

# STEIN COLLECTORS INTERNATIONAL **PROSIT**

Vol. 2, No. 73

The Beer Stein Magazine

March 2010

## The Sixteenth Installment of **Photos From the Road**

by Ron Fox



## **Double Unit Regimental Steins**

by Peter Meinschmidt



The 2010 SCI Convention  
in Myrtle Beach, SC  
**Let's Grab Some Fun!**



Part 2 of a series  
**Mettlach's  
BAVARIA Wares**

by Steve Steigerwald

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[www.steincollectors.org](http://www.steincollectors.org)

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Walt Vogdes - Editor

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## A Message from Executive Director David Bruha

*Glückliches Neujahr alles!* I hope the New Year has started off well and brings each and every one of you a wealth of blessings and a few more steins for your collections too. With help from all of you I know that this will be another great year for SCI.

Elections held at the 2009 SCI convention in Las Vegas resulted in several changes. I'd like to thank Bill Hamer for his commitment and excellence as 2nd Vice President – Membership. Bill did an outstanding job in helping to add and retain memberships over the past two years. Taking his place is the very capable Carolyn Estep. Carolyn has a strong history with membership issues as she recently was instrumental in starting up a dormant chapter in the Pittsburgh area. Another big change in officers enacted in Las Vegas was to split the office of Treasurer into two positions; Chief Financial Officer and Database Manager. The CFO will continue in the more traditional role of a treasurer while the database manager will tackle the ongoing maintenance of our membership database. This is an appointed position and I am glad to announce that Chuck Keiser has accepted the inaugural position. Chuck has been a member of SCI for about 10 years and is past President of the Pennsylvania Keystoneers. An educator by profession, Chuck is now retired and not only enjoys his steins but also spends time in his wood shop and grows orchids. Chuck was a natural choice for this position as he also operated a small database programming business. Please join me in welcoming our new officers and give them your support.

This is a perfect lead-in to my next topic: expiring executive officer terms. I strongly encourage anyone who is interested in becoming more involved with SCI to consider running for one of the following positions: Executive Director, 1st Vice President – Conventions, Secretary, Chapter Support Officer or Director of Internet Activities. The general membership will be voting on these positions at our next annual convention which will be held September 9-11, 2010 in Myrtle Beach, SC. This is your chance to help guide the organization we all enjoy so much. Please, give this some serious thought and by all means get in touch with me if you have any questions. If you would like to have your name added to the list of candidates please let me know by mail, phone, email, FAX, courier pigeon, or any other means.

Nomination forms for **Master Steinologist** and the **Jack Heimann Service Award** have been sent electronically to each chapter. They are also available on the SCI website. If you would like to nominate someone for either award please complete the forms and send to the coordinator as directed on the forms. Contact me if you have any questions.

As for the SCI website, please use it! There is a wealth of news and information on the website including our newly offered on-line membership directory. If you have difficulty accessing anything on our website let me know or contact web master John Piet.

### Prosit!

David Bruha  
 SCI Executive Director



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## A St. Hubert Copper Stein

by Martin Kiely

Recently I bought a 2 ¾ liter copper stein online. Purchasing an item based solely on a computer image and seller's description can have interesting consequences. Examining my stein at home I realized the bottom had been removed and a larger bulbous base had been soldered in place. Several clues support this conclusion. The stein is tin-coated on the inside but the added base has not been plated, and there is a small ridge (a remnant of the original stein bottom) at the junction of the original stein and the added base. A small amount of liquid is trapped by this ridge and cannot easily be drained even by inverting the stein and vigorously shaking it. No self-respecting coppersmith would have let the stein out of his shop in that condition. If you look closely at figures 1a and 1b you can see the gray mark just above the bulbous base where the solder was applied. The shade of the added base is considerably darker than the original stein.

figure 1a



figure 1b



The body of the stein has a central panel depicting St. Hubert kneeling in prayer, facing the magnificent stag, his crossbow on the ground (figure 2). At the left side of the scene are Hubertus' horse and two dogs. A third dog is between Hubertus and the stag, also staring at the apparition. The bands above and below the central scene contain acorns, which have been accented with gold paint.

There are two teeth mounted above the panel. Originally there were five, but three have been removed. One can see the spots where they were attached to the stein. My dentist tells me they are dog's teeth. While St. Hubert is the patron saint of hunters, there is also a breed of bloodhound named after him (figure 3). The stein may have been made with the teeth in place, but there

figure 2



is a second possibility. The buyer may have had a favorite hunting dog, and to remember him he mounted his teeth on the stein.

How do I feel about my doctored stein? Very content. It has been great fun to try to puzzle it out. Please let me know if you have this stein in your collection with or without the added base. The real pleasure of this hobby is learning about our treasures and the best forum for this knowledge is SCI.

Below, the St. Hubert Hound, more commonly known in the U.S., as a Bloodhound.





## The Caterpillar Yields to the Spike

by Bill Bosworth

Dear friends and fellow SCI'ers, look out, Bosworth has a pen in his hand again!

From the last conventions I picked up an unusual Munich Maid stein (figure 1): ½-liter porcelain with pewter lid and lithophane. It depicts two Munich Maids standing in front of the statue of Bavaria in Munich, located at the border of the *Theresienwiese* where the *Oktoberfest* takes place each year. The Maid on the left is crying into a hanky, the other is saluting. Both are wearing military helmets. The crying Maid is wearing a *Raupenhelm* while the saluting Maid wears a *Pickelhaube*.

Well, I knew something was going on here so I decided to try to find out what it was all about! As most of you know, ol' Bill is one of a few SCI'ers who is 100% computer illiterate. He decided to issue a challenge to all you "computer geeks" out there to help the old "fuddy-duddy" see what was going on...

As I was about to issue that challenge, via *Prosit*, I had a sudden inspiration (boy, those are few and far apart these days!). I decided to look in my copy of the book called *Das Münchner Kindl*. It's all in German, but the photos are great. Well, wouldn't you know it—there on page 122 was the info I was seeking. "A beer stein known as *Die Raupe geht und nimmer kehrt sie wieder* (the caterpillar goes, never to return), around 1910. In 1886 the traditional *Raupenhelm* of the Bavarian army was replaced by the *Pickelhaube* which was in use in Prussia since 1842. The Munich Child demonstrates this switch from one helmet to the other, an act which was viewed in Bavaria as a loss of independence."

The illustration in the book (figure 2) has the same transfer scene and the same pewter, although the stein in the book seems to have a raised base, perhaps to hold a music box.

So, SCI'ers, now you know as much as I do. If there's any more to the story, I'll let the "geeks" fathom it out...

Thanks to Walt Vogdes for his translation help.



## Mettlach's American Flag and Eagle

by Robert D. Wilson  
SCI Master Steinologist

There are significant variations in the Mettlach transfer decoration with the American Flag and Eagle. These decorations were used on forms 2893 (3.2-L Krug - figure 1), 3225 (13" shield plaque - figure 2), and 2327 (0.25-L beaker). These decorations were created about 1909.

Looking at figures 1 and 2 you will note that there is no banner under the decoration on the left. However, on the right the revised decoration has a banner with the words "E PLURIBUS UNUM". For figure 1 the decoration number is 1302 and for figure 2 the decoration number is 1290.



## The Stories Behind Double Unit Regimental Beer Steins

Authored by Peter Meinlschmidt,  
with editing by Ron Heiligenstein,  
SCI Master Steinologist

Our friend George Schamberger told me two articles on this relatively scarce category of regimental beer steins have previously been published in *Prosit*, the first by Jim DeMars in the December 1987 issue and the other by Ron Heiligenstein in the December 2003 issue. This author would like to provide some additional insight into this subject.

### Introduction:

Regimental steins that indicate military service in more than a single unit are called double unit regimental beer steins and can be classified as uncommon. Within this general category several sub-categories can be identified, such as those with inscriptions relating to:

- The temporary assignment of an individual soldier to an infantry shooting school or an artillery shooting school (*Infanterie-Schießschule* or *Artillerie-Schießschule*) or another training/education facility.
- The assignment of an individual soldier to a specific unit based on his civilian vocation such as a tailor in a clothing depot or baker in a military baker detachment (*Bekleidungsamt* or *Militärbäcker-Abteilung*).
- The assignment of an individual soldier or an entire unit to a closely related branch of service, such as from a railroad regiment to a railroad traffic control detachment (*Eisenbahn-Regiment* to a *Betriebs-Abteilung*), or an engineer battalion to a telegraph battalion (*Pionier-Bataillon* to a *Telegraphen-Bataillon*).
- The transfer of an element of an existing unit to a newly established unit of the same branch of service. Since the number of units in the army increased during the time when regimental steins were popular souvenirs, elements of existing units were often used to form the nucleus of newly established units in the same branch or related branches of service.

Before we look at some double unit regimental steins from Ron Heiligenstein's collection, this author cautions readers to keep in mind that not all double unit steins will

have a unit designation which refers to service in two military units. So if the smallest details on regimental steins including helmet plates, uniform styles, shoulder strap's colors and even the number of buttons on uniforms are correctly represented, the question must be asked: if accuracy was so important, then why weren't both military units in which the original owner served always shown in the unit designations on double unit regimental steins?

Well, it should not be forgotten that a regimental stein is not a military record, but rather a civilian produced memento of a soldier's service time. We know soldiers ordered their steins shortly before the conclusion of their service time. Therefore, in the case where a soldier had served in two units a stein decorator would most likely have the information needed to inscribe the unit designation of the second unit in which the soldier served, but perhaps not the first. That information might have been lost, gotten somehow overlooked or perhaps the soldier didn't care about having his first military assignment mentioned on his regimental stein. Who knows?

Regardless, let us now examine several double unit regimental beer steins:

*Pionier Weber I* (the *I* behind *Weber's* name indicates there was at least one other *Pionier* named *Weber* in his battalion) began his service on 1st October 1912 with the Royal Bavarian 2nd Engineer Battalion (*Königlich Bayerisches 2. Pionier-Bataillon*), garrisoned in Speyer since 1847. *Weber I* served in the 4th Company of his battalion until 1st October 1913 when his entire company was transferred to Ingolstadt, and once there, became the 4th Company, Royal Bavarian 4th Engineer Battalion (*Königlich Bayerisches 4. Pionier-Bataillon*). The 4th Engineer was raised 1st October 1912 with three companies, but only became a battalion when *Weber I's* 4th Company arrived in Ingolstadt around 1st October 1913.

Thus *Pionier Weber I* served in two units during his years in the army, which service should have ended on 30th September 1914, just two months after the start of the Great War. Whether he completed his training on 30th September or was shipped to the front before completion, we will never know. What we do know is that *Weber I* somehow managed to take delivery of the regimental beer stein that he had ordered in the late spring of 1914, which has survived in nearly perfect condition over the last almost 100 years.



As can be seen on the face of this stein, the shoulder strap in the center, above the anchor, bearing the number "4" is somewhat larger than the other shoulder strap having the number "2". This design symbolizes the last unit with which *Pionier Weber I* served.







Reservist Dröge served in the 4th Squadron of Westphalian Lancers Regiment No. 5 (4. Eskadron Westfälisches Ulanen-Regiment Nr. 5) and the 1st Squadron Mounted Rifles Regiment No. 8 (1. Eskadron Jäger-Regiment zu Pferde Nr. 8) from 1912 to 1915. Dröge began his service in the Westphalian Lancers No. 5 on 1st October 1912 in Düsseldorf, the regiment's garrison city since 1881. On 1st October of 1913, Dröge's regiment ceded its 4th Squadron to the Mounted Rifles Regiment No. 8, formed in Trier that same day. Thus, Reservist Dröge served not just in two different cavalry regiments, but actually in two different branches of the Imperial German Cavalry.



Two things are noteworthy: there are no shoulder straps on the face of this stein and the service dates extend into the Great War. We do not know if Dröge was sent to the Western Front in early August 1914 when his unit advanced through Belgium and into France, but we know in April the following year his regiment was shipped to the Eastern Front to fight there and in Romania throughout 1915 and into 1916. Further, we don't know if Dröge actually served on the Eastern Front. But regardless of when and where Dröge served, he obviously was able to locate the rather impressive regimental stein that he had previously ordered.



Reservist Richard Pieper served with the prestigious Squadron Guard Mounted Rifles (Eskadron Garde-Jäger zu Pferde) from 1st October 1904 until the 30th September 1905 in Potsdam. His squadron was founded in 1895 as a Mounted Messenger Detachment (Meldereiter-Abteilung) with the Prussian Guard Corps.

The detachment's name was changed from the Mounted Messenger Detachment to Squadron Guard Mounted Rifles in 1899 and then attached to the Body Guard Hus-

sar Regiment (Leib-Garde-Husaren-Regiment), also garrisoned in Potsdam.

Reservist Pieper's squadron ceased to exist on 30th September 1905, but on the next day was successfully incorporated into the Mounted Rifles Regiment No. 2 (Jäger-Regiment zu Pferde No. 2) garrisoned at Langensalza. Pieper continued his service with the Mounted Rifles Regiment No. 2 until 30th September 1907, when he passed into the reserve. Four years later he would have passed into the Landwehr, participating in annual training exercises until full mobilization was declared on 30th July 1914.

On the face of Pieper's regimental stein you will see just a single shoulder strap. Therefore his double unit service can only be identified by the inscription found just above the lower frieze band on front of his stein's body.

Reservist Mörsdorf served with the 1st



Company of the 2nd Alsatian Engineer Battalion No. 19 (2. *Elsässisches Pionier-Bataillon Nr. 19*), 1st October 1908 to 30th September 1909 in Strassburg, which today is Strasbourg, France. On 1st October 1909, *Mörsdorf's* company, along with other engineer companies, was "spun off" to create the 2nd Nassau Engineer Battalion No. 25 (2. *Nassauisches Pionier-Bataillon Nr. 25*), to be garrisoned in Mainz. *Mörsdorf* was assigned to the 1st Company of this new battalion, where he served until 30th September of 1910. Note the double shoulder straps in the center design.

There are several very interesting slogans found on *Mörsdorf's* regimental stein, including (loosely translated to English): "On the banks of the Rhine River we loyally served the emperor as engineers." Then referring to *Mörsdorf's* double unit service: "In Strassburg we got to know each other, in Mainz we had to say goodbye." Engineer battalions were often stationed near rivers, as part of their mission was to facilitate river crossings for advancing forces. That is described in this slogan: "Both on water and on land, the engineer is eagerly working with paddle, pickax and the spade and his working speed makes him the master of all other field soldiers. Today he quickly builds a bridge for the victorious army's crossing and tomorrow he will blow the enemy's fortifications to pieces."

*Reservist Kövels* served in the 3rd Company of the Hessian Engineer Battalion No. 11 (*Hessisches Pionier-Bataillon Nr. 11*) from 1st of October 1898 to 30th of September 1899 in Kastel. This battalion was raised in 1866, although some elements existed as early as 1842. Kastel is a suburb of Mainz, on the opposite bank of the Rhein River. Digressing from our primary subject for a moment, it is interesting to note that the name Kastel (or Castel) is a derivative of the Latin word *castellum* denoting a fortified field camp or fort, which testifies to the fact that the Romans inhabited the region nearly 2,000 years ago.

By an "official decree" dated 25th March 1899 and implemented by 1st October 1899 the Telegraph Battalion No. 3 (*Telegraphen-Bataillon Nr. III*) was formed by reassigning some personnel from nine different engineer battalions including the 11th Engineer Battalion. *Kövels* was one of the engineers reassigned to that newly formed Telegraph Battalion No. 3 stationed in Koblenz, where he served as a private first class (*Gefreiter*) in the 1st Company during his second year of service. It was only logical that highly skilled personnel from various engineer battalions, including *Kövels's* battalion, would be utilized to form



the nucleus of a new battalion in the rapidly evolving field of electric communications.

The Engineer Battalion No. 11 wore red shoulder straps with the number eleven thereon. The Telegraph Battalion No. 3 also wore red shoulder straps, but with a bright yellow bundle of lightning bolts and the battalion's number indicated in Roman numerals. Two shoulder straps can be seen on the face of *Kövels's* stein. Just below is this slogan (translated): "The telegraph connects the widely spread out army and no victory could be announced if our battalion would not exist."

*Reservist Baasch* served first with Lauen-



burg Field Artillery Regiment No. 45 (*Lauenburgisches Feldartillerie-Regiment Nr. 45*), 1st of October 1911 to 30th of September 1912. His regiment was raised in 1899 and was based in Altona (now a suburb of Hamburg) and Rendsburg. We can safely assume *Baasch* was with the 1st Battalion of this regiment since that battalion was transferred to the Hammerstein Training Area on 1st October 1912, where it became a battalion within the 3rd East Prussian Field Artillery Regiment No. 79 (3. *Ostpreussisches Feldartillerie-Regiment Nr. 79*), which is the unit designation that can easily be found right above the lower frieze band on *Baasch's* regimental stein.

It's quite interesting that the 1st Battalion of



an existing artillery regiment was shipped almost 400 miles east and temporarily billeted in old wooden barracks at the Ham-



merstein Training Area. The nearby town of Hammerstein took the name Czarne after World War Two. Today Czarne is located in Poland, in the Szczecinek area, formerly the Neustettin area of Pomerania. Regardless, when *Baasch's* battalion joined the Field Artillery Regiment No. 79 at Hammerstein, preparations were already under way to permanently garrison that regiment in Osterode (now called Ostrod, in Poland) by 1st October 1913. The move from Hammerstein to Osterode meant another lengthy journey for *Baasch*, about 160 miles further east. Since the designation on *Baasch's* stein says Hammerstein, this indicates his new regiment moved to Osterode sometime between summer 1913, right after he ordered his regimental stein, and 1st October 1913 when his service time had ended and he was ready to take delivery of his stein and return home.

You will note that the 79 shoulder strap is somewhat larger than the 45 shoulder strap, indicating the artillery regiment in which *Baasch* served last. Because the distance between *Baasch's* first and second assignments was so great, he ended up serving in two different Army Corps, the 45th Field Artillery in the XI Army Corps and the 79th Field Artillery in the XX Army Corps. And the reason you see the different colored shoulder straps on the face of *Baasch's* stein, is due to the fact that each Army Corps alone determined the basic color of the shoulder straps for their infantry and field artillery regiments.

It's our hope that you have found the "Stories Behind These Steins" interesting. It has been a real pleasure working together on this article. Without our ability to frequently communicate using the internet this effort most likely would have been impossible.

Peter Meinschmidt, Szczecin, Poland  
Ron Heiligenstein, Tucson, Arizona

#### References:

*Regimental Beer Steins, 1890 - 1914*, R. Ron Heiligenstein, Milwaukee, Wisc. 1997

Peter Meinschmidt's personal data base compiled from *Ranglisten der Königlich Preußischen Armee, 1880 - 1913*

Curt Jany, *Geschichte der Preußischen Armee, Fourth Volume, Die Königlich Preußische Armee und das Deutsche Reichsheer, 1807 - 1914*, Biblio Verlag, Osnabrück 1967

*Ruhmeshalle unserer Alten Armee, Militär-Verlag*

Wikipedia, the On-Line Encyclopedia  
Updated: January 2010

## Letters to the Editor

### From Roy De Selms:

Jack Strand's article in the December issue of *Prosit* about the Alaska-Yukon-Pacific Exposition brought back old memories. I attended the University of Washington and was on campus in 1951, only 42 years after this 1909 World's Fair, although I was not aware of the fair. I have many fond memories of Frosh Pond (it could be me standing there!) because it still stands right in front of Bagley Hall, the chemistry building. We chemistry majors used to throw away chemicals like sodium metal that would explode on contact with water in the pond, and each spring the Forestry students would have a log-rolling contest in the polluted pond, unaware of the chemicals we disposed of there. The Bon Marché was the major department store when I was in Seattle. I had a few beers in the Rathskeller in downtown Seattle, for whom Mettlach made a stein that Jack also wrote about recently.

### From Steve Breuning:

I'm a new member and I just wanted you to know that I think *Prosit* is fantastic. Wish it were monthly.

### From Ron Hartmann:

What a nice, fat and well-rounded-out December issue of *Prosit*. Just arrived today and I'm really looking forward to sitting down with it. Thanks!

## And...

## A Letter from the Editor

To all SCI members, I appreciate your understanding and patience while waiting for this issue of *Prosit*. It was unavoidably delayed while I dealt with family health issues. The past several months have been especially hectic and stressful. Betty and I appreciate the many cards and emails offering positive thoughts and prayers which we have received.

And to our authors, thank you very much for your continued submissions to *Prosit*. If you expected to see one of your articles in this issue and it is not to be found, don't dismay. That is simply a reflection of my lack of organization in preparing this issue. The good news is that I have lots of materials in hand for the June issue. Thanks for understanding, and keep those articles coming!

Walt Vogdes

## I Saw it on Ebay Student Skull Stein



Amazing antique German fraternity skull stein dated on the lid 1934. The stein is an impressive skull with wide jaws and a frightening appearance (any similarity to my mother-in-law was probably not intended by the makers). It was made for the student society *Cimbria Reutlingen*. Reutlingen is a city of ca. 50,000 inhabitants located in the South of Germany, near Tübingen. The original pewter lid bears an inlay with the *Zirkel* (cypher) of the fraternity on top and the coat-of-arms plus a name written in Sütterlin handwriting (probably Bruno Arendt). Below is the date "winter semester 34/35". There is more writing on the [exterior body of the] stein, [hard to make out but apparently the signatures of Arendt's fraternity brothers]."



Sold for 400€ (approx. \$575)



## It's Time To Make Plans... Let's Grab Some Fun in Myrtle Beach, SC

The Carolina Steiners are delighted to be the hosts of the 2010 SCI Convention in Myrtle Beach, South Carolina, September 9-11. We have a multitude of remarkable speakers, entertaining venues and fun options for all who attend. Just take a look at all of the warm, Southern hospitality we have prepared for you!



### Pre-Convention

#### Monday, September 6

Optional Dinner at Horst Gasthaus German Restaurant

*Choose your favorite German dishes from the menu, prices range from \$15-25 per person.*

#### Tuesday, September 7

Optional Tour of Brookgreen Gardens:

*A National Historic Landmark with the most significant collection of figurative sculpture in an outdoor setting by American artists in the world and the only zoo accredited by the Association of Zoos and Aquariums on the coast of the Carolinas.*

Optional Golf outing at Arcadian Shores:

*Created by leading designer Rees Jones, Kingston Plantation's own Arcadian Shores par-72 championship Myrtle Beach golf course is a perfect place to experience tree-lined fairways, devils bunkers and enticing lakes. Myrtle Beach Golf Magazine has*



*named two of the holes part of the Myrtle Beach "Dream 18."*  
SCI Executive Committee Meeting  
Optional Dinner/Show:

*Dolly Parton's Dixie Stampede gives its patrons a hearty, home-style feast while watching horses and riders compete in a friendly, North-South show.*

#### Wednesday, September 8

SCI Board of Trustees Meeting

The Stein Auction Company (TSACO)

Preview and Commercial Auction

Welcome Reception at Ripley's Aquarium

*Don't miss this once-in-a-lifetime event. The Ripley's Museum organization has gathered together a portion of Robert Ripley's stein collection and is having it sent to the Ripley's Aquarium - exclusively for the SCI Convention attendees. Edward Meyer, VP Archives & Exhibits for Ripley Entertainment, will give a talk about the "Robert Ripley Stein Collection." This will be a catered event with a cash bar.*



### Convention

#### Thursday, September 9

Water Aerobics with Joann Ellis

Breakfast at the hotel restaurant

General Membership Meeting and Welcoming Ceremony

Featured speaker - Beverly Straube, Curator, Jamestown Rediscovery, Association for the Preservation of Virginia Antiquities: "Excavation of Early German Stoneware In Colonial Jamestown"

Featured speaker - Brian Sanders  
"Hussar Regimental Steins"

Lunch (on your own)

Hospitality Room

Shopping Excursion

Stein Sales Room

German Night - Carolina Style Pig Pickin' at the Hilton Hotel, with music by the "German Connection Band".

*Note: A local Jewish synagogue will welcome our members to Rosh Hashanah services and activities on Thursday and Friday.*

**Friday, September 10**

Water aerobics with Joann Ellis

Breakfast at the hotel restaurant



Featured speaker: Frank Loevi:

"Dumler and Breiden Steins"



Featured speaker: Phil Masenheimer:

"Distinguishing Between Occupational, Trade or Guild Steins"

Roundtables (2 sessions):



"Milk Glass/Opaque Glass Steins": by Al Honeycutt

"American Patriotic Steins": by Don Franz



"Occupational Steins": by Ken Etheridge

"Regimental Stein Discussion": by Ron Heiligenstein

Lunch (on your own)



Hospitality Room

Workshops

Chapter Development Exchange of Ideas by John Kelly

Using the SCI Library & Website to Research Steins

by Lyn Ayers

Convention Planning by Ralph Joyce

High Tea in the Dunes Ballroom:

Loretta Franz, hostess.

The Dunes has a stunning ocean view, please dress for the occasion.

SCI Library Meeting: Lyn Ayers

Dinner On Your Own

Optional Show, Carolina Opry

Calvin Gilmore's Carolina Opry is a 2-hour experience with a full orchestra and boasts the Nations' top singers, dancers and musicians.



Hospitality room

**Saturday, September 11, 2010**

Water aerobics with Joann Ellis

Breakfast at the hotel restaurant



Featured speaker: Ron Fox

"Best of Steins from the Road"



Stump the Steinologists

A varied group, with a wide knowledge base, will be on hand to answer questions about your steins or collecting issues.



Roundtables (2 sessions):

"Minerals In Your Stein": by Russ Keiser



Character Steins: by W.R. Barney

Pipes and Pipe Bowls: by George Schamberger

Lunch (on your own)



Members Auction Preview & Auction

Executive Committee Meeting



Beach Party "Seafood Boil" at the Hilton, cocktail reception (cash bar), music by the "Out of Towners Band"



Closing Ceremony, passing of the SCI banner

**Or...Plan Your Own Free-Time Activities:**

North Myrtle Beach is an area filled with a wide array of activities, attractions, shopping, entertainment and gastronomic wonders ranging from local eateries to award-winning, high-end restaurants.

**Golf:** Golf aficionados can choose from over 120 challenging courses. Many were designed by well-known course architects like Palmer and Nicklaus. Just a few of the many reasons the Myrtle Beach area has earned the title "Seaside Golf Capital of the World."

**Shop:** Pack an extra suitcase for all of the fine items, treasures and trinkets you'll want to take home with you. Barefoot Landing, Tanger Outlet Mall, Broadway at the Beach and other fine stores offer the bargain hunter thousands of specialty shops designed for the most discriminating of tastes.



No reason to push and shove, all single and couple registrations include one of the 2010 SCI Myrtle Beach convention steins, custom designed by SCI's own Ginger Gehres.

**Explore:** Want to do something a little different? How about a visit to the Ripley's Aquarium, an I-Max theatre experience, a fun round of mini-golf or a unique water taxi-ride.

**Experience Myrtle Beach:** The Myrtle Beach area is steeped in history and offers those who'd like to explore, antebellum plantations, ocean-front state parks and world-renowned gardens. Take a long walk along the wide, soft sandy beach, ride a bike along the nature trails, go horseback riding or add a helicopter tour to your Myrtle Beach experience.

**Fishing and Boating:** Fishing is a popular pastime for residents and visitors alike. You can fish from the pier, the surf or arrange a fishing trip from a professional boat captain. There are also other boating excursions: private charters, casino cruises and riverboat cruises. North Myrtle Beach also offers diving, surfing, water skiing, parasailing, kayaking and snorkeling.

**Nightlife:** When the sun goes down, the evening's fun just begins. North Myrtle Beach's night life offers something for everyone.

**Dining:** One of the great pleasures of traveling is having the opportunity to sample different cuisines. Sure, it's no surprise that fresh seafood is the mainstay of this region, and you'll not be disappointed. Your choice could also include one of the area's other Southern-style favorites – like BBQ, many other All-American, belly-busting buffets and award winning fine dining.

**Dance:** Work off your meal with an evening of dancing. Many styles of music and dance can be found on the Myrtle Beach's Grand Strand but a true Beach experience must include it's local music and a swing-like style of dancing called the "shag."



**Be Entertained:** Perhaps you'd like to take in a show. In addition to the ones we offer, consider these:

"Legends in Concert" is the original, largest celebrity impersonator spectacular.

The House of Blues plays host to a variety of major recording artists.

Past performances include Norah Jones, Edwin McCain, Keith Urban, Hootie & The Blowfish and Chris Issac.

Medieval Times Dinner and Tournament is a rousing, jousting tournament along with a four-course banquet fare.

The Regal Palace Theater hosts Le Grand Cirque – a cast of over 50 world-class acrobats, jugglers and performers from all over the world.

### More about the optional activities:

**Alabama Theater** [www.alabama-theatre.com](http://www.alabama-theatre.com)



The Alabama Theater offers up a spectacle of classic, Motown, Broadway and country favorites all-year long (closed Mon, 9/6).

**Brookgreen Gardens** [www.brookgreen.org](http://www.brookgreen.org)



"Brookgreen Gardens is a National Historic Landmark with the most significant collection of figurative sculpture in an outdoor setting by American artists in the world and has the only zoo accredited by the Association of Zoos and Aquariums on the coast of the Carolinas."

**Dixie Stampede** [www.dixiestampede.com](http://www.dixiestampede.com)

Dolly Parton's Dixie Stampede gives its patrons a hearty, home-style feast while watching horses and riders compete in a friendly, North-South show.

**Golf at Arcadian Shores** [www.kingstonplantation.com/golf](http://www.kingstonplantation.com/golf)

Created by leading designer Rees Jones, Kingston Plantation's own Arcadian Shores par-72 championship Myrtle Beach golf course is a perfect place to experience tree-lined fairways, devious bunkers and enticing lakes. *Myrtle Beach Golf Magazine* has named two of the holes part of the Myrtle Beach "Dream 18."

**Calvin Gilmore's Carolina Opry** [www.thecarolinaopry.com](http://www.thecarolinaopry.com)



The Carolina Opry is a 2-hour experience with a full orchestra and boasts the Nations' top singers, dancers and musicians.

### The 2010 SCI Convention ~~~ September 9 – 11 The Hilton Kingston Plantation Hotel

[www.kingstonplantation.com](http://www.kingstonplantation.com)

1-800-876-0010

CODE: STE Rate: \$119/night

*Make your hotel registration directly with the hotel!*

Each Couple or Single registration includes one convention stein.

Registration fee	by 5/30	by 7/31	8/1 - 8/31
Couple	\$500	\$525	\$600
Single	\$280	\$295	\$350

Convention registration forms are available on the SCI web site ([www.steincollectors.org](http://www.steincollectors.org)). Complete the form indicating all of the optional activities you want to participate in, then print and mail it with your check (50% deposit required) to the address indicated. If you would prefer a traditional paper registration form, please call or send your request to Margie Brune (828-694-3812, 3812 Dakota Ct., Hendersonville, NC), John Kelly (email to [john-lacykelly@embarqmail.com](mailto:john-lacykelly@embarqmail.com)) or Jo Gehres ([joklasse@embarqmail.com](mailto:joklasse@embarqmail.com)), and a paper registration form will be promptly mailed. Be sure to register by May 30 to receive the full registration discount.





I Saw It On Ebay

## A German-American Schützenverein Stein

by Roy DeSelms, SCI Master Steinologist

Although the club is not named and the stein is not dated, this nice porcelain stein with inlaid lid shows clear evidence of the German tradition of Schützenverein (Marksmen's Clubs) being brought to America. The roster on the side indicates close bonds of friendship among members of the club, no doubt forged over many years of rifle shooting and social interaction. The names at the bottom of the roster are the *Sch(riffuehrer)*, or secretary, and the *Vors(itzender)*, or president. This particular stein originally belonged to Otto Reinig, as shown by his name on the nice inlaid lid. The eBay seller had a good description of the stein, seen here in slightly edited form.

A German-American *Schützenverein* (Marksmen's Club) .5 liter lidded porcelain stein, very possibly from a club in the New Orleans area. (It is from the estate of a New Orleans relative of mine, whose name is a variant of "Reinig".) A lithophane in the bottom depicts a man and woman in European dress in an outdoor setting. We can't find a mark indi-



cating that the piece was made in Germany, though even today, Hunters'/Marksmen's clubs in Germany include a green uniform and hunters' hat with an oak leaf and acorns, as seen in the illustration on the top of the lid. The hand-drawn lines around the bottom of the stein as well as in the targets in the drawings are a bit uneven, which may suggest American manufacture, but we are not familiar with the quality of German steins in general. We are calling the club German-American for several reasons: members first names are anglicized, where possible, and last names

are German. Further, the crossed flags on the front of the stein are American flags – if with only a few stars and not all the stripes. The stripes echo the rings of the target above them, and there is a small raised white dot in the center of the bull's eye simulating a perfect shot. The crossed rifles are muzzleloaders. We estimate the date of the stein to be late 19th or early 20th Century, with the earlier date seeming more likely. A collector has sent me a picture of an almost identical emblem on a stein commemorating the 70th anniversary of another shooting club in the year 1916, so the older gun types were still being depicted as late as that.

I had one of these years ago and sold it in Gary Kirsner's auction of 9/1/93. The name on the lid of that stein was Jacob Seip, although he is not on this roster. The total of stars on the two flags is 18 and Louisiana was the 18th state admitted to the Union in 1812. The muzzle or breech-loaded rifles on the front and lid were in their prime in 1812 and are still used in competitions today. The stein body was made between 1893 and 1902 in Germany as confirmed with identical, dated regimental stein bodies.



Photo credits to Andre Ammelounx.





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ON MY TRAVELS IN THE TIBETAN MOUNTAINS~I CAME UPON A HOLY MAN~SITTING~DRINKING FROM AN EXQUISITE STEIN.



THE STEIN WAS LIKE A MAGNET. MY VOICE WAVERED WHEN I ASKED THE HOLY MAN TO TELL ME ABOUT IT. MY MIND WAS SPINNING!!



HE TALKED OF THE HIGH LAMAS WHO OVER HUNDRED YEARS KEPT IT~THAT THE GREAT DALAI LAMA DRANK FROM IT~THAT IT WAS VOTED TOP AWARDS AT TIBET'S INTERNATIONAL STEIN CONVENTION IN THE 1930S.



SACRED CLAY FROM THE FOOT-HILLS OF HOLY MOUNT KAWAGEBO WAS USED IN ITS MANUFACTURE. HAND-PAINTED BY JAILED MONGOLIAN.



EMBEDDED IN THE STEIN ARE PRECIOUS STONES STOLEN FROM THE GRAVE SITE OF GENGHIS KHAAN.



AFTER A FEW THOUGHTFUL MOMENTS HE SAID YES~HE NEEDED HELP AS THE MONASTERY WAS IN DIRE FINANCIAL STRAITS. YOU CAN HAVE IT FOR \$800.



BEFORE HE MIGHT CHANGE HIS MIND~I GAVE HIM THE MONEY~ GRABBED THE STEIN AND TOOK OFF~ AT A DISTANCE, I STOPPED AND SHOUTED



"I FORGOT TO ASK WHERE IN TIBET WAS THE STEIN MADE?"

NO NO NO  
NOT TIBET  
IT'S CHINA

MADE IN CHINA



THERE'S ONE BORN EVERY MINUTE~



TETZLAFF



## Breweries of the Pacific Northwest

**Olympia, Bellingham Bay and Salem Breweries**

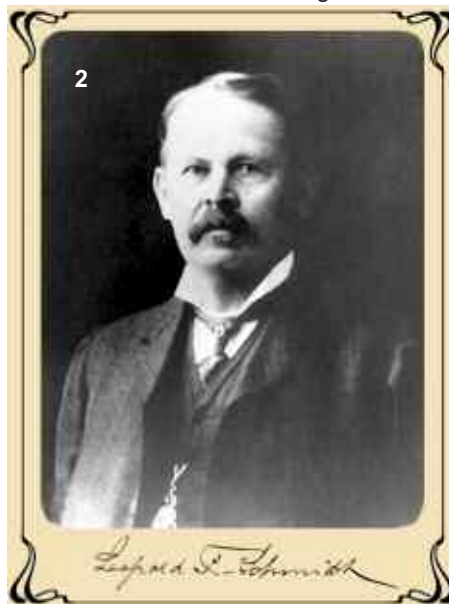
by Phil Masenheimer, SCI Master Steinologist

figure 1



In the “olden days”, since breweries lacked our TV advantage and Super Bowl commercials, they had to rely on other means of advertisement. One of those ways was beer steins with the brewery’s emblem on them, given to shareholders and special accounts. Three such advertising steins appeared in 1907 (figure 1), each bearing a different brewery name but looking surprisingly similar. All were manufactured in Germany, made of pottery and fitted with pewter lids. Was this merely coincidental, or was it a planned strategy?

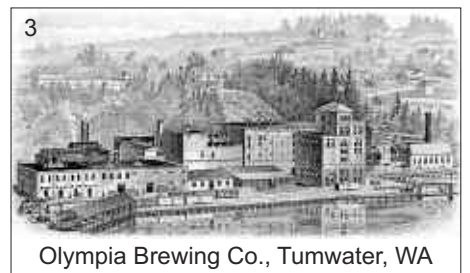
To discover the answer, we must look back to the 1890’s and meet Leopold Schmidt (figure 2), a successful brewer in Montana. In the 20 years of his ownership, his brewery was the largest and most successful in the state. Boredom may have played a card from his hand, but trumping that was a desire to move closer to the ocean. He had heard of the artesian springs in the Puget Sound area, and came west with his brother Louis, to investigate. The brothers were impressed by the pure water with which they could make exceptional beer, and with the location near the sound, which would facilitate transportation. In 1895, the brothers bought a 5½-acre plot of land in Tumwater, Washington, for \$4550 cash. The Tumwater Ice Plant was already on the property; however, the brothers planned to build a new brewery, ice plant and bottling/keg plant. Brother Louis moved onto the property to oversee the construction. In 1896, the Capital Brewery was born (figure 3). In 1902, the name was changed to the Olympia Brewing Company. Its star performer was Olympia beer, to be made famous by its slogan, “It’s the Water.”



An astute business man and founder of multiple ventures, the ambitious Leopold was apparently not content with just one Northwest brewery. He solicited the services of Henry Schupp (figure 4) to help him ferret out the possibilities of a brewery in Whatcom, Washington, on Bellingham Bay. Leopold had met Henry, a German immigrant, in Montana, where together they had established the Merchants Hotel. When Leopold moved to Tumwater, Henry soon followed and became Secretary/Treasurer of Leopold’s new Capital Brewing Company. As trusted partner and business associate, Henry represented Leopold in the acquisition of the site for the new brewery in Whatcom. Enormous possibilities for this new location presented themselves to Leopold, but he focused on the prospect of enlarging the foreign trade of his export lager beer. There was the harbor on the

Pacific coast, with easy reach to Alaska. There was also the Bellingham Bay and British Columbia Railroad which had connections to three transcontinental lines. With this transportation hub in place he could progress more easily with his business plan.

Construction on his new Bellingham Bay Brewery (figure 5), the future home of 3-B-Beer, began in 1902. Once again, water was an issue,





but this time, a negative one. The water source from Lake Whatcom was impure, thus forcing Leopold to drill his own wells. Having built his Olympia Brewery on the name "It's the water," he strove to continue this strategy. The November/December 1902 newspapers ran ads that read:

On the first day of the year  
will appear  
bright and clear  
3-B-Beer

On New Year's Eve, 1902, an inaugural reception introduced an eager public to Bellingham Bay Beer, popularly shortened to 3-B-Beer.

There was competition from other breweries, which Leopold successfully marginalized. The original Bellingham Bay Brewery and Saloon established in 1885 had lasted only one year because of bad water for beer making. The only thing he had to do was reestablish a good reputation behind the name, in case customers remembered the former beer. Another local brewery, Whatcom Brewing and Malting Company, was in business for about two and a half years, but sold out to a group of Bellingham businessmen. There is little doubt that Leopold's hand was in the deal. Rainier beer from Seattle Brewing and Malting, and Pacific beer from Pacific Brewing and Malting in Tacoma, soon succumbed to Leopold's marketing practices for his 3-B-Beer. He cornered the market on the saloon trade through special deals to saloons to pour only 3-B-Beer. He offered tokens for free glasses of 3-B-Beer, and advertised free home delivery. Back then, one could buy two dozen half pint bottles for \$1.00. Imagine!

The author does not know for fact, but surmises that Leopold must have been charismatic in attracting patrons and business opportunities. The former superintendent of the defunct Whatcom Brewery and Malting, Stanislas Zynda, became his agent and was instrumental in arranging the purchase of Capital Brewery and Ice Works in Salem, Oregon.

The beer business in Salem had a rather tenuous start in 1866 when Samuel Adolph established Pacific Brewery. It burned down in 1869, but he rebuilt it as Salem Brewery. In 1885, Adolph sold his business to two of his employees, Klinger and Beck, who gave the brewery its third name, Capital Brewery, producing mainly draught beer, and marketing Salem Beer at \$.05 a glass. Beck died in 1900, leaving the business to the fate of public auction. Interestingly enough, his widow Margaret bid \$29,000 for it and won it back, operating it under its fourth name, Capital Brewery and Ice Works, until 1902. Then came Leopold to purchase the little brewery and use it as



Henry Schupp,  
Leopold Schmidt's partner



the nucleus of his new operation, the Salem Brewery Association. Leopold, president, and Stanislas Zynda, secretary and manager, combined their talents to bring the little brewery up to producing 10,000 barrels a year, doubling the yield of the ice plant and adding a bottling

plant that could turn out 150 dozen bottles a day. Their masterpiece was Salem Beer, which was made from hops grown in the area. They also made Salamander Brau, in honor of a drinking ritual of German university students.

When Leopold left Montana in 1885 to conquer the western brewing frontier, it seemed that he had his eye only on the artesian springs in Tumwater. Yet, in seven short years he had established not one, but three major beers, Olympia, 3-B and Salem Beer.

In 1907, to commemorate his accomplishment, he commissioned a German company to make a trio of steins. The responsible factor for each beer's fame is reflected in its emblem. The Olympia Beer emblem depicts the artesian springs. In 3-B-Beer one sees the two modes of transportation that enabled wide expansion. Finally, in Salem Beer, the locally grown hops form the background for the emblem's centerpiece. Each of the three steins bears a different brewery emblem, but otherwise the steins are identical.

This ends the discussion of how the three steins are related, and who was responsible for them. As a footnote to the story, Leopold continued with his quest, and founded the Acme Brewing Company in San Francisco in 1906, and bought the Port Townsend, WA brewery in 1909. Leopold died in 1914, not having to witness the devastation wrought on the brewing industry by Prohibition.

**Credits:** In preparing this article I made extensive use of Gary Fynn's site, [BreweryGems.com](http://BreweryGems.com), and other sites on the Internet. Information about Olympia Brewery was generously provided by Rod Rakowicz. My wife, Peggy, provided "yeoman's" assistance in the production of the article, along with our editor, Walt Vogdes. I offer my most appreciative thanks to them.



Salem Brewery, 1940

## Ireland's Mead Wine

by Martin Kiely

Mead was the drink that first introduced man to the pleasure and pain of alcohol. Viking warriors celebrated their victories by drinking mead from cups fashioned out of their enemies' skulls. A true and brave warrior would be met at Valhalla (the Viking version of heaven) by a beautiful maiden proffering a full cup of mead.

The Irish claim monks discovered mead in ancient times. Legend has it that a honeycomb dripped honey into a puddle of water in the forest. Windblown spores of wild yeast fermented the liquid turning it into mead wine. Today spices are added to refine the taste.

The first time I encountered mead was on my honeymoon when Yvonne and I attended a medieval style banquet at Bunratty Castle, county Clare, Ireland. Unknown to us at the time, the drink was appropriate to our new status. The term honeymoon comes from the Irish tradition of supplying newlyweds with enough honey wine to last the first month (one full moon) of their marriage to increase fertility. One wonders whether Irish couples today want to enter that quickly into parenthood. At the end of a traditional Irish wedding, the guests toast the newlyweds with these words:

*On this your special day our wish to you,  
The goodness of the old, the best of the new,  
God bless you both who drink this mead  
May it always fill your every need.*

Today everything seems to be triple-wrapped to protect us from germs. Our ancestors weren't so particular. Drinking from a communal cup to express friendship was quite a common practice in olden times. Figure 1 is an 825-ML Irish pottery mead cup called a mether (mather), a four-sided four-handled drinking vessel designed to be



shared among four friends. The shape allows each person to claim a corner from which to sip. It is decorated with incised bands in a traditional Irish crisscross pattern. The base of one handle has an incised mark J.G., presumably the potter's initials. Ireland is marked on the bottom of the cup.

Figure 2 is a 350-ML pewter mether with the marks on the bottom "Friendly Sons of St. Patrick Reproduction of ancient Irish cup 127th Anniversary New York", which means it dates from 1911.



Medieval methers were made of wood or leather. Figure 3, a carved and stained pine wood mether dating from 1450-1650 is displayed in the Royal Ontario Museum (R.O.M.) located in Toronto.



There is even a miracle attributed to an Irish saint involving honey wine. Many years ago the King of Leinster (a province of Ireland) demanded a drink of mead when none was available. St. Bridget blessed an empty mether and passed it to the king. Instantly it filled with the finest tasting mead.

To one and all,

**Happy St. Patrick's Day!** 

## Prosit reaches 5,000th page over SCI's 44-year history!

Stein Collectors International proclaimed its existence in 1965 with the initial issue of its quarterly publication, *der Gemütlichkeit*. Seen opposite is the cover page of the 4-page first issue of what was later to become *Prosit*. Tom McClelland, who started all of this craziness, gave only a hint of the meaning of that uniquely German word, pointing out that it "represents a togetherness of spirit that is hoped to be found in the club." Wikipedia explains the term thusly: "*Gemütlichkeit* connotes the notion of belonging, social acceptance, cheerfulness, the absence of anything hectic and the opportunity to share quality time."

Articles in that inaugural issue include:  
Bud Ferguson Becomes First Official Member

Guide to Mettlachs Is a Must For Dedicated Mettlachers - a review of Bob Mohr's *Mettlach Steins and Their Prices*

How I Became a Stein Collector by Tom McClelland

Two Other Books About Mettlachs - reproductions of the 1899 and 1901 Mettlach catalogs

Why the Lids? - the start of a long debate

Accessories Set Off Steins - the first article about what we have come to call "go-withs"

It's entertaining to read some of these early articles to see how much knowledge has been developed by collectors and published in the pages of *Prosit* in the intervening years. For example, the explanation of the origin of the word "stein" given on the front page (*Once Upon a Stein*) is no longer given credence. In the article about Bud Ferguson, he is shown holding a "porcelain piece in the shape of the Munich monk." It goes on to say that "Mr. Ferguson believes his stein is Mettlach though it is not marked as such. Markings on the bottom are 'JR' in capital letters and a script 'M' underneath." Most readers of *Prosit* would easily recognize that the stein is made of pottery, not porcelain, and that the maker is J. Reinemann of Munich.



# Der Gemütlichkeit

No. 1, Sept. 1965

A Quarterly Bulletin for Collectors of Steins

Page 1

## STEIN COLLECTORS INTERNATIONAL

### An Unusual Correspondence Club Helps Collectors Share; Dream Scheme Gives Birth to Organization

A club for the collectors of antique beer steins is a unique and different form of organization. Unlike any service club, social club, country club, key club or fraternal group, Stein Collectors International will not have the one thing that is almost a part of every club: periodical meetings. In fact, no meetings are planned albeit many stein collectors would benefit from such a gathering of collectors, even if only on an annual basis.

A common object, the purpose of any club, is what brought about Stein Collectors International. Organized to share information through correspondence, the club evolved from the conversation of two avid collectors who wanted to know more about their hobbies. Discovering the fact that stein collectors were scattered all over the United States and around the world, the club idea was practically abandoned until the correspondence scheme was conceived.

Stein collecting has been a greedy neglected field of hobby study. The club hopes to call attention to stein collecting and to make discoveries about steins: heritage, markings, customs, values, prices, craftsmanship, legends, etc.

No one authority is heading the club. It is hoped that the actual collectors, especially the knowledgeable ones, will contribute information to the quarterly news bulletin.

Even after the club was conceived, the matter of finding stein collectors presented a problem. No one antique publication seemed to reach a majority of collectors. The school teacher-organizer of the club had no excessive funds for mass advertising. One simple ad in the *Antique Trader* got "better than I expected" results. There were 23 charter members almost immediately. That's a start. Another three dozen risked a nickel stamp to ask for a free copy of this September copy that could have been titled the October or November number.

All memberships accepted before the close of the year will be considered to be charter members in the organization.

The club is non-profit — and undoubtedly high loss. The self-appointed executive secretary launched into the project with more enthusiasm than time.

Future success of the club will depend on correspondence of members. The only prerequisite for joining is an interest in steins. Members are not required to write articles or compelled to share their information. However, active participation through the mail will make the club more active.

If the club fizzles because of funds, it will be the loss of the executive secretary. His wife recently said, "You've stuck your neck out this time. Now you'll have to turn out at least four releases for the folks who sent you a dollar." She's right! And subscribers to the organization can rely on the promise that they will get four releases for their dollar's worth of dues.

Belatedly and slowly, Stein Collectors' International is underway. *Ein Prosit* to the Stein Collectors International — and to *der Gemütlichkeit*.

### Enlist Now

Stein Collectors International wants you — if you care one iota or even a grain of salt about steins.

All memberships that are started before 1966 will be considered to be charter memberships. All charter members will receive a special charter membership card with the December/Christmas edition of the bulletin.

To join, send one dollar to Tom McMilland, 425 South McMilland, Santa Maria, Calif. 93454.

No banks, no 25 cents or less, no nothing! BUT JOIN NOW!

### German Name Given To Stein Quarterly

*Der Gemütlichkeit* was taken as the name of the SCI quarterly bulletin because the German noun represents a togetherness of spirit that is hoped to be found in the club.

*Der Gemütlichkeit* was popularized and practically immortalized by the simple German drinking song — *Ein Prosit der Gemütlichkeit*. The singing of the drinking hymn is a part of the ritual in many a *gasthaus* especially at the high point of a lively evening.

Perhaps the title should have been *Stein Vierteljährig* or *Stein Bericht* or something else *aber das macht nichts*. It is now *der Gemütlichkeit*, a quarterly printed bulletin that communicates the spirit of stein collectors everywhere.

### Once Upon a Stein



LONG TIME AGO in old Europe, people made beer containers from stone or rock materials. Those containers were called STEINS.

By definition, what most English-speaking people call steins are not really steins at all. Tankards, mugs, krugs, beehers, glasses, tobys and other holders of beverage will be objects of interest and study in the Stein Collectors International. All will be considered to be steins in a general sense.

### How to File 'em

An avid collector may want to save his or her copies of this bulletin. One of the easiest ways would be to put them in a three-hole binder.

Holes could be punched at the marks shown on the left.

## Part Five Relief Steins and Their Stories

by Craig Zimmerman

Some time ago I came upon this stein and thought it was very colorful. Markings on the bottom indicate that this is a Gerz manufactured between 1950 and 1960. It is a two-liter piece that had a problem with the lid at one time but is otherwise in mint condition. Incised on the bottom with the Gerz symbol is Germany and the numeral three. There is a stamped numeral two. The stein and its lid are typical of that era.



The writing on the scroll tells it all: *Es ritten drei Reiter zum Thor hinaus, Ade! Feins Liebchen schaute zum Fenster hinaus, Ade!* I translate this as: "Three horsemen rode through the gate, Goodbye! Beautiful sweetheart looks out of the window, Goodbye!" In German this makes far more sense because it rhymes.

This stein is in heavy relief depicting three horsemen riding out the gate of the village. Two can be seen outside the wall while one inside is talking to his sweetheart who is looking out the second floor window with the shutter flung open. We see blue sky, several trees in yellow and green, implying that fall is approaching. A fence of stone and another of wood complete the village scene. A dog and two geese are on the ground near the foot of the horseman talking to his sweetheart. There is a man leaning on his staff or pike beside the gate. Perhaps this is the guard for the village door or gate. The gate is a tall structure with red tile roof and flags flying. The main house has several different types of roofing which makes me wonder if the tile roof is the living part and the part that appears to be metal is the barn for the animals.

Could this be a parting of sweethearts in the fall of the year when the men went out to gather up the cattle and return them to the village? Or could this be a scene of three travelers who spent the night in the village guesthouse, one of which became quite well acquainted with the *Fräulein* serving food and drink the night before?



## Part Six Relief Steins and Their Stories

by Craig Zimmerman

Sometimes a stein just catches your eye and you must have it. A pretty scene or some wording that says something to you. This was the nice scene. The wording says it all when both top and bottom are looked at in conjunction with the scene.

A man appearing to have had too much to drink is sitting on a bench at a table under a tree in a beer garden. He is well dressed with vest and striped stockings. His light blue hat has a yellow plume and a red tassel. In one hand is a beer glass while his other appears to be holding onto the *Fräulein* for support while he pours out his heart to her. On the table is a full pitcher of beer with the foam pouring over the side. The *Fräulein* is dressed in a red *Dirndl* with a blue apron. She is clutching a large stein in her left hand. Over the stone wall, the rooftops of the village in the valley can be seen. The sky is clear and deep blue.

Two panels on the rear of the stein show reverse pictures of wheat and hops, referring to the two verses on the stein. At the bottom is *Gerste mit Hopfen geben gute Tropfen* or "Wheat and hops make good drops (drinks)". At the top we read *Ein frohes Herz heilt allen Schmerz* or "A happy heart heals all pain". All this refers to the great beer that was made from wheat and hops and that our man now has a

happy heart because he has had too much of that beer. Two questions remain: Is he broken hearted because he lost a lover or his horse? Is the *Fräulein* supporting him really the lover in question, or is she simply the waitress at the beer garden?

This is a two-liter heavy relief stein. On the bottom is a large incised number 2 L, Germany and a numeral three. There is what appears to be an X next to the word Germany. I have not found any mark like this in any reference book that I have. I suspect this stein was made in the 1960 to 1975 era. The colors used to paint it and the lid (stamped DRGM 88) indicate a modern era stein.





# Mettlach's BAVARIA Wares

Part 2 of a series

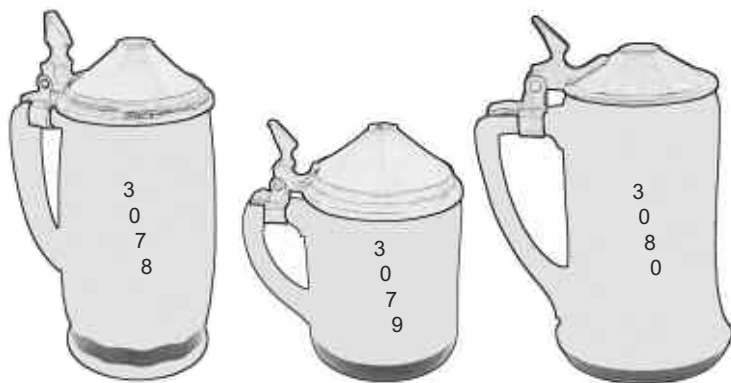
by Steve Steigerwald, SCI Master Steinologist

This installment of this series will address stein body forms, non-stein body forms, marks on various Bavaria wares, factory lids and thumblifts for steins, decorating techniques used on Bavaria wares and etched Bavaria steins. The information contained herein is based on what I have learned over a number of years through lectures, speaking with stein collectors, study of the available Mettlach catalog supplements and extensive personal observation.

## STEIN BODY FORMS

The number of Bavaria stein body forms which were manufactured is surprising, given the short period that these wares were produced. Discussed in this section are the non-etched body forms. The eight etched Bavaria steins will be discussed separately.

The first three stein body forms (3078, 3079 and 3080) became available in the January 1906 catalogue. There were ½- and 1-liter sizes made of all three stein forms. All three form numbers share the same style handle. The top of the handle runs perpendicular to the body and then, after making a 90 degree bend, curves down to the body. Form 3078 has a bowed body with a pronounced base rim. At the bottom of the body above the rim, there is a series of wavy relief lines. Form 3079 is similar in size and shape to the well-known 1526 form with the exception of the raised band at the bottom of the stein and the handle. On most 1526 forms, the surface of the base band parallels the sides, while on the 3079 form it tapers down to the base. The handle on the 1526 form is a simple ½ circle. The 3080 body form is cylindrical until near the base where it flares out and then curves back inward toward the body. The lower curved portion contains a set of relief lines encircling the base.



Forms 3282 and 3328 only came in a ½-liter size. Both are short, squat, cylindrical steins. Form 3282 has a handle that is squared off. Form 3328 has a handle that is at a 90 degree angle on top and is angled on the bottom.

Forms 3342, 3343 and 3344 all have handles similar to form 3328. The first is a square body in a 4/10-liter size. The second is a 4/10-liter body in a hexagonal shape. The last is a ½-liter body with a six-sided base which flares out to six straight sides before sloping in to a circular top rim.



Generally, if you find one of the aforementioned body forms, the stein will be a Bavaria stein. However, in the January and July 1910 catalog supplement Mettlach did offer two standard PUG decorations using body form 3282. The bodies are similar in every way to the Bavaria bodies, except that they are white glazed inside and the decorations are covered by a clear glaze. Additionally, the base-marks on both steins are the same as other PUG steins made during the same period. Decoration 1340 (figure 1) depicts a Munich child in the center cartouche. To the left of center is a cartouche with the words *Hopfen und Malz*. To the other side of the center, the words *Gott Erhalt's* are in another cartouche ("Hops and malt, may God preserve them"). Decoration 1341 (figure 2) depicts King Gambrinus in a cartouche and the word *PROSIT* (Cheers) in a cartouche in the rear, under the handle. These are the only two PUG decorations offered in the Mettlach catalogs employing body forms which are otherwise exclusive to Bavaria ware.

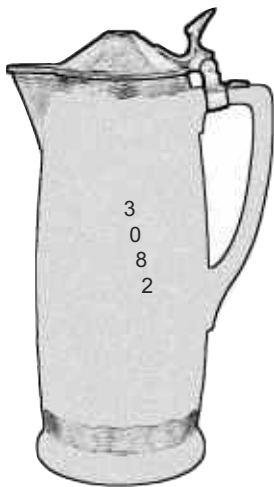


I have also seen one example of PUG decoration 983 (Falstaff) on an off-white 3080 body form (figure 3). The base carries no Mettlach marks, but does have the form number and what appears to be a hand-written decoration number under the glaze. This stein is not listed in the Mettlach catalogs. In fact, the only catalog listings we know of for this form are Bavaria-decorated steins, and this is the only example of a non-Bavaria 3080 body I have seen. When I purchased this stein, I asked the seller if he had ever seen any others. He replied that he had and when I asked him where he had seen them he could not recall. If any readers have others I would appreciate your letting me know.

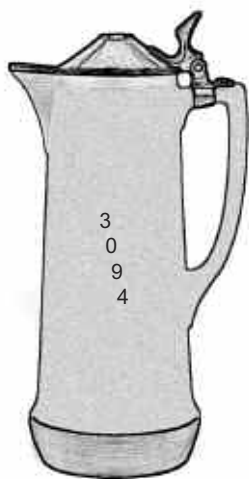


Mettlach form numbers 1526 and 1909 are almost always PUG bodies (although there are etched .3-liter 1526 bodies bearing brewery names). Both forms were also made in the Bavaria style and are identical in size, shape and handles to the non-Bavaria forms. Form 1526 was made in ½- and 1-liter sizes, and form 1909 in a ½-liter size in the Bavaria style. There is no mention of any 1526 Bavaria bodies in the catalogues and the only mention of 1909 bodies is three verse steins. However, both body forms have been found with non-Mettlach decorations and at least one 1526 body has been found with a Mettlach decoration number.

There were only two Bavaria master stein forms made, form numbers 3082 and 3094. According to the catalogues, form 3082 was only produced in a 3.65-liter size. This size bears a Roman Numeral I on the base. The catalogues do not list it but this form was also made in a 2.9-liter version bearing a Roman Numeral II on the base. The 3082 form has a spout with a series of parallel relief wavy lines covering it and continuing around the top of the body. At the bottom of the body, above the base, there is a matching series of relief parallel wavy lines.



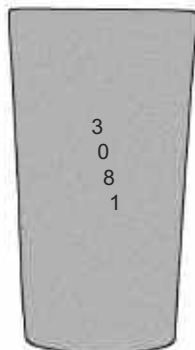
The catalogues indicate that form 3094 was produced only in a 2.9-liter size. This size has a Roman Numeral II on the base. There is also a 3.8-liter version of this form not listed in the catalogues which bears the Roman Numeral I. The form has a gently flared cylindrical body until near the base where it juts out before tapering back. Just as form number 3082, the spout, upper body and lower body are decorated with parallel relief lines, this time straight, instead of wavy. The handles for both forms are similar in shape to those on the 3078, 3079 and 3080 forms.



In at least one case we know that Mettlach produced a surplus of stein bodies, and stored them—undecorated—for a number of years. The military decorations appearing on form 3080 are all dated to 1915 by the inscription on the inlay, but these steins have been seen with a manufacturing date on the base as early as 1908. The degree to which this may have occurred with other forms is unknown.

#### NON-STEIN BODY FORMS

Only one form number of beaker was made. The 3081 form is a ¼-liter beaker similar in size and shape to the 2327 beaker style used for most PUG beakers.



Only one form number of punch bowl (3037) has been found in the Bavaria style although it comes in both 5-liter (Roman numeral II) and 9-liter (Roman numeral I) sizes. This form number was also used for several PUG punch bowls. There is a large

difference in the measurements for these two size bowls. The underplate for the 9-liter is approximately 4" larger in diameter, while the bowl is approximately 1½" higher and 2" wider at the top rim. The handle on the lid rises from each side and meets with a swirl. Raised concentric rings are located near the edge of the lid. The bowl has dual art nouveau style handles with raised concentric rings just above the base. The underplate has raised concentric rings just beyond where the bowl rests on the underplate.



There are heart-shaped "ash trays" (form number 3133) which are approximately 6¾ inches long and 5⅞" wide. A salt dip (# 3195) is approximately 1⅞" high and 2¼" across. A mustard jar (# 3010) is approximately 3½" inches high to the top of the grey ceramic lid which is attached using a piece of metal clamped on to the lid and bent over an upper extension of the handle which has a hole in it. The metal is then bent over both sides of the extension leaving a small piece as a thumbflift and a pin is placed through allowing the metal to pivot on it to open. The handle is a half loop. These pieces are seen here as a condiment set.



A container (form number 3101), which is referred to as a butter dish in the latest edition of the Mettlach Book) is cylindrical and approximately 3¼" high by 3⅞" wide. The lid sits over a lip on the base.

#### BASE MARKS

The bases of most Bavaria steins contain the incised form number, year of production and quality control number. The stamped decoration number is also on most of the pieces identified in the catalogues as having been sold by Mettlach. A few of these steins also contain the "painter's number" in the same color as the dominant painted color on the body of the stein.



There are examples of early forms lacking any type of incised BAVARIA or other incised Mettlach trademark (figure 4). As the year of manufacture progressed, the number and type of markings on the base changed. Beginning with bodies made in 1906, the Mettlach Abbey and the word "BAVARIA" beneath the Abbey were added (figure 5). I observed the green Mercury mark on a body made in 1909, although most of the bodies I have seen that were made in 1907 through 1909 did not have the Mercury mark. In 1909 additional incised marks began appearing. These were "Ges. Gesch." and "Reg. U.S. Pat."





Off.” as well as a placard type mark containing “METTLACH” and “V&B”. Subsequently an incised “Made in Germany” was also added. By 1910, all of these marks were in use on the bottom of the stein bodies (figure 6). These marks correspond to when the body was made, not when it was decorated. For example, a body form 3080 made in the year 1908 and decorated with one of the military decorations with an inlay dated 1915 bears the marks of other 1908 steins, not later made pieces.



The style of the decoration number varied greatly by the year that the decoration was available. From 400 through 405 the three digit number was placed in bold on the bottom of the stein in the prevalent body color. In the next group the decoration number in thinner black numbers was placed on the bottom of the stein. Thereafter the word “Dec.” preceded taller and thinner numbers. The style then changed back and forth deleting, adding and deleting the Dec. before ending with a three digit number in a stylized form.

#### LIDS AND THUMBLIFTS ON FACTORY-DECORATED STEINS

This discussion of Mettlach Bavaria lids and thumbblifts draws upon both the Mettlach supplemental catalogs and personal observation. The available catalog supplements are incomplete, and while I have made extensive personal observation of Bavaria wares which allows me to add to the information provided by the catalogs, by its very nature, observation cannot be entirely definitive. Examples of Bavaria steins have been illustrated in increasing numbers in each edition of *The Mettlach Book* since the first. The current edition (Fourth) includes the largest number yet, and illustrates all of these lid styles and many of the body decorations.

Mettlach used a variety of distinctive lids and thumbblifts on their factory-decorated Bavaria steins. Most of these reflect an Art Nouveau aesthetic.

The Mettlach catalog supplement of January 1906 introduces Bavaria steins with body forms 3078, 3079 and 3080, and master steins 3082 and 3094, offered without lid or with a fancy pewter lid (figure 7). These lids are in the shape of a six-sided pyramid with a flat raised hexagonal-shaped button at the top. The thumbblift accompanying these lids is in the shape of a garden spade.



The January 1907 supplement introduces new decorations and a new choice of lid for stein body forms 3078, 3079 and 3080: an inlaid lid (figure 8) very similar in shape to the pewter lid described above. The top buttons on most of the inlaid lids are decorated consistent with the stein decoration. Among



others, these decorations include a simple colored area, a rose and a shield. The same spade-shaped thumbblift accompanies these lids.

The three 1909 Bavaria bodies bearing verses also appear in the January 1907 catalog supplement; these were also offered with choice of the pyramidal inlay or fancy pewter lid. I have seen very few of these steins, and all but one of them had a pewter lid. The other had an inlaid lid similar to those found on 3078, 3079 and 3080 forms.

New decorations for master stein forms 3082 and 3094 were offered in the January 1908 catalog, now providing a choice of inlay or pewter lid (figure 9) in the truncated pyramid style. That said, all of the examples of these master steins which I have seen, with one curious exception, have the pewter lid. The one exception is so inconsistent with the other Bavaria lids and thumbblifts that I will leave that discussion until the end of this section.



The form 3282 factory-decorated steins were introduced in the catalog supplement of January and July of 1909. These steins all have a slightly domed grey insert with a decoration consistent with the decorative theme on the body (figure 10). The thumbblifts on these steins are a simple rolled form.



Although not listed in the catalogs, a series of decorated Bavaria steins were produced with body form 3328. All of them that I have seen have an undecorated grey domed insert and rolled thumbblift (figure 11).



The Bavaria steins which have four- or six-sided bodies have solid pewter lids with a corresponding number of panels slanted up to a circular ceramic medallion in the center. Each of these medallions is decorated consistently with the body decoration. Forms 3342 (four-sided) and 3343 (six-sided) have four- and six-sided lids (figures 12 and 13). Form 3344, also six-sided, tapers to a round rim, and hence has a round lid (figure 14). The thumbblifts are pie-shaped. These steins are not depicted or described in the catalogs, but I have not seen any of these forms with other lids.



The lids on the factory decorated 1526 bodies I have seen are domed pewter lids (figure 15).



The form 3080 steins with military decorations all have a domed inlay with the words *Kriegsgefangenenlager Germersheim Weihnachten 1915* (Prisoner of War Camp Germersheim, Christmas 1915) (figure 16). The thumbblift on these steins is a dual acorn form.



Finally, I have seen the larger size 3094 master stein with a "waterfall" style pewter lid (figure 17) similar to those usually seen on Mettlach Rookwood steins, and with a ball thumbblift smaller in size but similar in design to that found on the 3.8-liter Mettlach form numbers 2038 and 2824. This lid and thumbblift are atypical of Bavaria steins.



### DECORATING TECHNIQUES FOR NON-ETCHED WARES

Based upon personal observation of factory-applied decoration numbers or Mettlach catalogues, I am aware of 61 different decorations spread across a variety of Bavaria body forms. The large majority of these (55) appear on steins. Of the six designs not used on steins, one appears only on a beaker, and five are reserved for punch bowls. (Of the five punch bowl designs, two are formed from a total of three decorations found on Bavaria steins, and one of them uses two designs found on etched non-Bavaria steins.) 19 of the designs appearing on steins are also used on other wares: beakers (12), trays (3), mustard jars (1), salt dips (1) and butter dishes (2).

Just to confuse matters, there are at least four and probably five Bavaria decorations sold by Mettlach which were not assigned numbers.

The Bavaria decoration numbers jump around but are all three digits and fall in the 400s and 500s. Many PUG decoration numbers are interspersed with the Bavaria numbers within the Bavaria range of 400-557. Note that decoration numbers in this range are either Bavaria or PUG decorations; numbers were not shared between these two types of ware.

**Bavaria and PUG decoration numbers in the range from 400 through 557**

Bavaria Decs.	Nbr.	PUG Decs.	Nbr.
400-410	11	411-414	4
418-421	4	425-430	6
432, 437-439	4	441, 446, 453, 457, 473	5
480	1	481-484	4
486-487, 491-494, 507	7	511-512	2
513-515, 522-523	5	527-528	2
529-557	29		
<b>Total Bavaria</b>	<b>61</b>	<b>Total PUG</b>	<b>23</b>

Most Bavaria stein decorations were available on only a single ½-liter body form, and no other sizes or forms. For a few designs

the catalogues list only a 1-liter size. The catalogues list a few decorations in both sizes of the same form number. In fact, there were a few decorations that were available in the ½-liter size of one body form and the 1-liter size of another form (i.e., the same decoration on a ½-liter 3078 and a 1-liter 3080). Some decorations appear on both stein and non-stein items.

The factory decorations usually consist of a black transfer outline which has been finished by hand-painting. The design was applied over the glaze and consequently a number of these steins demonstrate significant wear. On one stein it was observed that almost all of the color was worn off, leaving little more than the black transfer outline (figure 18). Two beakers have been observed where one of the colored background areas was left blank. On some steins, the color does not fill or misses the applicable black transfer line. Some areas show marked unevenness in the application of the paint or in the straightness of a line. These are all evidence of the hand-painting of the decoration.



The earliest decorations (lowest numbers) are quite simplistic in both design and color, and most cover only a small area of the body. Mid- and late-decoration numbers are more complex in both design and color. The later decorations generally cover more of the stein body.

### ETCHED BAVARIA STEINS

There are only eight "etched" Bavaria steins. Forms 3276 through 3281 are a series of six steins designed by Ludwig Hohlwein and bearing his signature on the body. The other two etched Bavaria steins,



forms 3288 and 3289, have different bodies which both have the same signature of a currently unknown artist. The catalogue listings for all of the etched Bavaria steins indicate availability of only an inlaid lid, although I have seen one stein, form 3280, with an original flat pewter lid. The inlay designs are all directly related to the motif on the stein bodies. I will address steins 3288 and 3289 first, and then turn to the Hohlwein series.

Form 3288 is a short squat body, slightly taller than the steins in the Hohlwein set, and with a rounded handle. This stein was not included in *The Mettlach Book* until the Third Edition where the number is incorrectly listed as 3266. The latest edition of the book has the correct listing. The stein depicts four men in a bowling scene (figures 19a and 19b). The man on the right is smoking a pipe while seated at a table laden with steins of beer. The two men in the center are dressed as a priest and a forester would dress around 1900. The man on the left is in his stance preparing to release the ball. The incised verse reads

19a



*Willst du tüchtig Kegel scheiben darf die Kehl' nicht trocken bleiben* (If you want to bowl a lot and successfully, your throat cannot remain dry). The design on the lid is a nine-pin bowling layout inside a circle (figure 19c).

I wrote about this form in the June, 1995 issue of *Prosit*, hoping that someone could provide the missing information and identify the artist for us (see signature at right). This has not happened in the more than 14 years since the article was published. Hopefully this new article reaches someone who can help identify this artist. One of these steins came up for sale on an internet auction site. The advertisement indicated that the artist that designed the piece was Paul Dahlen. I wrote to the seller, asking where he had obtained his information and how he confirmed that the signature on the stein was used by Paul Dahlen. The seller wrote back advising that he assumed that it was the



19b



19c



signature of Paul Dahlen and that he had nothing to prove that it was his signature or his design. I have tried to develop some information on this artist with no practical success. I have not been able to confirm that this is his signature. As a result, we still do not know the identity of this artist.

Form 3289 is a taller, thinner stein which also has a rounded handle. Again, the catalogue lists only an inlaid lid. The stein depicts a couple dancing (figure 20a). The woman is wearing a red and white dress and brown hat. The man is dressed in

20a



20b



*Lederhosen* with a brush in his hat. The couple is superimposed on a green wreath with yellow decorations. To the upper right and left of this wreath are two smaller wreaths bearing the same yellow decorations. The ribbons binding the wreath form a red "x" shape atop each smaller wreath. Inside each smaller wreath is a red heart. This smaller wreath/heart design is what is repeated on the inlay (figure 20b). The verse in red block letters reads: *Im tanz sich mit dem dirndl wiegen und Nachher was zu trinken Kriegen* (Sway with the maiden at the dance and later you will be thirsty).

The six steins in the Hohlwein series are all short, squat cylindrical bodies with squared

off handles. Except for form 3276, the inlay designs are directly related to the design on the stein bodies. Form 3276 and form 3278 share the same inlay design. Unlike the non-Bavaria etched Hohlwein steins, the lids do not bear the artist's signature.

On form No. 3276 (figures 21a-c), King Gambrinus is in profile, bent over with his right hand out in the center of the design. He appears to be accepting a foaming mug of beer from a boy wearing a black outfit that is located to the left of center. To the right of the center is an orb, the symbol of sovereignty. To the left of Gambrinus is the word *HOCH* in simple bold black block letters, and to the right is the word *GAMBRI-NUS* (Cheers Gambrinus). The inlay (figure 21d) depicts a radish, an item that does not appear in the design on the stein body. The Hohlwein signature (seen as an inset to figure 21a) is to the left of the design and consists of a box bearing the word Ludwig on the top line and Hohlwein under it. To the right of the words is a five dot pattern. This signature is repeated on all of the steins in this series except for form 3278, which is signed differently.

Form 3277 (figures 22a-c) is a waitress in a blue check dress and white apron holding a tray of what appear to be dumplings. She is in profile facing to the right of the design. In front of her is a young boy in a black uniform holding a beer mug. A similarly dressed boy holds her apron strings. This boy is superimposed over a pretzel which serves as the decoration for the inlay in the lid (figure 22d). To the left of the center design is *EIN PROSIT* (Cheers) in simple bold black block letters, and to the right is *DER GEMUT=LICHKEIT* (Good times) in the same letters. The Hohlwein signature is to the right of the design.

Form No. 3278 (figures 23a-c) bears the word *WOHL* to the left of the design and *BEKOMS* to the right (To your health). There are two figures on this stein: a black haired woman in a black and beige checked skirt and white apron holding a foaming mug of beer running away from a uniformed policeman or soldier who is reaching out toward the woman with his right hand. In his left hand he holds a radish which serves as the decoration on the inlay. (This stein has the same lid as form 3276, figure 21d.) Between the soldiers splayed feet is a black box containing the black block letters L and H in a ligature, the signature of Ludwig Hohlwein (see the inset to figures 23b-c). This is the only stein in this series that is signed this way.

Form 3279 (figures 24a-c) bears the word *PROSIT* (Cheers) in bold block letters on

the front of the stein. To the left of the design is a young man in profile walking to the left holding a sword in his left hand which is resting on his left shoulder. Draped over the sword is a link of sausages. A dead rooster is held in his right hand. The figure to the right is a young girl in a patched skirt holding a stick in her right hand. Behind her is a live hen. Between them there is a blue beer mug sitting on the ground which serves as the subject of the inlay for the lid (figure 24d). The Hohlwein signature is located behind the live hen.

The design on form 3280 (figures 25a-c) has a central figure of a mustachioed man in a large light brown overcoat and brown hat with an eye patch or goggles. It appears he is walking behind a woman in a dress, wearing a brown coat and hat, carrying an open parasol. Between them is a large red heart that serves as the decoration for the inlay on the lid (figure 25d). In front of the woman is the same boxed Hohlwein signature that is on form 3276. Behind the central figure is another mustachioed man in a black tuxedo and bowler looking over his right shoulder at the central figure. To the right of the man in the tuxedo is the word *PROSIT* in bold black block letters.

The last stein in the Hohlwein series is form 3281 (figures 26a-c). There are five figures on this stein. To the far left of the scene is the word *HOCH* in bold black capital letters. Beneath that is the same boxed Hohlwein signature that is on form 3276. To the extreme right of the scene is the word *SPORT* in bold black capital letters (Hail sport). Between the two words is a man smoking a pipe with a white suit and brown cap holding a tennis racket to the left of the scene. This racket also serves as the decoration for the inlay (figure 26d). Next is a man in a blue uniform with red piping followed by a woman carrying a closed parasol wearing a coat and scarf as well as a flower-laden hat. Next is a man in a large brown coat and black hat carrying a baton. The last figure is a much shorter man dressed as a jockey holding a riding crop.

#### FUTURE INSTALLMENTS OF THIS SERIES

In the next chapter of this article, all of the factory decoration numbers, 400-557, will be addressed. Non-factory decorations will be addressed in a future section. In the interim, I continue to invite you to send in photographs of your Bavaria wares so that as many known decorations and forms can be incorporated into the article.



**Photos of the Hohlwein Bavaria steins appear on the next three pages.**

## From the Editor



In the December issue of *Prosit*, in a recap of the 2009 SCI Las Vegas convention, I included a list of "all the convention helpers." As luck would have it, I missed out on some. In order to correct that record, I want to list all of the members of the Convention Committee and the donors who contributed so much personal time, talent and effort to making this convention a total success.

Committee Chair - Arvid Frende  
Computer/Printing - Sage Gunderson  
Entertainment - Steve Morris  
Gifts - Peggy Schoppe  
High Tea - Julie Hughes  
Hospitality - Chuck Schoppe & Suzanne Elliott  
Host/Spokesperson - Ron Fox  
Logistics - Arvid Frende  
Member Auction - Steve Elliott  
Menu Planning - Suzanne Elliott  
Publicity - David Lowry  
Registration - Vicki Guay  
Slot Tournament - Steve & Suzanne Elliott  
Speaker Arrangements - Ron Fox  
Stein Sales - David Lowry  
Technical Systems - Chuck Schoppe  
Tours - Arvid Frende  
Treasurer - Dick Hughes

#### Convention donors

- Lyn & Janine Ayers
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- Steve & Suzanne Elliott
- Jelly Belly Jelly Beans
- Dave Lowry
- Las Vegas Hofbräuhaus
- Gene & Sunnie Manusov
- Tom McClelland
- Novik Distributing
- Palace Station Hotel
- Les Paul
- Chuck & Peggy Schoppe
- Herb & Bea Taus
- TSACO, Inc.

And of course, water aerobics led by Joann Ellis.





Above and left, Mettlach etched BAVARIA form 3276, **HOCH GAMBRINUS**. King Gambrinus sets aside his royal orb in order to accept the beer being offered to him. Ludwig Hohlwein's boxed signature appears to the left. A radish, favored accompaniment with beer, appears on the inlaid lid.



Below and right, Mettlach etched BAVARIA form 3277, **EIN PROSIT, DER GEMÜTLICHKEIT**. Here comes a beer followed by a platter of dumplings and a huge pretzel. The pretzel motif is repeated on the inlaid lid. Hohlwein's boxed signature appears to the right of this scene, although it is difficult to see in this photo because the black color was never applied.

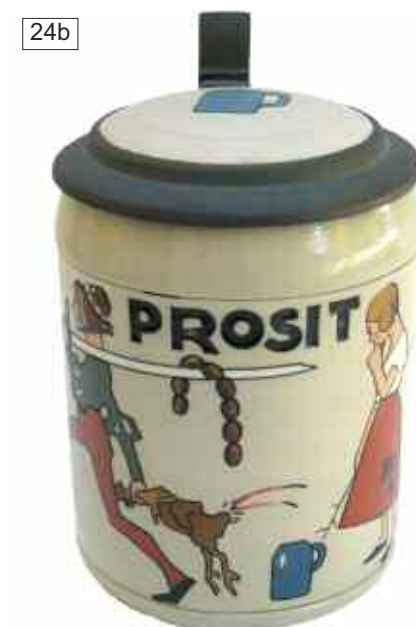




Above and left, Mettlach etched BAVARIA form 3278, **WOHL BEKOMMS**. In this scene it appears that the serving person is running off with the soldier's beer! He still has the radish in hand, but is not prepared to give up the beer without a struggle. The inlaid lid, a radish, is the same as that used for form 3276. Note the alternative Hohlwein signature used on this stein.



Below and right, Mettlach etched BAVARIA form 3279, **PROSIT**. This scene is easily described but not easily explained. Perhaps one of our readers will tell us what it is about. The inlaid lid echoes the blue stein seen on the body.







Above and left, Mettlach etched BAVARIA form 3280, **PROSIT**. Judging by their dress, the three figures on this stein seem to be from the well-to-do class of society. The heart which appears on both body and inlay suggests the theme of "love", but exactly how these three characters fit into that theme is unclear.



Below and right, Mettlach etched BAVARIA form 3281, **HOCH SPORT**. Whether spectator or participant, this stein celebrates the experience of sport. The tennis racket held by the man at the right of the scene is repeated on the inlaid lid.



## A Rare and Unusual\* Artillery Regimental Stein

by R. Ron Heiligenstein,  
SCI Master Steinologist

This relief pottery regimental stein was originally owned by Reservist Hann of the Field Artillery Regiment von Scharnhorst (1st Hannover) No. 10. The regiment was raised December 19th 1803. Hann served with that regiment in Hannover, from 1901 to 1903. On January 27th 1889, Kaiser Wilhelm II honored the regiment by authorizing the addition of Scharnhorst's name to the regiment's unit designation. The Kaiser also awarded honorary titles to seventy-three other regiments that day, which happened to be his thirtieth birthday.

Gerhard von Scharnhorst was one of the most influential military leaders of the 19th Century. After Napoleon Bonaparte's defeat of the Prussian Army at Jena on October 13th 1806, Frederick Wilhelm III appointed Scharnhorst to head-up a Prussian Military Reorganization Commission whose purpose was to make recommendations on modernizing the Prussian Army. While the Commission's recommendations could not be implemented until 1812, once in place they quickly put Prussia on a path to becoming the foremost military power in Europe. Specifically, the Commission recommended that rather than relying on mercenaries, a national army should be established with recruits being trained for short periods, producing successive classes of soldiers that would eventually pass into the *Landwehr*, or reserve. Also, the Commission recommended, for the first time, the creation of a General Staff responsible for the command and leadership

of the various branches of the Prussian Army. Those recommendations were later implemented by other armies including the United States Army, and in principle they remain in place throughout the developed world to this day.

In March 1813 Scharnhorst became Quartermaster General - Chief of Staff to General Field Marshall Gebhard von Blücher. In May of 1813, Napoleon defeated the combined armies of Russia and Prussia under Blücher at the Battle of Lützen (Gross Gorschen). During the battle Scharnhorst received a minor wound to his foot, but died from complications on June 28th, 1813 in Prague, where he had traveled to negotiate Austria's participation in future battles against France. Scharnhorst was only fifty-

eight when he died. His legacy, however, lives on as was mentioned above.

During the Franco-Prussian War (1870 - 1871), Hann's regiment took part in many battles, most notably Vionville-Mars la Tour, Gravelotte-St. Privat, the siege of Metz and the siege and bombardment of Paris. With Parisians facing the grim prospect of starvation, France surrendered on January 28, 1871. Regardless, guerrillas continued the fight in the French countryside, which involved the 10th Field Artillery Regiment in several relatively minor clashes over the remainder of 1871.

Although Reservist Hann's regimental stein shows no manufacturer's mark it has characteristics that clearly indicate it is a Diesinger stein, specifically the curlicue bands, the columns that separate scenes on the body and the design of the handle. When this stein was produced, most likely sometime in 1903, the Diesinger pottery and stoneware factory, which was located in Höhr, had fifty employees and was owned by Adolph Diesinger. Diesinger regimental beer steins are generally considered to be somewhat unusual.

On the upper half of the front of Hann's stein you can see a crowned eagle sitting on the regiment's shoulder strap, surrounded by an oak leaf wreath, with the flags of Hessen, Baden, Bavaria and Imperial Germany, above an assortment of militia - all in relief. On both sides of the front you can see the battery's double rosters, which are topped by wreaths interspersed with the Imperial colors, black, white and red. On the back, on both sides of the handle are two rather large field training scenes. The thumbflit is a spread winged eagle and the finial on top of the well-de-







tailed lid is two artillerymen standing behind their light field artillery piece.

The feature that makes Hann's regimental stein very unusual can be found on the lower half of the front of his stein, the *Kaiserschützen Abzeichen*, or the Kaiser's Shooting Badge. This was an award given

annually to the artillery battery that won the firing competition at the Kammersdorf Forest Shooting Range. Although a *Schützen Abzeichen* symbol can occasionally be seen on an infantry, rifleman or sharpshooter's regimental stein, it is rarely seen on artillery regimental steins. Reservist Hann's *Kaiserschützen Abzeichen* has crossed gold cannon barrels below a gold royal crown, surrounded by a gold oak wreath. Below the crossed cannon barrels is a small "W" which stands for Kaiser Wilhelm II. Just above those crossed barrels is 1902, the year the firing competition took place. Dates seen on *Schützen Abzeichen* symbols are typically one year prior to the original owner's discharge date, since the firing competition was staged during the summer months and the soldiers usually ordered their beer steins in the spring. For example, Hann ordered his stein in the spring of 1903 and completed his military training in October the same year. Therefore, the *Schützen Abzeichen* on the face of his stein had to be for his artillery battery winning the shooting competition during the summer of 1902.

Reservist Hann (from Hannover) certainly had a very nice regimental stein. Isn't it fortunate that one hundred plus years later, we

are able to recognize the pride that he and his battery mates took in their accomplishments, as is so nicely displayed on his regimental beer stein? Absolutely!

\* When writing about or discussing regimental steins, the term *rare* refers to the relative scarcity of the unit designation that's seen on the stein, the military assignment or the unit's garrison city or town. *Unusual* refers to the physical characteristics of a regimental beer stein.

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The hosts of the 2010 SCI convention in Myrtle Beach have decided to try something a little different! Convention registration forms are available on the SCI website ([www.steincollectors.org](http://www.steincollectors.org)). Complete the form indicating all of the optional activities you want to participate in, then print and mail it with your check to the address indicated.

If you would prefer a traditional paper registration form, please call or send your request to Margie Brune (828-694-3812, 3812 Dakota Ct., Hendersonville, NC), John Kelly (email to [johnlacykelly@embarqmail.com](mailto:johnlacykelly@embarqmail.com)) or Jo Gehres ([joklasse@embarqmail.com](mailto:joklasse@embarqmail.com)), and a paper registration form will be promptly mailed. Be sure to register by May 30 to receive the full registration discount.



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## Mettlach's BAVARIA Stein for Quilmes

by Robert D. Wilson  
SCI Master Steinologist

Here are some facts regarding a particular BAVARIA stein produced and decorated at Mettlach. This stein is a form 1526 1-liter



figure 1a



figure 1b



figure 1c

custom-decorated for Quilmes (figures 1a - 1c). Both the body and lid insert are grey inside and outside prior to being decorated. The body decoration is a monochrome transfer print and the lid insert is a hand-painted transfer outline.

Additional information about this stein comes from a record book kept by Mettlach for the custom-decorated items they made that were decorated with transfers. This record book, which is not available to the public, contains details regarding the order and a print of the transfers (figures 2 and 3). These custom decorations never have Mettlach decoration numbers.



figure 2

Regarding the Quilmes stein, the record book (fig-



figure 3

ure 2) shows a date of 17 January 1908 and an order for form 1526 ½-liter and 1-liter BAVARIA steins. This was the only order for a BAVARIA stein in the record book.

## Martin Kiely points out...

While browsing on eBay recently, Martin Kiely came across the postcard seen to the right. The description of the scene reads:

Chester Cathedral Cheshire Choir Stalls - Figure with a Tankard. Dating from the restoration of the Choir stalls in 1876, this is the work of the carver, Robert Bridgeman (1855-1918).

Martin goes on to suggest that Chester Cathedral would make a great venue for the funeral of a stein collector!

The child seated at the front and reaching up to the tankard reminds us that the Brits come by their love of beer at a young age.







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## A Short Excursion Photos from a side street

by Walter Vogdes  
SCI Master Steinologist

I know, it's a gimmicky title, but I wanted to make a clear reference to Ron Fox's series on *Photos from the Road*. When I laid out Ron's most recent installment to that series, I came to a point where I had one photo and a paragraph of text left over. Ron made particular note of the lid on that stein, which led me to think that the subject of special lids was worthy of a few more examples, so he and I agreed to hold that stein over to this issue. Here is that photo and Ron's accompanying text.

"An elaborate lid can transform a common stein into something majestic. In this next photo [from Floyd Dietlein's collection] you see a 1-liter Mettlach tapestry stein with a carved horn lid and a huge horn thumblift. This stein makes my point."



Continuing in that vein with a stein from my own collection, the next two photos show a nice but unremarkable clear mold-blown glass stein, and its fantastic carved horn lid. For collectors of studentica, this finely carved student society Wappen totally overshadows the glass body.



When fancy silver lids are mounted on a stein, the lid itself can double or even triple the value of the stein... and its appeal. This next stein is a nice porcelain HR tapestry with a silver collar and repoussé lid. Repoussé is a technique in which a malleable



metal is decorated by hammering from the reverse side. In this case, the design on the lid is a hops vine with leaves and buds. The silver collar surrounding the rim also contains an intriguing inscription - "M. Scooter, Esq. on his 68th birthday, Nov. 15th, 1895, from the money making Boys." Perhaps the "money making Boys" plotted the course of their fortunes while drinking, as the two men in the scene.

Next we see another clear glass stein, although this one is a little more interesting than the earlier one. The glass body is quite thick and heavy, and it is cut in a honey-comb pattern. This can be a tricky cut to make since each cut has to be made separately, and they must align perfectly, both horizontally and vertically.



Again, however, the silver lid and thumblift are what make this stein a standout. A separately mounted ring formed as a hops vine surrounds the center monogram of the lid. The thumblift is in the form of a boy with bowling ball ready to strike. From the bottom of his foot to the top of the ball, the thumblift is over 2 3/4" tall.

The last stein in this off-road excursion was made by Royal Copenhagen. That fact was readily apparent to me when I bought it, as was the fact that the silver lid celebrated King Edward VII and Queen Alexandra of England. The thumblift is a rampant lion supporting a shield on which are the arms of England. What in the world is this all about? The full story will appear in *Prosit* in an upcoming issue, but for now we will just make note of the artistry of the silver mounts.





The top of the lid depicts Edward and Alexandra in profile. The entire center part of the lid is actually a separate medallion which has been inserted within a surrounding garland with roses, thistle and clover. The medallion was made by Elkington, and is signed and dated by E. Fuchs, 1901.

We don't often look to the inside of the lids of our steins and expect to find more artistry, but in this case we do. The entire



interior of the lid has been gold washed, and the reverse side of the medallion, again signed and dated by Fuchs, shows a seated woman with Westminster Abbey in the background.

This stein holds out dramatic appeal to any collector, and it is quite clear that it has some historic relevance. We'll get into that in a subsequent article.



## Sixteenth Installment Photos From the Road

by Ron Fox  
SCI Master Steinologist

In this segment of the Road series, we pick up with our September trip from California to New York and back. After leaving Salt Lake City and the home of Jackie and Floyd Dietlein, our next big stop was to visit Mount Rushmore. It had long been on our list of things we wanted to do. It more than lived up to our expectations and is an amazing testimony of what one man's dream can accomplish. American sculptor Gutzon Borglum literally moved mountains.

Ever since Les Paul finished building a home on Lake Okoboji in Iowa, he has tried to get us to stop in for a visit. This trip created the perfect opportunity. After giving us the nickel tour of the new digs, we all jumped into one of his boats for a ride around the gorgeous lake. What surprised us most was, after a year, the new place was still stein-less. So this stop did not provide any photos for this segment.

After several more stops to pick up over 500 steins for upcoming auctions, we made it to the home of Les and Charlotte Whitham in Connecticut. No trip back east

is complete without a stop at their home. After a lunch run to their favorite burger joint, I was anxious to put my camera to work.

We start out with a pair of large Diesinger Munich child character steins. It is amazing that two steins from the same mold could have such a different appearance. They also answer the question of why Diesinger steins have grown so much in popularity and price.



Another attractive large Diesinger character is this mother cat and her kitten. It is particularly hard to find, and probably because you do not have to be a stein collector to fall in love with it. I am certain some of these are in the hands of the feline lovers.



During the heyday of stein collecting, Teddy Roosevelt was quite popular. His conquests are legendary and his image found its way onto the motif of several steins. This next character stein is of Teddy Roosevelt riding an elephant on one of his famous safaris. The design says it all.



This next stein is one we see often, but not in this rare powder blue coloring. This Munich child character is almost always found in a maroon color. What a difference the color makes.



Silver character steins are not common. This bird stein is one I have not seen elsewhere. The hinge is on the rim and there are glass eyes which gives great contrast against the silver. It is a very unique stein.



After a wonderful visit with the Whitham's, we were off to see the collection of Jim Greco. I had received a call saying they needed to down-size their collection and they wished to consign several hundred steins to our auctions. I had not met them before and was excited about what I would see at their home. As you will see, I was not disappointed when I got there. What surprised me most was that they had not heard of SCI or had any affiliation with any other stein collectors, yet they were knowledgeable about their steins. I was very impressed.

The first unusual stein from their collection is this etched piece depicting medical students examining a corpse during an autopsy. I have seen this stein before, but not with the figural skull inlay lid.



Steins with playing card subject matter are of interest to both gambling collectors as well as those from our hobby. This Bohne porcelain stein is not common and looks great with the devil figural lid. It appears that gambling has always been considered a vice.



Jim had some very nice early steins. Here we see an attractive faience stein with a pirate character holding a stick with a parrot at the end of it. I believe it to be from the Dresden factory.



Another good early example is this 1 liter Westerwald stoneware with applied eagle motif. I particularly like Westerwald steins without all of the cobalt decoration. It certainly gives the stein a very different appearance.





This last stein from my newfound friends is a JW Remy with a conical inlay lid. Makes you think of the Mettlach #2382 thirsty knight stein. Remy has their own version of that Thirsty Knight and this stein would look great next to it.



A student's life was one of celebration and camaraderie. Their carefree escapades were the subject for many a stein. The student stein in this next photo shows men exhibiting their youthful foolishness. What man cannot relate to those silly days?



It was now time for us to beat a path back south to the Newark Airport Sheraton Hotel and our live stein auction weekend. The turnout was great and the auction was a tremendous success. Besides selling the large carved ivory for \$45,000 the large number of hard to find character steins stimulated record prices. Another stein auction weekend is planned for late April. A good place to learn, socialize and acquire a new item for your shelf.

After the weekend was over and all the packing and shipping of steins from the auction was completed, we left our van in long term parking and caught a flight back to the west coast. I had a commitment to run Stein College along with David Harr, as well as MC the convention activities.

As is the rule in Stein College, each attendee must bring a stein to share with the others. Bo Groebner brought this adorable pair of mini character steins of Dutch kids. As you would guess, it did not take Les Paul very long to talk Bo out of them.

Speaking of Les, he brought this beautiful Royal Vienna. He had purchased it on the internet thinking it was 1/8 liter in size. He

now has close to 2000 miniature steins from 1/8 liter and smaller. This Vienna was actually 1/4 liter in size which made it too large to qualify in his miniature stein collection. Les put it out on the stein sales table and within moments it was gone.

A newly joined member of SCI attended Stein College. He brought this Kruessen apostle stein as his stein to show to the others. He bought it on Ebay from a seller in Poland. He assumed for the \$500 he paid for it, that it was a 1900 era reproduction. He was thrilled to learn that it was the real 17th century McCoy. A few of us would have been most happy to give him a profit. That stein wasn't to change hands this day.



With Stein College completed, it was time for the official start of the convention. The Zecher chapter members worked very hard and I am happy to report that the Las Vegas convention was a most enjoyable event.

When our duties in Vegas were completed, we were back on a flight to Newark and the continuation of our cross-country trip. Before loading up and leaving the New York area, we made a quick run into Manhattan to see our longtime friend Bob Alutin. Bob's passion is for early steins and he has some of the best and rarest examples to be found in the United States. Bob has been suffering from some medical issues that have prevented him from being as active as he had always been. We spent three hours pulling down and examining his incredible collection.

This first stein I sold to Bob over 25 years ago. I had purchased it from a dealer friend in Florida. It had an obvious repair that was done decades before. The repairman covered his finished work with a vanish. Over the years this coating turned a dark chocolate brown which completely hid the true color and design you now see. I knew it was an early stein and after purchasing it I was terribly curious what I would find beneath this ugly coating. As I began my drive back north to New York, I began picking off this coating. Imagine my surprise as this beauty began to reveal itself. It is a Hafnerware stein from northern Germany. Its folk art scratched design is usually seen on plates and is seldom seen on tankards. It was good to have it back in my hands.

This next stein is from Winterthur and was made around 1600 or even a bit earlier. It is another Hafnerware piece with an applied face and bright lead glaze decoration. This is very similar to the Italian majolica that was made in the same time period. I am sure the migration of workers from one area to another explains the similar traits.



Here you have a bulbous Annaberg stein that Bob and I have nick-named the barbers pole. It is the diagonal beaded enamel design that made us give it that name. It is from 1690 and though I have seen many Annaberg steins, I have yet to see another one quite like this one.

Dreihausen stoneware steins are extremely hard to find. When you do find one they are usually early 19th century and kind of boring. I certainly would not use that word in connection with this proud big boy. Its form, handle and pewter mounts make for an exciting and unusual stein.



The Nymphenberg porcelain works was established in Bavaria in 1747. Their painted porcelain work rivals that of the famous Meissen factory. This tankard was made and decorated by this firm in the early 1800's. It is a perfect example of the exceptional high quality they achieved.



This last stein I want to share with you from Bob's museum is an Altenberg stoneware tankard from around 1740. Its tall hour glass shape is greatly enhanced by the 13 pewter rings that the pewtersmith wrapped around the body. It would be hard to find another early stein with more pewter rings than that.







Our visit with Bob and his wife Freda was most enjoyable. We were so pleased to be able to spend the day with them. We wish Bob health improvements in 2010.

We were now driving south on the New Jersey Turnpike. We took the opportunity to visit Jim and Ann Sauer who live just minutes off the Interstate. They are both Phillies fans and had the first play-off game on the TV. Sue and I enjoyed rooting with them for their team. Once the game was over, Jim and I retired to his stein room. Jim and I share an intense passion for glass steins, which makes up the lion's share of his collection. We both enjoy comparing notes on the varied manufacturing and decorating techniques.

This first stein is cranberry in color on a faceted body. The shoulder cuts at the lower body give it a wide and proud stance. The pasty enamel design, done in gold and silver, are brilliant finishing touches for this 1850's Bohemian piece. It really draws your eye.



Milk glass steins are usually white with floral decoration. This next stein has most of its body china-painted in a pink color. Only the front panel is left white and decorated with a memorial scene. It is from the early 1800's and features delicate pewter base rim and lid.



Because glass is transparent, the light that passes through it only serves to accentuate its color. This amber glass stein is a perfect example of how the light greatly enhances the piece. The color is an amber stein and the stein has a wheel-cut scene of the city Munich.



As pointed out in the side-bar article preceding this one, the right lid can take a simple stein and make it look fantastic. This cranberry stein is colored on the inside of the body which explains the thick clear base. The delicate brass lid incorporates a standing figural ram with the hinge just below his feet. I believe this stein proves my point.



As I said earlier, Jim's collection is mostly, but not exclusively, glass. He has several steins made from other materials, as you can see from this next photo. It is an Austrian faience stein decorated with the Austrian eagle and dated 1852. Jim Hanson gave an excellent presentation on eagles at the Los Vegas convention. I did not see this one in his slides.



While we are talking about birds, here is a hard to find Bohne porcelain character owl. This has been in Jim's collection for many years as his wife Ann likes owls. What better reason to keep a stein than that.



We spent the night at the Sauer's and had a leisurely morning of great conversation over their wonderful breakfast. It was then time to make tracks south toward Florida.

After a couple days of driving South, we arrived at the home of Bob and Nancy Bernard. They built their dream home out on a narrow barrier island across from Cocoa Beach on the east side of Florida. The architecture has a wonderful European flare, which is further enhanced by their eclectic antique furnishings. We had fun poking through their interesting things.

The first stein from Bob's collection came to my attention over 30 years ago. It is Mettlach #3119 and better known to collectors as the "Butterscotch Target." As you would guess, it was that unusual color that gave us that name. It was the only one known for a very long time and even now, we only know of five examples. It was made for a Munich shooting competition in 1906. I told Bob I could get him a very strong price at auction and to my pleasant surprise, he consigned it to our December auction. It sold for \$6440 with the commission. Both buyer and seller were very pleased.

This next stein I had not seen before. It is a stoneware character stein of a monkey decorated in a brown color. The more I looked at it, the more I liked it. I was unable to determine the maker and am interested if anyone has information to add.



Bob had several more characters and here is another stoneware piece made in the likeness of Bismarck. It has wonderful detail and stands proud on the shelf in military uniform.



I have this next majolica stein only mine is done in an olive green glaze coloring where this one is done in the light blue. Another case for how different a stein looks depending on its color.





Collector friend Steve Smith has chased metal steins for many years. His interest in these types of steins has only helped educate us as well. After bringing several fine examples of copper steins to the first Stein College gathering a few years back, I have learned to appreciate their quality. This hand chased example of Bob's features a gargoyle and floral design. This is a great category to look for as they are usually way under-valued.



Another metal stein of Bob's is this relief brass piece. It shows cherubs frolicking and the scene goes all around the body. Quality brass steins are seldom found.



Once we were done viewing and photographing Bob's steins, he brought in a pizza and we sat and ate by the pool. We relaxed and enjoyed the surroundings with our gracious hosts.

We were back on the road again heading for Orlando. There was no way I was getting out of letting the little girl in my wife have a day at Disney World. We spent the next day there and she is still wearing that smile and unfortunately those darn Mickey ears !

Next we were headed for Houston, but first we stopped in New Orleans. I'm sorry to say New Orleans was more than a little disappointing. I had been there years ago before hurricane Katrina and totally enjoyed it. That was not to be the case this time. New Orleans only made us happy to be back on the road. That city still has much to do before they can recapture their tourist trade.

Our drive to Texas was filled with many antique stops, unfortunately we saw little that could spark our varied collecting interests. We arrived at the home of Dave Cantwell and were treated with his usual southern hospitality. Living in California gives little opportunity for good Italian food. Dave treated us to a delightful and delicious Italian meal. After such a hectic traveling schedule, it was just what the doctor ordered.

After returning from the restaurant, I began my search for candidates for this issue. At Dave's house that is an easy task, as you see with this first Stoneware stein. It is dated 1678 and has magnificent period English silver mounts. It is probably 3 liter in size and the photo simply does not do it justice.



This next stein is a cobalt overlay with a very interesting wheel-cut scene. You see many stags and horses, but this vulture sitting waiting to dine on a fallen stag is one you probably will not see again.



Dave has a small grouping of Nyphenburg porcelain steins within his varied and impressive collection. Here we see one from the mid-1800's depicting Bavaria and her lion. They are both symbols for that great state of Germany, Munich being the capitol.



This Art Nouveau stein is made by Mettlach and designed by Richard Reimerschmid. Simplistic in design yet very pleasing to the eye. Riemerschmid was one of the more famous Art Nouveau (*Jugendstil*) artists and designed everything from pottery to architecture.



Another super looking Art Nouveau stein is this 1.5 liter stoneware. If you are attracted to this type of design, then this stein will be talking to you.



This wood stein will be the last stein I show you from Dave's collection. It is an 18th-century carved wood Norwegian tankard. The carved scene goes around the entire body and depicts dwarfs hunting what looks like a buffalo. Curious subject matter from that part of the world.



From Houston we needed to head to Dallas to pick up a character stein collection. That put Austin in our path and the opportunity to visit with Bruce and Joy Ehly. What I like best about this couple is that they always seem to have smiles on their faces. They handled our impromptu visit with style and grace. Their collecting taste, besides their steins, is very similar to my wife's and mine. We enjoyed seeing their things and the passion they exhibited talking about them. We could really relate.



When it was time to take photos, my eye was immediately attracted to this wonderful Bohemian Pokal. It is amber stained and wheel-cut with various forest animals. What makes it fabulous is the impressive crown lid. It's a real show-stopper.

This next glass stein made me think of Joann Ellis. She collects steins and other items that depict butterflies. You would need to be blind to miss the one on this piece. It is really beautiful.



Mettlach used its #2893 body for many PUG designs. This seldom seen piece depicts children's fairy tales. I know where there are three of these, and all of them came without a lid.





This trip has provided more Nymphenburg steins than one would normally encounter. As I share this next one with you, please don't get the idea that they are common. This stein is again mid-1800's and has a very intricate scene of the city of Munich. It is further complemented with an original porcelain inlay lid.



Another famous German porcelain maker was KPM, or Berlin Porcelain. This next large 3 liter stein is certainly the nicest from that firm that I have ever seen. It features a hunt scene that continues around the body. The elaborate use of gold embellishing is breath taking. It also has a finely painted porcelain inlay which is set into a delicate brass mount.



From the Ehly's we made our pickup in Dallas. Our 15 passenger van was now filled to capacity with about 2000 steins on board. Some exciting auctions are on the horizon.

We now picked up our pace with our next destination Albuquerque, New Mexico. We had bought some interesting things there in the past and were looking forward to our shopping. I was not disappointed as I found this nice ½ liter Saeltzer stein for a reasonable price. He will fit nicely with the other 200 Saeltzer steins I have.



One of Bob's newer purchases is this large PUG beer tap from a brewery in Trier. He was thrilled with getting it and after a quick look I certainly understand why. I have never seen it before and it is a real show piece.



If this two handled vase were out in a shop or antique show, what Mettlach collector would know to pick it up. With its experimental glaze design, it is a real Mettlach oddity.



We were now proceeding through some of the most rural areas of the southwest. The lack of opportunity for antique shopping allowed us to make better time. We had some steins to pick up in the Phoenix area and hit the antique malls and shops there. We did not find anything which is just as well, since the van was already "maxed out".

After more than six weeks on the road, we finally made it back to California and our last stop before arriving home, the home of Bob and Collette Wilson. Bob had determined early on in his collecting to put together the most comprehensive collection of Mettlach steins and their other manufactured items. He has certainly accomplished that. A trip to see his vast collection is always a treat for me. It was the first time my wife had been to their home and she so enjoyed their company. What surprised me was her enthusiastic reaction to his collection. She is excited about going back.

This POG Mettlach beaker is another rarity in Bob's collection. It is an occupational made for a locksmith. Probably custom made and one of a kind.



This Mettlach Art Nouveau stein designed by Richard Reimerschmid is the same body form as the example shown earlier in this segment. Wouldn't they make great companions?

I finish up at the Wilson's with the stunning Art Nouveau Mettlach punch bowl seen below. It features the skull and antlers of St Hubertus, the patron saint of hunters. It needs no words.

This finishes up our cross-country trip and another Road series article. We will again be crossing our country the month of April. If you have some steins that you would like to see on these pages, please contact us so we can arrange a visit. 631-553-3841 or email [foxauctions@yahoo.com](mailto:foxauctions@yahoo.com).



With Steve Steigerwald's fine article on Mettlach Bavaria, I felt the timing was right for this unusual stein with a soldier in uniform. It has an inlay lid with a military unit designation.



## Let's Grab Some Fun!

All roads lead to Myrtle Beach, SC, for the 2010 SCI Convention. Hosted by the Carolina Steiners, pre-convention activities begin on Monday, September 6, followed on Wednesday by an auction by The Stein Auction Company and then the convention itself. A full program of expert speakers is planned, as well as a number of roundtable discussion groups, stein sales, good food and better beer in the hospitality room. Be sure you are there for the Welcome Reception at Robert Ripley's Aquarium, where a select portion of the Ripley stein collection will be on display exclusively for convention attendees. See the full article about convention plans in this issue of *Prosit*.

**See you at the beach!**



## New SCI Membership Contests

by Carolyn Estep  
VP SCI Membership

Starting April 1, 2010 and ending March 31, 2011 there will be two new membership contests. The first contest is for the members who sign up the most new SCI members. This contest will have two winners. The member who has the most recruited SCI new members will receive a three year SCI membership. The member with the second most recruited SCI new members will receive a one year SCI membership. The winners will be honored at the 2011 SCI Convention.

The other contest is for the SCI Chapters. The SCI Chapter that recruits the most SCI new members starting April 1, 2010 and ending March 31, 2011 will be the winner. There will be a minimum of six new members required for this contest. This winning chapter will be given a page in Prosit to tell all about their chapter, their new membership accomplishments and pictures. Also they will have a page on the SCI web site celebrating their accomplishments, pictures of their chapter and their new members. This chapter will also be honored at the 2011 SCI Convention in Providence, RI.

A new SCI member can be counted for both the member contest and the chapter contest, if the chapter is listed as their main chapter.

If there are any questions concerning either of these contests they may be directed to Carolyn Estep, VP SCI Membership at [finestein@comcast.net](mailto:finestein@comcast.net).

Other information for new members on SCI Web site: A new member's SCI number is their initial user name for accessing the Members Only section of the SCI web site. Their SCI number will not be activated until the next directory update. Updates to the SCI online membership directory are on the first day of the month following the month in which the new member joins SCI.

Also, if anyone has any "blow-in" cards (or fall out cards) that came in your prior issues Prosit these now have the wrong mailing address listed on them. If you use them make sure you change the dues mailing address to:

SCI  
P O Box 502  
Fairless Hills, PA 19030 - 0502

We have recruiting items such as drop in cards (with the new address) these can be printed from the SCI Web site under the "SCI Business" link in the member's only section. You can receive the card file in Word format if you would like to personalize them by sending an email to: [finestein@comcast.net](mailto:finestein@comcast.net).

I have now been on the job since January 1, 2010. Membership is a real concern for all of us. Therefore I am asking everyone to forward any ideas or suggestions to me at [finestein@comcast.net](mailto:finestein@comcast.net). This email address is set up just for SCI membership correspondence. Getting new members should be a joint effort for all of us to keep our organization strong. When SCI receives a new member an SCI officer tries to notify a chapter in their area so the new member can become a member of a chapter. As well we hope all chapters encourage any new member to join SCI. Having a good contact person from each chapter is important. I

would appreciate having this person email me their information. I also will be contacting all the SCI Chapters using the list from John Kelly, SCI's Chapter Liaison. If your chapter's information is not up to date with John, please provide John and myself with your newest chapter contact. I would encourage every chapter to have a computer savvy person who can always be contacted by email for their chapter. I am looking forward to working with the chapters on this important effort.

Hoping I can do as good of a job as the prior SCI Vice Presidents of Membership have done in the past.

Carolyn

## Welcome New Members!

New members of SCI since the last issue of Prosit:

Gregory & Isabelle Shypertt Belmont, CA die Golden Gate Zecher	Chris & Melanie Geers Harrison, OH credit to Th'bred Stein Verein
Robert McSween Wickliffe, OH Mentor, OH Public Library	Geers, Chris, Jr. Harrison, OH credit to Th'bred Stein Verein
Peter Dorfler Habloch, Germany via the Internet	David & Julie Barton Huntington, NY rejoining
Leo & Johanna McKenzie Bedford, PA via the Internet	Matthias Stich Dornach, Switzerland credit to Chris Wheeler
Mark & Erin Sutherland Kalamazoo, MI credit to Kurt Maethner	Sam Spak Block Island, RI rejoining
Arnold & Joanne Frenzel Newnan, GA via the Internet	William Murray Fairview Park, OH via the Internet
Johnsamuel Coleman & S. SchwartzHackensack, NJ via the Internet	Christine Smith & T. Nordmeyer Bancroft, WI via the Internet
Chris Kauffman Louisville, KY via the Internet	Warren Louis Schulz New Orleans, LA credit to Deutsches Haus
Jim & Margaret Surber Atlanta, GA credit to Jim DeMars	John Ritter Columbia, MD via the Internet
Douglas & Pat Eklund Oxford, CT credit to William Sullivan	Don Nold Seattle, WA via the Internet
Jason Herbort Monroe, OH credit to Th'bred Stein Verein	Dennis Tischendorf Oak Creek, WI credit to Anton Dvorak
David & Debbie Schnur Lexington, KY credit to Th'bred Stein Verein	Bruce Perry Manchester, CT via the Internet

## Past the Halfway Mark The Hungarian Schlitt Collection

by István Szemere

*István Szemere is an SCI member who lives in Budapest, Hungary. István sent this article in the hopes that our readers would be interested in learning of his efforts, particularly as pertains to his area of specialty, Mettlach steins bearing the designs of Heinrich Schlitt. I warned István that after this article is published he might hear from some of our members who would like to visit him and his collection. Ed.*

I had been an avid collector of beer steins for more than 31 years when I bought my first Heinrich Schlitt stein in 2006 from eBay. At that time, my collection already numbered about 1,700 pieces of all kinds of steins. Figure 1 shows part of my collection, in my home.



figure 1

My first Schlitt stein was the Mettlach form 2091 St. Florian stein. It was "love at first sight". Until that time I had never heard of Heinrich Schlitt. So, I started to research for bibliography.

*The Mettlach Book, Fourth Edition*, by Gary Kirsner, and *Heinrich Schlitt (1849-1923)*, by J.A.Schmoll gen. Eisenwerth and Thérèse Thomas provided me with considerable information about Schlitt's work. I subsequently set about to create a complete list of steins designed by Schlitt, and my own Schlitt Catalogue, complete with photos. My list indicates a total of 93 Mettlach steins designed by Schlitt, some of which are made in several sizes. Like zealous collectors everywhere, I decided I would collect as many of Schlitt's steins as I could.

Since 2006 I have visited the *Ratskeller* in *München* (figure 2, in front of the Noah's Ark mural by Schlitt), where I celebrated the purchase of the Thirsty Rider stein (form 2382), travelled to Bad Schussenried, where I have taken delight in the *Bierkrug Museum* (figure 3), and I have met Ester Schneider, the specialist of the Villeroy & Boch Museum in Mettlach (figure 4 shows a portion of the steins on display there). I searched antique shops and flea markets in Hungary, Austria and Germany, and I watched eBay carefully, hoping to discover these Schlitt steins. A couple of weeks ago, I was able to acquire my 47th Schlitt stein. This one brought my collection past the 50% mark. Some days ago I purchased two more Schlitt steins, so at present my collection includes 49 pieces.

My aim is to develop this collection, to learn more about Schlitt and to meet collectors sharing the same hobby with me.



figure 2



figure 3



figure 4



## Mettlach Steins Designed by Heinrich Schlitt

("TMB-4 Page" refers to the page number in *The Mettlach Book, Fourth Edition*)

On the basis of *The Mettlach Book* by Gary Kirsner (Fourth Edition) and a German Book *Heinrich Schlitt (1849-1923)* by J.A.Schmoll gen. Eisenwerth and Thérèse Thomas (an SCI Master Steinologist), I was able to develop a detailed list counting how many different Mettlach Steins were designed by Schlitt. I found a total of 93 different steins, some produced in multiple sizes. Of the 93, 38 are etched steins, and 55 are PUGs (Print Under Glaze).

### ETCHED Steins

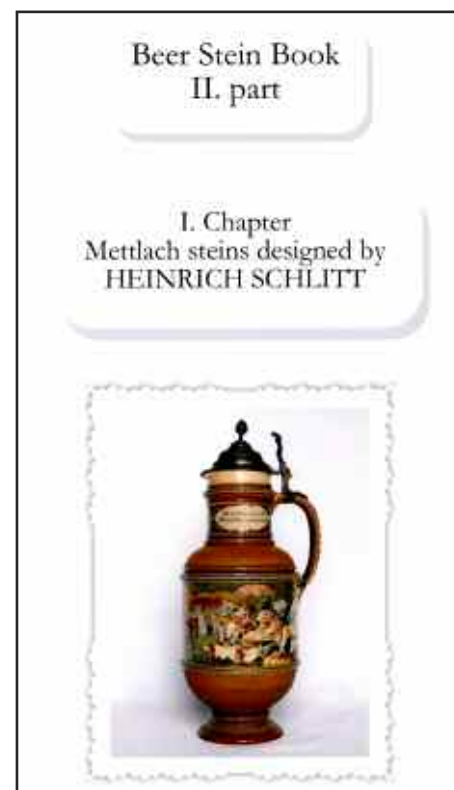
Nr.	Form number Etched Steins	Size (Liter)	TMB-4 Page
1	2065	1,5 2,4	97
2	2089	0,5	98
3	2090	0,5 1 0,3	98
4	2091	0,5	98
5	2092	0,5	99
6	2095 coin	2,4	99
7	2095 flower	2,4	99
8	2100	0,3 0,5	100
9	2107	1,5 2,2	100
10	2122	3,8	101
11	2123	0,25 0,5	100
12	2133	0,5	101
13	2134	0,3 0,5	101
14	2191	0,5	103
15	2192	0,5	103
16	2193	3,0	104
17	2201	4,1	104
18	2230	0,5	105
19	2382	0,5 1	109
20	2383	4,1	110
21	2520	0,5 1	112
22	2524	4,2	112
23	2580	0,5 1	114
24	2662	0,5	117
25	2751	2,5	121
26	2752	0,5	121
27	2764	5,8	122
28	2765	0,5 1	122
29	2767	0,5 1	122
30	2777	3,1	122
31	2778	0,25 0,5 1	122
32	2825	3,5	126
33	3089	0,5 1	136
34	3090	0,5	136
35	3091	0,5 1	136
36	3092	0,5 1	136
37	3093	0,5	136
38	3099	3,0	136

### PUG Steins

Nr.	Form number PUG Steins	Size (Liter)	TMB-4 Page
39	727 (1909)	0,3 0,5	185
40	732 (1909)	0,5	185
41	953 (2183)	3,2	193
42	954 (2176)	2,1	193
43	955 (2271)	0,5	193
44	955 (2180)	3,3	193
45	956 (2178)	2,5	193
46	957 (2181)	0,25	193
47	958 (2181)	0,25	193
48	959 (2177)	0,25	193
49	960 (2177)	0,25	193
50	961 (2179)	0,25	193
51	962 (2179)	0,25	193
52	966 (2184)	0,3 0,5	194
53	967 (2184)	0,3 0,5	194
54	993 (1909)	0,5	195
55	994 (2271)	0,5	195
56	994 (2270)	3,3	195
57	1008 (1909)	0,5	195
58	1009 (1909)	0,5	196
59	1009 (2178)	2,5	196
60	1010 (1909)	0,5	196
61	1012 (2261)	2,2	196
62	1014 (2262)	4,2	196
63	1031 (2332)	2,7	196
64	1032 (2333)	0,3 0,5	197
65	1033 (2333)	0,3 0,5	197
66	1038 (1909)	0,5	197
67	1038 (1526)	3,0	197
68	1041 (2419)	4,1	198
69	1042 (1909)	0,5	198
70	1047 (2140)	0,5	198
71	1054 (2262)	4,2	198
72	1059 (2488)	4,8	198
73	1073 (1909)	0,5	199
74	1074 (1909)	0,5	199
75	1074 (1526)	1	199
76	1076 (1526)	0,5	199
77	1077 (1526)	0,5	199
78	1078 (1526)	0,5	199
79	1106 (2488)	4,8	200
80	1107 (2271)	0,5	200
81	1108 (1526)	0,5 1	200
82	1109 (1909)	0,5	201
83	1109 (1526)	1	201
84	1110 (1909)	0,5	201
85	1110 (1526)	1	201
86	1133 (1909)	0,5	201
87	1133 (2488)	4,8	201
88	1143 (1909)	0,5	201
89	1143 (1526)	1	201
90	1143 (2384)	2,2	201
91	1145 (1526)	0,5	201
92	1211 (2271)	0,5	201
93	1211 (2262)	4,8	201

## My Own Schlitt Catalogue

As part of my study and admiration for the steins by Heinrich Schlitt I have developed my own pictorial catalog. Figure 5 below shows the cover, while figure 6 shows the page for Mettlach form #2382, *The Thirsty Rider*. I try to include photos of all interesting aspects of each stein, including thumb-lift, lid, Schlitt signature, etc., as well as recording the "vitals" - dimensions, capacity, year of production, and so on.



# March 2010



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## Stein Collectors International

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Stein Collectors International has a web site! You are invited to visit it at:

[www.steincollectors.org](http://www.steincollectors.org)

The web site has many areas of interest to stein collectors. Some of the highlights:

**Steintalk** ~ An on line forum where collectors and non-collectors meet to discuss topics ranging from identifying steins brought back from Germany after the war to particulars of a certain manufacturer to questionable assertions made on an eBay auction. Come add your expertise to the discussions or just sit in the balcony and learn.

**Featured Stein** ~ More commonly referred to as the "stein of the month." Each month a beautiful, distinctive, unique stein is featured. Check out this month's stein and make sure to visit the archive of over one hundred interesting steins featured since 1999.

**Library** ~ Over ninety articles on steins and stein related topics.

**Calendar** ~ Planning a trip? Check out this page. You might be able to add a local chapter meeting to your itinerary.

**Chapters Page** ~ Contains chapter newsletters and links to chapter web sites. Visit this page and see what is going on with your stein collecting friends around the country.

**Show & Tell** ~ An informal way to share a story about one of your steins or to report on stories of interest to stein collectors.

**Seeking/Selling** ~ Want to get rid of one of your steins or looking for something in particular? Check out this page.

**Members Only** ~ This area is open to SCI members only and requires a personal password for access. Of primary interest here is the SCI membership directory; also contains the SCI by laws and standing rules, the SCI newsletter "Chapter & Verse", the catalog for the SCI lending library, and other items related to SCI business.

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**Renew Now!**

### Help! Where are my registration forms for the convention?

Convention registration forms are available on the SCI website ([www.steincollectors.org](http://www.steincollectors.org)). Complete the form indicating all of the optional activities you want to participate in, then print and mail it with your check to the address indicated. If you would prefer a traditional paper registration form, please call or send your request to Margie Brune (828-694-3812, 3812 Dakota Ct., Hendersonville, NC), John Kelly (email to [johnlacykelly@embarqmail.com](mailto:johnlacykelly@embarqmail.com)) or Jo Gehres ([joklasse@embarqmail.com](mailto:joklasse@embarqmail.com)), and a paper registration form will be promptly mailed. Be sure to register by May 30 to receive the full registration discount.

### Did you know...

You can submit your own Change of Address, or tell us about a new telephone number or email address at the SCI web site ([www.steincollectors.org](http://www.steincollectors.org)). Just log in to **The NEW Members Only** section, then click on "Change address, telephone, email, etc."

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