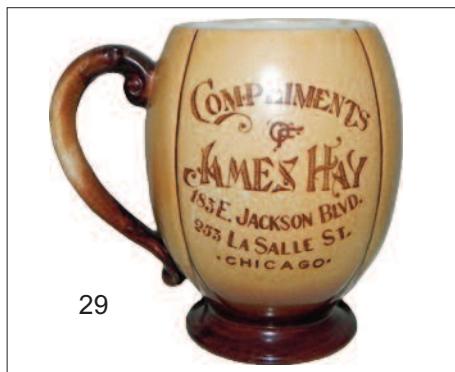
28

Akron HS *
Amherst
Annapolis *
Chicago
Columbia
Cornell
Harvard
Illinois
Indiana
Knox
Lafayette *
Lehigh *
Michigan (two versions)
Minnesota
Mount Vernon *
Northwestern
Nebraska
Notre Dame
Penn (U of P)
Pittsburgh
Princeton
Purdue *
Smith *
St. Louis *
Yale



**Custom advertising:** I am aware of two firms which had advertising placed on football-shaped mugs produced by Maddock. The ad for the first of these companies, James Hay, has been seen as a secondary design opposite the scene of the Harvard baseball

player or the Cornell rower, or in the same position on an otherwise undecorated mug (Figure 29).



29

The second firm is "Stillson's." See Figure 30. I have observed examples of a Columbia football runner, University of Penn football kicker, and the baseball player with that advertising. The advertising is only on mugs.



30

I have not been able to identify either of these firms.

**Blank, or undecorated:** Finally, there are such football-shaped character



31

steins with no scene or college reference. In the absence of any decoration there is nothing for me to say about them beyond noting their existence.

**F. Maddock Pouring Pitchers:** While most of the decorative products from Maddock seem to be steins and mugs, the company also made pouring pieces with and without lids. Although these pieces are not nearly as numerous as the steins and mugs, available evidence indicates that they follow the same "rules": the unlidded pitchers have a shaded brown color applied to base and handle, while the lidded versions have a black colored base where

the color is clearly delineated and these areas are subject to paint deterioration. These serving pieces were also offered as sets with six mugs or steins. It is most likely that mugs would accompany the pitchers, while steins would complete the lidded pouring pieces, creating a consistent appearance and preserving the colors of the base and handle across the items in a set. Figure 32 shows a Harvard baseball player on a pouring pitcher with two mugs and two steins. The unlidded pitcher and the two mugs share the same brown base color, while the bases of the steins are black. Figure 33 shows a Yale football player on a



32



33



34



35a



35b

pitcher and two mugs. Figure 34 shows two serving pieces, one for the University of Chicago (maroon color and the word "Chicago" on the pennant), the other for Northwestern University (purple color and the school name on the pennant).

The next two figures (35a and 35b) show a pitcher and five matching mugs for the University of Pittsburgh. The primary decoration on all six of these pieces is the Christy football player which was used most often on pieces for Princeton University. The back is decorated with a blue and gold pennant bearing the word Pittsburgh.

It is somewhat unusual to find a pouring pitcher with all six mugs. Since these are now more than 110 years old, having been made around 1905 (the patent date for Maddock football steins), it is to be expected that one or two steins or mugs did not survive the test of time. The Pittsburgh set shown in figures 35a and 35b is a good example, as one of the mugs seems to have been lost. It is the only example I have seen which was produced for that University.

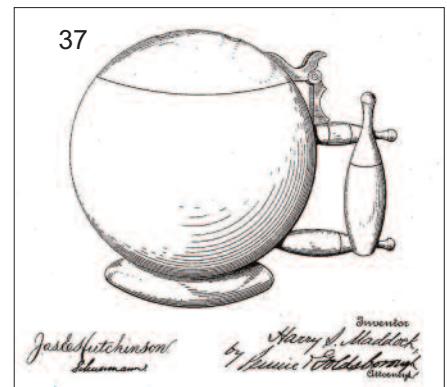
As stated earlier, these pouring pitchers are found in far fewer numbers than the steins, so it is difficult to make generalizations about their decorative motifs. Scenes of athletes or pennants as the primary decoration are most common and the seal of the college is most often found on the opposite side.

The college-related pouring pitchers I have identified are listed in Table 3. The type of piece (lidded or unlidded) and the decoration are noted.

Figure 36 shows a football themed lidded pitcher which makes no reference to a college or university. The decoration, which seems to be a photographic transfer, is of a player standing and looking directly toward the viewer with his hands clasped behind his back. The black paint on the base and handle has been almost entirely removed. I suspect this decoration is a tribute to honor a notable player.

**Table 3 - Maddock Pouring Pieces**

	Lidded/ Unlidded	Athlete/ Pennant
Chicago	L	P
Columbia	U	
Cornell	U	A
Harvard	U	A
Michigan	U	P
Northwestern	L	P
Pittsburgh	U	A
Princeton	U	P
Princeton	L	A
Princeton	U	A
Penn	L	
Yale	U	A
Yale	L	A



**H. Tobacco Jars:** Maddock's football character wares were not limited to steins, mugs and pouring pitchers, they also made football-shaped character tobacco jars which are slightly larger than the steins (Figure 38).

The following football-shaped tobacco jars have been identified:

University of Penn (football player);  
Princeton (football player);  
Princeton (pennant);  
Princeton (seal) (white)  
University of Maryland (pennant).



There is another unique lidded server which features the image of a woman football fan. I suspect that one relates to Annapolis.

**G. Another Maddock Character Stein:** The Maddock Company apparently did not limit its stein design to the football character steins, despite what previous reference books indicated. A search of the patent registry revealed that Maddock also received a patent for a bowling ball character stein (Figure 37) on January 24, 1905, the same date as the Patent for the football character stein. I have checked with other long-time collectors and none of us have ever come across such a stein.



**I. Other Mugs, Steins, Pitchers, Tobacco Jars and Other Wares:** While this article has focused on football-shaped steins, mugs and pitchers, Maddock made many other mugs with a variety of decorations, including scenes of historical places located nearby in New Jersey and Pennsylvania, bowling and Masonic themes among others. I have included photos of some of these other items at the end of this article.

## II. AN UNKNOWN GERMAN FOOTBALL CHARACTER STEIN MAKER

**A. Introduction:** The considerable majority of football-shaped character steins were made in the United States by Thomas Maddock's Sons, and these are the only examples shown in the general stein books. However, the character stein books do show some very similar pottery steins made by an unknown German company. We know they were made in Germany because of their mark – GERMANY. Many of these steins also have another mark (not previously written about)—an impressed number 6 above or below the “GERMANY” mark. Further, some of the steins—the ones with the Ivy League pennants—often have a two-digit, hand-painted decorator number. See Figure 39 showing a stein marked with “Germany,” “6,” and the decorator number. The decorator numbers I have seen are 68 and 72 (with “72” on different steins).



Unlike their Maddock porcelain counterparts, these pottery steins seem to always have lids. All the ones known to me or other collectors I have spoken with have lids. I have never seen an unlidded mug from this manufacturer depicted in the Character Stein books, or the various auction catalogs, or in online auctions. Unlike Maddock, this German manufacturer appears to have produced only steins, and not mugs.

Because these steins are so similar in size and shape to their American cousins they are easily confused, especially when viewed only in photographs where the distinguishing characteristics are not readily apparent, and the base marks may not be shown. The German-made steins were



formed of pottery, the base marks include the word GERMANY and the decorations—featuring American college pennants—were etched into the body, rather than being transfers. Because of the motifs and the word GERMANY on the base, we know they were intended for export to the American market.

Another distinguishing characteristic is the pewter thumblift which is similar to a JW Remy thumblift—but it is not exactly the same.



The majority of these steins have a realistic pigskin colored body, some lighter and some darker, although some are white. The handle and base may be white, black, cream colored or even gold. The gold color was prone to wearing off so that the handle or base may appear as white or cream colored. A close examination will reveal if this is the case. As stated, other examples are all white (base, football body and

handle), however with the pennants still etched on the football part of the body and lid.

These steins were certainly inspired by the Maddock version, and may have been a direct copy of the design. The Maddock Patent was issued in 1905 and was valid for seven years. After the Patent expired in 1912 the design was no longer protected by Patent law. It's entirely possible that the manufacturer of these German steins may have waited until the Maddock Patent expired to begin making its version of football character steins, or they may have simply ignored that Patent. However, with the start of World War I on July 28, 1914, exporting from Germany to the USA ended. That essentially limits the production date to between January 24, 1905 and July of 1914.

**B. Decorations:** Like the Maddock steins, the German-made steins may be found without decoration (Figure 40). When decorated, with rare exception the favored decorative element is an etched school pennant. While the Maddock steins often included the actual name of the college on the pennant, or the college seal on the opposite side, the pennants on the German-made steins most often show only a single initial and the college colors—the college name can only be inferred from this limited information.

Examples of the most common style of decoration are shown in Figures 42-48. In attempting to identify these steins, I have relied on the following list of school colors:

Yale	medium dark blue
Cornell	red and white
Pennsylvania	red and blue
Harvard	crimson
Purdue	black and gold

Unlike Maddock steins where decoration was limited to the body, the German-made steins used both body and lid for decoration. The ways in which the pennants are shown are quite unusual, and I have not found any rhyme or reason for the various configurations. When a single pennant was used on the body, it was placed in the panel



of the football to the left of the handle, where it faced the right-handed drinker. When two pennants, always from the same school, were placed on the body, they were sometimes mirror images of each other, with the letter on the pennant on the right being flipped backward! These configurations are seen in Figures 42-43. While the capital P in these figures would be appropriate for Penn, Princeton or Pittsburgh, the black and gold color scheme is consistent with Purdue.

When a lid was decorated, it was always with a pair of pennants, again mirror images of each other. However, in this case it was the letter in the pennant on the left which was shown in reverse. Even more curiously, pennants from one school were frequently shown on the body of the stein, and from another school on the lid (Figure 44a and 44b)! How did this seeming anomaly occur? It's a definite mismatch, but based upon the number of examples I have noted, I suspect the lid and body

were paired up by the manufacturer, perhaps because of a lack of understanding of American college football culture and the use of colors.

Figure 45 shows a stein for Cornell University, where the capital C appears in normal orientation on the right side of both body and lid. Figure 46 is for Harvard, where because of the symmetry of the letter itself, all of its occurrences look the same. Figure 47 shows the same design, but on a white body. A second white-bodied stein, this time for the University of Pennsylvania, appears in Figure 48. Note the reversed P on the right side of the body.

There is a somewhat simpler style of decoration which occurs on some steins. Instead of having a "wavy" look, the pennants are drawn as simple triangles, the pennant stick is reduced to a simple straight line, more than one letter may appear on the pennant, and the lettering is a simple sans-serif style. Steins in this simpler style are also

found in far smaller numbers, suggesting that they may have been special ordered.

Figure 49 shows a stein in this simpler style with the letters OSU on a red and gray pennant. Based on the colors, I identify this stein as being for Ohio State University.





Continuing with steins decorated in this simpler fashion, Figure 50 shows a pennant with the letters U.C. The solo reddish color of the pennant leads me to think that this could be for the University of Chicago, but the uncertainty of the colors used by the unknown Germany manufacturer make it difficult to confirm with confidence. Based upon their lack of football standing today, that might seem a stretch, but the Maroons began play in 1892 under famed coach Amos Alonzo Stagg, before joining the Big Ten Conference in 1896. They were a prominent and successful football team until 1939 when they de-emphasized football; today they play in Division III.

Figure 51 shows a stein with the same U.C. decoration on the body, but mated with a lid displaying two Yale pennants. This matchup is particularly intriguing since the two programs shared the national championship in 1905. That season the Chicago Maroons had a record of 11-0, while Yale had a 10-0 season.

This German manufacturer also produced a few steins for American high schools. Figure 52 shows a stein whose pennant bears the letters LMHS. In seeking to identify it, I searched high schools in the northeast US, and came up with only two possibilities: Lower Merion High School, near Philadelphia, and Lawrence, MA High School. Although the school colors for Lower Merion HS (white and maroon) are a better match for the purplish color on the stein than Lawrence, MA HS (navy and white), who knows?.

The second stein which I believe was made for a high school is seen in Figure 53. Unfortunately the initials MTHS appearing on this stein did not lead to any tentative identification.

In addition to the steins pictured on these pages, I have also seen an all white stein without the standard etched seams and decorated with only two Yale pennants on the lid; and an all brown stein with two Yale pennants on the body. (The undecorated lid on this stein looks like a repair.)

After 40 years of collectors identifying these steins, the only consistent thing to note is the inconsistency of decoration and color. The steins with original mismatched lids and bodies are particularly puzzling—it seems highly unlikely that an American manufacturer would have conceived of these combinations, and similarly unlikely that special orders for these seeming mismatches would have been received from America. These German-made steins are in relatively limited supply, suggesting that they were not very successful in the market. Perhaps these curious decorative schemes are to blame, or perhaps the added cost of shipping to America simply made it an unprofitable venture.

**C. Pouring Pitcher:** I have observed only one master stein for these German works (Fig. 54), that one with no lid, although the pewter hinge for the lid is still attached to the handle. The decoration of this pitcher is based upon the work of another famous illustrator firm of the day—Rafael Tuck & Sons.

Rafael Tuck started in London in 1866 making pictures and greeting cards. The firm eventually started selling postcards, which became very successful in the late 1800's and early 1900's. The majority of the firm's work was contracted from Germany, his home country. Rafael retired in 1881 and died in 1900 before the postcard boom he had started took off. Three of his sons continued the business, under the leader-



ship of son Adolph. See Figure 55 for the Tuck Family.

In 1906 the firm produced a set of postcards featuring six Ivy League schools—Columbia, Cornell, Harvard, Pennsylvania, Princeton and Yale. Interestingly, these are the same schools chosen by Earl Christy for the athletes depicted on Maddock steins. Each of these postcards shows a woman fan and school letter framed by a tan foot-



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The Columbia postcard was certainly the inspiration for the German-made pouring pitcher. There are, however, notable inexplicable differences: While the cheers on both refer to Columbia, and the color of the woman's sweater is Columbia blue, the red and white colors of the C and the pennant on the German-made pitcher are those of Cornell! Are there other pouring pitchers for the other five Ivy League schools? One can only hope.

The only connection I was able to find between the unknown German pottery manufacturer and Rafael Tuck & Sons is this one item, the pouring pitcher. While the decorations on the steins in Figures 42-48 and the pennants on the postcards in Figure 56 both show the pennant tied to the flagstick, this artistic detail hardly seems sufficient to suggest that the Tuck firm was involved in designing the pennants.

### C. American (Maddock) or German?

While mentioned earlier, one telling trait is the positioning of the handle on the body of the mug or stein. The Maddock steins positioned the handle in the middle of one of the four panels of the football, while the German versions placed the handle directly on one of the four football seams. This difference is seen clearly in Figures 57 and 58.



56



ball, a school cheer, and a pennant behind the football. The school letter, the pennant and the woman's outfit all match the colors of the school. Three cards from this series are shown in Figure 57.

When held with the handle directly to the right, the decoration on the Maddock steins is afforded the full width of the football panel which directly faces the drinker. In comparison, when a German-made stein is held in the same position, the football laces are directly in front of the drinker, with the decoration somewhat awkwardly positioned between the laces and handle.

The exception to this rule? The undecorated German-made football-shaped steins placed the handle in the same position as the Maddock steins (see Figure 40).

When held in the hand, of course, the easiest way to identify the source is to turn the piece over and check the marks on the base!

Beyond that, there are a number of traits which can be discerned even from photographs.

- If the decoration is flat to the surface of the body (i.e. transfer decorated), it is Maddock
- If the stein has a figural head of a football player, it is Maddock.
- If the decoration includes an athlete, it is Maddock
- If there is any decoration other than a pennant, it is Maddock.
- If the handle is positioned in the middle of a panel of the football, it is Maddock.
- If the decoration on the stein is etched into the body, it is German-made.
- If the stein has a decorated lid, it is German-made.
- If the stein is decorated with multiple pennants, it is German-made.
- If the body is white, it is German-made.



57



58

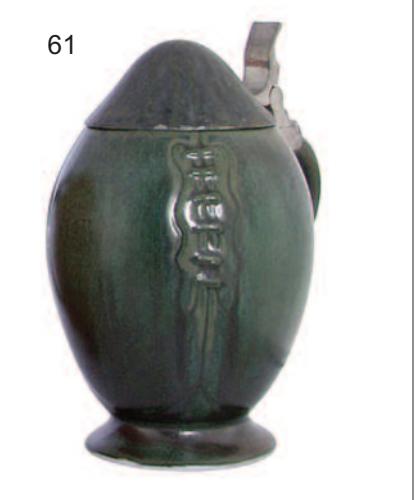
Finally, although it cannot be determined from photographs, a fundamental difference is that Maddock wares were made of porcelain, while the German manufactured items were made of pottery.



59



60



61

**D. A few outliers:** While Part II of this article focused on this one German manufacturer, there are a few other examples of pottery football character steins from the early 1900's.

Figure 59 shows a relief pottery version with a player kicking what appears to be a soccer or rugby ball—on the football shaped piece. (It has been described in one auction as a “European football player.”) The manufacturer is not known to me.

There was a football character stein with no decoration produced by Reinhold Merkelbach (Figure 60).

Finally, there was a green pottery football stein made during this period (Figure 61). The manufacturer is not known to me.

### III. Modern Football Character Steins

While this article has focused on the antique football character steins that most antique drinking vessel collectors are interested in, there have been a number of other football character steins and mugs made in recent years. These are inexpensive and usually cost between \$25 to \$100 each. They are as follows:

**A. Pottery :** Gerz made a similar stein as the older football character steins (Figure 62). Note the positioning of the handle in this photo—it is on the opposite side from where we expect it to be. As mentioned earlier, Sam Brainard wrote a poem about the Maddock football stein compared to the new Gerz version. This poem appeared in the September, 1987 issue of *Prosit*. He wrote as follows:

### Football Steins

by Sam Brainard

Maddocks Sons made football steins  
When Reagan was a boy.  
They plastered them with college signs  
Which students did enjoy.

Then, when Reagan was elected  
To Chief of U.S.A.,  
Peter Gerz injected  
A stein of common clay.

The Maddocks steins are arty  
And the porcelain is thin.  
The Gerz steins are more hearty  
But the pewter looks like tin.

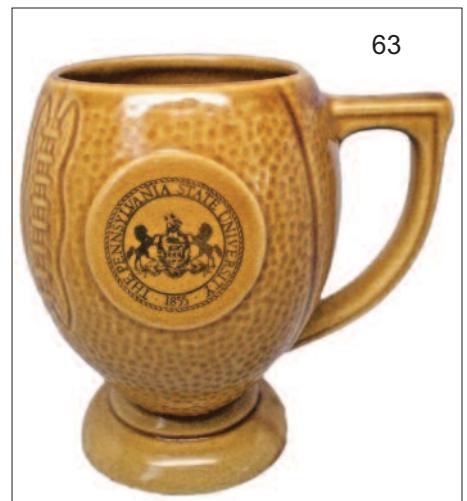
Maddocks thumblifts look so great,  
Each one a player's head.  
And the Christy figures do elate  
In colors blue and red.

If Maddocks steins have a flaw,  
It has to be the paint.  
The base and handle are quite raw,  
The black is much too faint.

Gerz footballs are solid brown,  
The color will not fade.  
Gerz is the toast of any town,  
He really knows his trade.



62



63

There are a number of other inexpensive mugs, perhaps more for coffee or drinks other than beer. See, for example, Figure 63 bearing the college seal for Penn State.

**B. Plastic:** As a college senior at Villanova University, I remember driving to New Orleans to attend the Sugar Bowl with a good friend who went to

Notre Dame. Alabama played Notre Dame on Dec. 31, 1973, for the national championship, both teams were undefeated. I was surprised to find a plastic football character stein commemorating that event and the win for Notre Dame (Figure 64).

64



I am aware of a similar stein made for the Nebraska Cornhuskers which appears to have been made between 1965 and 1969, and another celebrating the 1972 Orange Bowl. There is also an unlidded plastic mug celebrating Nebraska's 1970 National Championship. Plastic steins continue to be produced (Figure 65) and more recently have spread to professional football teams (Figure 66—Green Bay Packers).

65



66



**C. Pewter:** The pewter mugs seem to have used a similar body as the Maddock pieces. The Maddock football shaped mugs may have been the model. The pewter mugs have been described as being from the 1960's, but I have no information about these, other than they were made in blank (Figure 67) and also for different college and professional football teams where the team name is spelled in large print down the side (e.g., Notre Dame, Lions, Vikings and Bears—see Figure 68).

67



68



### Conclusion

I intended to write this article about antique mugs and steins in the shape of an American football. It was easy to find my starting point—the well known products of Thomas Maddock's and Sons. And, of course, I needed to deal with the similar steins made by an unknown German manufacturer. But as I wrote—and selected examples to illustrate the article—it grew and grew and grew. Even now, after 16 pages with more than 70 illustrations, I find it difficult to find the right stopping point. There are, for example, antique character steins featuring soccer and bowling balls. And there are many other football steins and mugs, including pottery and porcelain wares, that are not character steins. That may be the subject of a future article.

If you've had the patience to read this far, I thank you.

The antique American football-shaped character steins on which this article has focused certainly foreshadowed the popularity of American football—by more than 110 years. Baseball retains the title of “America’s pastime,” but football can claim to be “America’s game.”

**Special Thanks:** In addition to the authors of other articles I have drawn from, I also thank my son, John Charles Lamb, for taking many of the pictures used in this article. Also, special thanks are in order to Les Paul for allowing pictures of some of his steins, and his son-in-law, Van Ly, a professional photographer, for taking some of the excellent pictures that were used. I thank Dr. Randall Johnson for some of the pictures and information used in this article, and Ron Gray for the helpful information he provided. I also thank Master Steinologist, David Harr, for several of the pictures used. Finally, I thank Walt Vogdes who helped organize, edit and lay out this article, along with *Prosit* Editor, Steve Breuning.



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- Stein Marks by Chris Wheeler
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- [www.trentonhistory.org/Made/Marks.html](http://www.trentonhistory.org/Made/Marks.html)
- [www.ellarslie.org/maddocks-kings-of-industry/](http://www.ellarslie.org/maddocks-kings-of-industry/)
- <http://www.huskerj.com/FoodBev/PlasticSteins.html>

Wikipedia - Thos. Maddock's Sons, Definition of “football,” Raphael Tuck & Sons. Numerous internet sites regarding the history of football  
National Register of Historic Places Listings in Mercer County, New Jersey  
*Prosit* - 6/1976, 9/1987, 9/2004

Collectors of Thos. Maddock's & Sons football-shaped character steins may well be interested in collecting other examples of F. Earl Christy's football themed items or other Maddock products. On this page I show images of other wares encountered while researching this article. Figures 1-3 are serving sets using the now familiar Christy athletic scenes. The first two were produced by Avon, and the third is a mix of manufacturers. Figures 4-5 show plates with Christy football scenes. Figure 6 is a Masonic tobacco jar. Figures 7a and 7b show a Maddock stein for Yale University whose inlaid lid includes signatures of the student body. Figure 8 shows a Maddock Masonic mug, Figures 9-10 show a selection of Maddock-made tygs, or three handled drinking vessels. The serving sets in Figures 11-13, all made by Maddock, feature a bowling theme, a Shriner chapter and a brewery.



## Serendipity: A Schierholz Revelation

by Walt Vogdes, SCI Master Steinologist and Assistant Editor



1



2



3

While working with John Lamb on his article about football-shaped steins, I became sensitized to the colors adopted by the athletic teams of colleges and universities. Color was a critical aspect of the decoration of these steins, especially as regards the four P's—Princeton, Purdue, Pittsburgh and the University of Pennsylvania. I made note that Penn's colors are red and blue, an unusual pairing.

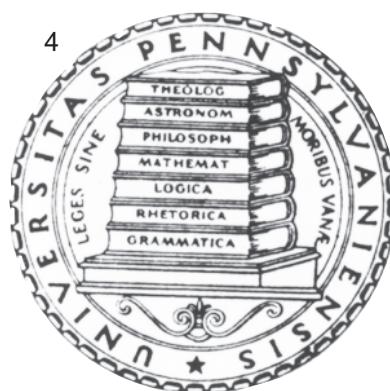
In John's thoroughness in depicting examples of football-shaped steins, he sent me the photos accompanying this article. This Schierholz Stein doesn't quite "fit in" with the rest of the article—it was not made by one of the manufacturers he discusses, and he was unsure whether to call it a football or a rugby character. And none of us in the Stein collecting community knew what the Stein was all about. That changed after a close look at the inlaid lid and an attempt to identify the Latin expression.

A search for SINE MORIBUS VANAE quickly led to the website for the University of Pennsylvania. As it turns out, this is the motto of the university. And all of a sudden, the dark colors of the base and handle became clear—red and blue.

The full seal explains even more. The seal is composed of seven books stacked on a slanted desk top with the books bearing titles representing the

curriculum of the day, in order from top to bottom: Theolog, Astronom, Philosoph, Mathemat, Logica, Rhetorica, Grammatica. On the periphery of the stack of books appears the University motto *Leges Sine Moribus Vanae* and the whole is encircled with the inscription *Universitas Pennsylvaniensis*.

The motto of the University, *Leges Sine Moribus Vanae*, means "Laws without morals are useless (in vain)." It comes from a longer quotation from Horace, "*Quid leges sine moribus vanae proficient,*" the sense of which is, "of what avail are empty laws without (good) morals." The seal had its origin at a meeting of the Board of Trustees in 1755 with Benjamin Franklin as Chairman. As originally adopted, the seal bore the abbreviated inscription *Sine Moribus Vanae*, and succeeding seals bore either this version or no motto at all. In less official usage the motto was evidently rendered as *Leges sine Moribus vanae*, as in a bookplate the library employed before 1829. Near the end of the nineteenth century, a wag translated the motto on the seal as "loose women without morals," which so distressed the Trustees that when the seal was rather radically redesigned in 1899, the word *Literae* was inserted so that the motto read *Literae sine Moribus vanae*. It has undergone some changes in wording and interpretation over the centuries, taking its modern form in 1932. See figure 4.



From this history we are left to conclude that the shortened version was in use at the time the Schierholz Stein was designed.

In addition to the overall shape of the Stein as a football, a blue and red ribbon is attached to the seal on the lid, and this ribbon is twisted to form the handle before settling around the base. This aspect of the design is often overlooked because the colors are so dark.

One legend about the colors traces their origin to an early track meet at Saratoga, New York, between Penn, Harvard, and Yale. When asked by the officials what colors would be representing the Penn team, the captain reportedly replied, "We're going to be wearing the colors of the teams we beat," i.e. Harvard Crimson and Yale Blue. We shall assume that Penn was victorious and thus remained loyal to the red and blue.



The primary source of historical information for this article is <https://secretary.upenn.edu/trustees-governance/frequently-asked-questions>

# Ripley's Believe It or Not!

## You Can Drink Out Of It!

by Dr. Eugene V. Manusov  
SCI Master Steinologist

This article first appeared in the Centennial Issue of *Prosit*, June 1990. Gene Manusov was the author of "The Encyclopedia of Character Steins," co-author with Mike Wald of "Character Steins: A Collector's Guide" and co-author with his wife Pat of "A Collector's Guide to Diesinger Steins." Master Steinologists all, all three have sadly passed away.

Astonishing! Amazing! But absolutely true!

Robert Ripley was the man who proved conclusively that indeed "Truth is stranger than Fiction." Possibly one reason I have been fascinated by character steins is that they are different from the "normal" cylindrical drinking vessels that the layman is familiar with.

Besides my hobbies of stein collecting, research and writing. I have been an avid reader of both Ripley's "Believe it or Not!" and John Hix's "Strange as it Seems" writings since I was quite young.

Since the early 1920's. Bob Ripley and his personally trained staff have combed the world for fantastic but factual phenomena—whether it was the biggest smoking pipe in the world (12 feet long, weighing 386 pounds and smokable when filled with 465 packets of tobacco); or the fact that Pablo Picasso, whose paintings now sell for millions of dollars, was so poor early in his career that he burned some of his drawings to keep warm; or that a clay bottle was shaped like a doughnut to hold beer 1600 years ago (see the accompanying illustrations)! (Ripley's staff kept right on doing what they had been trained to do after Bob's death in 1949, and the column. "Believe it or Not!" continues to appear in innumerable newspapers around the world.)

**THE DRINKING CUP  
USED FOR CENTURIES  
BY THE SHOEMAKERS'  
GUILD OF  
Salisbury, England  
WAS SHAPED LIKE  
A SHOE**



### CORAL, IN THE SHAPE OF CUPS, LONG WAS USED IN AUSTRALIA AS DRINKING GLASSES

A contemporary of Robert Ripley once said, "The most curious object in the Ripley Collection is Mr. Ripley himself." He was unusual indeed. His job was his passion, and working at his drawing board he never failed to produce a cartoon a day for over 30 years. He travelled a million miles or more (before the advent of jet aircraft), but never took a proper vacation. He was the owner of several cars (many unusual), but he never learned how to drive. A flamboyant showman and yet, in private life a basically shy person—and an avid collector of beer steins (see *Prosit* #99, March 1990, page 2002). At one time he was the proud owner of the famous ivory "Teddy Roosevelt" tankard, now proudly displayed by our own SCI member, William Schwartz.

Shown here is a sampling of some of Ripley's unusual drinking vessels and facts.

As narrator Jack Palance uttered on his long-running TV series: "Join us to see the weird, the strange, the extraordinary from the past and present—Believe it or Not!"

**Greek CUP 2,500 YEARS OLD,  
PURCHASED IN SWITZERLAND AND  
PRESENTED TO THE MONTREAL AND  
MUSEUM OF FINE ARTS, WAS  
FINALLY RESTORED WHEN A  
MISSING FRAGMENT WAS  
FOUND IN ITALY BY A  
MAN WHO HAD A PUBLISHED  
PICTURE OF THE ANTIQUE  
WHICH HAD BEEN BROKEN  
FOR 100 YEARS**



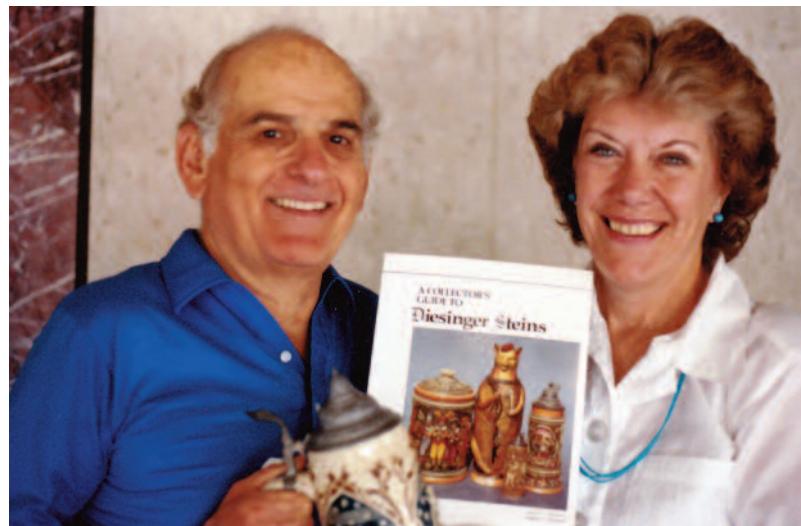
### AN ANCIENT GREEK DRINKING VASE

DISCOURAGED  
EXCESSIVE  
TIPPLING  
BY HAVING  
TO BE FILLED  
THROUGH A  
TINY OPENING  
**"A FEAT THAT  
REQUIRED  
6 HOURS"**



### THE OLDEST BEER BOTTLE

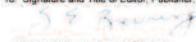
A CLAY BOTTLE  
SHAPED LIKE  
A DOUGHNUT  
USED TO HOLD  
BEER BY THE  
ANCIENT GAULS  
1,600 YEARS AGO



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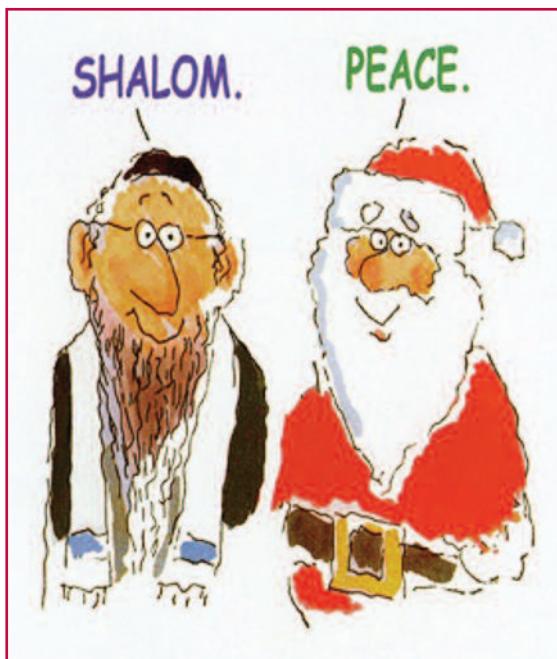
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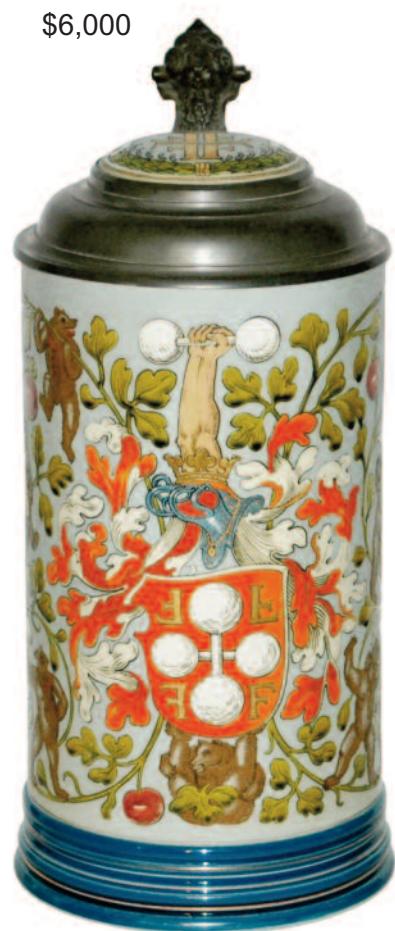
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