

STEIN COLLECTORS INTERNATIONAL

# PROSIT

The Beer Stein Magazine

September 2024

Drinking Vessels from the  
Habsburg Kunstkammer Collection  
By Salvatore Mazzone

Photos From the Road

65th Instalment

By Ron Fox



Bubble Glass Gems

By Eric Salzano



## What's Inside

The Swan Knight's Wedding	3
By Salvatore Mazzone	
Pauson's Frauenkirche No. 126	
By Walter Swett	4
Martin Pauson – Time for some Updates	
By John Strassberger	6
Dreihausen, Germany 1100 – Present	
By Norm Paratore	8
Photos from the Road Sixty Fifth Installment	
By Ron Fox	12
Schierholz Reproduction Character Steins	
By Salvatore Mazzone	20
Double-Decorated Lids	
By Alain Steenbeeke	22
Bubble Glass Gems	
By Eric Salzano	24
The History of W.P.I.	
By Jack Clark	26
A Rare Silver Plated Hunting Pokal	
from 1898	
By Bob Hurley	30
A Mettlach from Maryland	
By Jeff Arduini	31
Drinking Vessels from the Habsburg	
Kunstkammer Collection	
By Salvatore Mazzone	34
Convention Highlights	
	37



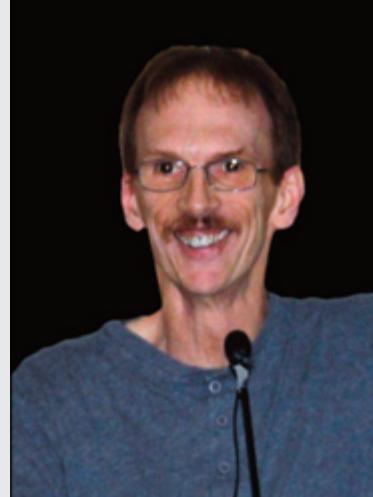
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David Harr



R. Ron Heiligenstein

In recent months SCI has lost two of its most knowledgeable experts, each in a separate field. David Harr was arguably the world's foremost expert on character steins, while Ron Heiligenstein, author of the book "Regimental Beer Steins", was renowned for his writing and speaking on that topic. Each of them has made a lasting contribution to our hobby, and they will be sorely missed.

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## The Swan Knight's Wedding

By Salvatore Mazzone  
Florida Sun Steiners



1

Presented here is my newly acquired Mettlach Number 2391, "The Swan Knight's Wedding" (Picture 1). It is etched pottery, 1.0-liter in capacity, with a figural inlaid castle lid, in mint condition. The Swan Knight is, of course, the legendary hero Lohengrin.

It's a beautiful piece, one that I had long lusted after but could not bring myself to pay the steep price it brought at auction. However, I recently

snagged it on eBay at a fraction of its usual selling price while also avoiding the buyer's premium that accompanies many other online auctions. There were 21 bids made by 8 bidders, but, luckily for me, I guess no one else wanted it badly enough to bid it up to its usual out-of-reach (for me) price-tag.

The legend of Lohengrin tells the story of a mysterious knight who arrives in a

swan-drawn boat to defend the Duchess Elsa of Brabant who was wrongfully accused of murdering her brother, Gottfried. Lohengrin agrees to become her champion and marry her on the condition that she never asks his name or origin. After successfully defending Elsa, the couple marries and lives happily for some time. However, eventually overcome by curiosity, Elsa breaks her promise and asks Lohengrin about his identity. Lohengrin reveals that he is a Knight of the Holy Grail and son of Parsifal. Then, bound by his pledge, he bids a sorrowful farewell and departs in his swan boat, leaving Elsa to collapse in grief.

The legend was set to music by Richard Wagner in his opera "*Lohengrin*", first performed in Weimar, Germany, on August 28, 1850. Here's some related trivia: The traditional wedding march that signals a bride's entrance and is played during her processional down the aisle, commonly referred to by most folks as "*Here Comes the Bride*" or "*The Wedding March*", is from this opera. The piece is formally known as "*Treulich Geführt*" in German, which translates to "Faithfully Guided."

For a treatise on the many steins and plaques that commemorate the Lohengrin legend, see my article "*The Epic Saga of Lohengrin*", which appeared in the June 2022 issue of *Prosit*.



Picture 2 – Colored Lithograph – Lohengrin's Wedding by Emmanuel. Oberhauser

## Pauson's Frauenkirche No. 126

**Walter Swett**  
Dixie Steiners



1



2



3

This porcelain character stein marked as No. 126, with pewter mountings and a 5-pin open hinge, is in the form of a tower from the Munich *Frauenkirche*, and was made for the finishing and retail firm of Martin Pauson in about 1889<sup>1</sup>. It has a lithophane of the statue *Bavaria* in front of the *Rümeshalle* (Hall of Fame) which stands on a hill overlooking the *Theresienwiese*, home of the Oktoberfest. Schierholz & Sohn produced and decorated the stein, while Pauson held the exclusive licensing rights to sell the stein. The stein and can be found in their catalog at the Beer Stein Library<sup>2</sup> (Pictures 1-6).

The actual name of the *Frauenkirche* is *Dom zu Unserer Lieben Frau* or Church of Our Dear Lady and is the cathedral that serves as the seat of the Archbishop of the Munich and Freising Archdiocese and is sometimes referred to as the *Münchner Dom* or the Munich Dome. The Munich Frauenkirch was constructed in the gothic style using a reddish brick for their construction. Construction of the towers was started in the year 1468, however because of financial difficulties they were not com-



4



5



6

pleted until 1525. The massive towers stand out in the skyline of the city of Munich, and are an architectural and construction marvels standing for almost five centuries. The towers were damaged in an allied bombing raid in 1944. They were not fully 100% restored until 1994 - towering over the city at more than 323 feet<sup>3</sup>. Depiction of the towers are frequently found on thimbles, scenes decorating steins, or in this case, the stein itself. Additional pictures of the tower appear at the end.

The lithophane (Picture 6) has statue

of a female figure holding a wreath in the air with a lion by her side was intended to display the female personification of Bavaria, representing strength and glory.



The firm Martin Pauson K.G. was founded at Neuhauserstrasse 5, Munich on November 5, 1884, when Martin Pauson opened his business selling kitchenware, dinnerware, and other household products. At some point, Pauson extended his inventory to beer



8

steins including those with the Munich Child and Bavaria lithophanes, the Royal Hofbräuhaus, and Bavaria. An advertisement appeared in the catalogue for the 3<sup>rd</sup> International Art Exposition, June 1888 (Picture 7). The advertisement translates to: "Our own pewter foundry. Our own art studio. Largest stock and widest selection of products of the glass, porcelain & ceramic industries. Dear visitors to Munich, allow me to draw particular attention to my establishment which has the largest possible selection of objects for memories of Munich: Beer steins and glasses, vases, figurines, plates, cups, etc., with views of Munich

and the highly popular Royal Bavarian castles, offered at very cheap prices.

*Particular specials: Beer steins and Munich Child characters with Bavaria lithophane. Beer steins with the Kgl.(Royal) Hofbräuhaus, Munich Child and Bavaria (newly painted on the stein)."*

In 1899, the company moved to a newly constructed building at Neuhauserstrasse 9. Pauson appointed his brother-in-law Hugo Aufseesser as a partner in 1906. After Pauson's death in 1934, Aufseesser continued running the business until July 23, 1938, when the Nazi's forced

the sale of the company<sup>4</sup>. The complex, consisting of the Rümeshalle and the statue of Bavaria, was commissioned by King Ludwig I of Bavaria and was built between 1843 and 1853. The colossal bronze figure Bavaria was made by sculptor Ludwig Schwanthaler. It weighs 174,720 lbs., stands 18.52 meters tall (60'9"), and is mounted on an 8.92-meter tall (29'3") pedestal. The architect of the Rümeshalle was Leo van Klenze and it was built to "acknowledge fame and service to Bavaria" and was decorated with busts of individuals King Ludwig I believed had rendered outstanding service to the Kingdom<sup>5</sup> (Picture 8).



These last three pictures show the towers, the towers at night, and the towers after damage from the an allied bombing raid during WWII.

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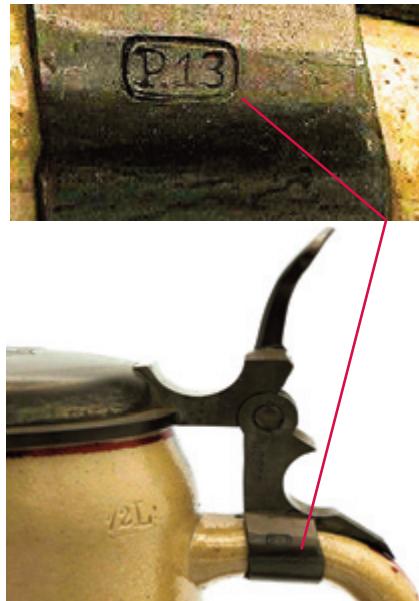
## Martin Pauson - Time for some Updates

By John Strassberger



A very modest 1/4L glass stein with a *Pschorr-Bräu* lid (Picture 1), purchased in the stein sales room at this year's convention, prompted me to get on with some updated information about Martin Pauson. There are two characteristics of Pauson's steins that I have been tracking and this stein just happens to have both of them. First, there is a number that appears on the strap of some Pauson steins that I believe indicates the year he produced the stein. Second, I know Pauson did business with companies in the US and this stein adds to the list of such companies. The stein basically asked, "What are you waiting for?"

"About 1900" is the standard reply when asked when a late 19th to early 20th-century stein was made except, of course, for Mettlach, Reservist, or dated commemorative steins. I believe there is a way to put a date to a specific group of Pauson steins. Picture 2 shows an example of Pauson's numbering system on the strap – an oval with P. 13. The numbers I have so far range from 06 to 14. I have relied on finding steins that have decorations or lids with dates that match the strap's number to confirm



these are the years Pauson produced the stein. In my collection, there are 16 steins with a strap number and I have captured 20 more from eBay where the seller provided an adequate photo. Of these 36 steins, 9 have matching years on the stein/lid and strap:

1906 – Brewery Exposition in Nürnberg.

1909 – Commemorating an employee's long career, 30 October 1909.

1909 – General Assembly of Lithographers in Munich, 29 September 1909.

1910 - World Exposition in Brussels.

1910 - Hunting Exposition in Vienna (2 steins).

1910 - Winter Festival in Dresden, 25 January 1910.

1911 - 6<sup>th</sup> Assembly of the Hall and Concert Venue Owners of Germany, September 1911.

1914 – German Trade Union Congress in Munich.

Granted, this is a small sampling but I believe it is sufficient to confirm the number on the strap is the year Pauson produced the stein. Feel free to prove me wrong!

These numbers raise the question – Why did Pauson start and then stop putting the dates on the strap? I have no idea why he started but I'll suggest he stopped due to World War I. The topics of the 36 steins with dates, in addition to those topics mentioned above, cover the normal range of souvenir steins – the Munich Child, folk scenes, *Grüss aus München*, breweries, and even a Mettlach #2002. The outbreak of fighting in August 1914 brought tourism and conventions to an end but Pauson did continue to produce steins during the war. I have seen his *Krieg Weihnachten* steins for 1914 through 1916. Also, I have his .5L artillery shell stein with 1914 and his name stamped on the bottom but nothing on the strap. What else he may have produced during the war remains to be discovered.

The second interesting characteristic of this stein is the name of the business embossed on the bottom: "Imported by P.M. Ohmeis & Co N.Y." (Picture 3). Peter Marcellus Ohmeis emigrated from Germany to New York in 1862. From about 1869 until he retired in 1925 he operated several restaurants, beer bottling, and wholesale distributorships. In his newspaper



advertisements, he said he was the sole distributor of Schlitz and Pschorr-Bräu in metropolitan New York.

Picture 4 is a copy of the front and back covers of his menu from 1906. The 20 cents for a half-liter of Pschorr-Bräu sounds great but that converts to \$6.98 today! Ohmeis also obtained his Schlitz beer steins from Pauson (Picture 5). The shank of this stein has Pauson's name and there is an oval on the strap but the number is illegible.

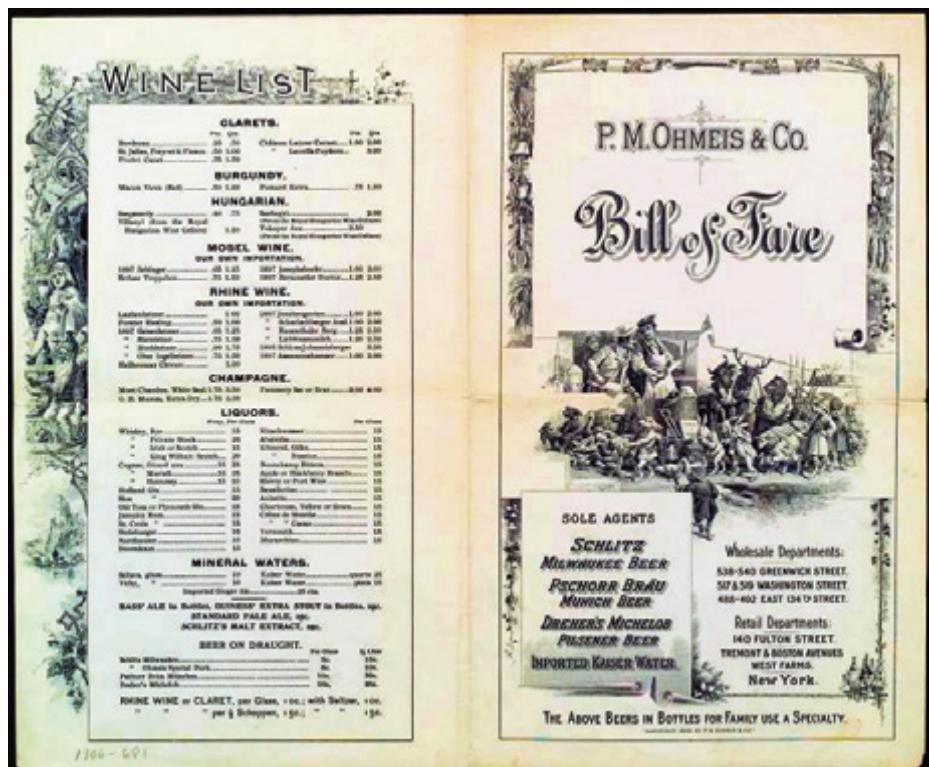


Other US companies that purchased steins from Pauson were the Lemp brewery in St. Louis (an excellent series of steins featuring von Grützner's monk scenes); Columbia Brewing Co. also in St. Louis; Charles W. Soulard restaurant in Philadelphia; Franz Mayer, a sign painter in New York; Otto Huber brewery in New York; and Meltzer Brothers brewery in Brooklyn.

The story of Martin Pauson is now up to date but I doubt it is the end of his story!

Martin Pauson.  
<https://www.steinmarks.co.uk/page?id=185>

Strassberger, J. Martin Pauson - A Family's Story. *Prosit*, Dec 2012.



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Thank You for your help.



## What do I have here???

### Dreihausen, Germany: 1100-Present

By Norman Paratore



1

This article was prompted by a mistaken identification of a stein by the previous owner and which I went along with due to my lack of in-depth knowledge of stoneware. The back story goes like this.

In the last year I have collected the five steins pictured above (Picture 1). Little did I know that a stein I purchased on eBay, which was listed as a Westerwald, would start me on this trek.

At the last Mini-Convention held in Maryland, I held an open house at my home as an optional early event. During the open house I noticed Ron Fox and Bernd Hoffman looking at my "Westerwald" and overheard their conversation. Both agreed that it was a Dreihausen, which led me to the research for this article. At that time, I didn't even know how to spell Dreihausen.

Turns out that Dreihausen is a small town in Germany that is little known to most collectors yet they have produced stoneware steins and earthenware utilitarian pieces used in the daily life of the people from that area from as early as the 1100s. Today Dreihausen is a suburb of the Ebsdorfergrund and is located in the municipality of Marburg County, Upper Hesse.

About 1,500 inhabitants live in the village of Dreihausen at the present time. In the early days the population varied from around 350 to 400. At the end of this article, I have included some interesting census data from centuries ago that not only gives the number of people but their vocations, including "potterers."

#### DREIHAUSEN 1300-1925

Today, Dreihausen is a suburb of the

Ebsdorfergrund. Located in municipality of the southeast of Marburg County, Upper Hesse, and about 1,500 inhabitants live in the village. "Drei" means three, and Dreihausen consists of the three subdivisions: Oberhausen (upper), Mittelhausen (middle), and Unterhausen (lower), all located on the Zwesten Ohm River. It is about six miles away from the old university town of Marburg, about 55 miles North of Frankfurt, and 64 miles East of Westerwald.

The village was mentioned for the first time in AD 1151 as Hausen. Due to the numerous potters active there, it came to be known as Eulershausen (Euler means potter) in the 14th century. The name Dreihausen appeared for first time in the Hessian State Manual of 1818.

Dreihausen was a pottery production center from the middle Ages until 1925,

known far beyond Hessen borders for its stoneware. Archaeological finds attest to true stoneware in Oberhausen and Mittelhausen as early as the 1270s. Datable finds of proto-stoneware (near stoneware) go back to the year 1250. Therefore, together with Cologne and Siegburg, Dreihausen lays claim to having produced the first stoneware in Europe. Stoneware filled almost all utilitarian needs into the 17th century.

Dreihausen stoneware experienced its artistic zenith around 1650 when the famous loop handled steins (Ringelkrüge) came into being during the Baroque period (Picture 2). Typical of these loop-handled steins are the many handles, rings, grooves, and the use of the rolled stamp, a surface decoration made by using a wheel with a pattern, called coggle. Since this form hardly ever occurs in other pottery places, it is regarded as a trademark feature of stoneware from Dreihausen. The pieces are mainly slender baluster shaped vessels, the shape reminiscent of an hourglass, but with rings incorporated in several loops. The loop-handles were strictly ornamental. Sometimes as many as twelve loops in different sizes were attached to the vessel.



2

**Picture 2.** A large ringed beaker, attributed to Dreihausen, reddish-brown, rim & base mounts, with two rings through two of the handles.

This piece is in the British Museum and was found in 1870. It is estimated to be from the 1600-1700 period.

After 1850, competition from earthenware and enameled tin ware led to a drastic decline in the size and number of potteries. While some production continued on a considerably reduced scale, by the early 20th century the industry had essentially disappeared.

Dreihausen stoneware vessels are strongly represented in museums and collections, and they may be found fairly infrequently on the art market. The oldest document mentioning potters in Hausen is dated 1374, but stoneware had already been produced long before that. Little is known about the Dreihausen potters but potters names can still be found as family names in the village today. At that time there was constant quarrelling with tradesmen and potters from elsewhere, particularly those from Marburg.

The biggest competition for the Dreihausen potters, however, was among the Dreihausen potters themselves. Compared to the market potential, there were just too many potters in this small village. In 1629 the guild rules were tightened to prevent out-of-town potters from settling in the village; only sons of Dreihausen potters could become apprentices. Between 20 and 30 potters worked continuously in the village over the centuries but most did not have their own kilns. After 1850 the competition from porcelain, earthenware, and baked enamelware, coupled with a decreasing supply of suitable clay, greatly impacted stoneware production. By 1900, there were only five potters left. The



3

**Picture 3.** Dreihausen Stein, late 1700s, in my collection. Typical decorations include the rings and the wavy designs, found on many Dreihausen pieces.

last workshop finally closed its doors in 1925.

Stoneware clays were available in great quantities in the village formerly called "Hausen." But clay for earthenware was also available nearby. These two types of clay were sometimes located side-by-side or above and below each other in the layers. Ample clay deposits were also found in neighboring village, but they were mainly suitable for earthenware production.

The stoneware clay from Hausen fired from a light gray to a light brown or yellow body. The pale yellow bodies often bear great resemblance to pieces from the Rhineland and the Westerwald. Depending on the firing temperature or the position in the kiln, the same clay could fire into different colors. In order to make the surface appearance more consistent, the pieces were dipped into an iron-rich loam slip before firing, resulting in the characteristic chocolate brown to violet or reddish brown color. The special clays for the slip were dug from other deposits between Oberhausen and Unterhausen. They had to be mixed with more water than the clays for the body. The outside of the stoneware was covered either completely or only on the upper body with this typical dark slip. The interior was usually completely rinsed with a slip of the same kind. These slips could be either matte or shiny. Although a salt glaze may be found on some vessels in the late 1800s to early 1900s, the potters of Dreihausen almost always preferred the slip, whose function was strictly decorative.

Besides the decoratively arranged loops, there are several other decoration techniques. Frequently found on Dreihausen stoneware are "grooves" or "rilling" resembling comb lines (Picture 3). The rills, incised or carved into the hard clay can be straight or wavy and are usually located in the upper half of the vessels. This fine structuring and dense rilling was only possible if the clay had been carefully prepared and worked. Some grooves were deepened into furrows, which could also contain pewter bands. Other grooves

were decorated with carved ornaments or rolled stamps. In the 17th and 18th centuries, the belly of the vessels was decorated with undulating leaf-shaped patterns. In the 19th century, many patterns occurred which were made with impressed stamps or punches. Relief or applied decoration is very rare in Dreihausen and is usually found only from the 19th century on. On bowls or puzzle jugs, perforated walls have also been documented. Even richly decorated vessels were always characterized by clear lines and a certain simplicity.

Compared to the other centers, Dreihausen plays only a marginal role in the history of stoneware production. Nevertheless, in Hesse, you can find very characteristic pieces with their own, unmistakable style. Dreihausen is known for its production of slipped stoneware, whose colors range from brown to reddish- or violet-brown. The term "Dreihausen stoneware" not only denotes the place of origin but also a stoneware genre. Presumably, this Dreihausen stoneware type was also produced in Marburg, Giessen, and in the surrounding area (Braunau, Alsfeld, Duingen, Thalheim, and Aulhausen). Even places in the Rhineland, Westerwald, and the Maas Valley are said to have manufactured a similar product with the brown slip. However, the best-known production place was Dreihausen, where this type was produced from the 13th until the 20th century (Picture 4).

Popular ornamental shapes in 16th to 19th century Dreihausen were the Ringelkrüge (loop-handled steins), Vexierkrüge (puzzle jugs), and the four-handled steins, all typical of this region. The loop-handled stein form supposedly arose in the 16th century and remained virtually unchanged into the 20th century. Since this form hardly ever occurs in other pottery places, it is regarded as a trademark feature of stoneware from Dreihausen.

The form may be understood as purely for fun since the rings make a bright clanking sound at every movement. These rings were attached before firing and the potter had to take care that



4

**Picture 4.** Baluster jug, probably from Dreihausen, 1430-50 (salt-glazed stoneware). It is located in the State Hermitage Museum, St. Petersburg, Russia. Height: 28 cms.

they did not bake onto the body. Otherwise, they would have been immovable and would not clank. Presumably, the basic shape came about at the end of the 14th or beginning of the 15th century. It reminds us a little of the funnel-necked beakers created in Siegburg around the 1350s, but differences between both forms are also evident. In Dreihausen, the upper funnel part is larger, wider, and higher. Also, the narrowest part in the middle is not as small as in Siegburg.

Dreihausen cylindrical steins and jugs stoneware production from circa 1730-1775, was comprised of containers, drinking vessels, and tableware. The attractively formed yet simple pear-shaped steins stem from around 1750 to 1850. At the end of the 19th century containers for storing food made up the lion's share of the production. The high, narrow shapes were mainly intended for milk or plum jam. Containers with handles could be used in many ways. These storage vessels may still be found today, not only in the Marburg area but also all over Hesse and beyond. It is harder to find other types of everyday vessels because their use made them more prone to breakage. Be that as it may, it is the ornamental



5a

**Picture 5a.** This beautiful stein (mine) was made in the early 1800s, around 1830-1840. It was made in the village of Dreihausen in the very heart of Germany.



5b

**Picture 5b.** This stein is incised with the name "Rosina" on front - it was done when the clay was still wet before putting the slip. Apparently, it was done on a special order from a customer.

The lid is pewter, with the thumblift in form of a sitting young boy - Cupid or Putto - holding a beer stein in his hand. It reminds me of the pose of the sculpture "Thinker" by Auguste Rodin. The figural thumblifts appeared in German beer stein production around 1820. However, this is a unique and a very unusual thumblift. I'd like to speculate that the stein was made on a special order as a gift to a lady (Rosina) who just gave birth to a boy.

vessels, made for decoration and representational purposes that are the most interesting to the collector.

These "Birnkrüge" or "pear-shaped steins" in German, along with many other household stoneware vessels, were produced in Dreihausen from the 13th century to 1925, when the last potter closed his doors. There were about 20 - 30 pottery shops in this small village at the peak of production in the mid-1700s.

The Dreihausen stoneware was differ-

ent from its Westerwald counterpart, - it was mostly never salt-glazed until the late 1800s (Picture 5a). Instead, the Dreihausen potters used to dip the already formed pieces into highly diluted loam slip of iron-rich clay that after firing formed this gorgeous shiny chocolate-brown surface.

The lid is pewter, with the thumblift in the form of a sitting young boy - Cupid or Putto - holding a beer stein in his hand (Picture 5b). It reminds me of the pose of the sculpture "Thinker" by Auguste Rodin. The figural thumblifts appeared in German beer stein production around 1820. However, this is a unique and a very unusual thumblift. I'd like to speculate that the stein was made on a special order as a gift to a lady (Rosina) who just gave birth to a boy.

It is very difficult to date Dreihausen stoneware precisely as the resident potters retained the common forms over decades, even centuries, without significant changes.

Dates or inscriptions are only rarely found. However, the quality of the body does help us a little with the dating. In

### Dreihausen

1834:	758
1840:	827
1846:	815
1852:	906
1858:	894
1864:	921
1871:	856
1875:	872
1885:	933
1895:	917
1905:	907
1910:	969
1925:	1.070
1939:	1.136
1946:	1.467
1950:	1.484
1956:	1.353
1961:	1.282
1967:	1.270
1980:	?
1990:	?
2000:	?
2011:	1.530

the 15th century, the bodies show additions of very coarse sand. In fact, some items contain grains of sand or quartz as large as peas. Though grains are still visible on their surfaces, vessels of the 16th and 17th centuries have finer grains. In the 18th and 19th centuries, the clay was tempered with powder-fine sand, giving the pieces a smooth and homogeneous surface that could be decorated more easily.

### Population or Census Data

Some interesting Dreihausen population stats through the years are shown in below. Included in some of the data are the number of potters. In 1778

#### Oberhausen

1467: 15 home space.  
1577: 23 horse care.  
1681: 341 inhabitants.  
1778: 1 bricklayer, 2 turners, 2 tailors, 5 linen weavers, 1 Ziegler, 13 potter, 4 day laborers.

#### Niederhausen

1467: 7 Households.  
1577: 26 Households.  
1681: 20 house-based teams.  
1778: 138 inhabitants. Employment persons: 1 Müller, 1 Blacksmith, 3 Cutter, 2 Linen Weaver.  
1885: 259 inhabitants.

#### Mittelhausen

1577: 24-house-based teams.  
1681: 13 house-based teams.  
1778: 115 inhabitants. Employees: 1 blacksmith, 1 carpenter, 3 bricklayers, 1 linen weaver, 1 tailor, 16 potter, 2 day laborers..  
1885: 333 inhabitants.

#### Dreihausen

1630: (Ober- and Nieder and Mittelhausen): 1 Freihof, 3 Vierpänigen, 5 three-country, 2 two-converted, 1 single-time arable man, 41 Rehearse (?) 8 widows, 5 of them without a household.  
1812/13: 575 inhabitants  
1838: 764 inhabitants (families: 66 beneficiaries, 44 not authorized local citizens, 10 basses. Families: 47 agriculture, 52 trade, 18 day laborers).

the town of Mittelhausen (one part of Dreihausen) there were an estimated 115 people, of which there were 16 potters.

Data source: History directory for Hesse: The population of the municipalities from 1834 to 1967. Wiesbaden: Hessian Statistical State Office, 1968.

Thanks to Ron Fox and Bernd Hoffman who corrected the identity of a piece in my collection. It had been attributed as a Westerwald piece. I then had to collect additional pieces, and doing research on the city of Dreihausen.

Note:

The research for this article was gathered from several internet sites and as much as possible, has been checked for accuracy. Many Posts on FaceBook, eBay, Google, etc., can be so inaccurate that they are useless. Word to the wise – be careful and do us all a favor and verify.

Reference:

Adler, B., Paul, L., and Vogt, P. *Early Stoneware Steins (Fruhe Steinzeug Kruse)*. Self Published. Jan, 2005.

I consider this book by Adler et al. to be one of the most complete and accurate I have read.



The festival of the City of Munich. In 2024, the 189th Oktoberfest will take place from September 21 to October 6 on the Theresienwiese.



## Photos From the Road

### Sixty Fifth Installment

**By Ron Fox**  
SCI Master Steinologist

I start this installment with eight rare and unique drinking vessels.

The top row begins with a stein fashioned from a seashell that has been exquisitely cameo carved with a Roman couple. The mounts are fancy gilded silver. The stein dates back to the early 1600's and we are unlikely to see another.

Next is a Russian enamel goblet. The silver body has wires attached acting like borders for the enamel decoration. These pieces have a distinct appearance.

The top row ends with another carved stein, but this time it is made from jade. It has gilded silver mounts where the base rim is further embellished with floral enamel. A very unique stein.

The middle row starts with a detailed painted wood stein depicting early rulers and their shields. It was made in the 17th century.

Next is an elaborate gilded silver pokal. The quality is breathtaking.

The middle row ends with a gilded silver George IV tankard made by Paul Storr in London 1829. It features Bacchus and his revelers. The large woman handle and Neptune finial make this stein a real standout.

The bottom row begins with a Nautilus cup with an engraved scene. It is set on a gilded silver pedestal. These are seldom on the market.

This page ends with a server made from rock crystal. The handle, lid and base rim are made of delicately fashioned silver. On a scale of 1-10, it is a 12.





This page will feature steins from our Executive Director, Eric Salzano. His collection is filled with unusual and unique steins. One of my favorite collections to visit. Come to the October 19th Mini Convention and see for yourself, as Eric will be having an open-house.

The top row features three blown green glass steins made by Poschinger and decorated by Carl von Reichenbach. They usually have forced bubbles throughout their glass bodies, like the first two. These are difficult to find.

The middle row begins with an unusual wood stein. It is made from burl and has three pinecone shaped feet with matching thumblift. The body is decorated with carved horn dots. It is just beautiful.

Next is a cobalt glazed stoneware stein from the Muskau factory. It was made in the early 1700's.

The middle row ends with a stein made of bronze. It is called the kissing stein because when you lift the lid, the figure on the lid kisses the figure on the handle. It's very heavy.

The bottom row begins with a Nautilus stein having a gilded silver lid, body bands and figural pedestal base designed with a man on horseback holding the shell body. A true work of art.

Next is one more blown green glass stein made by Poschinger. The enameled scene is of a hunter and his dog approaching a Saint Hubertus stag. It has the usual forced bubbles throughout the glass body.

This page ends with an 18th century copper stein. It has a detailed hand chased decoration of a knight's armor shield. There is a split decision of whether these steins should be polished or left with its years of patina. I have some done each way.



These next few pages are steins from the varied collection of David Harr. He loved interesting glass, characters and Bohne and Schierholz go-withs. David valiantly fought his battle against cancer for more than 15 years. He lost that battle a few days before this year's convention. He was a close friend and I will miss the enthusiasm he had for our hobby.

The top row begins with an overlay stein of white over cranberry. It has a facet cut body with enameled spa view of Erdmonsdorf and domed inlay lid.

Next is an overlay stein of ruby over clear. It has an intricately facet cut body. It has a wonderful stacked brass lid.

The top row ends with an overlay opaline stein of blue over white. The lid is gilded silver with winged woman finial.

The middle row starts with a pink opaline stein. It has gilded pasty floral enamel. The lid is made of silver with finely chased floral design and flower finial.

Next is a double overlay opaline stein. It has blue over white over clear and pasty enamel on a faceted body. The lid is made of silver with floral design.

The middle row ends with a ruby glass stein with gilded floral design. The matching glass inlay is set into silver mounts.

The bottom row starts with a white opaline with gilded floral enamel. The lid is made of silver.

Next is an overlay opaline stein with faceted body and matching set on lid. It has delicate floral pasty enamel design. It is hard to find these with their original set on lid.

The bottom row ends with an overlay stein. It has a thick clear layer over an interesting internally decorated inner layer. This is a very unique technique.





As stein collectors, we are familiar with the art work on steins by Franz Ringer. It was only a small part of the work he did. He was also a graphic designer, painter and sculptor. He was very active and well known in the Munich area. He designed a series of character steins for Reinemann. This page begins with some steins from that series.

The top row starts with a girl holding a basket under one arm and a bouquet of flowers in the other.

Next is a woman holding a heart in front of her. We named her queen of hearts, as she wears a crown. I am sure Ringer had names for them, but he didn't let us know.

The top row ends with the queen's mate, the king. He also wears a crown and royal robes.



The middle row begins with a young girl holding flowers in one hand and her toy doll in the other.

Next is an older woman with a rolled item tucked under her arm.

The middle row ends with a bearded man wearing a derby hat and holding a beer Stein.

The bottom row starts with one of the harder to find card steins. It was made by the Bohne factory and has a figural inlay lid of the devil.

Next is a blown glass Stein with a faceted body. The figural skull inlay lid makes this Stein a winner.

The last Stein on this page is a very rare skull Stein. It was made by the Bohne factory and is the only example I have seen with this body.



When I first met David Harr, he was collecting Royal Doulton Toby Jugs. Once I showed him some character steins, he was off and running. They quickly became the center of his collection and he especially loved those steins made by the Bohne factory. This page has some of his favorites.

The top row begins with the double faced stein depicting both satan and a skull.

Next stein is a fisherman. He wears a rain cap and smokes a pipe. He sports a neat white beard. The rain cap is marked Hamburg, Germany's famous port town.

The top row ends with one of Bohne's several owl characters. I think this stein one of their most attractive ones.

The middle row starts with an ape stein. This one also come in an albino variation.

Next stein is a monkey eating a fruit. He comes with glass eyes.

The middle row ends with a stein that represents Adam & Eve. It is an apple with a snake around it. The serpent and the forbidden fruit. It has a miniature version of this stein as the thumblift. The inlay is of a monkey.

The bottom row begins with a Chauffeurs stein. He wears the garb that early automobile drivers wore. His glass eyes are his goggles.

Next stein is called the tipsy monk. They were known for brewing beer and enjoying their product.

The last stein on this page is a cross-eyed man. He stares at the fly on his nose. This stein is very hard to find.





David also collected go-withs. That is items that were made like their stein counterpart, but in other forms. This page is some of the many pipes he acquired that matched one of his character steins.

The top row begins with pipe in the shape of satan.

Next is a pipe that matches one of the many skull steins the Bohne factory produced.

The top row ends with the fisherman smoking a pipe. The matching stein is on the opposite page.

The second row has a pipe made by Schaefer & Vater. It is of a pig and the only one we have ever seen.

The next pipe is of the bison with glass eyes. Another uncommon Bohne pipe. The second row ends with an owl, but in rare green and white coloring. He also has glass eyes.



The third row starts with a miniature pipe of the blackman. This one is another one of a kind made by Schierholz.

Next pipe is of a skull. Skull pipes have the most different versions as this row ends with yet one more.

The bottom row is the last skull variation David had.

The next pipe is made by the Schierholz factory. It matches their Kaiser Wilhelm I stein. The helmet lid really adds to the design.

The last pipe of this page was also made by the Schierholz factory. It matches their hops lady stein with a lid.



David especially liked two categories of Bohne go-withs, satan and skull items. These last two pages will show examples of each.

The top row begins with a satan match striker holder. Many of the satan items were smoke related.

Next is a covered box with a satan finial on the lid and pitchforks on the body.

The top row ends with a match striker holder. This one has an unusual black face instead of the normal reddish one.

The second row starts with a match striker holder using his pointer finger.

Next is a cigar or cigarette holder depicting satan staring at his hand of cards.

The second row ends with a match striker holder of satan with an angry face.



The third row begins with a match striker holder with an attached tray for the spent matches.

Next is a shaving mug with a rare figural satan shaving brush.

The third row ends with one more match striker holder. It is set on a base that says "Match the Devil."



The bottom row starts with a cigar holder with the devil holding an attached cup to hold the matches.

Next is a very rare Satan plaque. I have only seen a couple of these. I was with David when he found it at a show. He was thrilled.

The last item is one more cigar holder. Satan holds his hand of cards. His expression implies the cards are not very good ones.





This page will show some of David's favorite skull items. They were the largest category within his collection. I find them to be most interesting.

The top row begins with a skull made to mount a box of matches on. It has a striker on the rear of the head.

Next is an unusual inkwell made of the jaw of a skull. I have never seen another.



The top row ends with a bell with a relief of a skull on the front. Another unique item.

The second row starts with a cigar holder of a skeleton playing cards. He scratches his head not knowing how to play his hand.

Next is a skull on two books. The jaw is wired to move up and down like a noder.

The second row ends with another cigar holder of a skeleton playing cards. He is perplexed with his hand like the other one.



The third row begins with a skull Stein with snake handle and set on lid with snake finial.

Next is a cigar holder and separate skull match holder striker. It also has large bones in front.

The third row ends with a double sided skull Stein. It has sickles in the front of the body.

The bottom row begins with one more skull Stein. It is on a large book that houses a working music box.

Next is my favorite skull item. It is a rare fairy lamp. When lit the skull glows.

The last item is a rare tea pot. You won't see another one of these.

This brings us to the end of this segment.

See you in the December issue.



Schierholz Reproduction Character Steins

**By Salvatore Mazzone**  
Florida Sun Steiners

I love character steins; they make up about a third of my otherwise eclectic collection. Of these, about 2/3 were made by C.G. Schierholz & Sohn, Plaue, Thuringia.

Schierholz was, of course, one of the premier and most prolific character stein producers of the late-1800s-early-1900s, the so-called golden age of stein making.

Schierholz apparently ceased making character steins in the 1930s. Then, from about 1986-1995, they reproduced a number of them using the original molds and, in my opinion, employing on many of them the same high craftsmanship and finely done decoration as the originals.

Near as I can tell, there appears to have been 41 such Schierholz-made reproduction character steins; these are illustrated in Picture 1. Some of those shown are originals while others are reproductions.

Most of my Schierholz steins were made in the afore-mentioned golden age. But I also have a few of the modern reproductions.

Side by side, most of these reproductions are distinguishable from their far more expensive original counterparts only by the fact that their color schemes differ somewhat. But if one were not schooled in which color scheme was used when, they would be hard pressed to determine which was the modern stein and which was the century older original. And this can be quite tricky since color variations can also be found between different examples of the same originals.

For example, Picture 2 shows an original golden age Schierholz "Tyrolean Boar" side by side with my Schierholz reproduction "Tyrolean Boar". They both look pretty darn good, right? Can



you tell which is which? (The original is the one on the right).

Shown in Picture 3 is another Schierholz original/reproduction comparison, the “Gentleman Rooster”. Again, can you tell which is which?

This one's pretty easy, you say. The aged pewter patina on the lower image clearly shows it to be the late 1800s–early-1900s original. Plus, the “tic-tac-toe” and “Musterschutz” markings on the underside of its base (Picture 4) reinforce that verdict, right?

If you guessed the lower image was the original, you'd be wrong; the original is actually the one in the upper image. You see, Schierholz chose to mark their reproduction steins very much like the originals and also chose to artificially age the pewter. This fooled many a collector and was met by loud cries of protest from the collector community.

Which is probably why Schierholz subsequently discontinued aging the pewter and changed the marking on the base of their reproduction character steins to their company logo (Picture 5). This marking leaves no confusion: character steins so-marked are clearly Schierholz-made reproductions.

It should be mentioned that a few reproduction Schierholz character steins were made in porcelain by R.P.M. and in pottery by Domex/Gerz. In my opinion, these are of nowhere near the quality of the Schierholz-made reproduction steins.

Being of limited resources, I had the choice of either welcoming a few of the Schierholz-made reproductions into my collection or foregoing the pleasure of their countenance. I chose to welcome them, and I've never regretted it.

#### References:

C.G.Schierholz & Sohn , Stein Marks, <https://www.steinmarks.co.uk/page?id=231>

The Schierholz Discoveries, Ron Fox, <https://stein-collectors.org/library/articles/Schierholz/Schierholz.html>

The Beer Stein Library, Introduction to Schierholz Steins, Frank Loevi, <https://www.beerstein.net/articles/schr-intro.asp>



2



3



4



5



## Double - Decorated Lids

By Alain Steenbeeke  
Pacific Stein Sammler

When I first hosted the Pacific Stein Sammler meeting Master Steinologist Phil Masenheimer looked at one of my steins that had decorations on both sides of the inlaid lid. He told me "Nice find" and said they are fairly rare. Ever since then, I have been on the lookout for them and he was correct, they don't come up very often. In the twelve years since, I have only managed to purchase five more. I find them very interesting because they tell tales. Most of the ones I have are funny and a couple more are romantic. Double sided decorated lids appeared in the late 19th century. It is unknown if they were made by a single manufacturer, or if they simply became a trend to communicate humor or romance while enjoying drinking.

Four of the double-decorated steins I have are simple undecorated stein bodies made by Mettlach. Mold number 1526 and all four were cast in 1895. They have the mercury mark on the bottom and the green "Made in Germany" stamp on them. I am assuming that they were then sent to a pewterer from the Mettlach factory to have the lids put on. The pewter lids are all the same on these four steins.

Mettlach stein #1 features Cupid in between a nicely dressed lady and a gentleman peering behind Cupid staring at her. She pulls up her dress slightly to show her underdress, appearing she is interested in his looks. Will Cupid be making a match here? When the lid is opened, you can see that the lady is sadly disappointed as the man is turning his back to her. Cupid is giving her a dismayed look and was not successful in this match. Could this stein have belonged to a woman who was turned down? Maybe a few beers would drown her sorrow.

Mettlach stein #2 also features a man



Steins  
1-4

and a woman holding each other lovingly in a garden scene. She has her hat draped over her arms as they stroll through the garden. The saying on the top of the lid says "*Zwei Freien und ein Gedanke*" which loosely translates to "two free ones and one thought." Once the lid is lifted you see a woman lifting her fist at a man in anger. The saying on the underside says "*Zwei Herzen unein Schlag*" which translates to "Two hearts and one hit." The question is, did the man come home drunk or did he have an affair? What is making her so upset? Maybe it's a message to the owner of this stein that he better not have too many beers, or he'll come home to an angry wife.

features an older man touching a young woman who is baking, while another woman looks on. Most likely her mother. When you open the lid, you see that her mother thinks he went too



1a



1b



2a



2b



3a

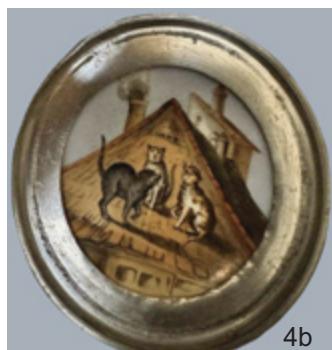


3b

Mettlach stein #3



4a



4b



5a



5b



6a



6b

far and grabs his hat and pushes him out. The young woman is watching and is laughing. She has been saved from him. Mettlach stein #4 shows a man leaning up against a tree and playing the mandolin. He's looking up at a window, so it appears he is playing it for a woman he is interested in. Below him is the phrase "*Beste Liebe klagt in Tonen*" which translates to "Best love complains about the tone." Once you open the lid you see three cats caterwauling on the rooftops. Obviously, this man does not know how to play the mandolin very well and/or can't carry a tune. This lid makes me laugh and as you drink more, it makes it even more funny.

Stein #5 is made by an unknown maker and the body features a hunter bringing home a deer to a couple and probably telling them how he killed the

deer. The only marking on this stein is a capital B on the bottom. The lid is not original to this stein and was replaced on purpose since it has repairs on the strap. The lid also is larger than the top rim of the stein. The thumb lift is of a young face and a horseshoe below. I'm assuming this is Cupid as well since the inlaid lid features a couple. The gentleman is escorting a woman down a step and the saying on the bottom says "*Mitternacht*" which translates to "Mid-

night." Once you open the lid you see the same woman and man as she kisses him goodbye and stepping down. On the bottom it says, "*Am Morgen*" which translates to "In the morning." It seems like they had a nice evening. In both scenes, the woman lifts her dress and is showing her ankles which was very risqué at the time.

Stein # 6 is a porcelain stein featuring couples dancing and having a good time in the Alps. The lid appears to be original to this stein and was most likely a special-order lid. The top of the lid presents a couple sitting in a room as she sits on his lap and both their faces are flushed. He placed his hat on the table so presumably it wouldn't interfere when they kissed. The saying on the bottom is "*Vor den*" which means "before." Once the lid is lifted it shows the woman with her hand in her face.

Disappointed or in distress the man turning his back to her. The saying on the bottom says "*Nach den*" which means "after." I will leave it up to the reader to determine the meaning of this scene.

As I mentioned before, these double-decorated steins tell a tale, and they are very interesting. They have a meaning for those individuals that owned them. I will continue to look for more to add to my collection.



Stein 5

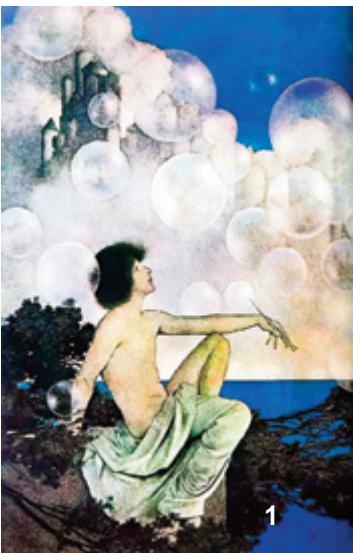


Stein 6

## Bubble Glass Gems

### (Carl Georg von Reichenbach)

By Eric Salzano  
Master Steinologist



Picture 1 is a painting by Maxfield Parrish titled "Air Castles." The imagery, especially the bubbles in the clouds, always remind me of my bubble glass gems discussed below.

Carl Georg von Reichenbach was born in 1872 in Munich. After he graduated from school he took a cruise on a steamship, he loved the experience so much that he decided to spend the next several years working on a cruise ship. In the mid-1890s he returned to Munich and attended the "Kings decorative arts school." Reichenbach became interested in the "Secessionist" art movement, and he also became interested in glass design and production.

The "Secessionist Movement," sometimes called the Vienna Secessionist art movement began in Vienna Austria by a group of artists in 1897. The group included painters, graphic artists, sculptors, and architects. The movement lasted from 1897 until 1914. Although closely aligned with the art Nouveau style, the "Secessionists" wanted to break away from traditional art styles. The founder of Secessionist arts was Gustav Klimt. Picture 2 shows the style of his painting. Carl von Reichenbach



to join the group which held meetings and had annual exhibitions.

In the early 1900s Reichenbach and met and become friends with Benedikt von Poschinger whose family owned the Poschinger glass works. This gave Carl von Reichenbach the ability to have his works produced at the factory. The Porschinger glass factory produced Reichenbach's bubble glass to his specifications.

Bubble glass (*Blasenglas*) was created when the melted glass blob was formed. While the glass is in a liquid state the hot glass blob is swirled in a wet piece of wood which creates steam that creates air bubbles. Once the glass blob is full of air bubbles the glass is then blown into a mold. After production the glass was beautifully decorated using an enameling process. The process basically takes a finely ground glass powder called "Frit" and mixes it with the paint. The object is decorated with the mix, then refired allowing the glass to bond, which in the reason it does not generally peel or

Some of the nice characteristics on Reichenbachs bubble glass, I find interesting are the themes painted on the glass, which includes kings, and knights, and maidens as well as other subject matter which were beautifully decorated. Also, some of the larger pieces have copper bands and medallions, they are very well done from a design and craftsmanship perspective. I have found that there were two distinct colors of bubble glass produced. First is what I will call a "blue gray" glass. The second is a green (Pictures 3 and 4).



3



Reichenbach first presented his bubble glass creations at the Munich Debechitz Exhibition of 1906. In 1907 Reichenbach bought a home and opened a studio in Berchtesgaden where he enjoyed success as an artist. He enjoyed traveling and created various forms of art including designing furniture, writing poetry, and joining a theater group. At the outbreak of World War One in 1914 Reichenbach, who was 42 years old felt the patriotic duty to join the army. He served as a military truck driver in France and was wounded by an artillery and returned to civilian life. Reichenbach lived the rest of his life in the town of Bad Tolz Germany. In 1920 he founded a theater group and wrote a song for the "three kings day celebration" which is held in the town on January 6<sup>th</sup> every year with a parade, his song has still been performed every year ever since. Carl von Reichenbach died in 1940 at the age of the age of 68.

Although Reinchenbach made other very high-end glass objects, making his bubble glass almost a footnote in history, I enjoy collecting them. Their design and execution are excellent. Not something you will find in every collection., to me they are "bubble glass gems".

The following pictures show more examples of bubble glass steins and drinking vessels.



## The History of W.P.I.

By Jack Clark



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2

3



4

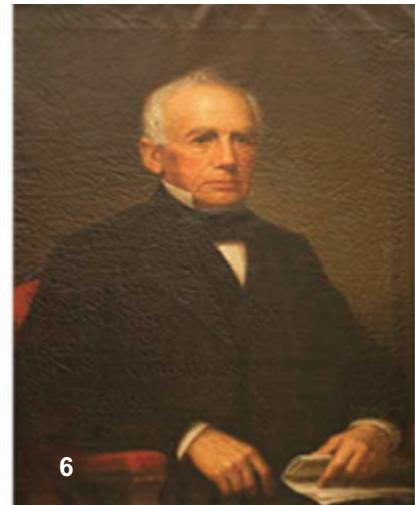
I have never ceased to be amazed at what can be found in a box lot at the auction house. A few number of years ago, I acquired a nice box lot of steins and one stood out to me being a Mettlach. I got them all home and after washing them thoroughly, logging them into my inventory, and putting a tag on them, I proceeded to look the Mettlach stein over wondering just exactly what the WPI might refer to.

The stein in Picture 1 depicts the initials W.P.I. with a goat's head and the number '93. On the other side as seen in Pictures 2 and 3, the phrase "Wir Sind Die Leute", '93, 20<sup>th</sup> Reunion 1913. "Wir Sind Die Leute" is German and translates "We are the people." Now, my curiosity has got the best of me to figure out the significance of this little stein. As stated previously, it is a Mettlach, a ½ liter hand-painted pottery stein made in 1909 with a very nice pewter lid, Picture 4, inscribed "Wohl Bekomms", which translates "Enjoy your Meal". So, was this commemorating a reunion of a High School or maybe a college?

Well, after a long search, I backed into what WPI stood for. Worcester Polytechnic Institute (Picture 5) is a private research university located in Worcester, Massachusetts. It was founded in 1865 first as Worcester County Free Institute of Industrial Science under this name until 1886 when WPI became the name. The motto "Lehr und Kunst" is German which translates "Theory and Practice." WPI currently has 14 aca-

demic departments with more than 50 undergraduate and graduate degree programs in the fields of science, engineering, technology, management, social sciences, and the arts and humanities. As of 2022, the university was home to more than 5,000 undergraduates and more than 2,000 post-graduates according to Wikipedia. Its colors are crimson and grey and you guessed it, its mascot is a goat! So, in my research of the class of 1893, I had to go back to the beginning. How did this little institute get its beginning?

A fellow by the name of John Boynton, Picture 6, was born in Mason, New Hampshire in 1791. His parents were farmers and at age 23, he served in the New Hampshire militia. He learned the tinware trade in New Ipswich, New Hampshire and eventually started a tinware business before moving to Templeton, Massachusetts. In 1839, he was elected to the Massachusetts House of Representatives. Boynton had married twice but had no children. He had a vision of starting a school of science where students could help fa-



6

cilitate new industries. His vision of the school would elevate the social position of the mechanic and manufacturer, but not necessarily teaching the skills needed. With input from Ichabod Washburn (Picture 7) who also wanted to start a science school but wanted to



5



7

teach technical skills through a sophisticated apprenticeship, they decided to start a school that combined both practical experience and academics.

Ichabod Washburn was born in Kingston, Massachusetts in 1798 and by the age of 9, Ichabod had become a Blacksmith's apprentice and by the age of 33, he had designed a machine that enhanced wire quality and improved production efficiency. By 1865, Washburn was co-proprietor with his son-in-law of the Washburn and Moen Wire Works which was the world's largest wire mill. The company produced piano wire, wire for fences, crinoline, and other similar products.

Boynton proposed the anonymous donation of \$100,000 dollars for the formation of a scientific school in Worcester with the stipulation that the citizens should furnish the necessary buildings and land. Additional funding and land grants for the university were furnished by Ichabod Washburn and Stephen Salisbury II (Picture 8) who was an influential merchant and later served as the first president of the institute's board of directors. According to Wikipedia, "In response to this anonymous request, more than 225 Worcester citizens and the workers at 20 of the city's factories and machine shops contributed to the construction of the original building. On May 10, 1865, after House and Senate approval, the secretary of the commonwealth recorded the Institute as a legal corporation, and it came into formal existence."



8



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Both Boynton and Washburn (Picture 9) died in 1868. Boynton died before the opening of the college on November 11, 1868, and Washburn died in December of 1868 and never got to see the completion of his building. WPI's first two buildings were named for the two founders. Picture 10 depicts the Boynton Hall building which is WPI's administrative headquarters and Picture 11 depicts the Washburn shops. The Towers shown symbolize the vision of both Boynton and Washburn as well as the institutions educational objectives of theory and practice.

Now concerning the goat's head (Picture 12 and Picture 13) this is an interesting story. In 1891, the sophomore class gifted a black goat to WPI which



10



11

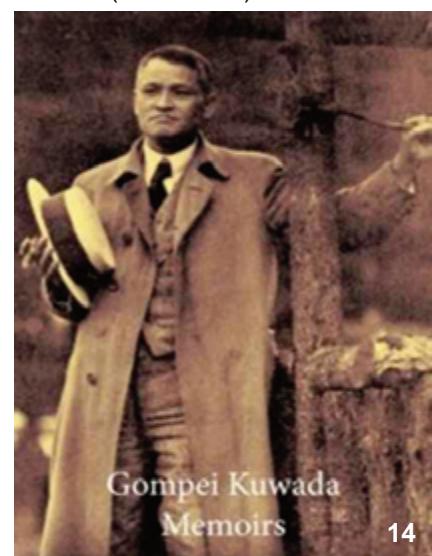


12



13

eventually would become the school's mascot in 1893. The goat was named Gompei after a student, Gompei Kuwada (Picture 14) was elected to



Gompei Kuwada  
Memoirs

14

take care of the goat because of his initials G. K., which also stood for goat keeper. So, who is Gompei Kuwada?

Gompei Kuwada was a Japanese student who was part of the class of 1893. He was on the varsity chess, soccer, volleyball, football, and tennis teams. Gompei was the quarterback for the football team and after sustaining career-ending injuries, he began attending the goat. In an article in the WPI journal, Arthur Comins, also a member of the class of 1893 and close friend of Gompei, wrote that "Kuwada was chosen as the official mascot-keeper because he had already injected into the class life a few original ideas as to mascots, and had shown quite some latent engineering ability in the loading, transportation, and placating of a usually rampant goat. (see The Journal of the Worcester Polytechnic Institute, Vol. 31, no. 9, July 1928)

Gompei Kuwada was born on October 7, 1870, in Tokyo, Japan. He came to Northampton, Massachusetts with his uncle in 1884 where he enrolled in Clarke School in Northampton and later graduated from Northampton High School. He enrolled in WPI and graduated in 1893 with a Mechanical Engineering degree. After graduating, he returned to Japan. He worked as a mechanical engineer for the Imperial Military Arsenal in Osaka, later moving to Kobe to manage the machine shops at the Kawasaki Dockyard Company. In 1910, Gompei took charge of the mechanical engineering operation of the Osaka Gas Company. In 1918, Gompei, unable to obtain textile machine parts from outside the country, started the Nihon Spindle Seizosho in Osaka. The spindle company became very successful in the next 20 years. Gompei also continued in a leadership position with, and later as an advisor for, Osaka Gas Company for many years. Somewhere along the line, he was also a professor at the University of Tokyo. According to Arata Ichikawa, also a Japanese professor in 2011, he made it known that Gompei Kuwada was his great-granduncle and was considered the father of American football in Japan. While at the University of Tokyo, Kuwada established a football team, the Warriors, which still exists

today. Kuwada continued to communicate with his friend Arthur Comins by letters and even after Arthur's death in 1936, he continued to communicate with Arthur's wife, Margaret as much as was allowed due to WWII. Gompei traveled to the United States several times and attended several class reunions. He died in September of 1949 in Japan.



Arthur Comins class of 1893 (Picture 15) was born August 30, 1871, in Leicester, Massachusetts. He prepared for WPI at Worcester Classical High School, and at WPI was enrolled in the course in Mechanical Engineering. His obituary in the WPI Journal describes him as "one of the most delightful gentlemen whom the Institute ever graduated, and one of its most loyal sons..." At WPI he served as class vice-president and president and was editor-in-chief of the WPI (school newspaper) and the Aftermath (yearbook). After graduation from WPI, Comins studied at Harvard for a year, then joined his father and brother in Comins & Co., woolen manufacturers, in Rochdale, MA. Later he became president of the J.D. Clark Co., a woolen mill also in Rochdale. Comins died in Worcester, MA in December, 1936.

Another alumnus of the class of 1893 was a fellow by the name of Henry Lucian Phillips (Picture 16). Henry Phillips graduated from WPI with a degree in mechanical engineering. While a student, he wrote in the debut issue of the WPI Journal "it is safe to prophesy that not many years will elapse before scientific colleges will seriously consider [fire protection engineering] and include regular lectures or courses in



their curriculum." Though nearly 80 years would pass before Phillips was proven correct, he contributed major advances to early 20th-century fire protection science. He advanced civil engineering inspection practices while employed as a manager at Factory Insurance Association in Hartford, Connecticut. He later served multiple terms as chairperson of the executive committee of the National Fire Protection Association.

Aldus Chapin Higgins, another graduate of the class of 1893, was born in 1872 in Worcester, MA. His father Milton Higgins was the founder of the Norton Company and was also the superintendent of the Washburn Shops. Aldus worked as a machinist in one of his father's shops, after which he enrolled in the National University Law School in Washington D.C. During this time, Higgins was appointed assistant examiner at the U.S. Post Office. He earned his law degree in 1896 and resigned from his position at the Post Office to return to Worcester and become a member of the Massachusetts Bar. He opened his own practice and specialized in patent law for several years. While doing this, he oversaw the patent and legal matters of the Norton Companies, which demanded so much time and attention that he retired from the general practice of law and began working exclusively for the Norton Companies. In 1901, while managing an electric-furnace plant in New York, Higgins invented a water-cooled electric-furnace in which aluminum was made commercially. For this invention, he received the John Scott Medal and Premium Award from the City of Philadelphia in 1913.



17

In 1921, Higgins commissioned Grosvenor Atterbury to design a house, Picture 17, modeled after the Compton Wyniates estate in England. It is an eclectic structure 2 ½ stories in height, with its exterior finished in stucco, brick, and stone. It consists of two roughly rectangular wings, set at right angles to each other and joined by a central octagonal entry. The octagonal tower is crowned by a crenelated battlement. The upper levels are generally finished in half-timbered stucco, in some places decorated by additional foliate carvings. Many of its leaded casement windows are antiques shipped from Europe, and the house's Great Hall has architectural features removed from an Italian monastery. After the death of Mary Higgins, the house was donated to Worcester Polytechnic Institute in 1971 and now houses the Office of Alumni Relations. Aldus Higgins died September 10, 1948, and was buried in Rural Cemetery in Worcester.

I think it safe to say this stein most likely did not belong to Gompei as he most likely would have taken his home with him. Could it have belonged to Arthur Comins? He stayed in Massachusetts. Could have belonged to Lucian Phillips? He was not far from Worcester living in Hartford. Could it have belonged to Aldus Higgins? He too stayed in the area. We may never know exactly who this stein belonged to but one thing is for sure, the history behind this little stein has brought it back to life!

I would like to credit various sites on the internet, Wikipedia and the WPI archives for contributing to this research.



## Mini Convention

**Date:** Friday (Optional) October 18th 2024

Saturday October 19<sup>th</sup> 2024

Sunday October 20<sup>th</sup> 2024

**Place:** Brookville MD / Gaithersburg MD

Hosted by: **The Gambrinus Stein Club.**

### Event Featuring :

- \* Displays
- \* informational Talks
- \* Stein Sale tables
- \* Ron Fox Stein Auction

For registration or questions please call:

Eric Salzano (240-848-0306) or

Norm Paratore (410-456-0042).

*It will be  
a great time!*

## A Glimpse into History – a Rare Silver-Plated Hunting Trophy Pokal from 1898

By Bob Hurley

In Germany, the late 19<sup>th</sup> Century ushered in the Historismus period with its nod to an earlier time in history honoring the skilled craftsman of the Renaissance and Baroque periods and bringing this to the general population through new creations including German steins, pokals, and drinking vessels which we all love to collect.

Recently I was able to acquire in auction a unique gilt-washed silver-plated pokal that stands 17" tall and features an eagle finial and relief mounts of deer, ibex, wild boar, and foxes as well as of a hunting dog. In addition, there are four cartouches around the body of the pokal. One featured Wilhelm II Pictures 1), and the opposite side Luitpold, Prince Regent of Bavaria (Picture 2). The auction house did not provide detailed photos, but I could tell that this pokal was something quite unique.

After receiving the pokal, I began to photograph and examine all of the writing on the body and surrounding the finial. As we all know, researching German writing which includes abbreviations and numbers can be quite difficult, but after consulting with a German American friend, I believe that we were able to piece it together.

The inscription around the lid of the pokal reads:

*"5.0. Pf. B. Sch. i. Schwandorf"*

My friend helped with the translation and abbreviations and believes this would translate and read as "5<sup>th</sup> Upper Palatinate Bavaria Hunt in Schwandorf."

There is a hunting preserve in Schwandorf where the Kaiser was said to be a frequent guest.

One of the smaller cartouches (Picture 3) bears the inscription:

24-28

VII

98

Which I believe stands for a set of dates, July 24-28, 1898.

The cartouche on the opposite side (Picture 4) bears the inscription::

12

Pr.

Which I believe stands for "12<sup>th</sup> Prize".

Even though this pokal is silver-plated and not silver (possibly as the 12<sup>th</sup> prize), the workmanship and beauty of the piece speaks for itself. This pokal was more than just a trophy; it was a piece of art, a symbol of heritage, and a tangible link to the past. Within only a few days of acquiring this prize, I was able to sell this to a collector of German artifacts and hunting memorabilia who now prizes this in his collection.



Front view of pokal.



A view of the pokal's actual scale.



## A Mettlach From Maryland

By Jeff Arduini

Well, the Gambrinus Stein Club's Fall Mini Convention finished up in Gaithersburg, Maryland on November 5th, 2023. I really had wanted to go but had other obligations, so I couldn't. I had gone to this convention, two years ago, in 2021, and had a fantastic time and met a lot of new friends. I highly recommend it. Great food, tasty beer, antique steins, and good fellowship! There were great tours of members' homes and collections and also an excellent dinner, at a quaint, local restaurant named Clyde's.

I perused the stein auction catalog beforehand, but did not see anything of strong interest to me. The auction was held by Fox Auctions. The market is soft, right now, and prices are really reasonable. As I was looking through the online catalog, after the auction had closed; I noticed a stein that went unsold and had a very reasonable opening bid. I was familiar with the stein and had seen it before. So, on a whim; I contacted Ron Fox and told him that I was interested. He was very busy packing up sales items, but still took time for my call. I quickly told him that I would like to purchase the stein, so even after the buyer's commission and shipping fees, it was still a fantastic price.

From a retail standpoint, this is normally a more expensive stein but things rarely sell for retail price anymore. In the heyday of stein collecting (about 20 to 30 years ago), it sold for much more. But, no one can deny that the market has changed. Many great deals can be found these days if one looks in the right places. Right now, it's a great time to be a stein buyer and stein collector!

It is a 2.5 L Mettlach form #2751. It is the master stein to Mettlach form #2752. It features two men seated at a table, smoking pipes and drinking their favorite spirits from goblets and wearing Continental-style, three-cornered hats, which were popular during the



late 18th century. They appear to be Dutchmen based on the tile motif and windmills in the background. They are also wearing period-era clothing. It has a beautiful, light-yellow colored background and a light-blue base band. It has a nice inlaid lid with a wine chalice and grapes on it. The thumblift is a pewter, figural man with his mouth gaping wide open who almost looks like he is wearing a native-style headdress. The stein is designed and signed by engraver Heinrich Schlitt. In my research, I have found that there is a rarer version of this stein that has a banner with a verse around the top of it. Mine is the regular, standard version.

It's not a stein that I had been searching for but I was very pleased to add it to my collection, because it's a great stein. I just received it and it is in crisp, mint condition and looks fantastic in person. I will drink an Oktoberfest beer in celebration tonight!



Okay, **Prosit**, until next time.

Photo Credits to Ron Fox.



## Drinking Vessels from the Habsburg Kunstkammer Collection

By Salvatore Mazzone

Florida Sun Steiners

Originating in the late 11th century and enduring until the collapse of the Austro-Hungarian Empire in 1918, the House of Habsburg was one of the wealthiest and most politically influential dynasties in European history. The Habsburg rulers were also lovers and collectors of art and over the centuries amassed an amazing art collection. Part of that collection is now housed in Vienna's *Kunstkammer*, also known as the *Collection of Sculpture and Decorative Arts*, a part of the city's Kunsthistorisches Museum.

This article highlights twenty-two remarkable drinking vessels that are a part of the Kunstkammer collection.



We start off with a c 1160 communion chalice from Wilten Abbey, Innsbruck, Austria (Picture 1). It is silver, partly gilt and partially niello, the black inlay material made up of sulfur, copper, silver, and lead, that was used in the chalice's copious engravings.

Because of the inscription "BERTOLDVS" on the chalice's base, it is believed to have been a gift from Count Bertold III of Andechs-Merania.

It is 6.6 inches in height and 9.3 inches in diameter.

Made of buffalo horn mounted in gilt sil-



ver and bronze, the drinking horn shown in Picture 2 is known as the "Griffin Claw". It dates from the 2nd half of the 15th century and is from the general region of northern Germany and the Netherlands known as the "Low Countries".

The sharply bowed form of the buffalo horn led to fanciful speculation that it was actually the claw of a griffin, a mythical winged creature with a lion's body and an eagle's head. In further encouragement of that speculation, the horn is supported by a gilt bronze-winged griffin.

The drinking horn is 13 inches tall.

The lidded beaker shown in Picture 3 is known as "*The Prunkbecher (Magnificent Beaker) of Emperor Frederick III*". It is from the late 15th century Burgundian Netherlands and is fashioned in gilt silver, rock crystal, colored translucent enamel, and stamped gilt foil. It stands 16.3 inches tall.

Angels mounted near the bottom of the beaker and on its lid hold coats of arms representing the territory of the Habs-



burg Empire and glorifying Frederick III as ruler of the Holy Roman Empire.

It is believed that this beaker was presented to Frederick III as a gift at his famous meeting with Duke Charles the Bold of Burgundy (1433- 1477) in Trier in 1473.

Picture 4 shows two goblets in the "*Buckelpokale*" (*lobed cups*) style. Their distinguishing characteristic is the rounded bosses protruding from the walls of the vessels.

The c1500 goblet on the left is called the "*Dürer Goblet*" because it matches a cup sketched by Albrecht Dürer (1471-1528). For this reason, scholars believe the cup was indeed designed by Dürer. It was fashioned in Nuremberg of gilt and enameled silver and stands 18.8 inches tall.



The c1510 goblet on the right is called the “*Maximilian Goblet*” because of the coat of arms found on the inside of the lid bearing the imperial double eagle. As early as the late 16th century, Habsburg inventories assigned this coat of arms specifically to Emperor Maximilian I (1459-1519). It also was fashioned in Nuremberg in gilt silver and stands a lofty 22 inches tall.

The two magnificent goblets shown in Picture 5 came into the possession of the Habsburgs in 1570 when the French king Charles IX presented them along with other spectacular gifts to Archduke Ferdinand II of Tyrol.



The c1453 “*Burgundischer Hofbecher*” (Burgundian Court Cup) shown on the left is from the Burgundian Netherlands and bears the personal emblems of the Burgundian Duke Philip the Good. It is fashioned from gold, rock crystal, diamonds, pearls, rubies, enamel, and champlevé, a decorative technique that heat-fuses a powdered glassy material into carved, etched, die-struck, or cast recesses in metal surfaces. It stands 18.1 inches tall.

The c1532 goblet on the right is called “*The Michael Goblet*”, deriving its name from the figure of the archangel Michael on the lid shown slaying Satan, as represented by a dragon. It is from Antwerp and is fashioned from gold, diamonds, emeralds, rubies, pearls, and enamel. It stands 20.4 inches tall.

The gemstone-encrusted cups shown in Pictures 6a and 6b were crafted by the noted Milanese artisan Gasparo Miseroni (1518-1573).



6a



6b

The cup on the left is known as the “*Dragon Cup*” because of the winged dragon that forms its handle. It is crafted of lapis lazuli, enameled gold, rubies, emeralds, pearls, and garnets. It is 6.8 inches tall.

The dragon-headed double-handled cup on the right is known as the “*Prase Cup*” because it is carved from prase, a translucent, greenish variety of chalcedony. It is decorated with enameled gold, rubies, emeralds, pearls, and onyx cameos. It is 7.6 inches tall.

The c1569 cup shown in Picture 7 was crafted of flawlessly pure rock crystal and enameled gold by Milanese artisan



7

Francesco Tonorino, who was noted for his painstaking figurative intaglio work.

The sides of the cup are decorated with an idyllic depiction of a grape harvest, while the shaft features likenesses of Bacchus, Venus, and Ceres.

The cup is 5.2 inches tall and has a 5.6-inch diameter.



8

The c1560 goblet shown in Picture 8 is said to be from either Spain or the Netherlands. It is made of rhinoceros horn and enameled gold.

Rhinoceros horn was believed to be a powerful aphrodisiac and also thought to be able to counteract poison; it was frequently used for crafting drinking vessels in Renaissance Europe. The vessel and stem were lathe-turned.

The delicate and elaborate trellis-like structure of enameled gold cradles and protects the vessel beneath it while simultaneously underscoring the costly craftsmanship of the piece.

The goblet is 7.9 inches tall and has a diameter of 3.5 inches.

The 16th-century silver-mounted flask shown in Picture 9 and a gilt silver-mounted drinking horn of Picture 10 were both crafted from tortoise shells.

The flask is thought to have originated in Gujarat, India, while the drinking horn was made by the Augsburg master goldsmith Cornelius Gross.

The flask stands 13.3 inches tall and the drinking horn is 11.6 inches tall and 13.8 inches long.

Picture 11 shows a goblet in the form of a cockerel standing on a base covered in meticulously crafted grasses and shrubs. The body of the goblet has been made from a nautilus shell mounted in gilt silver. The lizards and plants on the painted silver base were cast from life.



11



9

The goblet is from the 16th-century Nuremberg workshop of Wenzel Jamnitzer (1507-1585). Jamnitzer was perhaps the best-known German goldsmith of his era and was a court goldsmith to a succession of Holy Roman Emperors.

The goblet is 7.2 inches tall.

The incredible c1570 goblet of Picture 12 was made by the Augsburg master craftsman Clement Kicklinger (1561-1617), another highly regarded artist of this period who was known for his ornate, intricate designs. It is fashioned from an ostrich egg, coral, and partly gilt and partly painted silver.



12



10

The ostrich egg is carried on the back of a leashed ostrich that is led by a moor. The ostrich holds a horseshoe in its beak, stemming, most likely, from the mistaken belief of the time that these tough birds could digest anything, including iron (in iconography, iron, is often represented by a horse-shoe).

The goblet stands a monumental 22.4 inches tall.

The c1600 double-handled tankard shown in Picture 13 was among the most valuable items in the collection of Emperor Rudolf II. That's because it was mistakenly believed to have been made from the horn of a unicorn. It was thought that the horn was capable of raising the dead and that it had protective and healing powers and the ability to detect and neutralize poison.



13

In fact, it was actually fashioned from the tusk of a narwhal, which although still a rather exotic material, had none of the above exotic properties.

The double-sided cameo of agate that sits atop the piece is attributed to the Miseroni workshop of Milan. The mounting work of gold, diamonds, rubies, ivory and enamel was done by the imperial goldsmith Jan Vermeyen (born before 1559 – died 1606).

The piece is 8.7 inches tall and 4.8 inches wide.

Shown in Picture 14 is another rhinoceros horn goblet. This one is mounted in partially gilt and partially painted silver, coral, and – wait for it – the tusks of an African wart hog!



14

The carved rhinoceros horn cup and stem are encased by sculpted coral branches interspersed with animal heads, newts and insects while above the branches, gentle human faces emerge from the surface.

The warthog tusks on the lid were believed to be the horns of a mythical dragon or wyvern. They protrude from the head of a strange and fierce beast that is savagely baring its teeth.

The piece is attributed to Nuremberg goldsmith Nikolaus Pfaff (1556-1612). It's a massive piece standing 23.5 inches high and 10.8 inches wide.



15

The body of the c1590 brownish-yellow chalcedony tankard shown in Picture 15 is one of the early works that the imperial lapidary artist Ottavio Miseroni (1567-1624) fashioned in Prague. He carved the tankard - foot, handle and body - in one piece from a single large block.

The golden base and lid were added a few years later by the goldsmith Paulus van Vianen (1570–1614).

The tankard measures 14 inches in height and 8.7 inches in width.

Humans have always been fascinated by amber. Its mysterious aura made it a highly coveted natural material that was artistically employed to create cabinet pieces for the princely collections of Europe. But when it was finally discovered that amber was fossilized tree resin, interest in the material abruptly declined.

The c1625 enameled gold mounted amber tankard shown in Picture 16 was crafted in Konigsberg (now Kaliningrad), Russia, probably by Jakob Heise. Artists of the area, such as Heise, worked for Prussian dukes and kings and many of the works were brought to the imperial court in Vienna as diplomatic gifts. The tankard is 9 inches tall.



16

Shown in Picture 17 is a fabulous c1629 gilt silver mounted ivory tankard. The dominant motif is the figure of Silenus of Greek mythology, so drunk that he can hardly stand and needs a pair of satyrs to support his massive body.

The composition may be traced back to the famed artist Peter Paul Rubens who supplied designs for this and other ivory carvings,



17

The carving was masterfully executed by Bavarian artist Georg Petel (1601-1635), who was regarded by his patrons as the greatest ivory carver of his time. The gilt silver mounting was done by the Augsburg goldsmith Andreas Wickert (1600-1661).

The tankard stands 15.1 inches tall. It's a truly magnificent piece!

Picture 18 shows a c1630 lathed-turned and carved ivory-covered cup.

Designs executed by lathe-turning were quite different from those of an ivory carver because the use of a mechanical lathe allowed the material to be given a very regular shape. In the 17th century, ivory turning developed into a highly specialized production technique.

This piece was made by Coburg artist Johann Eisenberg (1600-1640).

It stands a towering 23.1 inches tall. Our final drinking vessel from the Hab-



18

sburg Kunstkammer Collection is shown in Picture 19.

This late 17th-century ivory tankard is decorated with finely carved hunting scenes, a quintessential aristocratic pastime, with a few fishing scenes thrown in for good measure. It is 11.7 inches tall.

A masterpiece of Baroque art, the tankard was obviously created for purely decorative purposes. The delicately carved handle is far too fragile for actual use.

The tankard was made by Balthasar Griessmann (1620-1706), who was active in Salzburg and Vienna.

Other than the Communion Chalice, it is doubtful that any of the preceding drinking vessels were ever intended for actual use. On the contrary, the drinking vessels of the Habsburg Kunstkammer Collection transcend functionality, existing as ostentatious symbols of wealth, power, and prestige. They allow us a glimpse into a world where indulgence was an art form in itself.



19

Reference:

Haag, S, and Kirchweger, F, *Treasures of the Habsburgs, The Kunstkammer at the Kunsthistorisches Museum, Vienna*, Translated by John Winbigler and Douglas Deitemyer, Thames & Hudson Ltd, 2013.



## Highlights of the 2024 SCI Convention held in Madison, WI

According to those who attended this years convention - it was a **HUGE SUCCESS**. Consistent comments wer: It was wonderfull; so much fun, excellent presentations, very educational, and the great Fox Auction, and the best stein room tables I've seen in a long.\time.

Didn't make it this year? Well, mark your calander for SCI's 2025 Convention which will be in:

**Pittsburgh, PA - right in the heart of Downtown the week of August 11, 2025**

As an early tease: Vice-President John Kelly announced that b one focus of the Convention will be on glass drinking vessels in homage to Pittsburgh's status as "America's Glass City" during the 19th and early 20th centuries. A world renowned expert has bee secured as the featured speaker.



Some of our members enjoying their tour of the Capitol Building.

## Highlights of the 2024 SCI Convention held in Madison, WI

One of the highlights of every convention is the delivery of the annual awards. This years are shown below:



Dick Strom (on right) received the Jack Heimann Service Award.



Ricky Thompson received the Gemütlichkeit award.



Chuck Kaisar (not present) received the Jack Lowenstein Editor's Award for his article "The Evolution of Westerwald Steins."



The lovely Joann Ellis was crowned Miss Beer Stein.



And, best costumes went to Ceila Clark as the Münchner Kindl and Bernd Hoffmann as well, Bernd Hoffmann.

## Highlights of the 2024 SCI Convention held in Madison, WI

Presentations are always a major part of the convention. This years presentations were as outstanding as always. In no particular order, this years presentations included:



*Imperial Navy Steins* by Eric Salzano



*Mettlach* by Jack Clark



*Native Americans Pictured on Beer Steins* by Ron Fox



*Munich Brewery Steins* by Bill Fry



*Convention Steins*  
by John Kelly



*Otto von Bismarck* by Dick Strom

Not pictured:

*Minature Glass Steins* by Fred Ellis.

*Sheephead - Wisconsin's Gemütlichkeit Game*  
by David Bruha.

*Decorating Wetterau Steins* by Mike Akins

## **Highlights of the 2024 SCI Convention held in Madison, WI**



Our Hospitality Room Hostesses



Ready for the afternoon tea.



Enjoying the tour of the Wollersheim Winery.



Enjoying good conversation in the Hospitality Room.



One of the great tables in the Stein Sales room.



At the General Meeting President Ron Fox made the mistake of asking "Are there any questions."



*Prosit!  
See you in Pittsburgh.*

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**Highlights from our  
October 19th Mini  
Convention  
Auction**



**We are the World's Authority on Beer Steins**