

STEIN COLLECTORS INTERNATIONAL **PROSIT**

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The Beer Stein Magazine

September 2016

German Night at the SCI Convention

Founder Tom McClelland and wife Gretchen
Compete for Best German Costume



Photos From the Road

The 40th Installment by Ron Fox

Balloon shooting?

Super Rare Side Panel on a Bavarian Regimental Stein

by Peter Meinschmidt



History of Newport and Narragansett

Golden Age Mettlach Steins

Made for the Guilded Age

by Steve Steigerwald



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A Message from Executive Director Eric Salzano

Dear Fellow Collectors,

I am honored and humbled to serve as Executive Director of SCI, and to be working with an incredibly talented and dedicated SCI team. First I would like to thank Fred Ellis, for his efforts and hard work, guiding SCI through some difficult times. And John Samuel Coleman, Sidney Schwartz and the Thirsty knights are congratulated on a most successful convention. The Corning Museum was an unbelievable treat. Next year I hope to meet many more of you in the second week of July in Chicago.

Looking forward to the coming year there are several important issues. We want to stabilize and increase our membership, strengthen our chapters, and improve our website. We

need to be flexible, and responsive to our members and their needs. SCI also needs to be viable from a financial prospective. Our publication Prosit, will continue to deliver fantastic articles and information for our members.

SCI belongs to you, the collector, you know the joy and fun of collecting. Many of you have spent thousand of hours researching, documenting, and writing articles.... On behalf of myself and the entire SCI team, we all look forward to working to the best of our ability, and making our hobby, and all of our experiences, the best they can be.

Warmest Regards,

Eric Salzano



Who is Eric Salzano?

Eric Salzano is the current President, and Board Chairman of CSAAC, a nationally recognized leader in developing and delivering state of the art services for people disabled with Autism. Mr. Salzano is retired from the Grocery industry, where he worked for 37 years, retiring as a General Manager. Mr. Salzano also owns a historic building which hosts events, such a weddings, musical, performances, and host events for non-profit organizations. He and his wife Jimena live in Rockville, Maryland.



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Join us for SCI's 50th Convention, July 13-15, Corning, NY

Bauscher-Weiden Porcelain Steins and German Restaurants

Old Stein Advertisements

Variations of Schierholz Steins

Coming in September:
 The history behind three
 Mettlach steins made for
 the Rhode Island cities of
 Newport and Narragansett

Convention Recap

Here are the highlights from the recently completed SCI convention held in Corning, NY.

Officers (newly elected shown in **blue**):

POSITION	NAME
Executive Director	Eric Salzano
President	Mike Whited
1st VP Conventions	Charles Hill
2nd VP Membership	John Kelly
Secretary	Emily Maceira
Chief Financial Off.	Bruce Burner
Editor - Prosit	Steve Breuning
Chapter Development	Dick Skaggs
Dir. Internet Activities	Bernd Hoffmann
Database Manager	John Strassberger
Library Director	Lyn Ayers

Award/Recognition recipients:

RECOGNITION	NAME
Master Steinologist	Marty Cameli
Jack Heimann Service Award	John Piet
Jack Lowenstein Editor's Award	Jerry Berg
Floyd Dietlein Gemütlichkeit Award	Phil Masenheimer



The 2016 Master Steinologist Award was presented to Marty Cameli.

Important decisions:

1. Meister Steiners (Chicago) was awarded the convention date for 2017. The convention will be held in Rosemont near O'Hare Airport in the second week of July.
2. The SCI Expert Speaker stipend will be reduced to \$300 per year per chapter as a cost control action (effective January 1, 2017).

Photos of the convention appear on pages 20-21, and a full write-up will appear in December.



John Piet, former webmaster, received the 2016 Jack Heimann Service Award.



Jerry Berg, Carolina Steiners, received the Jack Lowenstein Editor's Award for his article on the firm of Reinhold Merkelbach (*Prosit*, June 2015)



Phil Masenheimer was selected for the Floyd Dietlein *Gemütlichkeit* Award even though he bailed out on the convention. (Ask him to tell you the story.)



Christmas shopping?

Nothing could be easier than a gift subscription to *Prosit*, and your thoughtfulness will be remembered four times a year! See the facing page for details about how to subscribe. Do it today, and in December we will send a Christmas card announcing your gift.

Golden Age Mettlach Steins Made for the Gilded Age

By Steve Steigerwald, SCI Master Steinologist
NY/NJ Burgermeister Chapter

Introduction

It has been said that the 1880s and 1890s were Mettlach's Golden Age. The variety of products, designs, colors, and manufacturing processes, as well as the quality, number of items produced and reviews the company received demonstrate that the Mettlach factory of Villeroy & Boch was in its prime during that time period.

In the United States, the last quarter of the 19th Century was known as "the Gilded Age." Mark Twain coined the phrase to describe the time period, meaning it was glittering on the surface but corrupt underneath. It was the period of Robber Barons, corporate buccaneers, speculators, shady business practices, and scandal laden politics. However, it was also the formative period of American society, the time when society transformed from a predominantly rural agrarian society to an urban corporate industrial society with a national transportation system and communication network.

While any man with the aptitude and drive had the opportunity to become a Cornelius Vanderbilt, it was a time of conspicuous consumption by the wealthy, including lavish parties. Mrs. Stuyvesant Fish threw a dinner party to honor her dog which

arrived sporting a \$15,000 diamond collar. Sherry's Restaurant, then located at the southwest corner of 5th Avenue and 44th Street in New York City, hosted a formal horseback dinner, at a cost of \$50,000, to celebrate the opening of a private 25,000 square foot, two story trotting stable built by wealthy industrialist and equestrian Cornelius Kingsley Garrison Billings in what is now known as Fort Tryon Park. When the 36 guests from the Equestrian Club arrived, they found the ballroom on the fourth floor of the twelve story restaurant decorated as a woodland garden. The decorations included trees and shrubbery, real birds, a huge harvest moon hanging from the ceiling, and sod on the floor. The guests mounted well-trained rented horses (brought up and taken out through the freight elevator) and faced each other in a circle. They ate from custom-made dining trays covered in crisp linens that were attached to their saddles and sipped champagne through rubber tubes from iced bottles in their saddlebags. Each rider had a waiter dressed as a groom in a scarlet coat and white breeches that served the fourteen courses. The menu that

evening featured *Truite au Bleu* (blue trout) [This is a rare cooking method in which a live trout is knocked out cold, gutted, and poached in vinegar court-bouillon. This turns its skin a glassy indigo color.], lamb, guinea hen, and flaming peaches. Real grooms stood at each horse's head to reduce the risk of tossed trays, food, and riders. At the end of the evening, the waiter-grooms brought in elaborate feeding troughs filled with oats so the horses could eat with their riders. See figure 1 for a photograph of the party.

The rich (and their pets) wore diamonds while many of their fellow citizens wore rags. Eleven million of the nation's 12 million families earned less than \$1200 per year. In fact, the average income of these 11 million families was \$380, well below the poverty line for the time. While most lived in tenements filled with crime and filth, the wealthy of New York City were moving to Fifth Avenue above 50th Street and along the edges of Central Park. These areas just 25 years before were rutted roads and empty lots with shanty towns. The rich were also eager to get out of New York during the summer months and began migrating to places like Newport, Rhode Island for their summers. At first they built or purchased true cottages but, as the Gilded Age progressed, these cottages were rebuilt into stone mansions designed by the top architects of the day. The landscape design and planning for the stone mansions was done by the top landscape designers or landscape architects, the latter being a term that developed prominence in the Gilded Age with the formation of the American Society

of Landscape Architects in 1899. These mansions, however, continued to be called "cottages" in the vernacular of Newport society of the late 1800s and early 1900s, although they were built to showcase the unprecedented fortunes unchecked by federal taxes being accumulated in the Industrial Age. Newport became the summer playground of America's wealthiest families including the Vanderbilts, the Astors and the Morgans. During this time, these families summered in Newport for six weeks racing their yachts in Narra-

gansett Bay, playing tennis at the Newport Casino, spending time at Bailey's Beach and hosting extravagant parties at their homes for hundreds of guests.

To allow the owners of these "cottages" to furnish them with more ease, some retail stores set up summer locations in Newport. One of these stores, Davis Collamore, Co., Ltd., ordered steins made by Mettlach for their wealthy customers in Newport and Narragansett, towns approximately 15 miles apart. This firm apparently operated only out of Newport, based on its advertising and materials I have searched.



Two steins, one for Newport and the second for Narragansett, have appeared in each version of Gary Kirsner's *The Mettlach Book* since the first edition published in 1983. Appearing in the section for steins without decoration numbers, they were identified as "PUG Number (2140), Newport [Narragansett] souvenir," and it was noted that both have inlaid lids (which were not described). Each of these steins shows a city scene, but the book offered no information about what these decorations actually depict.

The third stein I address in this article first drew my attention in Gary Kirsner's convention auction in Harrisburg, PA in 1996. It was described as

Lot 381. Mettlach Stein, .5L, 2140, PUG, scene of buggies & sailboats, inlaid lid, rare, a word has been removed from the inlay – barely noticeable.

There was no suggestion about the theme or location of the scene on the stein, but it did draw my attention, and I hoped to acquire it. Unfortunately, in the bidding the stein just ran away from me, leaving the missing word on the inlay as well as the origin of the scene on the body as mysteries. I made a mental note to keep my eyes open for a future opportunity to purchase it.

Some years later, at the Atlantique City Show, I came across the aforementioned Newport stein in the company of

this mystery. Lo and behold, they *both* had the word Newport on the inlay, increasing my curiosity and giving me at least a starting point for further research to identify the scene. I was somewhat hesitant to identify this stein as being from Newport, because I have seen Mettlach steins which left the factory with a mismatched inlay.

This third stein finally made it into the Fourth Edition of *The Mettlach Book* (2005). Again appearing in the section for PUG steins without decoration numbers, it is described as "PUG Number (2140), Newport souvenir, people watching sailboats, inlaid lid."

So now there were three related steins, two of which show distinctive city landmarks, and one which shows people gathered on what seems to be a hillside with sailboats in the background. My longstanding curiosity about these steins was now facing a challenge.

The initial focus of my research was to learn what each stein depicted.

My wife, daughter and I took a one day side trip to Newport during the summer of 2011 to see a couple of the mansions. We arrived very early that morning and luckily found a parking spot on a side road adjacent to a shopping center directly across from The International Tennis Hall of Fame (the former Newport Casino). It was readily apparent that the scene on the first Newport stein is the Newport Casino. We did not

have time to go inside and it was not until a trip back to Newport in December, 2015 that we had a chance to walk its grounds.

In the meantime, some computer research easily identified the scene on the Narragansett stein based upon the distinctive round towers.

The second Newport stein proved much more troublesome and it was not until an appointment with the Reference Librarian and Genealogist of the Newport Historical Society Museum and Library, Mr. Bertram Lippincott III, that I found out what is depicted on the third stein.

During my research, the more I discovered about various aspects of the steins, the more questions I had. While I found answers to almost all of my questions, there are still some that will require additional research or that may never be answered because the information is lost to history.

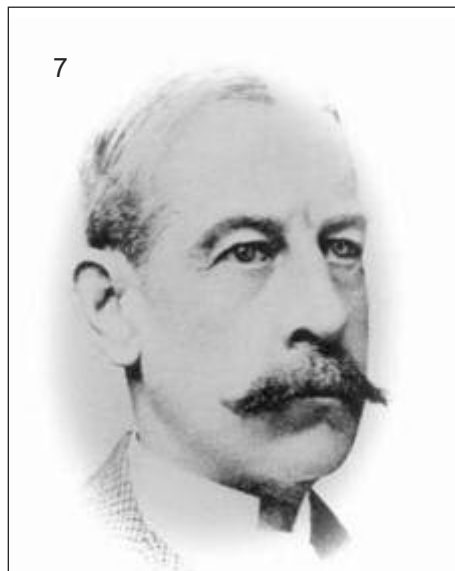
The Newport Casino stein

The stein's body has a Print Under Glaze (PUG) depiction that appears to be a photograph of the Newport Casino as it existed in the 1890s, in an elaborate frame with vines and flowers on either side. Several people, including a few women with parasols, are standing or walking along the sidewalk. See figures 2 through 6 for photographs of the stein.



Figures 2 - 6: A trip around the Mettlach stein featuring the Newport Casino

The Casino was built by James Gordon Bennett, Jr. (see figure 7), the son of the creator of the New York Herald.



James Gordon Bennett, publisher of the New York Herald, was the force behind the design and construction of the Newport Casino. Bennett was a flamboyant non-conformist who enjoyed upending social convention.

Bennett, Jr. had a flair for sensationalism. He was known for, among other things, sending Stanley on a search for Livingstone, who was actually not lost. His father gave him control of the Herald and the paper flourished with him in the role. He began to summer in Newport in 1875. He was a member of the Newport Reading Room, a “gentlemen’s” social club. He purchased a house built of stone at the top of Bellevue Avenue called Stone Villa. See figure 8 for a photograph of his home. In the summer of 1879, he brought polo equipment and stars from England to teach Americans the game. He con-



vinced one of the polo stars to ride his horse up the steps of the Reading Room, resulting in his being expelled from its membership.

After his membership in the Newport Reading Room ended, he stated that the Reading Room was too dull and that Newport needed a social center with less reading and more people-watching. Owning land across from his Stone Villa, he donated the land for a new social center which he heavily backed. He selected Charles McKim of McKim, Mead & White to design the Casino. Stanford White from the firm designed the interior and some of the furniture used in the Casino. See figure 9 for a photograph of the named partners of the firm.

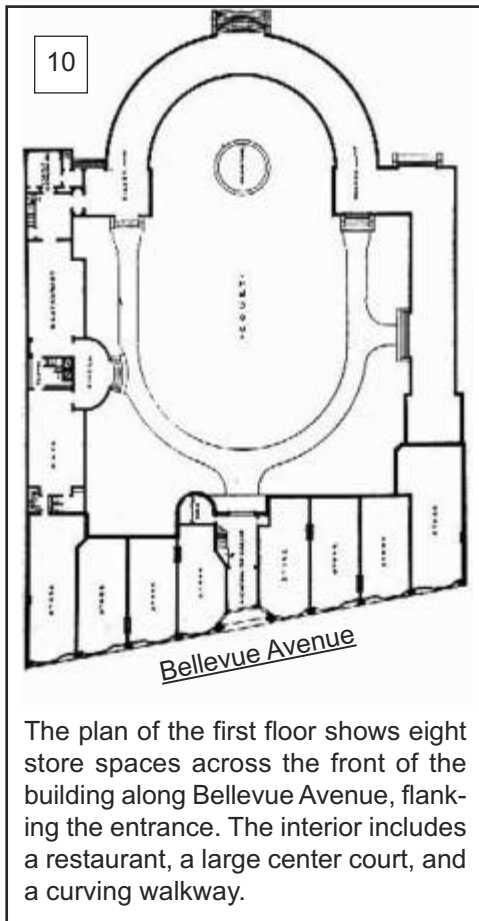


The selection of McKim was a tweak directed at old guard, prim and proper Newporters because of the accusations of “unnatural acts against the bounds of Christian behavior” that were leveled by his wife during his then recent divorce proceedings. The success of the Casino transformed McKim’s standing in Newport and led to the firm getting a number of jobs there. The Casino offered shares to summer people for \$500 each (more than the average annual salary of those 11 million American families described *supra*). This helped fund the Casino although Bennett supplied additional financial help when needed.

The Casino at that time was essentially what we now refer to as a Country Club. Gambling (other than on a friendly game of cards or billiards) was outlawed according to the bylaws of the Club of the Newport Casino; entertainment was the main thrust. This was

the first Casino built in the 1880s and was the biggest and most important. See figures 10 and 11 which show the first floor plan drawing and the exterior elevation drawing, respectively. It had a 200 foot long frontage on Bellevue Avenue with multiple storefronts available for commercial rentals. Its interior was deep with places to walk, eat, drink, watch plays and play lawn tennis. Tennis was overtaking archery as a proper female sport, and became a major part of the Casino’s entertainment. The available activities for both men and women made the Casino an easy place to ease themselves into the community. Although it was a club, the public was allowed in the courtyards. Initially the second floor was comprised of bachelor apartments. However, within a year these rooms were transformed into club rooms where the rich were able to find refuge while at the Casino. The pace of building the Casino was particularly impressive. The architects having been retained in 1879 to design the Casino, it was opened to the public in August, 1880.

The Casino has been renovated and is now the site of the International Tennis Hall of Fame. The front of the building is very similar today to what it looked like at the time the stein was made (figure 12). The biggest change is that the awnings on the upper floors (as seen on the body of the stein in figures 3-5) were removed. The storefronts are still there and the wood shingle exterior is intact. See figure 13 for a current photograph of the Casino with the corresponding view from the stein. The interior grounds are also very close to the original design. Of course most of the interior of the building has been changed to exhibit rooms for the Hall of Fame. However, there is a display behind Plexiglas of what things were like at the Casino’s heyday (figure 14). There is also a renovated Casino Reading Room which has been returned to its appearance in the 1880s (figure 15). The Stone Villa, which had been located across the street from the Casino, is no longer there, having been plowed under for the sake of a shopping center, unlike a number of other mansions on Bellevue Avenue.



Facing the front entry, the elevation drawing shows the distinctive gables as well as the store spaces. Davis Collamore occupied the second shop to the left of the entry.



Above, the International Tennis Hall of Fame compared with the scene of the Newport Casino as seen on the stein



Now that we have seen the body decoration of this stein, and explored the history surrounding it, I'll describe the rest of the stein, beginning with the handle and the body (see figure 16).



The light brown glazed handle has raised dots along both sides and along its spine. The base ring is a mid-shade of green, above which is an indented brown ring followed by a lower raised and decorated body ring. The photo-graphic transfer is against a cream colored body. Above the PUG design is another raised body ring in a different design. Above that ring is the top cream colored band.

This stein has a ceramic inlaid lid with three concentric circles surrounded by a pewter ring. See figure 17 for a photograph of the lid. The inner ivory col-



ored circle has the gilded word "NEWPORT" applied to it. The inner circle is surrounded by a raised rim with the same decoration as on the lower band on the stein body. The outer ring is the same dark brown as on the band below the lower raised band on the body.

The thumblift is a variation of a United States shield. See figures 18 and 19 for photographs of both sides of the thumblift. The official description of the seal states that there should be thirteen stars in the "glory" above the eagle's head, thirteen stripes on the shield, and thirteen arrows in the eagle's talon. While the shield is normally interposed on the breast of an eagle positioned with outstretched talons and displayed wings, this version has an eagle with outstretched wings located atop the shield. The design is carried through on both sides of the thumblift giving it a three dimensional effect. The upper portion of the shield contains the words "UNITED STATES" and there are the usual 13 vertical stripes honoring the original thirteen states in the Union beneath those words. To the sides of the shield are three arrow heads on either side, below which is bunting. On the back of the thumblift, the bunting continues over what would be the back of the shield. The eagle perched atop the shield has three arrows in its left talon (as opposed to the 13 found on official shields) and an olive branch in its right talon with seven leaves and no olives. Although not specified by law, the olive branch is usually depicted with 13 leaves and 13 olives, again represent-



ing the 13 original states. The olive branch and arrows together symbolize that the United States has "a strong desire for peace, but will always be ready for war." The eagle faces the olive branch, on its right side, said to symbolize a preference for peace. In its beak is the end of a banner which is furled above the eagle's head. In the banner is the phrase E PLURIBUS UNUM, Latin for **one from many** or **one from many parts** (one nation created from 13 colonies). In the glory between the eagle's head and the banner, there are 11 stars on the front of the thumblift and 10 on the back instead of the usual 13, presumably a concession to space requirements.

The Newport Yacht Race stein

As stated earlier, I first noticed this stein in a Gary Kirnser auction in 1996. It had not appeared in *The Mettlach Book* up to that time, and there was no information in the auction listing which would identify the source of the scene. It wasn't until some years later when I saw this stein with the word Newport on its inlay that I had any clue at all.

The stein bears a photograph of horses and buggies, a gathering of people and a number of sailboats in the distance (see figures 20-24). The photographic transfer on the stein appears to have been on paper which had been rolled, as it is shown with rolled edges on either side. In the back of the stein on either side of the photograph are cattails which are found in wetlands. The perspective of the photograph is from the

top of a hill, looking down toward the shore. No land or rocks are visible in the water or background. Assuming that the inlay correctly identified this as a Newport scene, my wife and I set off on a drive along the coast to see if we could identify the vantage point for this scene. We looked for an area that had a hill near the water with no rocks or land visible offshore. We thought it might be somewhere in the Castle Hill area as we had seen a couple of photographs in books of people looking down at the boats in the water purportedly from that area. However, we could not locate the area where the photograph was taken with any certainty.

Prior to our visit to Newport, I made an appointment to visit the Newport Historical Society Museum and Library to meet with someone to help me with my

research. There I had the pleasure of meeting with Mr. Bertram Lippincott III and brought the steins with me. I showed him the Casino stein and he provided me with some further information on it. When he looked at the Yacht Race stein, he immediately said that this is a very famous photograph that was taken in the 1890s of the yacht races off Newport (figure 25). He confirmed it was taken in the Castle Hill area, see figure 26 (likely in what is now the area of the parking lot at the Castle Hill Inn). It was not until this meeting that I was confident the stein I owned had the correct inlay.

Unfortunately, Mr. Lippincott also told me that we would not be able to determine the exact area because in the intervening 130 years trees had grown in the area. He told me that the original



Figures 20 - 24: Panoramic view of the Newport Yacht Race Stein by Mettlach

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This photo is from the book *Portrait of Newport*. The caption reads "Castle Hill has always been a favorite vantage point from which to see yachts go to the starting line off the Brenton light station. This picture, dated 1885, shows members of Newport's high society taking in the exciting scene of a New York Yacht Club Race." (See footnotes 1 and 2.)

Figure 26 - Castle Hill provided an excellent viewing site for watching the yacht races.



Castle Hill, at the westernmost point of Newport, was the site of a watchtower built in 1740. It was an obvious site for a light and fog signal to aid mariners heading to Newport Harbor and up Narragansett Bay's East Passage toward Providence. It was also an ideal location from which to watch yachts passing on their way between the Newport marinas and Rhode Island Sound.

photograph was owned by Mystic Seaport and he located a copy of the photograph in the book *Portrait of Newport*.

Yacht races were a popular sport and means of recreation in the area at that time, drawing large crowds of onlookers. The New York Yacht Club first cruised to Newport in 1844 and fell in love with the city's deep waters and dependable winds. This was the introduction of recreational yachting in the area, ultimately leading to Newport serving as a site for the America's Cup. Soon after its first cruise, the club created an outpost in Newport located where the Mooring Restaurant is currently. Although no longer located there, the New York Yacht Club still has one of its outposts in Newport.

The body, lid and thumbblift on this stein are identical to the body, lid and thumb-

blift on the Newport Casino stein. It is possible that fewer of these steins were ordered and/or sold because there was no definitive landmark shown on the stein to identify it as a Newport stein, whereas the stein depicting the Newport Casino had a readily recognized building and was offered for sale in one of the ground level storefronts of that building.

The Narragansett Casino stein

The third stein in the set has a PUG transfer photograph of the Narragansett Casino (see Figs. 27-31). On our way to Newport in December, we detoured to Narragansett to see what remains of this casino. When we were there, we were greeted with several historical placards in a small park on one side of the Towers, the remaining portion of the original Casino. Within a

few steps is one of the best beaches in New England. This Casino was located in the area known as the Narragansett Pier.

In the mid-1870's Narragansett began its transformation from a commercial trading base to a resort as a result of improved railroad connections to the area. During the Gilded Age, the Narragansett Pier area became a hot spot for seasonal visitors from various parts of the country. The elite vacationed here for the scenic views of the Atlantic, luxurious hotels, exclusive country clubs, and a variety of other entertainments for those who lived a life of extravagance. According to a guidebook published in the 1880s, "The society at the Pier and in the vicinity is select. Merchants, manufacturers, statesmen, men of letters and practical science,

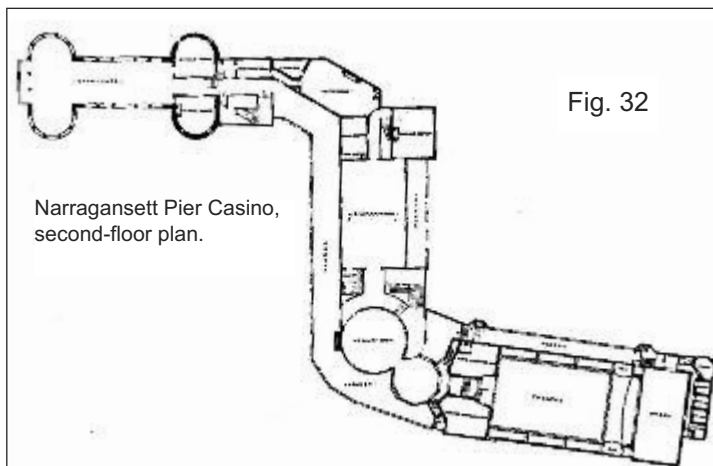


Figures 27 - 31: Panoramic view of the Narragansett Casino Stein by Mettlach

and eminent professional characters of every sort, choose this as their favorite summer retreat.” (See footnote 3.) While some visitors stayed the entire summer and had their own summer homes, others stayed for shorter periods of time, often staying in hotels. But, while the wealthy vacationing in this area stayed in houses or in hotels in Narragansett, the rich went to their mansions in Newport. As the town’s transformation continued, it needed a center, a social anchor for its wealthy vacationers. Local businessmen and a New York restaurateur (Louis Sherry of Sherry’s Restaurant, the location of the infamous formal horseback dinner) organized the effort to create a Casino to compete with Newport for the less wealthy, less formal and more relaxed clientele. The resulting building (see Figures 32 and 33) had an irregular Z-shaped rambling plan extending from the beach road to the sea, and an irregular roof line. Its layout was described as *ad hoc*, with “colliding” rooms. The architects involved in the design of this casino were McKim, Mead & White, the same New York City architects who designed the Newport Casino which had been completed approximately three years before the building of the Narragansett Casino commenced. The stonework of the towers includes rock taken from the old

breakwater at nearby North Pier. The original roof shingles were laid in wavy uneven rows to give the impression that the roof had been battered by winds. The overall building was inspired by late medieval French architecture. The entrance was under the arch over Ocean Road between the towers, with an open air café above the archway. The main building included stores which were rented out for income (to date I have been unable to find any reference to a store being rented to Davis Collamore & Co., Ltd.), dining rooms, cafes, parlors, a billiard room, a reading room and a hall used for a theatre and a ballroom. Part of the structure contained a bowling alley and a shooting gallery. Between the buildings were lawn tennis courts surrounded by grounds designed by landscape architect Frederick Law Olmstead, the designer of New York City’s Central Park.

The Casino was constructed between 1883 and 1886 but was short-lived. On September 12, 1900, a fire started in the nearby massive Rockingham Hotel and eventually consumed most of the village center including the Casino (with the exception of the granite foundation and walls of its magnificent archway known as The Towers). See figures 34 and 35 for photographs of the Rockingham Hotel and what remained of the towers after the fire. The Towers were eventually re-roofed in 1910 and its wooden interior was replaced but the connecting Casino was never re-built. The loss of the center for the town’s social activities had an immediate negative effect on tourism and was one of many factors that led to the decline of Narragansett as a summer resort destination for the wealthy.



The Narragansett Pier Casino was designed in a curious rambling style. It was anchored at one end by two imposing round towers which provided a bridge over Beach Avenue. Below we see an approaching horse drawn buggy coming under the stone archway. A portion of the Casino appears to the right.



To the right in figure 35 (and at the far left in figure 27) is the Coast Guard House, which is not a part of the casino. The Coast Guard House was designed by the same architect as both Casinos, McKim, Mead & White. A U.S. life saving station from 1888 until 1946, it is now a bar restaurant. The gable on the side of the building shown in figure 35 contains a large arch-shaped stone with a relief carved anchor, the only architectural embellishment on the building.

See figure 36 for a photograph of the stein and the rebuilt Towers.

The Narragansett stein body is identical to the Newport steins. The photographic transfer is elaborately framed with the same frame as is found on the Newport Casino stein.

36



The lid on this stein is identical in configuration to that of the Newport steins and the thumblift is identical. The only difference on the lid is that the gilded word "NEWPORT" is replaced by the word in gold "NARRAGANSETT" (figure 37).

37



The Base Marks

Based on the examples of these steins that I have examined, the markings are the same. See figure 38 for a photograph of the base marks. The incised markings include the Mettlach Abbey with the METTLACH VB banner beneath it. There are also three sets of numbers incised in the base, the form number 2140, the date code 95 (which indicates the stein body was made in 1895) and the quality control number.

38



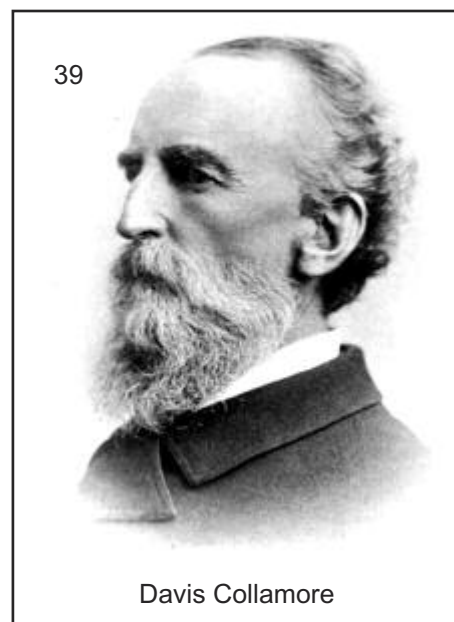
Unlike most Mettlach steins, there is no incised Roman numeral on the base to indicate the capacity of the stein (although the ½ liter capacity is incised below the rim in the usual position). There is no stamped decoration number on the bottom of any of the steins as are contained on the bottom of most print under glaze (PUG) steins. There are three green stamped markings arranged in a column on the base. Each was apparently applied separately, as on each of the steins I studied, the alignment of the marks is different. The first is "Made in Germany." The second is the importer's mark. It is an oval within which there are three lines. The first reads: "Davis Collamore & Co., Ltd." The second reads: "Bdway & 21st Street". The third reads: "New York and Newport". The third green stamped mark is the Mercury mark. This mark contains two banners. The upper banner contains the words "VILLEROY & BOCH" and the lower banner contains the word "METTLACH" indicating it is a product of the Mettlach factory of Villeroy & Boch. Under the banner there are ten scallops indicating the stein was completed in the 1890s. Starting on the right of the scallops, there are six balls which indi-

cates it was completed in 1896. There is also a two digit number (I have only seen 11 and 12 on the steins I studied) which has been hand-applied in blue. As of this writing I do not know what these blue numbers mean.

The Importer

Davis Collamore & Co. Ltd. was a high-end importer of porcelain and glass with its main location in New York City. It was started in 1842 by Davis Collamore (October 7, 1820 — August 13, 1887). Mr. Collamore (figure 39) was born in Scituate, Massachusetts where his ancestors settled in 1639. He was the youngest of twelve children.

39

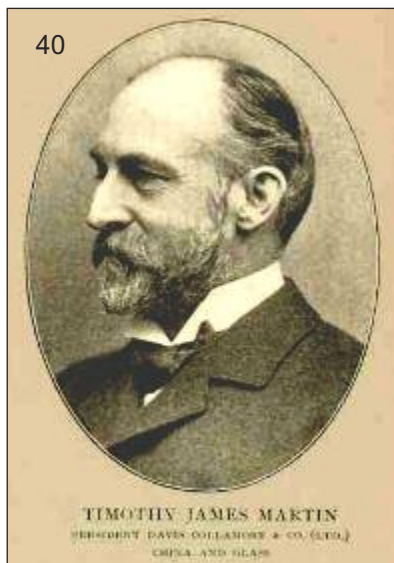


Davis Collamore

Mr. Collamore left home at the age of sixteen and moved to New York City to work for an older brother, Ebenezer, an importer of glass and china. While working there he mastered details of the business and studied ceramics. After he worked there for six years, he opened his own business (originally The House of Davis Collamore) at 479 Broadway, just south of Broome Street. The name was later changed to Davis Collamore & Company when he gave partnerships to some of his clerks that had been with him during the initial period. The business stayed unchanged until 1886 when it was reorganized as a stock company with Davis Collamore as its president under the name Davis Collamore & Co. Ltd. He stayed in that position until his death the following year.

Mr. Collamore was said to be a "gentle genius of taste" and to have devoted his energies to emphasizing the artistic features of his business. "He did much to refine and cultivate the public taste of his day, and to increase the understanding and love of ceramic art, his mind quickly grasping the wisdom of the view which held that it should be studied for the new forms of beauty it reveals, and for the sake of the enlarged intelligence and consequent widened range of refined pleasure afforded by such research." He "became not only a leader whose opinions were sought in this branch of trade, but his marked ability as an art connoisseur and his originality as a designer of styles was fully recognized and acknowledged by leading manufacturers of Europe. He was most appreciative of all that is best in art and literature." (See footnote 4.)

Following Davis Collamore's death in 1887, Timothy James Martin became president and continued to hold that position at the time that these steins were sold by the company. See figure 40 for a photograph of Mr. Martin.



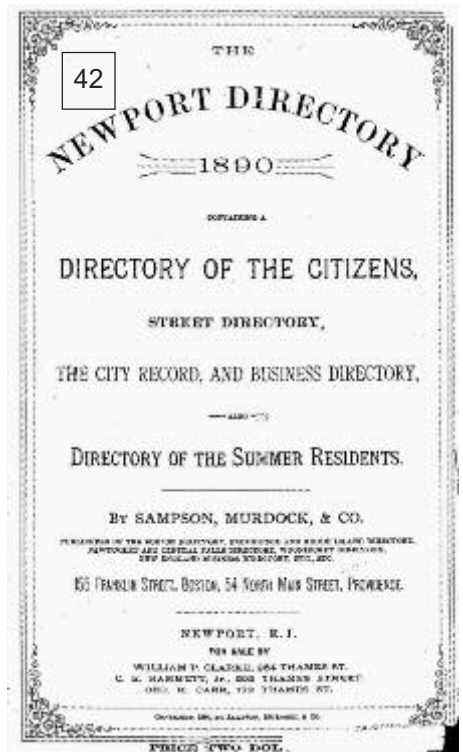
The company was an importer of porcelain, pottery, glass and other items. It was one of the finest of this type of establishments. It had an influential and substantial patronage made up of the highest classes of society. It was a rival to Tiffany & Co. and other leading high-end retailers. It stocked artistic pottery, porcelain and glass brought from every prominent manufacturer in the world to adorn the man-

sions and cottages of the rich. Its sources of supply included Berlin, Vienna, Paris, Limoges, Worcester and Rudolstadt. It sold items made by Copeland Spode, Thomas Minton Sons, Royal Worcester, Haviland, Dresden and Villeroy & Boch. Some of the wares it sold featured hand-painted details over transfer-printed outlines and often rich gilding. It also sold decorated glass as well as American cut crystal glass and Rookwood pottery. Some items (like the three steins) appear with the firm's stamped marks integrated with the manufacturer's marks. It had a large sales force to cater to the wants and needs of its customers. It was said that "[T]his establishment is perfect of its kind and the proprietors by strictly attending to business have been able largely to increase their custom, and these principles carried out in the future will result in still further extending their operations." (See footnote 5.)

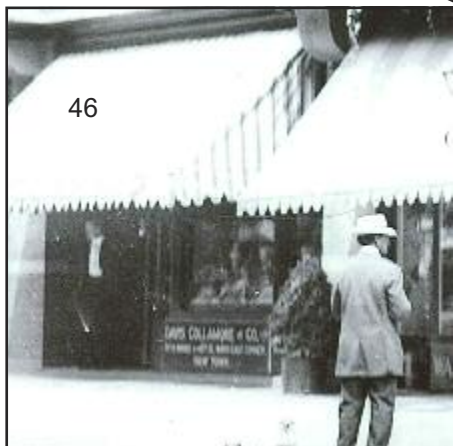
As New York City (Manhattan) developed in the 19th Century, the wealthy continued moving north. The company followed the migration of its fashionable clients. The firm moved to Broadway and 21st Street (921 Broadway) in about 1883. See figure 41 below for an announcement of its move.

The firm then moved to the southwest corner of Fifth Avenue and 37th Street,

followed by a move to 48th and Fifth Avenue and finally at 7 and 9 East 52nd Street. As evidenced by the marks on the base, at the time that these steins were made, the firm was located at the Broadway and 21st Street address in New York City and had followed its rich clientele to their summer retreats in Newport, Rhode Island. It occupied one of the shops at the Newport Casino located at 186-202 Bellevue Avenue. The 1890 Newport Street Directory lists the address of Davis Collamore & Co. Ltd. as 3 Casino Building, 190 Bellevue Avenue (figures 42 and 43, below).



Two vintage photographs of the front of the Newport Casino show the store located in the second storefront to the left of the arched entrance to the Casino. In figure 44 from circa 1895, a portion of the store name is just to the right of the front legs of the first horse on the left, below the window. In figure 45, circa 1910 to circa 1915, the store name is located in the same location between the man standing in the door and the man facing the Casino building to the left of the photograph. Figure 46 contains a blow-up of the store name in figure 45.



Conclusion

I have always had a desire to learn about the subject matter of steins. That desire has at times resulted in an article when I found a story that was interesting to me. What began as curiosity about three steins that Mettlach made in 1896 led to research about two cities in Rhode Island. Each new fact I discovered about the cities led to additional questions about the two Casinos. The information I learned about the two Casinos led to an interesting story about the time period in which these steins were sold, as well as questions about the retailer. The research also led to a trip to Narragansett and Newport that my wife and I thoroughly enjoyed, during which we witnessed the excesses of the Gilded Age while touring the various mansions and museums. This trip also led to the discovery of the subject matter of the third stein which had escaped me for a number of years. The history and opulence of the Gilded Age was revealed through these steins. If not for the steins, I likely would never have become engaged in the learning experience permitting me to discover things about the time period that I had not known and providing a background knowledge to draw upon during my visit to Narragansett and Newport. I never expected these steins to give me such a satisfying experience.

None of these steins are very plentiful. I have seen few of the Newport Casino, fewer of the Newport Yacht Race and only one other Narragansett Casino. Did Davis Collamore & Co., Ltd. order/sell the same number of each stein? How many were ordered/sold? Was the Narragansett stein sold out of the Newport store or out of a store within the Narragansett Casino? If it was sold out of the Newport location, why did the company sell a Narragansett stein in Newport? Who were the photographers for each of the steins? Are the original photographs/ negatives of the two Casinos that are on the steins still in existence? Perhaps someone has the answers to these questions and can provide it for the readers. If not, they remain a potential research topic for a future article.



Footnotes:

1. Panaggio, Leonard J., *Portrait of Newport*, Mowbray Co, 1969, page 87.
2. Since speaking with Mr. Lippincott, I have been able to locate the company with the rights to this early photograph. Sarah Steele of Granger Historical Picture Archive has arranged for the company to make copies of the photograph available for purchase at granger-artondemand.com/featured/image.html?catalogid=0115373.
3. *Historic and Architectural Resources of Narragansett, Rhode Island*, Rhode Island Historical Preservation Commission, 1991, p. 13.
4. Ricord, Frederick William, *Biographical and Genealogical History of the City of Newark and Essex County, New Jersey*, Lewis Publishing Company, 1898, pages 46 to 47.
5. Edwards, Richard, *New York's Great Industries Exchange and Commercial Review, Embracing also Historical and Descriptive Sketch of the City Its Leading Merchants and Manufacturers*, Historical Publishing Company, 1884, page 277.
6. National Register of Historic Places Inventory Nomination Form for the Life Saving Station at Narragansett Pier- Coast Guard House
7. Narragansett Pier, Narragansett, R.I. Statewide Historic Preservation Report by the Rhode Island Historical Preservation Commission, 1978

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http://www.warwickhistory.com/index.php?option=com_content&view=article&id=269:the-magnificent-newport-casino-was-built-as-a-result-of-a-grudge&catid=56:rogues-and-knaves&Itemid=125

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Gilded Newport: Monuments to America's Fortunes



"Newport, Rhode Island, that breeding place—that stud farm, so to speak—of aristocracy; aristocracy of the American type."
— Mark Twain

The grandest and greatest of the "summer cottages," the Breakers. At right, is a stunning, 70-room Italian Renaissance-style palazzo inspired by the famed 16th Century palaces found in Turin and Genoa. A designated National Historic Landmark, the Breakers is owned by the Newport Preservation Society.

Super Rare Side Panel on a Bavarian Regimental Stein

by Peter Meinlschmidt

A few weeks ago, a fellow collector, Mr. Peter Klein, sent some pictures of a regimental stein to the editorial staff of the "Alte Germanen" INFO magazine. The stein was dedicated to a Reservist Becker serving with the 7th company of the Metz-based 4th Bavarian Infantry Regiment King Karl of Württemberg from 1911 to 1913.



At the same time, he pointed out that one of the stein's four side panels would show an extremely unusual and rare scene that very likely most regimental stein collectors are unaware of. Photos 1



through 3 are frontal and lateral views of the stein, while Photo 4 is an enlargement of the stein's center motif. Photo 5 is showing the stein's two left-hand side panels with the aforementioned unusual and rare side panel being the lower one.

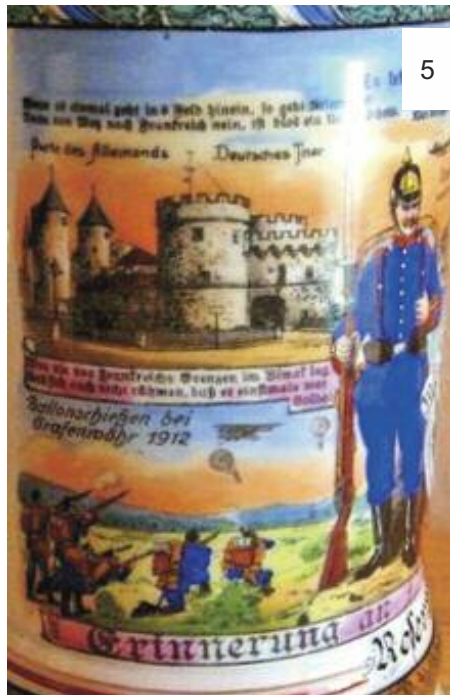
The upper side panel in Photo 5 shows a famous landmark of the city of Metz, i.e. the "German Gate" (*Deutsches Tor* or *Porte des Allemands*, as it is still called today in French). This old city gate has actually survived into our era and has owed its name

to a nearby formerly existing hospital which had been founded by the Order of the Teutonic Knights in the 14th century, when it was built. The gate also served as a bridge spanning the River Seille, a tributary of the Moselle River (and its picture is more frequently encountered on regimental steins of units based in that city). Over the next few centuries, only minor alterations were made on this city gate. Photo 6 shows the present look



of this medieval bridge-gate (eastern city gate) which is located on the edge of the city facing towards Germany.

The Royal Bavarian 4th infantry



regiment was established in 1706 and, with the addition of a 3rd battalion in 1848, became a full-fledged infantry regiment. The regiment has carried the name of *König Karl von Württemberg* derived from its honorary Colonel (*Inhaber* in

German) from 1869 until his death in 1891. Then, this “ownership” passed over to his successor, King Wilhelm II of Württemberg, who retained this title until 1918. (King Wilhelm II of Wurttemberg should not be confused with Kaiser Wilhelm II. of Germany, who at the same time held the title of King of Prussia.)



Since 1871 the regiment was based in Metz – i.e. in the territories of Alsace-Lorraine newly ceded to the German Empire in the wake of the Franco-Prussian War and referred to as “Imperial lands” (*Reichslande* in German) – along with its sister regiment, the 8th Bavarian Infantry Regiment (Grand-Duke of Baden). These two infantry regiments formed the 8th Royal Bavarian infantry brigade in Metz.

This is also why the Bavarian Commander of this Infantry Brigade, Major General Theodor Scheler, is prominently pictured in the stein’s center motif framed by Emperor Wilhelm II and Bavarian Prince-Regent Luitpold (see Photo 4). General Scheler held this position from May 22,

1908 until January 23, 1913.

The 4th Bavarian infantry regiment was billeted in the “Prince Friedrich Carl Barracks” in Metz (as shown in the stein’s upper right-hand side panel, see Photo 3). These barracks have also survived, being renamed *Caserne de Lattre de Tassigny*,

and still housing a French military headquarters today.

The unusual and rare side panel on this stein is shown enlarged in Photo 7. The scene is headed by the inscription “*Ballonschießen bei Grafenwöhr 1912*” (Balloon shooting near Grafenwöhr in 1912) and pictured are six soldiers wearing their field uniform, firing at an airborne spherical balloon that is at a distance of about 500 to 700 meters.

The balloon appears to have already been hit, as it is already in a slant position and seems to be descending to the ground. Two of the six pictured soldiers are firing from a standing position, while four are firing from a kneel



ing position. In the far background a second spherical balloon can be seen flying high in the air and being out of range for the riflemen. In the high foreground, an aeroplane is flying over the scene.

This overall scene is a bit reminiscent of the siege of Paris from September 1, 1870 to January 28, 1871 during the 1870/1871 Franco-Prussian War, when some 65 hot air balloons managed to escape from the beleaguered city, and of which the siege laying Prussians succeeded in forcing only a single one into making an emergency landing by firing at it.

Only a few decades after the Franco-Prussian War, “balloon-ing troops” (referred to a bit covertly in German as “*Luftschiffer*”) were nearly simultaneously established in both the French and the German armies, using, *inter alia*, hydrogen gas filled spherical balloons.

It was therefore perfectly reasonable for the infantry to practice anti-balloon maneuvers while staying at a training area, all the more so since the G98 rifle (the standard rifle of the German infantry, which had also

been introduced in the Bavarian Army after 1903) did at that time already have a range of 2,000 meters.

As is evident from the illustrated scene, a hydrogen gas filled balloon – if within range – could indeed be downed by volleys of rifle bullets fired simultaneously which would make holes in the balloon’s skin. As a result, the balloon would, however, not plunge to the ground burning, but would descend more or less rapidly, as suggested in the said side panel.

Extremely unusual is that – as I was told by some knowledgeable collectors – this unique side panel of shooting down balloons has been used *only* on regimental steins of the 7th company of that infantry regiment. Unfortunately, no written reference whatsoever on this has been found by this author in the regimental history.

However this may be, one thing is certain, i.e. that a certain large effort has been made in producing a specific transfer with this special side panel for decorating regimentals exclusively for the 7th company of that regiment. (This practice is unheard of with respect to other regimental steins.)

It remains to be noted that the regiment took part, in 1912, in two major exercises, as is referred to by the inscriptions above the stein’s two lower side panels, i.e. one named “*Kaiserübung am 14. Mai 1912 bei Mörchingen*” (Imperial ma-

neuvres on May 14 near Mörchingen) and the maneuver depicted in the side panel referred to as “*Ballonschießen bei Grafenwöhr 1912*”. (The term “imperial maneuvers” here relates to an exercise held in the then imperial lands of Alsace-Lorraine. Mörchingen was the German name of the French town called Morhange today.)

While only a distance of some 60 km had to be covered from the regiment’s garrison town of Metz to the Mörchingen area, this distance had increased nearly tenfold for the distance from Metz to Grafenwöhr (located in Upper Bavaria), which testifies to the efficiency of the German railroad system for troop movements.

As a point of interest, the Grafenwöhr Training Area (GTA) is still being used by the US Army and NATO forces today. It had originally been established as a training area for the third Bavarian Army Corps from 1907 to 1910.

A special landmark of the old training area was the water tower built in 1911, the upper part of which resembled a half-timbered house. During the inauguration of this Bavarian training area, on 30 June 1910 at 0800 hours, a gunner serving with the 3rd Battery of the 2nd Bavarian Foot Artillery Regiment (which was also based in Metz) fired the first cannon shot there from a Krupp manufactured model 02 heavy field howitzer.



A Special Order Dümmler & Breiden Stein

Randy Satterfield

Dixie Steiners

The pictured stein appears to be a custom order from Dümmler & Breiden. The handle identifies it as a Dümmler & Breiden, I've never seen it with a mold number. Also the Pittsburgh reference would argue for a custom. The stein is in well done relief with a crusade knight on the front, the left picture has a coat of arms and the right picture says Pittsburgh. The bottom of the stein has no markings except that of the retailer. The knight's head finial may also be custom for this stein.

This jewelry firm is said to have been founded in 1832 in a log cabin, the firm's name was changed to E. P. Roberts and Sons in 1875. The firm, known then as John M. Roberts and Son, moved to a building at the corner of Wood and Diamond streets in 1925.

The business closed in 1997. It's unknown if this firm resold these steins or used them as a giveaway. If the latter it was a nice one. If anyone has seen this stein with different markings please let me know.

The text on the front of the stein is the Latin phrase:

"IN HOC SIGNO VINCES"

which translates to:

"In this sign you will conquer"

This phrase originated from a vision of Constantine's while riding with his army to battle. He looked up at the sun and saw above it a cross of light with the Greek words "en toutōi nika" (in this, conquer). To this day this phrase is used as a motto.

The marking on the bottom is outlined in relief which isn't obvious without touching it but does help make the marking to stand out.

The ornate pewter lid has a beautiful Roman helmet finial.







Photos From the Road Fourthieth Installment

by SCI Master Steinologist Ron Fox

L B & C was a German firm that made many stoneware beer steins. They also made a series of character steins depicting military men from different European countries. Until very recently, we were only aware of five different steins in this series. Les Paul was excited when he turned up a sixth example. Les and I thought it would be interesting to show all of these steins from three angles.



The top row begins with Les' new find. This stein depicts a soldier wearing the uniform from the French military. Notice his French styled Goatee. Does anyone else have one of these elusive steins? It amazes me that after all of our years of collecting, that we continue to find unusual steins we were not aware of.



The middle row shows three views of a soldier wearing a German military uniform. He sports a mustache and wears a cap.

The bottom row features a Scotsman wearing his country's uniform. He is clean shaven, except for his very large sideburns. Notice his scotish styled soft cap.



Those that collect regimentals or other military motif steins, would be happy to have any of these impressive steins within their stein collection. I would love to be able to fill out my own set. A guy can dream cant he?



We start off this page with a soldier wearing the uniform from the Russian military. He sports a full beard and wears their Russian Cossack fur hat. These hats kept the soldiers warm in the cold winters found in this part of the world.

The middle of the page depicts a soldier wearing the uniform from the Austrian military. He sports a similar mustache like the German soldier. They also wear a soft cap.



We finish this group of steins with a soldier wearing the uniform from the Italian military. His hat is similar to that of the US confederate soldiers during the civil war. Notice his beard and the hat's chin strap. There is a cross on the front of the cap, which had us originally thinking he was a Swiss soldier.

Would it be fair to assume that there are other steins to this series? Other European countries like, Switzerland, Spain and England could be part of this series and we have yet to find them. Take a good look on your shelves, one could be hiding out there.



My thanks goes to Master Steinologist, Wolfgang Gult, who identified the uniforms on each of these steins. Wolfgang has one of the most respected collections of Imperial period reservist steins. He was given SCI's coveted Master Steinologist award several years ago.

I thought it would be interesting to show the rare color versions of Schierholz character steins, usually only found in their honey coloring.

The top row begins with the Alpine Man. He is wearing purple trousers and scarf. He has a grey coat with green trim draped over his shoulder and holds a pipe in his left hand. His flesh colored face and hand gives great contrast to his white shirt. I bought mine way back in the late 70's.



The Barmaid has always been a popular stein to collectors. This colored version is one of only two known. Her light green drindle, with the red corset, is striking.

The top row ends with the full colored Turkish Man. His red vest and purple scarf makes a good companion to the barmaid.

The middle row starts with the Cat With a Hangover. Schierholz painted it in black coloring and gave it the name of "Hidegeigey", which is the cat from the trumpeter poem.



Uncle Sam in the red, white and blue coloring is another rare stein. We only know of two of these. I am surprised more had not been made.

The middle row ends with the Snowman, which is another uncommon version painted in grey and black. His eyes, mouth, nose and pipe are painted in red.

The bottom row has the Dutch Boy and Girl. These are normally found in blue delft coloring. These full color version are not rare, but uncommon.



The last stein on this page is a bowling pin. These are commonly found in a brown wood grain coloring. This blue version with the pin boy painted in full coloring is difficult to find. It also has a very detailed lithophane in the bottom.



The first two steins on this page are different from the rest. Instead of being a rare full colored version, they are the rare honey-colored version. These are normally found in full color. These are the only two I have ever seen colored this way.

This Nurnberg funnel stein is commonly found in grey coloring with the full colored figural jester handle. This is the only yellow version we have ever seen.



The Schierholz Bismarck stein was very popular when it was first made. Subsequently, it is one of the more common steins found in collections today, but you will have a difficult time finding this full color version.

Kaiser Wilhelm II is an awesome stein. It is not common in the honey coloring, but this is the only full color version that has ever surfaced.

The middle row ends with a Bavarian woman. This full color version is not rare, but a bit difficult to find.

The bottom row begins with a pottery stein of a monkey. It is seldom seen and when one turns up, it is usually in a dark brown coloring. This lighter color and painted face is the only one we know of.



This page ends with a bowling ball. This stein is almost always found in a brown wood grain coloring. This rare version has multi-colored flowers painted all around its round body. It also has a painted porcelain figural thumblift of the pin boy. I am only aware of two of these being known. It also has a very detailed lithopane of the pin boy.

I would be interested in seeing any photos of rare full colored Schierholz character steins.

In my last segment, I covered faience steins with a Biblical scene. These next two pages will show faience steins depicting animals.

The top row begins with a sparrow like bird. The stein was made at the Schrezheim factory in southern Germany.

Next we have another southern German faience factory with a bird that resembles a hawk.



The top row ends a stein from the Bayrueth factory. It is painted in shades of blue and depicts a peacock.

The middle row begins with another Bayrueth faience stein. It has unusual subject matter of a bull. I don't remember seeing a bull on a faience before.



Next is a Thuringen faience stein showing a leaping stallion. This is the kind of horse that would give you a very exciting ride.

The middle row ends with a stein from the Ansbach factory. The central panel has a walking lamb.

The bottom row begins with an Austrian faience. It is decorated with a bear holding a cup. In earlier days in Europe, they would have trained bears that would beg for change, not unlike the monkey grinder here in the states.

Next is a creamware piece from the Magdeberg factory. It depicts a running horse.



The last stein on this page is from the Berlin factory. Common subject matter for this factory was the German eagle. You see the initials FR on the eagles chest, which stands for Frederick Rex, the Prussian king.



We start with a less known factory of Oettingen-Schrattenhofen, found in southern Germany. It features a peacock with his tail feathers spread in all his glory.

Next we have a stein from the Nurnberg factory which depicts a woman milking a cow. Today we have machines to do this tiring chore.

The top row ends with a southern German faience featuring the salvation lamb. This is the symbol for the sacrifice that Jesus made at Calvary for all of mankind.



The middle row begins with another south German faience stein. It shows a blue jay type bird.

The middle of the page has a stein from the Rheinsberg factory. The scene is of a well dressed gentleman on horseback blowing a trumpet.

Next we have a Thuringen stein with a prancing horse. He is adorned with a very fancy saddle and head-gear.



The bottom row starts with a stein from the Friedberg factory. It has a large bird eating some fruit and the decoration is done in shades of blue and black.

Next is another stein from the Thuringen factory. It shows a man riding a goat by holding onto his horns. A very difficult ride that probably does not end well.

The last faience is from the Nurnberg factory. I believe it is a Biblical scene from the Old Testimate. There is a group of people near a large camel.

These last two pages will be about Bohemian glass steins. As you can see, they are beautiful and all but one has a matching inlay.

The top row begins with a double overlay. It has layers of blue glass over white glass over clear glass. They cut through the two upper layers leaving a pattern of leaves. The brass lid rim has a matching glass inlay lid. This stein was made in the 1860 period. Next to it is a similar stein, except it was made with pink and white overlay. As you can see, it was cut to leave a similar leaf pattern.



Next is a stein that has a ruby stain and further decorated with enamel flowers. It has "TD" initials on the front panel.

The middle row starts with a stein that looks like a cameo. The ruby color is a stain and not a layer of glass overlay. The artists then scratched the detail through the ruby stain giving it a cameo appearance.

The middle of the page features a cranberry overlay. It has a deep intaglio cut stag design. Cranberry overlay steins are difficult to find.

Last stein in the middle row is an opaline overlay. Opaline is translucent, but not transparent. It lets light pass through it in a defused manner. It is further decorated with pasty enamel.



The bottom row is of frosted glass stein. The front panel has a hand painted enamel town scene. There are many glass beads attached over the body.

Next is a cobalt overlay. It is delicately intaglio cut with stags running across the body.

Last stein on this page is another double overlay. It has cobalt over white over clear. There is a facet cut decoration with a front panel cut with a verse.





This page starts off with a great stein. It is a double overlay of cobalt over white over clear. It is further decorated with detailed gilding. The inlay lid has a stunning sulphide set into it.

Next is the only stein on these pages that does not have a matching inlay lid. It is also earlier than the rest and is from 1820. It is difficult to tell that this stein was made of a deep purple color. It has white enamel floral finishing touches.

Last one on the top row is made of ruby glass. The faceted body is decorated with a gilded floral design.



The middle row is a single overlay of white over cranberry. It has a facet cut of a floral design.

The middle of the page is an unusual color combination. It is a double overlay of blue over white over cranberry. The contrast of these colors are striking.

Next is a cobalt overlay. It has a detailed intaglio cut scene of a prancing stag on a facet cut body. These blue overlays are my favorite.



The bottom row begins with a tall overlay. It is white over clear and has detailed gilding in the facet cuts. These tall slender bodies have been called pole glass.

Next is a cameo cut overlay stein. The ruby overlay is cut to different depths giving light and dark images to the falconer design. Those artisan have long since passed and this artistry has been lost.

The last stein in this segment is stained in amber. It is wheel-cut with three panels of castle scenes.

In December I will have many more unusual steins to share with our members. Until then, keep those invites coming and you will see some of your steins in this column.

For a birthday present, an Antique Bicycle Beer Stein

Karl J. Schmitt

Gateway Steiners

Recently, while perusing a TSA catalog I noticed a blue stoneware beer stein with a bicycle motif. As a family member is a "cyclist" I decided to bid on the stein and if I won the bid, I would present it to him as a birthday gift.

This beer stein, which I eventually purchased, is by D&B (Dümler & Breiden) .5l, "Bierseidel" (typically a smaller stein), relief style, mold #136 (stamped on the bottom) with high-wheel bicycle scenes of cobalt blue background color with a porcelain inlaid lid, circa 1900 and is in mint condition.

The center panel depicts a robed, winged Goddess holding two laurel wreaths (symbols of victory) and proclaiming "All Heil", which translates to "All Hail". On her left side is a small boy blowing his horn, and on her right

is a young girl holding a lidded beer stein, perhaps a refreshment for the cyclist.



The left panel (above) depicts a cyclist (*Radfahrer*) on a high wheel bicycle (*Hochradfahrer*) riding thru the countryside with a castle in the back ground. The inscribed verse "Guten muthes frisch voran" translates to "Good cheer, a fresh start".

The inscribed verse "Frohes herz schaft gute bahn" translates to "A happy heart makes (for) a good ride".



The backside of the stein nicely completes the scenes of the side panels. It has been suggested that the inspiration for the winged Goddess in the center panel comes from the *Friedensengel*, or Angel of Peace Monument, located in the Munich suburb of Bogenhausen. It was built to celebrate the twenty-five years of peace after the Franco-Prussian War, which ended in a victory for the German troops in 1871. It was unveiled in 1899, at about the time this bicycle stein was perhaps first offered by D&B.

The nicely sculpted pewter lid has a ceramic insert which features a PUG picture of a very attractive period style lady. Note that the ceramic is a "surface insert" and not of the "thru lid" type that many say was associated with a less costly lid. Engraved on the rim of the lid is the name L Müller.

This stein was found listed in a D&B



The right panel (above) shows a similar cyclist on a high wheel bicycle also riding thru the countryside, but this time with a steam train crossing a bridge with a hill top village in the background.



manufacturer's catalog which was probably published around 1900. As only high wheel bicycles are depicted in the panels, this suggests that this could be an early stein.

The high wheel bicycle was invented by a Frenchman named Eugene Meyer in about 1869. It was characterized by a very large, spoke tensioned front wheel with a much smaller trailing wheel. The original bicycle with its iron wheels was soon improved with solid rubber tires, ball bearings and a light weight hollow iron frame. The handle bar was also of unique design and was in the shape of a moustache which provided clearance for the knees while pedaling.

Because of the large diameter front wheel and the direct drive pedals they could run quite fast. But this was also their un-doing for when the front wheel struck a rock or rut in the road bed, or under hard braking at speed, the rider can be pitched forward off the bicycle head first. Headers were common which frequently resulted in serious injuries and on occasion could be fatal. That is why when going downhill at speed many a cyclist would place his legs up over the handle bars, so in the event of a header he would pitch over the top, feet first and hit the ground running.

During its later years the high wheeler was called a "penny-farthing" in English speaking countries and it comes from the British penny and farthing coins, one much larger than the other. These bicycles lasted well into the late 1890's when the so called "safety bicycle" was developed, and soon they faded into history. Original penny-farthings are difficult to find today, and when found command a premium price. Reproductions are available and many are used today in sporting, cultural, or club activities.

As for the early sports cyclist; mostly they were men because of the dress code of the day, and they certainly must have been a "hardy lot", as the only roads available back then were dirt paths or wagon roads. However, with the advent of the automobile came "improved" roads, along with the modern two wheel bicycle as we know it today. In addition to being a sport, cycling became a significant means of transportation for many, which lasted well on into the post WW-II era in Europe.

Bicycle steins are quite common today, both antique and new. As for the antique steins which I prefer, one could easily assemble a minor collection at a reasonable cost within this theme alone.

As for this particular D&B stein it was probably a gift to or purchased by a sports cyclist named L. Müller. Now, about a hundred years later it would be engraved with the name of a present day cyclist and perhaps it would become his treasured beer stein.

I want to thank SCI for historical D&B information, manufacturer's catalog, and Translations Illustrated by Dr. Roy De Selms. Also, The Beer Stein Library for translation of the verse and photos of similar steins. And finally, Patrick Goertzen and Ron Hartman for research assistance and Diana Schmitt McCall, for her editorial help.



New Book on Heinrich Schlitt

Hello fellow SCI members and friendly greetings from Hungary.

I should like to share my plan and ask for your help.

I have been making preparations for a book dealing with Heinrich Schlitt and as you may know I am an avid Schlitt collector.

Based on the Mettlach Book by Gary Kirsner (Fourth Edition), Heinrich Schlitt 1849-1923 by J.A.Schmollgen Eisenwerth, Therese Thomas, and of The Online Beer Stein Library, I have found a total 92 different stein mold numbers, some produced in multiple sizes. Of the 92 steins, my collection consists of 71

.My aim is: to prepare a complete Book, including all the 92 steins with pictures of the steins, showing the bottoms; the signatures of Schlitt on the body, and the measurements.

What is my request? As you can see, there are 21 steins missing from my collection. Please help me secure the pictures I need. In return I will gladly name you in this Book (e.g., these steins are from the collection of ...),

Mold #	Ltrs	Mold #	Ltrs
1526/1038	3.0	2122	3.8
1526/1074	1.0	2201	4.1
1526/1109	1.0	2383	4.1
1526/1143	1.0	2524	4.2
1909/1110	0.5	2662	0.5
2178/956	2.5	2752	0.5
2262/1014	4.2	2764	5.8
2262/1211	4.8	2777	3.1
2384/1143	2.2	3093	0.5
2488/1106	4.8	3099	3.0
2488/1133	4.8		

If you have any questions please do not hesitate to contact me.

Looking forward to your reply,

IstvánSzemere
szemere.istvan@gmail.com



Kanonier Maurer's Mementos of His Service Time

By Ron Hartmann

St. Louis Gateway Steiners

While this reservist stein is not especially unique or rare, it is interesting to see what was purchased along with the stein 110 years ago. Reservist Maurer not only bought a handsome stein for himself, he also purchased two matching regimental pipe bowls. He must have saved his meager military pay well! A month before Kanonier Maurer's 20th



birthday, he went to serve in the 2nd Nassau Field Artillery Regiment No. 63, Frankfurt, 2nd Battery, Frankfurt a/M (2. Nassauisches Feldart. Rgt. Nr. 63, Frankfurt, 2. Batt.) garrisoned at Frankfurt a/M (Frankfurt on the River Mainz) from 1905-1907. The regiment was established 25 March 1899 as the *Feldartillerie-Regiment Nr. 63*. In 1902 it became the *2. Nassauisches Feldartillerie-Regiment Nr. 63*. On 4 June 1903 Kaiser Wilhelm II awarded the addition of "Frankfurt" to the regiment's name to become the *2. Nassauisches Feldart. Rgt. Nr. 63, Frankfurt*.

The stein is a porcelain of ½ liter size and made in the form of an artillery shell. A six-horse hitch pulling an artillery caisson is pictured across the top of the stein. Overhead reads, *Das allergrößte Kriegesheer, kann ohne uns nichts machen. Die Siegesgöttin lacht nicht eher, als bis Kanonen krachen!* (The biggest army cannot achieve any



thing without us. The Goddess of Victory will not smile upon us until the cannons have thundered.)

The regiment's blue shoulder board with red grenade is over a red 63. This is topped with the Prussian crown and surrounded by an oak leaf wreath.

On the right is seen the Prussian flag, a small red and white signal device and an artillery man's helmet. A flowing banner on left reads: *Wo Artillerie sich zeigen thut, zieht jeder höflichst seinen hut* (Where the artillery shows up, everyone very politely lifts his hat.) and on the right: *Macht Platz, Kanonen kommen, die keinen Mann verscho*



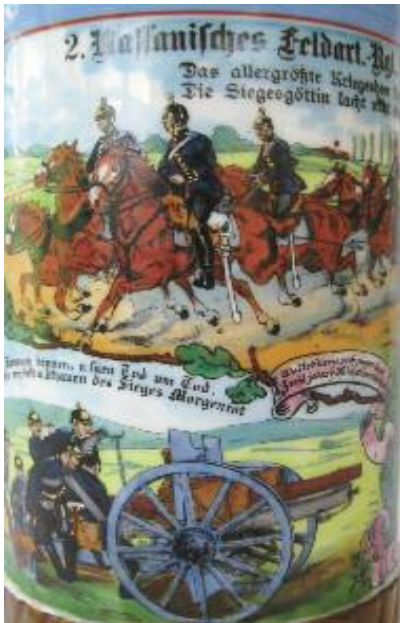
nen. (Make way, the cannons that spare no one's life are passing by.) It was interesting to learn that the red and white signal device was pole mounted and used to signal alert the firing range to commence firing during live fire practice.

This can sometimes be found on other Field Artillery steins.

To the right, a side scene show a charging artilleryman, sword raised high. Overhead reads: *Hoch zu ross die Artillerie huf dem posten spät und früh*. (Mounted on horseback (is) the artillery at its post, late and early.)



The left side scene pictures artillerymen manning a field cannon while overhead is printed *Wo dir kanonen donnern u. säen Tod um Tod. Du steh'n wir fest u schauen des Sieger Morgenrot.* (Where cannons thunder sowing death and death, we stand firmly and will see the dawn of victory.)



Under the stein's handle is a roster of 54 names, including Wolf *Einjährig-Freiwillige* (a one-year volunteer). Above the handle is printed the name and address of the stein merchant who sold the stein, J. Schnidele, Munchen, Görresstr. 36. A lithophane depicting a farewell scene is set into the bottom of the stein.

The stein's screw-apart 3-piece pewter lid is in the form of an artillery shell nose cone with timing ring. The base



of the lid shows a cartouche of Kaiser Wilhelm II and elaborate scenes of artillery in action along with a banner. The thumb lift depicts St. Barbara, patron saint of artillerymen. The underside of the lid carries the mark: D.R.G.M. 231776. This appears to be the registered patent number for this style of artillery shell lid.

The two matching pipe bowls that Reservist Maurer purchased carry similar scenes as found on the stein. Front and center depicts a charging artilleryman and Maurer's name. Below can be seen two reservists celebrating, a stein of beer raised in tribute. Oak leaves and acorns made in relief and the black and white Prussian colors frame the scenes. A full roster is on the



backside over a cartouche of the regiment's shoulder board and other artillery accoutrements. The pipes are topped with lids in the form of artillery helmets. The stein and the pipes are beautiful examples of the art of manufacturing and decorating reservists' steins and pipes.

Realizing that Reservists fulfilling their mandatory active duty in the military had small paychecks and to buy a stein in remembrance of their service time was often a struggle. So it is surprising that Maurer managed to also buy two matching reservist pipes. It is somewhat amazing that the steins and pipes along with the family documents have remain together today. The group was purchased in 2002 from an eBay seller located in Antwerp, Belgium.

References:

Kompaktübersicht über die Truppenteile der Alten Armee (1870-1914) – Peter Meinschmidt, 2010.

Reservistenkrüge der Deutschen Kaiserzeit (1890-1914) – Peter Meinschmidt, 2011.



Letters, we get letters

From Peter Meinlschmidt

Comments on the June 2016 issue of *Prosit*

Gentlemen,

Having greatly enjoyed the contents of this issue, I would nevertheless like to comment on the article *Old Stein Advertisements* compiled by Andre Ammelounx, Roy De Selms, Walt Vogdes and Chris Wheeler; and, more precisely, the sub-paragraph *Brüder Thannhauser*, page 33, with the (Bavarian dialect) slogan *D'Loni war a net ohni!*

The man depicted in the drawing wearing typical Bavarian clothes is lifting a woman who could be a perfect look-alike of *Schützenliesl* (Coletta Möritz). However, she has a different name, i.e., "Loni", Bavarian for "Apollonia" in high German.

This female first name is derived from the name of the ancient Green god Apollo, god of light and the sun. Also, as a born Bavarian I would render the English translation of *D'Loni war a net ohni!* in this case as the fitting statement "Apollonia also has a well-shaped body".

Secondly, I would like to supplement the *Heidelberg Tun* article by Andy Jurgovan on pages 14 and 15 of the same *Prosit* issue by adding that there is an even bigger barrel in Germany, namely the "Giant Wine Barrel" (*Riesenfaß*) in the spa and district town of Bad Dürkheim (located roughly between Frankfurt and Kaiserslautern) in the state of Rhineland-Palatinate (southwestern Germany). The theoretical capacity of this giant wine barrel – which was never filled – is nearly 500,000 US Gallons, making it roughly ten times bigger than the Heidelberg Tun. However, the Bad Dürkheim Barrel (or *Dürkheimer Faß*, as it is also called in German) was only built in 1934 by master cooper Fritz Keller

(with some 200 fir trees of a length of 130 ft, each, being cut down in the Black Forest). The Giant Barrel houses a 2-level restaurant and can accommodate up to 430 guests. In 2009, it celebrated its 75th anniversary.

Since it is located in a wine growing region (*Deutsche Weinstrasse*), Germany's biggest wine festival (called "Wurstmarkt" (or "sausage market") is held on the festival ground right in front of the Giant Barrel in September each year (while incontestably the Munich October Fest is and remains Germany's and the World's biggest beer festival.)



The holidays are coming, we want new members...hmmmmm.



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Stein Exchange

This space is available to all SCI members at no cost. Tell other members what you would like to buy, sell or trade. Send your ad to the editor and we will do the rest.

Wanted: Saeltzer steins! Missing lid, minor damage not a problem, tell me what you have. Bernd Hoffman BHoffmann@pacificbells.com



Wanted: Cold War American Regimental steins. Mario Pancino: mario40@att.net or by snail mail, PO Box 97, Montrose, CA 91021.

Wanted: German brewery steins, old and lidded. I will trade or buy. Send photos and info to Tom McClelland by email, mac-newsboy@comcast.net.

Wanted: For "Andenken" purposes: A 21st Regiment (Dragoons) regimental stein, garrisoned Bruchsal (Baden) Germany. My father was born there in 1898 and I'd like to

think that when he was a youngster he knew of, watched them maneuver or otherwise associated with the soldiers. Condition not too important but should be reflected in your asking price. Karl Schmitt by e-mail, targetguy39@hotmail.com

Offering: Professional pewter repair. I have 25 years experience. I am more than willing to take on that difficult job that others won't. Email me with that difficult job. Bill Christensen. rudedogg00@hotmail.com or call 616-784-5869.

Selling: Student stein with Krupp provenance (see Prosit Mar. 2011). In over 60 years of collecting, this is the only stein I've found with a world known previous owner, Gustav von Bohlen u. Halbach Krupp, but I've had it long enough. Roy De Selms, roydesel@aol.com, 626-639-3637

Wanted: Your articles for Prosit. Send text and photos to svcoyote@aol.com, and we will do the rest. MS Word files preferred, photos should be a minimum of 700 pixels in width.

A note from the Membership Database Manager

We are still having difficulty re-establishing the ability for SCI members to update their own information in the Membership Directory on the SCI website (stein-collectors.org). Until that function has been restored, I will update the information manually based on information you send to me.

Please log on to the web site, go to *Members Home* and look at the information we have on you in two places:

1. Go to *Membership Directory* and check your name. Are your email address, mailing address and phone number correct? If not, please let me know the correct information.

2. If you are a member of an SCI chapter, go to *Members Search/SCI Chapter*. Search on the chapter you claim as your primary chapter. Is your name on that chapter's list? If not, please let me know your primary chapter. If you are no longer a member of a chapter but still appear on the chapter's list, let me know and I will remove your name.

3. Send the information you want corrected to: scidata@cox.net This address should only be used for this exercise, not for any other SCI business.

John Strassberger

2015 SCI Financial Summary

Operating I & E	Change			
	2015	2014	\$\$	%
Revenues	\$61,436	\$72,109	(\$10,673)	-14.8%
Expenses	\$69,790	\$80,664	(\$10,874)	-13.5%
Change in Net Assets	(\$8,354)	(\$8,555)	(\$201)	-2.3%
Cash & Cash Equiv.				
	12/31/2015	12/31/2014		
	\$118,735	\$129,429	(\$10,694)	-8.3%
Net Assets				
Unrestricted	\$76,438	\$86,457	(\$10,019)	-11.6%
Museum Library	\$3,351	\$2,157	\$1,194	55.4%
Convention	\$15,471	\$15,000	\$471	3.1%
Total Net Assets	\$95,260	\$103,614	(\$8,354)	-8.1%

The year 2015 produced a loss of \$8,354 resulting from a \$4,724 shortfall in dues not adequate to cover operating expenses and the cost of publishing Prosit, a \$4,101 shortfall from the Museum/Library's speakers program, and a small positive gain of \$471 at the Orlando convention.

Chief Financial Officer Bruce Burner

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New Acquisitions for the SCI Library

TITLE and AUTHOR	SUBJECT	CONTENTS	Date Location Language Nbr. Pages
<i>Early German Stoneware</i> , by Attard, Robert and Azzopardi, Romina	Early History of German Stoneware, 1300 to 1700	Many photos, many full color and full page. Focus on Bellarmines and earlier. Good history of the development, and importance of this stoneware.	2014 Pennsylvania English 176 pages
<i>Ceramics of the World, from 4000 B.C. to the Present</i> , by Camusso, Lorenzo & Bortone, Sandro	Historical review of ceramics industry from early Egyptian times to present.	Large format including many photos and sketches. All are full color and many plates are full page. Each period is discussed by separate authors from around the world. Many steins and stein-related items are shown and covered.	1992 New York English 399 pages
<i>Ceramics of the World, from 4000 B.C. to the Present</i> , by Camusso, Lorenzo & Bortone, Sandro	History of ceramics	Sections are devoted to ceramics from different parts of the world with many large color photos. A handful of early steins are pictured and discussed.	2000 Milan English 399 pages
<i>Nederland zilver/Dutch silver 1580-1830</i> , by den Blaauwen, A.L.	An exhibition of Dutch silver presented in Amsterdam, Toledo, and Boston.	Text and B/W photos of silver from the early days of the Netherlands into the end of the first quarter of the 19th century. Includes several examples of silver drinking vessels from the various centers of silversmithing.	1979 Amsterdam Eng./Dutch 390 pages
<i>Bier is der Wein dieses Landes, Judische Braugeschichten</i> , by Harlander, Lilian and Purin, Bernhard	An overview of the beer related contents of the Jewish Museum in Munich	Stories, photos, images of many of the contents of the Jewish Museum in Munich that relate to beer. Several breweries and several artists of the early 20th century are highlighted.	2016 Munich German 254 pages
<i>Altes Kunstgewerbe aus dem Nachlasse des Herrn Josef Ritter von Lippmann-Lissingen</i> , by Helbing, Hugo	Catalog of collection of antique steins & other artifacts auctioned in 1901, missing back & front covers.	Many detailed b&w photos of steins pre-1800. Examples of Kreussen, Frechen, Nassau, Raeren, & Siegburg. Other pieces dated as early as 1631. Also Majolica, faience, porcelain, glass, precious metals, and pewter. Impressive collection.	1901 Vienna German 43 pages
<i>Steinzeug, von Burgel bis Muskau</i> , by Horschik, Josef	Major work on German Stoneware from the 15th to the 19th Century	Large format. Discusses many of the noted manufacturers of Germany. Many photos of examples of the various manufacturers. A major reference work.	1978 German Dresden 496 pages
Hesse, A Princely German Collection, by Hunter-Stiebel, Penelope; et.al.	Portland Art Museum exhibit of the collection of Hessian Prince's and family artifacts from early 1500s to recent times.	Many color photos. History of the forces at work through the centuries and importance of the family ancestors is recounted. A few valuable beer steins and other types of valuable drinking vessels with brief explanation are shown.	2006 English Portland 280 pages
<i>Schwedisches Zinn-Buch (Old Tin)</i> , by ICA-FORLAGET	History of Swedish pewter industry	B/W images primarily from the collection of B.O. Santesson. Focused on the history of pewter in Sweden including several pages of manufacturers and of some touchmarks.	1962 Swedish 104 pages
<i>The Triumph of Art Nouveau, Paris Exhibition 1900</i> , by Julian, Philippe	Overview of the 1900 Paris Exhibition, presenting many photos of the pavilions, decorations, and art of the show.	Description of the beauty and art of the exhibition. Many drawings, paintings, bulding images, and more. A few images are in full color. Nothing on either stoneware or steins. Good historical overview of the times.	1974 London English 214 pages
<i>The Triumph of Art Nouveau, Paris Exhibition 1900</i> , by Julian, Philippe	Detailed overview of the 1900 Paris Exposition, focussing on the encroachment of Art Nouveau design.	Discussion by category of artistic style, architecture of various materials. Nothing on stoneware or steins although contains general information on the Art Nouveau movement.	1974 London English 216 pages
<i>Rheinisches Steinzeug</i> , by Klein, A	an article reprint from "Berichte der Deutschen Keramischen Gesellschaft" Vol 43	6 pages of text and B/W photos of early stoneware steins from the 15th into the 20th century.	ca. 1966 6 pages
<i>Lehner's Encyclopedia of U.S. Marks on Pottery, Porcelain & Clay</i> , by Lehner, Lois	Hardback edition of American Potteries and their marks	Covers more than 1900 companies with over 8,000 marks, logos, and symbols. Does not include Canadian or Mexican manufacturers. Listings are alphabetical by company with company information included. Covers 1800s to current.	1988 Kentucky English 634 pages
<i>Job-Jumping Through Life: Termite's Memoir</i> , by McClelland, J. Thomas	Memoir of Tom McClelland's life	Reviewing the various ages of Tom McClelland, including his early years, SCI years, and later years.	2016 Michigan English 354 pages
<i>HR Steins and the Freising Factory Revisited</i> , by McGregor, John	Loose-leaf historical and pictorial review of HR steins	Color photos and text with an in-depth discussion of the characteristics of the different contributors to HR-marked steins.	2000 Seattle English 209 pages

New Acquisitions for the SCI Library ~~ continued

TITLE and AUTHOR	SUBJECT	CONTENTS	Date Location Language Nbr. Pages
<i>5000 years of Glass</i> , by Rogers, Frances & Beard, Alice	A basic history of the development of glass.	Text, linecuts and halftone reproductions of photographs from the Metropolitan Museum of Art.	1937 New York English 303 pages
<i>Museum der Stadt Regensburg</i> , by Stroh, Dr. Armin	Booklet of wares contained in the Regensburg museum at that time	Descriptions and photos of 30 items by early Regensburg manufacturers dating back to Roman times. All pictured in B/W.	1953 Regensburg German 32 pages
<i>Soroskorsok konyve IV, Kulonleges korsok, erdekes tortenetek</i> , by Szemere, Istvan & Zsuzsa	History of special mugs	Extensive color. Focuses on a mixture of different time frames, manufacturers and technologies, incl. Budweiser, porcelain w/ lithopanes, Mettlach etched and PUG. Each photo includes detailed information about the stein.	2015 Hungary Hungarian 232 pages
<i>Kunst des 19. Jahrhunderts im Rheinland</i> , by Trier, Eduard u. Weyres, Willy	Volume 5 section by Gisela Reineking von Bock, "Keramik: Sile und Technik, Manufakturen und Fabriken"	An article on technological improvements in design and manufacturing in the 1800s. Nice discussion of Rheinhold Hanke.	1981 Dusseldorf German 40 pages
Mullenback u. Thewald, Hohn bei Coblenz, Abteilung Steingutwaren	Catalog listing of wares from this company in this early period	Images of sewage pipes, table ware, and other vessels.	ca. 1870 Höhr German 15 pages
<i>Preisgekrönt auf der Internationalen Kunst- u. Industrie-ausstellung zu Köln 1865, Preis-Courant aus der Steinrohren und Geschirrfabrik von J.A. Knodgen,</i>	Catalog listing of wares from this company in this early period	Images of sewage pipes and table wares. Interesting mix of items. Includes 3 pages of mugs.	ca. 1865 Höhr German 24 pages
<i>Sahm-Merkelbach G.M.B.H. Grenzhausen</i>	Glass steins, probably pre-1933	Hand written. Images of decorated and lidded glass steins. Decorations are jugendstil designs. Also 2 pages of pewter decoration for lids.	ca. 1920 Koblenz German 8 pages
<i>Seingut-Fabrik Joh. Peter Thewalt, Hohn</i>		Images of 95 items the company produced at that time of which 10 were mugs (steins with no lids?) Remainder were kitchenware items except for 13 items which are identified as toys, i.e. tiny examples of steins and pottery ware.	pre-1890? Höhr no text 2 oversize pages
<i>Wissenswertes über Glas (Find out about glass)</i>	Research work on the history of glass manufacture	Text (apparently unpublished) discussion of glass blowing from the 1500s. Includes different techniques for manufacture and decoration. No photos.	1965 German 31 pages
<i>Zinn-gusswaaren Fabrik von C. Kleinlein & Cie</i>	Examples of their lids mounted on steins	Examples of lids mounted on a variety of steins. The steins were likely purchased from manufacturers, they mounted the lids and sold them accordingly. Some of the pottery steins can presumably be identified as to manufacturer.	ca. 1900 Leipzig German 22 pages
<i>Das Kannebakerland</i>	Collection of articles on the history of Pot baker region of Germany	Text and few poor quality B/W photos. Written in old German script. Each chapter has a different author.	1929 Bad Ems German 20 pages
<i>Der Doemensianer, Historische Trinkgefäße für Werner Sahm-Rastal maße als ein Hobby</i>	Magazine reprint of Werner Sahm collection of steins	Text and color photos of described beer steins residing in his collection	1982 German 6 pages
<i>Münchener Bier-Chronik, Nach urkundlichen Quellen bearbeitet von Josef Benno Sailer</i>	History of Munich Breweries	Text and B/W images, many of which were done by Sailer the artist. Text is in old German Script. Many signed and unsigned sketches.	1929 Munich German 118 pages
<i>WS Express, 75 Jahre Werner Sahm- Rastal</i>	Company newsletter re: life of Werner Sahm	Focused on the life of Werner Sahm and his accomplishments by his 75th birthday.	1996 Hohn-Grenzhausen German 6 newspaper pp.

See information on page 35 about how members can
borrow materials from the Library.

I saw it on eBay An Unusual Lid Attachment

A glass stein with a bronze lid and chipped rim. What's so special? Well, take a look at these photos.



Oh, wait. There's no strap around the handle to hold the lid in place! Oh my goodness, the lid is directly attached to the body by a pair of rivets!

Just a reminder that we have yet to see it all!



Advertising Policy for Prosit

Content

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

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

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

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

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

Restrictions

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

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

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

Steve Breuning
1439 Lake George Rd.
Oxford, MI 48370
svcoyote@aol.com

Advertising Rates

Prosit is printed in full color; no separate rate is offered for black & white.

Ad size	Rate
Full page (8 1/2" x 11")	\$240
Half-page	\$120
Quarter-page	\$60
Smaller (per column-inch)	\$10
Minimum billable ad	\$10
Premiums	
Placement on the back cover	\$50
Placement in the center	\$30
Centerfold	\$60
Discounts	
Four consecutive issues	25% if prepaid

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

Rates for Inserts

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

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

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

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

Submission Requirements

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

Rates

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



AMOCA

American Museum of Ceramic Art

399 North Garey Ave.
Pomona, CA 91767
909-865-3146
frontdesk@amoca.org

Founded in 2001 and opened in September 2004, AMOCA is the largest museum in the United States devoted exclusively to ceramic art and historic innovations in ceramic technology. It is located in an area abounding with ceramic history and internationally recognized clay artists from the Arts and Crafts Movement, the 60's Clay Revolution and the current Studio Pottery Era. AMOCA champions the art, history, creation and technology of ceramics through exhibitions, collections, outreach and studio programming. Teaching and demonstrations of ceramics are available in our studios.



A new exhibition focused on folklore and fairy tales from the Mettlach Collection will open September 9, 2016. Below are a few examples.



Pictured above, six Villeroy & Boch Mettlach beer steins, all circa 1890-1910. From left to right, 1) Etched #2089 designed by Heinrich Schlitt, "Schlaraffenland (Utopia)"; 2) Etched #2391, "The Swan Knight's Wedding Procession"; 3) Transfer decorated 1909 / 1338, "Frogs' Choir"; 4) Transfer decorated #1909 / 727 designed by Heinrich Schlitt, "Bowling Gnomes"; 5) Etched #2082, "William Tell shooting an apple from his son's head"; 6) Etched #2134 designed by Heinrich Schlitt, "Dwarf in a nest drinking beer";

\$14,400



Recent record sales prices

Fox Auctions

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foxauctions@yahoo.com

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Consider Fox Auctions**

\$2160



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\$2040



\$1600



\$8400



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