

STEIN COLLECTORS INTERNATIONAL

PROSIT



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The Beer Stein Magazine

March 2013

Identifying Faience

by William Hamer



SCI 2013 Convention

Los Angeles June 26-28



The Cuban Connection

by Mario Pancino



Bed Bug Stein
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by Les Paul



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**SCI 2013 Convention
Los Angeles June 26-28
Visit the SCI web site at
www.steincollectors.org**

Prosit proof reader Ted Haessler

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A Message from Executive Director David Lowry

As you are reading this message, we all had a great holiday season and we are in a new year and thinking of and searching for steins and related pieces for our collections!

A block email was recently sent to the chapters asking you to think about hosting a convention in the future, starting with 2014. It really is fun to do and changes were made at last year's convention to make hosting a convention more attractive. Give it a try. You will never regret it. Contact me and/or Sue Fox, our V.P. for Conventions.

We are also looking forward to our June 2013 Annual Convention in Los Angeles. More details will be in this issue of Prosit.

If you have not renewed your membership, please do so as soon as possible. We are working on different ideas to make the renewal reminders more convenient and effective for the membership.

Please remember that the applications for reimbursement for speaker fees at the chapter meetings must be submitted BEFORE the talks take place so that I can certify that the talk/speaker qualifies for reimbursement. There is a yearly limit of \$400 for this program. If you want only \$200 at a time or the full \$400, is fine. Just ensure you get that application in as soon as possible. Chapters cannot use previous year's stipends that were never used. Take advantage during the year for that year's stipend.

The applications for the Master Steinologist Award and Jack Heiman Service Award were recently emailed to the chapters; their contact email addresses are listed on the website. Always ensure that contact information on the website is kept current so that material gets to the correct person(s) for each chapter.

If you would like to nominate someone for Master Steinologist, get the form to Ron Fox at P.O. Box 4069 Vallejo, Ca. 94590 orfox@comcast.net by April 1, 2013; and if you would like to nominate someone for the Jack Heiman Service Award, get the form to me at P.O. Box 4733 Hayward.Ca. 94540 ordrlowry@comcast.net.

When you have any and all ideas for the betterment of our club, don't hesitate to contact me and/or President Justin Pimentel. We are more than willing to listen and will get behind ideas that will make things better and funner through implementation.

Until next time, happy stein hunting!!

Dave Lowry

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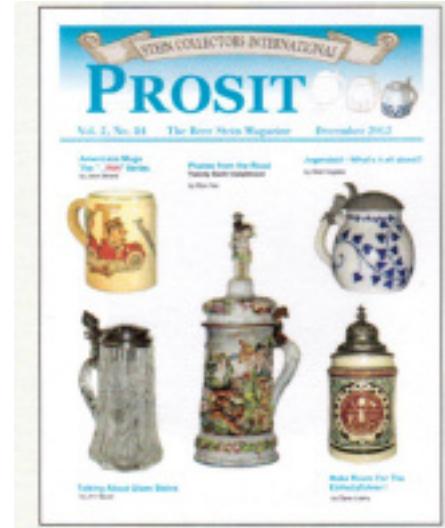
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A Message from President Justin Pimentel

As a New Englander, I love the winter. The cold, the ice, and the snow all serve as a constant reminder of this wonderful season. Unfortunately, during this time many of my local chapters take a break from meeting as inclement weather is too unpredictable. As a result, I find myself longing for the "meeting season" to return so that I can reconnect to my fellow collectors and enjoy one of the best aspects about being a member of SCI.

With these thoughts in mind, I also get to thinking about the future of SCI and what it holds. One of my biggest challenges since taking office has been recruiting participation within the organization, while also trying to reach out to new collectors. SCI is dependent upon all of us. I not only ask to take a step forward for the club, but also for the future of our hobby. Our VP of membership is in the process of reaching out to other organizations to promote our club, and the Executive Committee is working to ensure that our current membership remains strong. Regardless of these efforts, our biggest promoter is our collectors. I would encourage each and every one of you to not only take an active role in the organization, but also work to promote our club within your respective circles.

Another great promotional event is our annual convention. While it is not necessarily geared for the beginning collector, there are many long time collectors out there that have yet to attend an SCI event. My initiation to the convention scene was a kind of trial by fire experience as my primary chapter hosted the Convention in 2011 in Providence, RI. From there, my convention travels led me to Annapolis, MD, this year to Los Angeles, CA, and hopefully many wonderful places beyond. If you have never been to a convention, this year is not one to be missed. In fact, it would be a great first. This year's convention also looks to be one of the more affordable conventions in years. I look forward to seeing you there.

So as 2013 greets you, take the time to help SCI grow by becoming an active part of our organization, particularly within your own chapter. And remember that as you actively hunt down those cherished collectibles, the great collectors of this club are what make stein collecting such a worthy pursuit.

Justin Pimentel



Feeling a little trapped? Come to the LA Convention this June.



Come by plane



Come by train



Come by bus



Load up the car



Bring the family

**But
Just
Come**

JW Remy American Steins

by Lyn Ayers
SCI Master Steinologist

A couple of weeks ago a fellow collector suggested that an article on souvenir steins made by JW Remy for the US market might be interesting to readers of *Prosit*. When I first started planning it, I thought I could write it in only a page or so. But I underestimated how much information I had at my fingertips, and it quickly evolved into a longer article, as you can see.

Like several other Westerwald pottery manufacturers, JW Remy manufactured and imported steins with decorations of American subjects from the turn of the 20th century through WWII. Interestingly, few possess a factory logo. In previous articles and talks I have presented a number of characteristics that can be used to assist in identifying JW Remy steins. These attributes are what I will be using to identify the following unmarked steins as likely having been made by JW Remy.

The company made a number of etched souvenir steins. Each exhibits the classical characteristics of the JW Remy etched steins. They have the high-glaze caramel brown top and bottom rim, the body has the matte-finish etched color design, the handles are typical to JWR, and the inlaid lids have the same high-glaze caramel rim and beading. They portray different buildings from Washington DC. Figure 1 is a stein depicting the U.S. Capitol.



There is a set of four JW Remy college steins that were undoubtedly made for American college students (or parents & grandparents). They are the humorous and desirable college student series (figure 2). Even though no example of these has been recorded with a factory logo, they have the design elements characteristic of JW Remy pieces (see the above description).



In the June, 2006 issue of *Prosit*, I authored an article showcasing the JW Remy-marked souvenir steins made for the Lewis & Clark Exposition of 1905 in Portland, Oregon (figure 3). At about the same time I



picked up a similar $\frac{1}{2}$ liter 2-color ivory pottery stein. The stein—and lid!—both had the name “Oregon Grill” (figure 4) but stamped on the base was “Imported for Rothschild Bro’s Portland Oregon” (figure 5). The incised capacity mark, colors, and handle seen in figure 6 are consistent with typical JW Remy characteristics.

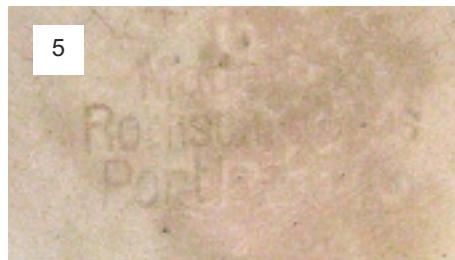


Figure 7 is another example of a marked souvenir stein. Several years ago I picked up this ivory stoneware souvenir stein depicting Massachusetts Institute of Technology (MIT) because it had a JW Remy-style handle (figure 8). While examining the base I noticed a faint imprint of the JWR logo—too faint to photo. This example was $\frac{1}{2}$ liter with a hollow base and pewter lid. A few years later I purchased a similar example from an on-line auction. It had a flat bottom, an inlaid lid, and a different JW Remy-style handle. After receiving it, I could find no evidence of a JWR logo. However, it was incised with an unreadable double-print mark



presumably from a retailer or importer. Other than the above differences, the body design and color palette were absolutely identical to my marked example.

I have two ivory stoneware examples of BPOE (*Benevolent and Protective Order of Elks*) steins (figure 9), one in full color and the other 2-colors. Each has a different say-



ing in English around the lower band. Both are $\frac{1}{2}$ liter examples with a hollow base. The model number on both is 11108 referring to the body design (figure 10).

The decoration style is based on what I term vine-style decoration. Upper and lower bands have green berries entwined within vines. The handle (figure 11) is the vine-style handle common on many JW Remy steins. The JW Remy Master Model Book lists a model 1108 as a $\frac{1}{2}$ liter relief stein with a hollow-base, with an image of a deer (elk?). Other pictures in the numerical model series have the same vine-style characteristics. However, it is difficult without an image to determine if it has the BPOE markings like the this example or not. Even so, taken together I would claim this to have been made by JW Remy. (It should be noted that model numbers with five digits beginning with two "1's" typically are identical to descriptions and images of corresponding JW Remy steins with the same last 4-digit model numbers. Such examples are generally attributed to later JW Remy manufacture.)



Picture 12 is a 0.3 liter ivory stoneware stein for Cornell University. On the upper body is inscribed "Cornell. I Yell. Yell. Yell. Cornell." Beneath are three inscriptions, one in English and two in German. The base is stamped "Imported for Rothschild Bro's." This piece has four characteristics I would attribute to being a JW Remy piece: the decoration design, color palette, characteristics of capacity mark, and the handle design (see figure 13).



Another example is a $\frac{1}{4}$ liter stein marked with the model number 713. "Milwaukee" is incised around the top rim (figure 14). It has the proper JW Remy handle and an image of this stein is found in the catalogs without the Milwaukee inscription (figure 15). It was undoubtedly a special order of a production model.





16



17

it, I noticed the colors were typical JW Remy. Then when I saw the handle on the larger piece, I recognized it as the same design found on many JW Remy steins (figure 17). The 1 ½ L capacity mark is similar to what is seen on other JW Remy steins as well.

Finally, I have 5 souvenir steins of American cities. All are ½ liter, have flat bottoms with identical pewter in blue-grey salt glaze relief. Taken together they have very similar trim and/or decorative elements (figure 19). The capacity marks (figure 21) are consistent with JW Remy standard marks. Additionally the handles are identical and undoubtedly by JW Remy (see figure 20).

19



20



Two more 2-color ivory stoneware examples are a 1½ liter and a ¼ liter Stein with a relief image of Bismarck and two side panels of the Prussian eagle (figure 16). This is an interesting souvenir design advertising the Bismarck Standard Brewery Co. from Baltimore (figure 18). When I first saw

18



21



22



The cities represented are as follows: Davenport (IA) Court House, Indianapolis (IN) Soldier's Monument, Albany (NY) Court House, St. Louis (MO) Union Station, and Milwaukee (WI) City Hall.

I have two more American souvenir examples of service organizations that are similar to the vine-design motif with the vine handle design. One depicts the *Fraternal Order of Eagles, International* (F.O.E.), seen in figure 22.



23

The other stein has the letters "P.A.P." representing the motto of the *Loyal Order of the Moose* "Purity. Aid. Progress." (figures 23 and 24). Both are ½ liter ivory stoneware with no inscriptions for capacity. In the base of each is an incised ellipse containing the initials LDB&C Germany (figure 25). To date I have not been able to identify whether this was an as-yet unknown manufacturer, decorator, or exporter. The main reason I think JW Remy may have made these is the handle design and the colors of the decoration. Of all the steins discussed in this article, these two are probably least likely to be JW Remy pieces.



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You might notice that the advertising steins presented here rarely have model numbers. I have puzzled on this characteristic for some time. Recently I had an "Aha!" moment. I now believe these were likely ordered only once by a specific importer/distributor. If that was the case, there would have been little or no reason to assign a model number.

This article is not meant to be the last word on JW Remy souvenir and/or advertising steins specifically for the American market. It reflects the results of my current analyses and speculation. I would not be surprised if one or more were made by a different company with similar features.

Finally, if you have steins possessing any of these JW Remy characteristics, I would welcome photos of them. Please let me know if you also have any examples of American advertising or souvenir steins that have the JWR logo on the base. 



Höhr-Grenzhausen awards Gerd Kessler the Golden Ring of Honor

On the 75th Anniversary of the city, Gerd Kessler was honored for outstanding lifetime achievements by Höhr-Grenzhausen in the *Kannenbäckerland*. He became only the third recipient of The Golden Ring of Honor in recognition and appreciation of his contributions on behalf of the community.



Born in 1930 in Höhr, Gerd Kessler has lived and worked in Höhr-Grenzhausen his entire life except for two short stays abroad. For many years he has researched and published many articles on the Höhr-Grenzhausen ceramic houses dating back to the Middle Ages, attracting attention in specialist circles on early pottery. One of the highlights of his research includes an invitation by the Colonial Williamsburg Foundation to give a presentation in March, 2010, in Williamsburg, VA, on 17th Century ceramics from the Westerwald.

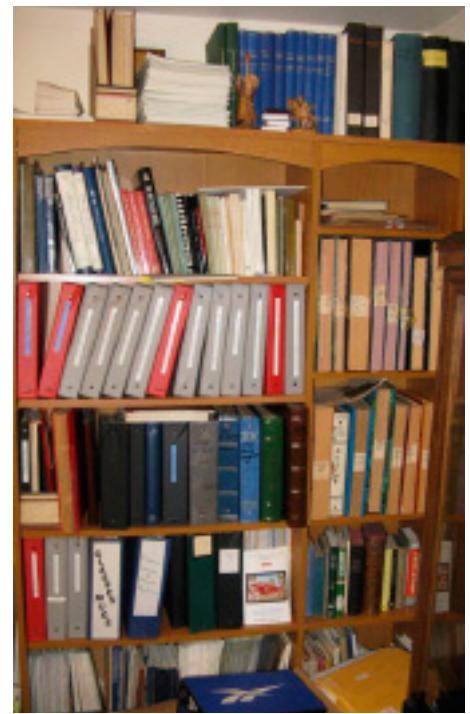
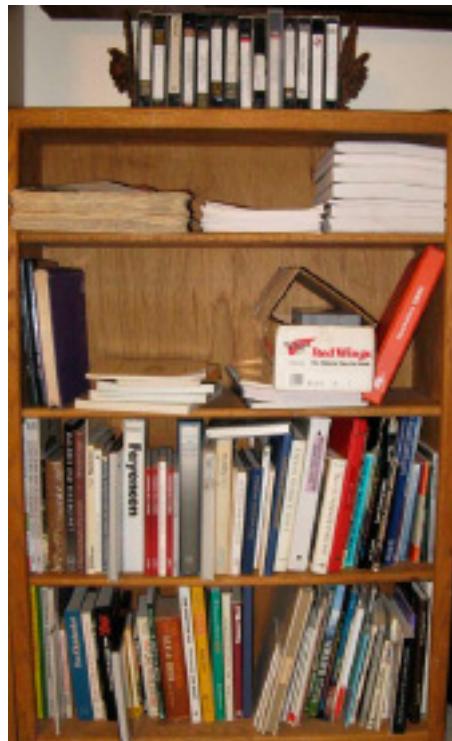
Seen below is a large saltglazed vessel designed by Kessler located on the Alexanderplatz and bearing the coat of arms of the city of Höhr-Grenzhausen.

(Ed. Note: Gerd Kessler is the Great-Grandson of J. W. Remy and grew up in the factory. Gerd has contributed articles for *Prosit* and is a member of SCI.)



More about the SCI Library

by Lyn Ayers, SCI Librarian



The last two articles I published in *Prosit* provided a few tips on how to use the Library section of the SCI website. This article and several following will highlight contents of the library itself. In this issue I will provide an overview and later articles will be devoted to special sections in detail.

There are more than 300 books on various topics related to Germany, beer, and beer steins, including several reference books which are rare and valuable.

Thanks to the contributions of SCI members, we have approximately 25 manufacturers' catalogs, including originals and copies.

We have many DVDs of recorded lectures and roundtables—about 50 converted from VHS tapes and another 25 recorded directly from a new camcorder with a wireless microphone for improved audio quality.

We have a collection of 20 convention scrapbooks that were put together by Jack Lowenstein covering conventions from the first one in 1969 through 1988.

A 4-drawer cabinet is filled with hundreds of articles written by many members that have appeared in publications other than *Prosit*.

We have accumulated many years of newsletters that were written by their respective newsletter editors. (I should note that not all chapters printed or submitted articles all years, so there are holes in the archive.)

There are several examples of mementos or souvenirs that have been donated. For example, there is a Mettlach blank that was painted and donated to past executive director Jack Lowenstein; also a pewter stein was presented to Kurt Sommerich as SCI president during 1977/78. There are many additional convention mementos as well.



Finally, several storage boxes are filled with documentation from the ill-fated SCI Museum effort of the early 1990s.

Now you have an idea of the size of the library/museum and roughly what it contains. As you can hopefully see, there is a lot of "stuff". To follow through on what I indicated at the beginning of this article, next issue will be devoted to an overview of the books on Pewter manufacturers and touchmarks.

Twenty Seventh Installment Photos from the Road

by SCI Master Steinologist Ron Fox

It had been almost 15 years since I wrote my article on the August Saeltzer firm. A lot of new information has surfaced and I plan an in-depth article later this year to help make sense of all of it.

With the nine steins on this page, I would like to clear up a few errors that appeared in an article a few years ago.

There was an example similar to these first three steins, and it was implied that they were transfer outlines missing the intended color. As you look closely at these three steins, they have all the shading and detail of a finished piece. It was the artist's intent to decorate the steins in one color. There is nothing missing.

The second error was that the stoneware steins from Saeltzer's firm were transfer decorated and not hand painted. I have over 150 of these unique steins and only one has a transfer decoration of monument photos. Under magnification transfers will have a series of dots created from the printing process (dot matrix). A handpainted scene will reveal its brush strokes. The Saeltzer steins are like mimiature paintings and display the talent of the men and women who painted them.

The last point I would like to clear up is that stencil decorating is not the same as transfer decorating. Transfers were developed in England so ceramic items could be mass produced and made available economically for the common man. Stencil decorating can only do large areas of design like letters. It was not a decorating technique used within the Stein making industry.

The first Stein on this page is my most interesting Saeltzer Stein. The lid is engraved "Zum Andenken am Frau Gab. Sältzergab. Falk." This Stein was made for the widow Saeltzer and I believe the man seated with the innkeeper behind him was August Saeltzer himself.

One of my favorite Saeltzer steins is in the center of the page. The Wartburg castle was where Martin Luther translated the Bible into German. Being the same town the Saeltzer firm was found in, scenes of that castle and portraits of Martin Luther are not a surprise. After viewing famous paintings of Luther, this Stein has a great likeness of him.





I have been collecting Majolica steins for many years. Pieces from the Hungarian firm of Rudof Ditmar intrigue me the most. They are not easily found, so it is a real treat when one turns up that I do not already have. This page shows some of my most favorite Ditmar steins.

The first stein depicts an innkeeper displayed in a side panel. The blue glazed bands help make this stein extra attractive.

This next stein shows a sea nymph in a very strong Art Nouveau design. It is one of a few I have from this factory that has a bold assembly attaching the lid to the handle. This allowed them to complete the stein without the need of a pewtersmith.

Next is another Art Nouveau stein with a floral hops and wave pattern. This stein comes in both 3/10 and 1/2 liter sizes.

Ditmar used the print under glaze technique on some of their majolica steins. This stein with the city souvenir scene is done in that manner.

The Dutch made their blue delft floral decorations popular. That style influenced many ceramic manufacturers. Ditmar was no exception, as you can see from the Stein in the center of this page.

The charging ram scene is another stein using the print under glaze process.

Steins depicting a man's trade have been made as far back as the 16th century. This farmer occupational has an over the glaze transfer scene. It is the only occupational I have seen from the Ditmar factory.

The stein in the center of the bottom row has a dominant maroon coloring. It was obviously made for the Munich area, as one of the side scenes depicts the Munich Child.

Bicycle clubs were extremely popular at the turn of the century. Races and runs were an ongoing function of these organizations. Almost every stein maker catered to the demand for steins with this motif. This Ditmar version shows a biker wearing racing apparel. It was made with the print under glaze technique.

With Les Paul back in California for the winter, it gave me the opportunity to visit and talk steins. I wasn't there long before I began pulling steins down from his shelves and taking their photos.

With the great multitude of different character steins, the Munich child may have more variations than any other form all the Stein manufacturers designed. Les and I thought it would be interesting showing those Munich child steins that came in many different sizes.

In the first photo group we have six steins made for Joseph Mayer by the Schierholz porcelain firm. Mayer owned the designs so Schierholz could not sell this form under their own name. Joseph Mayer had this arrangement with Schierholz on several Munich child steins. Mayer also had Schierholz make the stein of King Ludwig.

The sizes of these steins are 1/16, 1/8, 1/4, 1/2, 3/4 & 1 liter. Her head tilts to her right and she wears a vibrant gold sash. She holds radishes in each hand. They all contain a lithophane in their base. They are marked "Joseph Mayer, Munich" on the rear base rim. This particular Stein comes in the most different sizes.

This next group features two sets of the same Stein. One is in the typical maroon coloring and the other in the more difficult black coloring. They are not marked, but were made by the E Bohne & Sons porcelain firm. They are in 1/8, 1/4 and 1/2 liter sizes.

The last group on this page is another Munich child Stein made for Joseph Mayer by the Schierholz firm. The sizes are 1/4, 1/2, 3/4 & 1 liter. Her head tilts to her left and she holds radishes and a large oktoberfest pretzel in her right hand. Like the first group, they all have a lithophane in their base and are marked on the rear. Les also has a tiny version that is a 1/32 liter. It would be fair to assume that they also made this Stein in a 1/16 and 1/8 liter. Les is anxiously on the look out for these two sizes and would be excited to hear from anyone that may have one. If he is able to find these two smaller sizes, it would give this body style the distinction of having the most different sizes at seven.





It is fair to say that every stein manufacturer made steins depicting the Munich child. Munich has been one of the most popular tourist towns for a couple hundred years. You would be hard pressed to find another city with more souvenir items depicting their town. Munich's Oktoberfest, which began in 1810 with the marriage feast of Prince Ludwig who later became King Ludwig, has continued every year since. Only wars and cholera epidemics have briefly interrupted this yearly celebration. The world's biggest beer party is just another reason for the enormous number of Munich steins.

The first group on this page is made by E Bohne and Son. They are each marked with a blue N beneath a crown. They are in 1/8, 1/4L, 1/2 & 1 liter sizes. The Munich child is wearing a barrel and holds a radish and beer stein. The inside of her hood and sleeves are painted in yellow color. They look similar to Schierholz pieces, but their bodies are thicker and heavier in comparison.

The next group is four Pottery steins made by the Marzi & Remy factory. They are in 1/16, 1/8, 1/4 and 1/2 liter sizes. The Munich child clutches a large Stein with radishes in her arms. A Bavarian shield is below her yellow sash. Of these four groups on these two pages, they are the only ones made of pottery. All the others are made of porcelain. I believe this Stein also comes in a 1 liter size. Les has not found that size yet. Does anyone have that size for sale?

This last group of four steins were made for and marked Martin Pauson. The Schierholz firm made these for Pauson with the same arrangement they had with Joseph Mayer. The Munich child is again wearing a barrel and holds radishes in her left hand while clutching a large Stein in her right hand. The inside of her hood and sleeves are painted in a powder blue coloring. The lid does not have a pewter rim around it. It is porcelain against porcelain. They each have detailed lithophanes in the base, typical for the Schierholz firm.

Les and I talked about what we could share from his collection in the future. We have decided to show any characters that have five or more different mold designs with the same theme. We will do it alphabetically and it will certainly take several years worth of Prosits.

This is a short installment, but this series will be back in June with our usual eight pages. I hope to see many of you at the LA Convention in June.

IDENTIFYING FAIENCE STEINS - PART 7

By William Hamer

CRAILSHEIM (1715-1827)

Crailsheim is located in the Württemberg region of Germany along with the other faience factories of Schreizheim, Ludwigsburg, and Göppingen. The first owner is believed to be Georg Veit Weiss, who died in 1769 and his son Johann Georg then took over the factory. After the son's death, his wife ran the faience factory but she quickly remarried and her second husband Johann Friedrich Schäfer ran the factory until his death in 1827.



figure 1

figure 2



STEIN BODY:

The stein body is typical South German style with a straight side to the body with NO indentation at the top and with a flare at the base of the stein where a foot ring is usually attached. Figure 1 shows a typical Crailsheim stein.

figure 3



PEWTER WORK:

As mentioned earlier, the base of the stein usually has a foot ring that goes around the flared base. Because of the flared base design these base rings remain attached to the stein, unlike the northern factory pieces where the pewter bases are often missing. Usually the top of the stein will only have a pewter lid but just as often you can find Crailsheim steins with a lid ring. Figure 2 shows a stein with just a lid and Figure 3 shows an example of a stein with a lid ring.

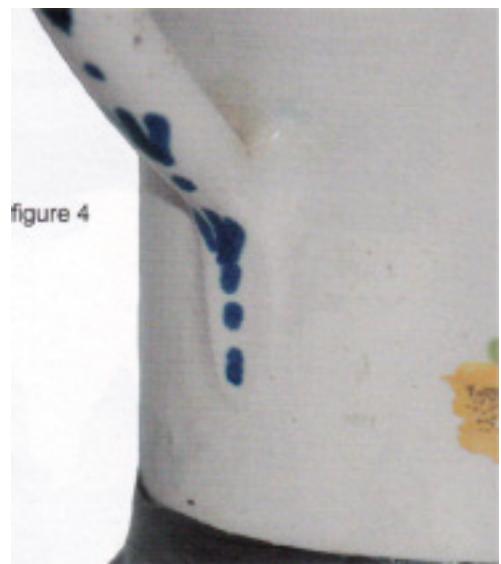


figure 4

STEIN HANDLE:

Crailsheim steins can be easily identified by their handle. The handles have a cross section of a D, are flat or slightly concave on the inside, and round on the outside. They are usually slightly tapered from top to bottom. But, it is the lower handle attachment that is unique to these steins. The lower handle attachment has a flat thumb mark which makes the handle attachment just slightly raised from the stein body as can be seen in Figure 4. If you slide your thumb down the lower handle attachment you can see how the potter used his thumb in attaching the lower end of the handle to the stein body.



figure 5

MARKS:

Crailsheim steins usually do not have any factory mark and it is rare that you will find them with the factory name Crailsheim on the bottom. Sometimes you will find a number scratched into the bottom of the stein (which may be a size number). Figure 5 shows one of these numbers (a 4) scratched in the bottom.



figure 6



DECORATION:

Crailsheim is best known for their "yellow family" decoration (painted with egg-yolk yellow in high temperature colors). The paintings in these decorations are usually of a very high quality. The colors are very bright and are dominated by yellow or an orange/yellow along with green, blue and magenta. Once you see several of the steins you can easily identify this decoration. Figure 6 shows a typical "yellow family" stein and you will see many more of these in the photographs at the end of this article.

Also, Crailsheim made steins with colored glazes, usually in yellow or turquoise. An example is shown in Figure 3.

Thanks to Les Paul and Ron Fox in supplying many of the photos used in this article.







The Cuban Connection

by Mario Pancino

Stein collecting is both enjoyable and addictive because it offers an almost endless variety of possibilities. Most collections can be conveniently categorized by maker, material or theme with a multitude of reference books on which to rely. Inevitably however a stein comes along that presents an enigma to even the most advanced collector. The subject stein is one of those.



figure 1

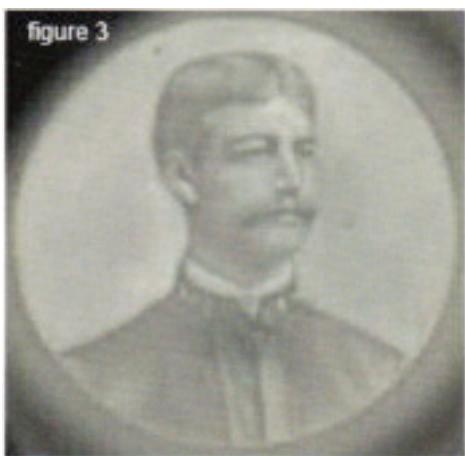


figure 3



figure 6



figure 4



figure 5

Outwardly [fig. 1 & 2] this stein appears to be a generic Vz L, cobalt blue porcelain stein with an American shield over crossed anchors on the body and crossed anchor/cannon on the inlay lid. It has a lithopane as often found with porcelain steins, but now the mystery begins!



figure 2

This stein has been observed with not one, but three different lithopanes [figs.3,4, & 5], all of which are portraits of military personnel not previously found on other steins or otherwise identified. Fortunately, one is the "Rosetta Stone" that leads to the identification of all three. Inside the lid of stein #1 is the inscription "USS Merrimac 1898" [fig.6]. Following this lead, a look back at a bit of American History is necessary.

Dateline 1898: It has been thirteen years since the Civil War ended, the West is all but tamed, the Railroad has linked America and the Golden Age of American Industry is in full swing.

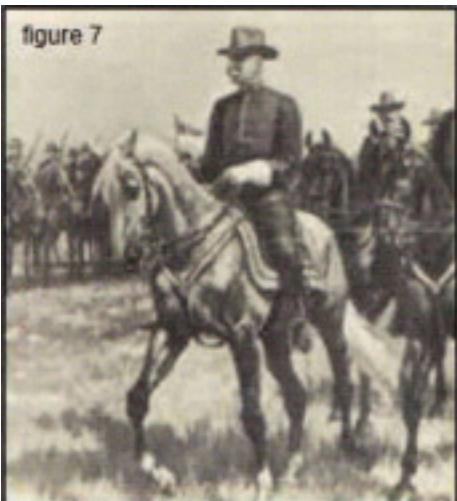
The President of the United States is William McKinley and Expansionism in Foreign Affairs has become the new "Manifest Destiny".

By this time, the Spanish colonial empire is in a state of total decay. Cuba is in revolt and the Philippines are over-run with revolutionaries who plot to liberate the islands from Spanish rule. Sympathy for the Cuban insurgents, in particular, runs high in America and to establish an American presence, McKinley orders the battleship Maine to Havana. Shortly after its arrival in the harbor, the Maine is sunk by a mysterious explosion on Feb. 15th, 1898 resulting in a loss of 260 men.

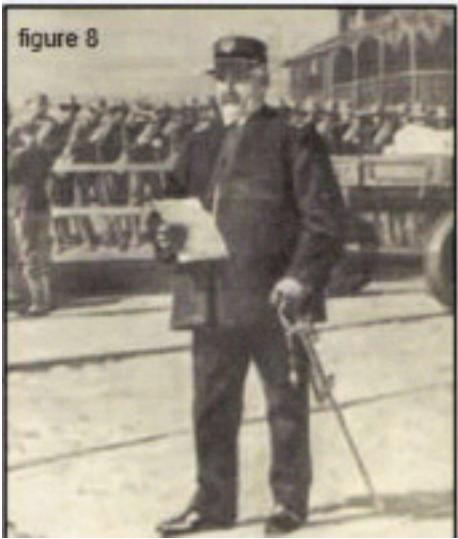
Although Spanish complicity was not proved, U.S. public opinion ran high for retribution. War with Spain was further advocated by the newspapers of the day giving rise to the term "Yellow Journalism" due to the slanted reporting.

As a result, on April 22nd, Congress authorizes the enlistment of Volunteer Troops should trouble with Spain develop, and a U.S. blockade of Spanish ports is instituted. In response, on April 24th, Spain declares war on the United States and Congress resorts by declaring war on Spain.

The war in Cuba that followed was short and one-sided. On May 19th Spanish Admiral Pascual took his fleet into the harbor of Santiago de Cuba and was followed shortly thereafter by US Commodore Schley and Admiral Sampson who promptly attempted to blockade the harbor entrance. Meanwhile, the Commanding General of the US Army, Nelson A. Miles [fig 7] selects



General Nelson Miles (Cover Photo
Harper's Weekly July 9, 1898)



General Win Rufus Shafter (Cover Photo
Harper's Weekly July 2, 1898)

General Wm Rufus Shafter [fig.8] to lead the newly formed Volunteer Troops on a land invasion of Santiago. Overweight, and suffering greatly from the heat, Shafter remained in his headquarters far to the rear out of sight of the action. Most of the fighting strategy was left to officers under his command such as Teddy Roosevelt, who distinguishes himself famously at San Juan Hill.

With Shaffer's troops closing in on Santiago from the land side, Admiral Sampson now becomes concerned that the Spanish fleet in the harbor will make a "run-for-it" and quickly devises a plan to prevent their escape.

One of the ships under Sampson's command, the USS Merrimac, (a decrepit coal supply ship - Fig.9), was chosen to be purposely scuttled at the harbor entrance to "cork the bottle" trapping the Spanish fleet inside and thus allowing the US Army to cap-

ture them still at anchor. This was considered a suicide mission and volunteers were called for.

Lt. Richmond Hobson (fig. 10) offered to lead the mission and with seven volunteers [fig.11] joining him, preparations were made for a mission that all believed would mean certain death.

On the morning of June 3rd at 3 AM, Hobson coolly sailed the Merrimac into the neck of Santiago Harbor -- and the jaws of the Spanish defenses.



USS Merrimac (Photo Naval insbtute Press)

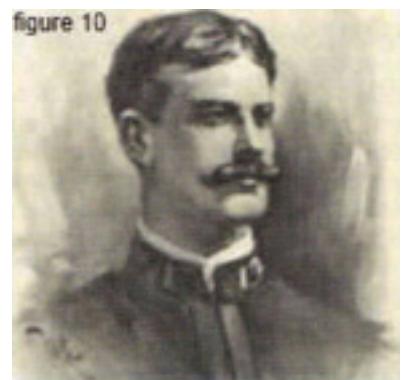
He immediately comes under heavy fire from shore batteries disabling the ship's steering, and forcing him to order the premature detonation of the scuttle charges. The Merrimac was originally calculated to sink in 10 minutes but, in fact, took over an hour during which time the blazing hulk (fig 12) drifted out of position and sank harmlessly outside the target zone. Miraculously, all hands managed to cling onto a piece of debris for the remainder of the night and were captured by the Spanish at daybreak.

With the sinking of the Merrimac now a total failure, the Spanish fleet made a run-for-it, thus beginning the biggest naval action of the war. The US prevailed with five of the six Spanish ships either sunk or run ashore and the last scuttling itself to avoid capture. Weeks later the war was over.

Checking our notes we can now identify the lithopane in figure 3 as Lt Hobson, figure 4 as General Miles and figure 5 as General Shafter. Thus we have finally unveiled the identity of, and unlocked the story behind, the mysterious lithopanes found in our three subject steins. Are there more lithopanes to be discovered? That's another mystery!

Epilogue:

General Miles personally led the invasion of Puerto Rico following the surrender of Santiago, became its first military governor, was given the rank of Lt. General in 1900 and retired in 1903. Note: Upon his retire-



ment the office of Commanding General of the US Army was abolished by act of Congress.

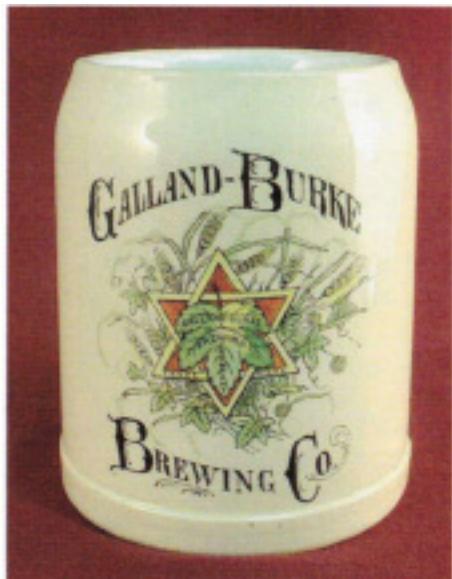
General Shafter, a Medal of Honor recipient during the Civil War, retired in 1901 to return to farming. He died in 1906 and is buried in San Francisco National Cemetery.

Of the men of the Merrimac, all but Hobson were awarded the Medal of Honor as, at that time, the medal was not awarded to officers. Hobson, as an officer, had only done his duty. Hobson became an instant national hero in the US. After retiring from the Navy and becoming a Congressman, he was retroactively awarded the Medal of Honor and given the rank of Admiral in 1935.

Pre-Prohibition Brewery Steins of the West

by Gary Flynn

While there was no shortage of breweries in the Pacific Northwest prior to Jan. 1, 1916, not many of them issued advertising steins, and not many are known to exist from this period. California had four more years of operation than Washington and Oregon, yet they didn't produce many steins either. Of the examples shown here, and including the variations not shown, they number less than thirty. However, I hope that response to this article results in additions to the list.



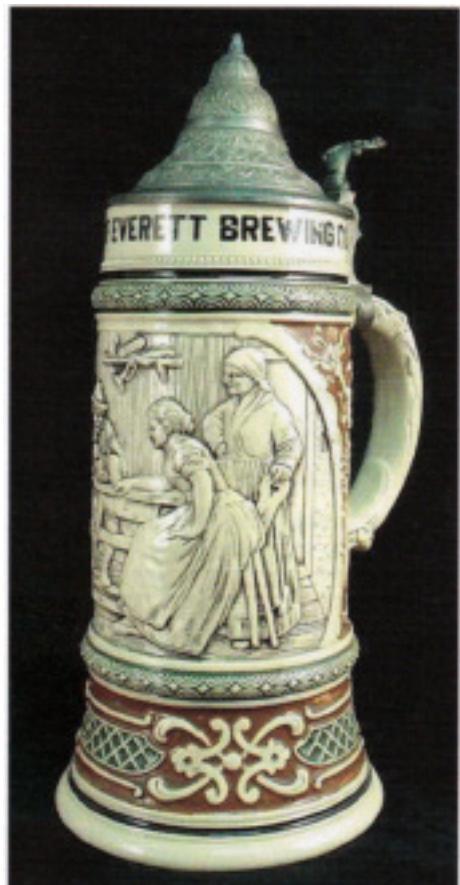
With the exception of the steins made by Mettlach it's difficult to establish age, so the operating years of the breweries often gives some clues. Two examples are shown

here; the Galland-Burke of Spokane (1892-1902) [fig. 1] is date marked 1896 on the base; and the Pacific Brewing & Malting Co. of Tacoma (1897-1916) [fig.2] marked with the manufacture date of 1895. This indicates that the Mettlachs were not necessarily issued on their date of manufacture, since Pacific Brewing & Malting was established two years after its stein was made. It appears that a U.S. agent purchased blank (form no. 1909) steins from Mettlach and applied the "printed-under-glaze" (PUG) designs when needed.

Mettlach also manufactured two steins for the Everett Brewing Company (1904-1915). Their %L, PUG, factory scene stein [fig.3] is date marked 1910. The other Mettlach was just a larger capacity stein with the same graphics. The brewery also issued at least two lidded steins with "Compliments of the Everett Brewing Company" [fig.4]. This example has a 2" kick-up base, but there is at least one other example that's smaller and without the kick-up.



The Seattle Brewing & Malting Company stein shown here, [fig. 5] appears to be the earliest (ca.1896) of four different steins issued by the brewery, and doesn't display "Rainier Beer"- which was to become their flagship brand. This (form 1909) stein is dated 1895, and the PUG decoration was applied by the Albert Pick Co. of Chicago. The Seattle Brewing & Malting Company's second issue [fig.6] was a %L, "Rainier Beer" stein, with a side panel displaying a figure holding two bottles. This figure was introduced in their Oct. 1902 advertising, so I've dated the stein, ca.1903. Interestingly, the other side panel depicts a figure resembling the Munich Child sitting on a Rainier cask. There are two variations of this Diesinger stein that I know of.



The above stein was soon replaced by another Diesinger that illustrated the "good Judge" theme. This ad campaign was introduced by the brewery in Oct. 1903, and the familiar "Judge" stein, ca.1904, [fig.7] soon followed. There are at least three variations of this stein that I'm aware of.

The last of the Seattle Brewing & Malting steins (ca.1908) [fig.8] has been most often found in San Francisco. This leads me to believe that it was issued after 1906, when "Rainier Beer" made serious inroads into the SF market following the fire and earth quake of 1906.

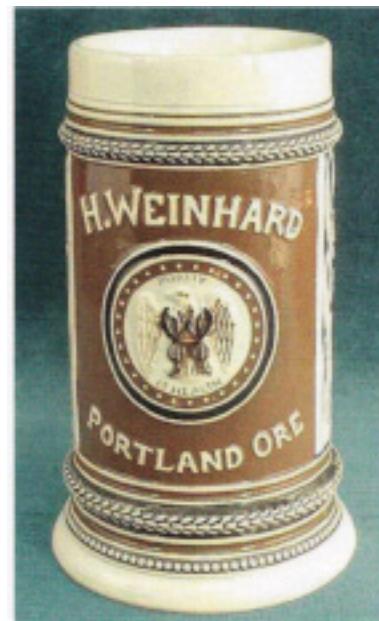


The North Pacific Brewing Co. of Astoria, Oregon (1884-1916) issued this PUG stein [fig.9] in three colors: green, maroon, and blue. The stein was issued sometime after 1902, when the North Pacific's name was changed from "Brewery Co." to "Brewing Co." so I've assigned it ca.1903. North Pacific also had a Seattle connection. The brewery's founder, John Kopp, was a partner with Alvin Hemrich in 1883, when the two established the brewing company that would become Seattle Brewing & Malting. In 1884, Kopp sold his share and moved to Astoria where he established his own brewery.



Oregon's largest brewery was in Portland, the Henry Weinhard Brewery (1862-1928). They issued at least three steins, two for distribution at major expositions and one for a San Francisco restaurant. The first was a .3L stein [fig. 10] for the 1905 Lewis and Clark Exposition in Portland. The second was a distinctive, barrel shaped stein [fig.11] for the 1915 Panama-Pacific International Exposition in San Francisco. By the time of the Expo, Oregon's state-wide prohibition had shut down the Portland brewery's production of full strength beer,

but they had a SF agency listed as the Henry Weinhard Brewery, at 1255 Harrison. The agency contracted for the production of beer, and handled its distribution. It's not known who made their beer but at the "Alt Nürnberg" -the Expo's German restaurant - "Weinhard's Special Exposition Beer" was available on draught. The agency also had a Weinhard stein made for their Hof-Bräu Cafe [fig. 12] that promoted their "Rheingold Beer".



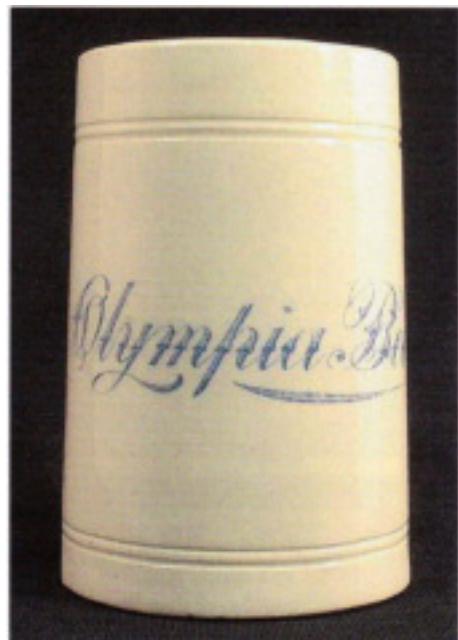


Another prominent, NW brewer was responsible for seven different steins from four of his five breweries. In 1896, Leopold Schmidt established the Capital Brewing Co. (1896-1902) in Tumwater, Wash. His first stein, issued ca.1898, was the most decorative and reminiscent of the old world steins [fig. 13]. The brewery became known as the Olympia Brewing Co. in 1902. This stein was reproduced by Olympia in the 70s and now the hand painted original is often dismissed as a reproduction.

Schmidt's second issue was a matched set of steins from his three breweries. This set has been previously discussed in a Sept. 2010 Prost article titled "Breweries of the Pacific Northwest". As my web-page (BreweryGems.com) was the unacknowledged source for the majority of the article, I felt it appropriate that I correct an error I had made.

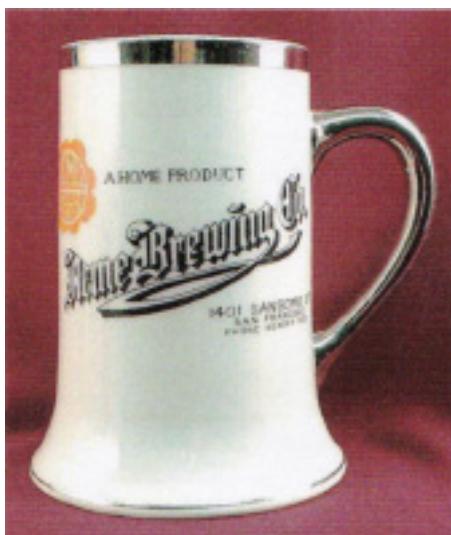
In 1902, Schmidt purchased the Salem Brewery, at the same time his Bellingham Bay Brewery was under construction. It is probable that it was in 1903 that he commissioned for three steins [fig.14], to celebrate his three breweries - rather than 1907 as I had previously suggested. I hadn't taken into account that by 1907 his Acme Brewing Co. was in operation, and would have joined the three others for a set of four. There are no markings on these three steins, but the fine hand-painted work suggests that they were done in Germany. The Olympia was also reproduced in the 70s and it isn't valued as highly as the Salem or Bellingham examples.

The Bellingham Bay Brewery also gave away inexpensive sets consisting of six steins and a matching pitcher [not shown]. The sets came in gray, brown, and green, and depicted monks engaged in various activities. They were labeled "Compliments of the Bellingham Bay Brewery" in small gold print near the base of each piece. By 1904, Schmidt had established a bottling works and agency for his Olympia Beer in San Francisco. The Olympia Beer Co. issued a stein [fig. 15] for the local market, ca.1905. After the 1906 fire and earthquake, and the subsequent loss of many local breweries, Schmidt decided to build a brewery there to better meet the demand for beer.



The Acme Brewing Co. was opened in April of 1907, and that year a 0.3L stein by Mettlach was issued [fig. 16]. As with the Pacific Brewing & Malting stein [fig.2] the Acme was decorated and distributed well after its 1904 manufacture date. Once Acme Beer had gained acceptance, Schmidt withdrew Olympia Beer from the Bay Area market in favor of his Acme brand.

Another Acme stein was this pottery example, ca.1913, produced by Thos. Maddock's Sons Co., Trenton, N.J. [fig.17], which had a decidedly modern look.

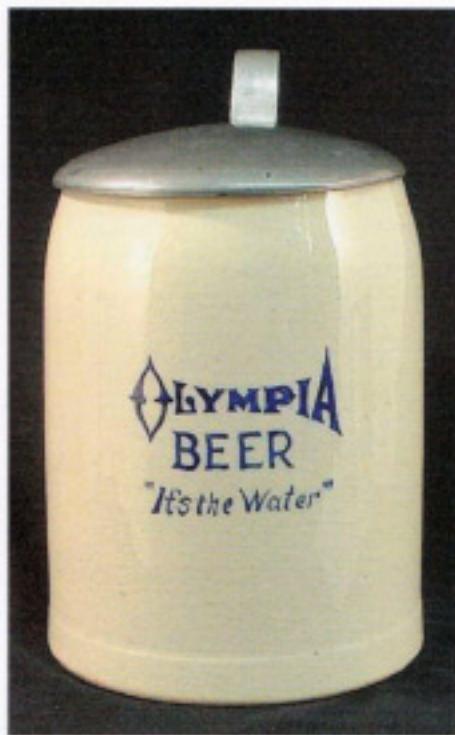


The Beer Barons of Washington and Oregon produced most of the western, pre-prohibition steins. Still, I would have expected a good number of steins from the major breweries of San Francisco.

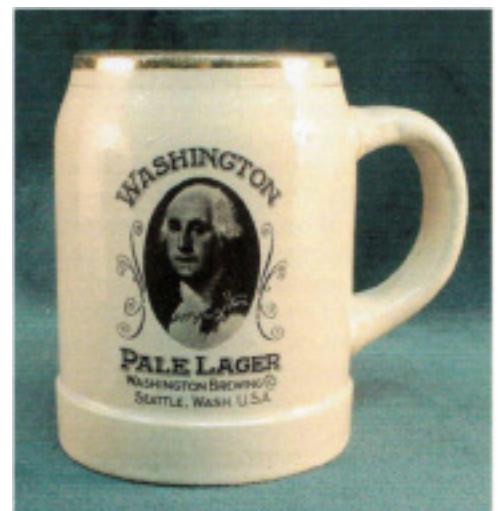
The only examples I'm aware of are from August Lang, who was a bottler of "Fredericksburg Beer" from 1886-1912. In 1911 he formed the Aug. Lang Brewing Association, and his flagship brand was Tivoli Lager. The largest of his three steins [fig. 19] is a factory scene of his bottling works, with side panels depicting bottles of Red Lion Stout and Tivoli Lager Beer, ca.1910. The medium and miniature steins both have "Tivoli-A-Select-Lager" below their rims. I've owned a variation of the middle size stein, which depicted a hunter with rifle. Southern California had a number of breweries, and one of the largest was the Los Angeles Brewing Co. (1897-1920). The only stein from them, that I'm aware of, is a salt glaze, stoneware example with the company logo stamped into the body [fig.20].



A third item (not pictured) is a miniature stein made for one of Acme's major SF accounts, the Old Heidelberg Inn on Ellis St. It's inscribed around the rim: "Acme Beer! Oh! So Good." Leopold Schmidt had a fifth brewery in Washington - the Port Townsend Brewing Co., but no stein was ever produced for that brewery.



The last stein Schmidt came out with was a plain, 0.5L, lidded stein [fig.18], ca.1914. They had updated their labels and promotional material with a new style font that appears on this stein. Unfortunately before the year was out they learned that state-wide prohibition had been voted in, effective Jan. 1, 1916, and they had only one year to shut down.



The last stein in this discussion deals with the Spellmire Brewing Co. of Seattle (1902-1913), that for reasons unknown even to Spellmire descendants, changed the name of their brewery to the Washington Brewing Co. (1913-1915). With the name change, they came out with a 4" tall, % liter stein [fig.22], as well as a beer tray - also displaying the "dollar bill" image of George Washington.

A Special Pewter Stein

by George Schamberger
SCI Master Steinologist

At first glance, you will see that it is a nice high relief pewter stein with an engraved dedication, "Zum Hochzeitsfeste Gew. Von Jos. Leitl 1901." This translates as, "To your wedding celebration, given by Jos. Leitl 1901." Thus, the age is established.



The Sept. 2008 issue of Prosit had an article titled "Seattle" and showed an example of a Washington Brewery Co. stein [fig.23]. This was misidentified as a Seattle stein. It actually comes from Washington, D.C.

Most of these Western steins are not particularly remarkable, nor extremely valuable; but for collectors of Western breweriana, some of these represent a real challenge to obtain.

About the Author: SCI member Gary Flynn has been a breweriana collector for forty years. His collecting interests have narrowed primarily to the West Coast, particularly the Pacific NW. While not limited to a specific area of collecting, he is keen on beer trays, embossed beer bottles, etched beer glasses, and brewery steins. All of the steins pictured here, with the exception of the Los Angeles, and D.C. steins, are part of his extensive collection.

Gary spent 30 years with the U.S. Submarine Force. Upon retiring, he and his wife, Victoria, owned and operated a Bed & Breakfast Inn, on Lummi Island, WA. Upon selling the inn in 2000, he began researching western breweries, and has over sixty brewery profiles posted on his web-site: www.brewerygems.com/histories.htm

A number of the histories have been published in breweriana periodicals, newspapers, and historical society publications. He is currently planning a book on Rainier Beer.

Gary and Victoria reside, in Bellingham, Washington.



It has a domed lid with a finial; the heads of pretty girls on the front and back; flowers on the left and right; and much scroll decorations, there is a fancy 3-part handle, and a three-dimensional gargoyle thumblift.

In the back there is a bouquet of flowers, and a flaming heart with an arrow. I take this to symbolize someone being struck by love, which is beyond control.

On the right side is a beautiful woman I take to be Diana, goddess of the hunt in Greek mythology. Her right hand holds a game bird, and her left a bow. Above is a crossed spear and gun, a game bird, and a hunting horn, framed by high relief scrollwork.





On the front, top and bottom, are two cupids, winged babies with chubby faces. These stand for affection, desire, and erotic love. In the middle is a fancy, framed, intertwined monogram, "GC".

On the left side is another beautiful woman holding a horn in her right hand, and holding up her left hand as in a greeting. At the bottom are two horns, a lyre, and musical notes. All is framed with high relief scroll-work, flowers, and a basket of fruit. I take her to be Euterpe, the muse of music in Greek mythology.



When you open the lid and look inside, you see a beautiful "Defregger" full-colored painting on the glass bottom. On close inspection you can see the outline is a transfer, and that the hand painting inside the lines is very well done. There is a double glass bottom with the painting trapped inside, so the beer touches only the clear glass. The enamel on the glass has been fired.

All this was done by a professional pewterer, and is not a "Mickey Mouse" job. Has someone seen another stein like this? Can anyone add information or opinion to my account of this stein?

I*

This space is available to all SCI members at no cost. Tell other members what you would like to buy, sell or trade. Send an email to foxauctions@yahoo.com and we'll do the rest.

Wanted: Mettlach Famous Sea Battles #5 "Die Downs 1639." William Schemel, 6525 S Lakewood Dr., Van Buren, AR 72956 479-471-1054

For Sale: Mettlach Famous Sea Battles 1983 "Lepanto Anno 1571." William Schemel, 6525 S Lakewood Dr., Van Buren, AR 72956 479-471-1054

Wanted: Articles and ideas for the pages of future issues of Prosit. Contact the editor foxauctions@yahoo.com

Wanted: Any and all Dumler & Breiden steins, punch bowls, plaques, and related pieces. Contact Dave Lowry at P.O.Box 4733, Haywood, CA 94540 or 510-828-4333 or drlowry@comcast.net

Wanted: Miniature steins of all types. 1/8 liter and smaller. Les Paul oldsteins@aol.com or 510- 316-6013

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Wanted: The fairytale Reinemann character steins designed by Franz Ringer. Prefer mint, but minor flaws will be considered. Email Andrea mulgrew5@earthlink.net

Wanted: 1/2 liter baby stein, has 7 babies hanging from a line. Also want Mettlach #2050 with slipper inlay lid. Contact Martin Jahn at mdjahn@comcast.net.

Wanted: J.W.Remy steins; Stoneware steins marked with initials A.R., A. Roeseler, PNue; Blown glass steins with set on lids (mid 1800's); and full-body Schaefer & Vater porcelain liquor bottles (around 1900). Email Lyn Ayers: layers@wanet.com or phone 360-693-0025, or cell phone: 360-609-1389

Wanted: Porcelain Cold War Steins from the early 1950's with great scenes or unusual finials of helicopter, jeep, helmet, truck, or train. Contact Ron Fox 631-553-3841 or email foxauctions@yahoo.com

CATERPILLARS, FROGS AND COMRADESHIP

By Ron Hartmann

This article shares two interesting steins that were given as wedding and anniversary gifts to fellow military comrades over a century ago. While the quality of the steins differ, both have interesting stories to tell.



Figure 1 is a blue-grey salt glaze 1 liter stein, colorfully decorated with pewter base ring and elaborate lid and thumblift. The lid, topped with a rare Raupenhelm or "caterpillar" helmet, is inscribed: Du warst mein Trost in trüben Stunden □Das hab ich als Soldat enfunden. (You were my comfort in gloomy hours. That's what I felt as a soldier.)



Around the top of the stein is the statement: Vereinigung 1st Jäger ihr. Lieb Kameraden Peteler, zu seiner 25 jähr Hochzeitsfeier am □19 Oktober 1900 (From the) Association (of the) 1st Jäger (to) their dear comrade Peteler, on his 25th year wedding celebration □19 October 1900 [fig. 2]



Interestingly, the body of the stein is fully decorated with illustrations showing various Jäger uniforms in use from 1813 □ 15 1816 □ 25, 1829 □ 40, 1850 □ 72, 1886 and 1896. [fig. 3a,b,c,d] Multiple dark blue and gold, beaded frieze bands frame the stein's decoration. The Bavarian crest is found on the



far left side of the stein's body. Below, a cross medallion denotes the "60th Anniversary of the Battalion, (in) commemoration (of) 28 July, Kempten." Significant dates □ 1815, 1870/71, 1895 □ æ on the four corners of the cross, [fig. 4]

Jäger Peteler must have been a popular member of the organization to have been given such a fine stein. His 25th wedding anniversary, counting backwards, perhaps as a young soldier he fought in and survived the Franco-Prussian war of 1870 □ 1871. This is the "lost history" that stimulates the imagination of regimental collectors! One can almost hear the cheers and "prosits!" that rang out in the vereinigungshalle at the presentation of this stein. His comrades must have had a sense of humor. Opening the stein, a green majolica frog looks up at the drinker! [fig. 5]



The Royal Bavarian 1st Jäger Battalion was formed 27 November 1815. From 18 September 1909 □ 16 December 1913 it became the "Prinz Ludwig" and from 17 December 1913 □ 4 November 1913, the "Prinz Reginl Ludwig" battalion. On 5 November 1913 the battalion became known as the 1st Jäger Battalion König. Although originally garrisoned in Kempten, when this stein was presented in 1900 the battalion had moved to Straubing and later, in 1906, to Freising.



Stein No. 2 [figures 6 & 7] is a 1 liter, grey stoneware stein, with Pewter foot ring and a wide flange lid with oversized Bavarian "rampant lion" thumblift and a bold Raupenhelm "caterpillar" helmet finial. The lid flange is engraved as a Hochzeit (wedding gift) dated 1906.



The stein is colorfully decorated and is inscribed: Furchtlos, treu, beharrlich! (Fearless, loyal, persevering!), Vereinigung ehemaliger Angehöriger des 3. Feldartillerie-Regiments, Königin Mutter. (Association of former members of the 3rd field artillery, "Queen Mother" (regiment). A frantic battlefield scene is colorfully depicted, complete with smoke and fire as a field cannon is positioned. Fallen comrades and downed horse and rider lie on the field, [fig. 8] To the left is pictured Saint Barbara, patron saint of artillerymen. She stands behind a shield of crossed cannon and a "3" signifying the 3rd Field Artillery regiment, with an array of military accouterments below, [fig. 9]

The Royal Bavarian 3rd Field Artillery Regiment Prince Leopold was established in 1848. In 1873 it was renamed 3rd Field Artillery Regiment Queen Mother (Corps Artillery) and later, 10 May 1885, 3rd Field Artillery Regiment Queen Mother (Königin Mutter). "Queen Mother" refers to Prussian Princess Marie who through marriage became the Bavarian Queen Marie. She was Imhaber (Honorary Colonel) of the regiment from 1849 until her death in 1889. The regiment was always garrisoned in Munich, except for the 1st detachment being moved temporarily to Freising in 1900□01 But late in 1913, the entire regiment was relocated to Truppenübungsplatz Grafenwöhr (Grafenwoehr Military Training Area). Today, the Grafenwoehr training area is a major US Army installation in the Neustadt Waldnaab district in the town of Grafenwoehr, the largest NATO training area in Europe.

Stein No. 2 was purchased largely because of its boldly made Pewter and the Raupenhelm finial. Later, stein No. 1 was purchased, this time largely because of the interesting historical depiction of Jäger uniforms but again, there was that seldom seen Raupenhelm finial. This older style of helmet was worn by various services including the infantry and Jäger as can be seen on these two steins. The helmet gets its name from the large wool raupen (literally, caterpillar) that adorns the top of the helmet.

References and credits: Kompaktübersicht über die Truppenteile der Alten Armee (1870□1914 □ Peter Meinlschmidt, 2010

Wikipedia, the On-Line Encyclopedia

Regimental Beer Steins, 1890□1914 R. Ron Heiligenstein, 1997

George Schamberger

Hinneberg's Railroad Stein

By Richard L. Dorner

The German "Reservisten Krug" or Regimental Stein is a composite of pride in service for an individual and an expression of his pride through the art form which he chose for his personal stein. In this example Reservist Hinneberg's pottery double unit regimental is a Betriebsabteilung Eisenbahn (Administrative Department Railroad) stein.



The regimental stein brings together military and personal information in an artistic form unique to the 1890 to 1914 period of German history. It is a time capsule in its

own right. What can make a stein a stein? Many different features all tied together make a stein. The pewter lid on this stein has some impressive features of its own. This stein has an impressive pewter lid indeed. The dome shaped lid has raised relief work of fernlike leaves. The bottom ring has the German cross interspersed among the leaves. The next level has two nymph-like characters holding a small oval banner on the center which reads "Reserve hat Ruh"; Reserve has Peace. A ribbon banner which winds its way around the second level reads: "Wer treu gedient hat sein Zeit; Ihm sei ein volles Glas geweiht." He who has served his time well; he should be honored with a full glass.



The third level has the phrase: "Es lebe der Reservemann"; May the Reserveman live.

On top of the pedestal is a finial of a fully cast Prussian eagle standing on a globe with wings spread ready for flight and in its beak is held a garde star of eight points; a symbol of military honor.

What makes this eagle unique is that a Stanhope is located within the globe. When the stein is held with the handle to the right and the stein is held up to a bright light a miniature scene is visible. This Stanhope picture is magnified by a tiny glass ball. This feature is unusual and unique because after 100 years it is still clearly intact, and wasn't commonly chosen as an option for a stein.

This is a description of the Stanhope scene: The title is "Auziehen der Schlosswache Mittags 12 Y, Uhr;" "Review of the guards at the palace, midday at 12:30 p.m." A parade of uniformed soldiers led by a soldier with his rifle over his left shoulder; followed by a soldier with right arm raised and holding what appears to be a sabre in his right hand. These two lead soldiers are then followed by a double column of soldiers passing in front of what appears to have been the Stadtschloss in the center of Berlin. There are also images of the German eagle on poles with banners near the palace. This palace was severely damaged in World War II.

This rather impressive lid is completed with a thumb lift of a winged flying wheel, which was the symbol often used for railway regiments. This rather impressive pewter lid is the crown for the colorful body of the stein which can now be described as follows: Just below the lid and surrounding the rim appears the statement in larger print; "He who has served his time well; he should be honored with a full glass." This is of course a repeat of the engraving on the lid itself.

The center painted cartouche scene has a most elaborate design. This is the focal point of the stein body. A purple flowing ribbon passes behind a winged wheel. This ribbon

forms the top of the center panel. "Mit Gott fuer Kaiser und Reich;" "With God for Kaiser and Kingdom."

The phrase: "Des deutschen Heeres schoenste Eisenbahn, Zierde das sind wir Pioniere"; Germany's Army's best Railroad;" "Celebrate that we are engineers." In the center of the panel are the large letters BA, which are interwoven. These represent "Betriebsabteilung." This branch of the railroad was the management or administrative section of the railway lines. The BA lettering is graceful with much art work and design, making it the focal point of the center panel. The "B" dominates in blue and the letter "A" for Abteilung is subdued in pale yellow.

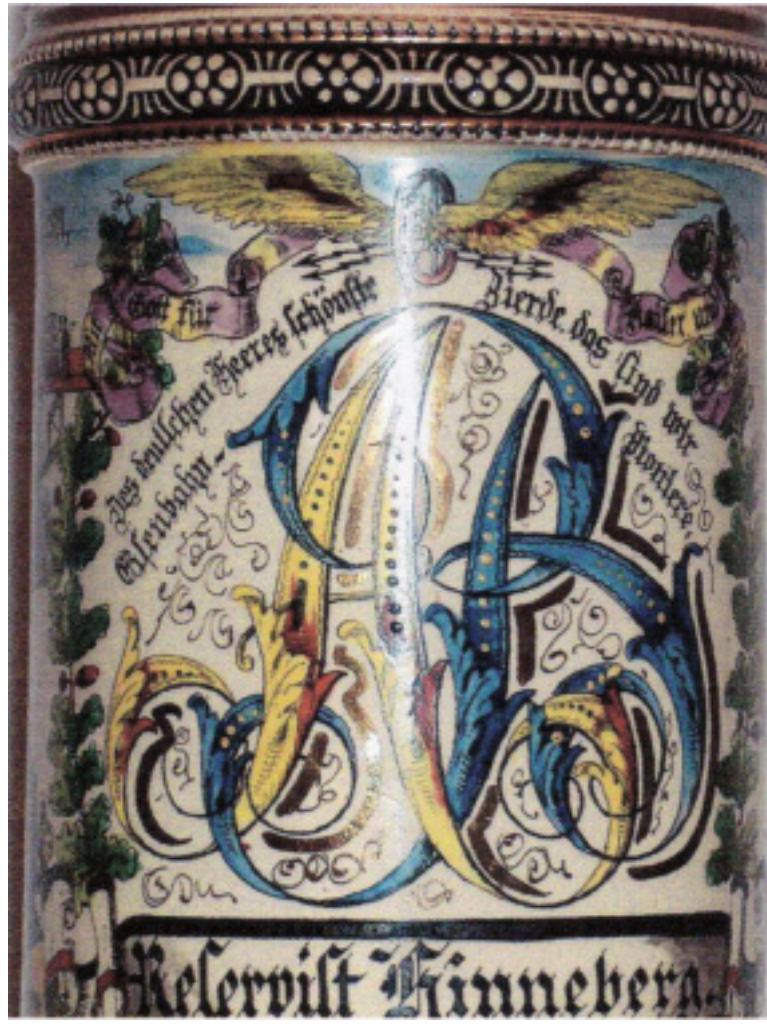


The center panel is completed by a black, white and red bow in which Reservist Hinneberg's name appears. Both sides of the center panel are framed with a branch of oak leaves with acorns, making this a most ornate cartouche panel.

The left panel has two pictures. One a bridge being assembled by the Pioniere; "Den Brueckenbau wir ueben muessen!" "We need to learn to build bridges," and the second picture of a railroad engine with the phrase "Das Dampfross wir zu fuhren wissen;" "We need to learn how to run the engine." The pictures are also quite colorful and detailed. The right panel shows a picture of the military railroad station in Schoeneberg. This picture features three soldiers on duty overlooking the tracks in front of the railroad terminal.

Beneath the station picture appears the personal information about Reservist Hinneberg. "For memory of my service time;" appears above Hinneberg's service record.

Reservist Hinneberg served in two different units. 7(KS) Company. Kingly Railroad Regiment Number 2 Berlin-Schoeneberg 1908 - 09. The second unit was 1st Company Betriebs Abteilung (Railroad Admin Section) in the Railroad Brigade in Jueterbog 1909 - 10. Because Hinneberg served in dual units, this adds another unusual quality to the stein as dual service units were not all that common. The stein is completed with several rings of decorative designs in alternating colors of cream and brown. The overall appearance of this pottery stein is one of an artful creation. This stein is not only an integration of art and design, which demonstrates the pride of Reservist Hinneberg and gives the history of his service, and branch of service, but it is also an example of great German stein making and craftsmanship from the pre-World War I era between 1890 and 1914. Can you just picture Reservist Hinneberg boasting, when he shared his favorite brew with his fellow reservists. His stein and service lend meaning to the phrase: "He who has served his time well; he should be honored with a full glass."



The Story Behind the "Bed Bug Stein"

by Stephen Lee Smith

name was Frans. He was a Bavarian and an older fellow whose children had grown and were gone. Frans liked to go to the local guesthouse each night and drink beer with his old friends. He would play the accordion for the group and they would sing songs that reminded them how young and romantic they were when they fought the French in 70 and 71.

Some nights, Frans would play too long, sing too loud, and drink too much. On one such night in April 1904, Frans came in the front door of his house and tripped over the end of the loose rug. Since he was down on the floor already, he decided to crawl to his bedroom.

Bertha had been Frans's wife for 33 years, having married Frans just after he returned from fighting with the Prussians against the French. She was always less than happy about his frolicking each night and was a constant complainer about the amount of beer he drank. So, when he crawled on his hands and knees into their bedroom late that night, she got very angry. Seeing red, she grabbed the sweeping broom that was in the corner of the room and hit Frans several times on his head and back. As she swung, Bertha yelled at her husband, "If it crawls around the house, then it must be a bed bug!"

Poor Frans. Poor, poor Frans!

However, after a few more hits with the broom, Bertha allowed Frans back to bed and let him sleep it off. As he snored, Bertha recalled all the good times Frans had shown her and remembered what a good father he had actually been for their children despite his nightly jaunts to the guesthouse. She felt bad that she had overreacted. The longer she thought about it, the worse she felt. Then, she decided to get him a special gift to show her affection.

The very next morning Bertha went downtown to the local beer stein dealer and ordered a one liter, salt glazed, grey beer stein. It was to be customized with Frans's initials engraved on the pewter lid, along with the phrase: "Squash the bed bug." Along the lid's rim was engraved, "Remember the smashing on 11 April, 1904." One final loving touch was added by the local artist who did work for the stein dealer. He painted a three-inch bed bug playing an accordion. He then added a grey scroll with those now famous words, "If it crawls around the house, then it must be (=) a bed bug!"

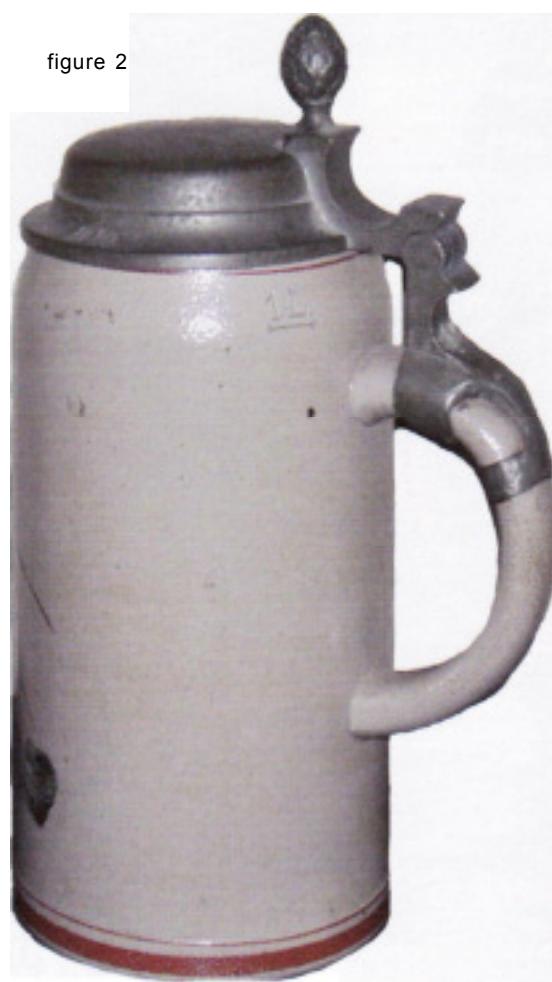
Bertha gave Frans his unique, very special beer stein about a week after his thrashing. He loved the stein and used it every night at the guesthouse, except for the few days it took to get repaired after the pewter strap broke one night. His friend, the pewtersmith, knew how much the stein meant to Frans, so he put an extra strap around the handle to make it even more secure.

Frans drank from the stein every night from then on, and he and Bertha both lived happily ever after.

figure 1



figure 2



1. The face of the "Bed Bug Stein"

2. Aside view, showing the extra strap

3. The engraved lid

figure 3



Unusual Harvard Stein

by Richard Evans

I've been collecting steins for about 20 years and am always on the lookout for new and interesting pieces. Awhile back I saw a small Harvard stein I've never seen before on ebay, and bought it for a very modest price (figure 1).



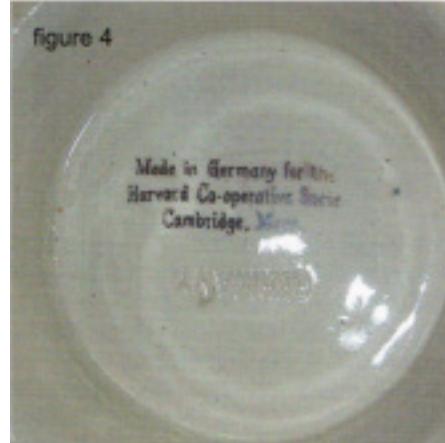
I've seen various Harvard steins before, but never saw one with this crest decoration, so I thought I'd do a little investigating.

The Stein depicts the logo of the Harvard/MIT Cooperative Society or (The Coop) which is a Cambridge, Massachusetts-based cooperative serving the Harvard University and MIT campuses. Basically, the college bookstore.

The Coop was founded as the Harvard Coop in 1882 to supply books, school supplies and coal. When MIT moved from Boston to Cambridge in 1916, it invited The Coop to open a branch, where it remains to this day.

Within the central shield in three open books, appears the word VE-RI-TAS; meaning Truth, which goes back to Roman mythology. Veritas was the goddess of

truth, a daughter of Saturn and the mother of Virtue. Around the shield is a circle, and within the words CHRISTO ET ECCLIESIAE, which is a Latin phrase meaning "For Christ and Church". Surrounding that, in a circular banner are the words Sigillum Academiae Harvardianae In Nov Anc, which has been consistently used to represent the seal of Harvard, even though I have been unable to cipher its literal meaning (figure 2).



The side of the Stein has a sunburst sort of design, and what looks like edelweiss flowers. The significance to the central decoration eludes me (figure 3).

The Stein is 7-1/2" tall by 3-3/8" wide at its base, is pottery, and is impressed % L. on the rim. The base is simply impressed GERMANY, and is accompanied by an ink stamp that reads: Made in Germany for the Harvard Co-operative Society Cambridge, Mass (figure 4).



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Being that The Coop moved from Boston to Cambridge in 1916, I suspect that the Stein was either made in the early 1920's, or that it pre-dates the move (pre WWI) and that the stamp was just applied to their existing inventory.



Lastly, figure 5 shows a spoon that I recently saw on Ebay that has the same design on its handle.

If anyone has another one of these steins, or knows more about the history, I'd love to hear about it.

Dumler, Breiden and Holbein

by Dave Lowry

"Figures in the Style of Holbein".

This is the title in the original Dumler & Breiden catalog for stein mold #249. It is a pottery relief 2L capacity size stein and has a typical D&B pewter lid. It was available in a full color version as well as the two-color shown here. (See Fig. #1).



"In the style of Holbein". What or who does this refer to? Hans Holbein the Younger (1497-1543) was a German artist and known as one of the greatest portrait artists of the 16th century. He quickly established an international reputation. He also made an important contribution to the history of book design. As a young man, Holbein learned his craft in his father's workshop in Augsburg, where the book trade and woodcutting and engraving flourished. He illustrated Martin Luther's German translation of the Bible. He also created designs for different woodcut series, including The Dance of Death.

Holbein usually began his masterpieces in drawing form with colored chalks on a plain ground. He transferred each drawn portrait study to the panel with the assistance of geometric instruments. He then built up the painted surface in tempera and oil, recording the tiniest detail, even to each stitch or fastening of costume. After many successive versions with increasing precision, a masterpiece was produced. He also was active painting altar pieces and designing stained-glass windows.



In addition, when designing precious objects, Holbein worked closely with craftsmen such as goldsmiths. This resulted in an unparalleled feel for the textures of materials of all kinds, and also gave him the habit of relating physical accessories to face and personality in his works. Contemporaries marveled at his ability to capture the exact likeness of sitters and their elegant garments.

He also learned the technique of limning and raised the art of portrait miniature to its first brilliance. He has been described as "the supreme representative of German Reformation art". Despite his ties to established religious historical figures, he signed up for the revolution begun by Martin Luther, which called for a return to the Bible and the overthrow of the papacy.



Holbein's renown owes something to his sitters. He created the standard image of Henry VIII of England. Others such as Erasmus, Thomas More, and Thomas Cromwell have their images for posterity thanks to Holbein.

We also see in the stein example here in classical poses a woman of the aristocracy hoisting a cup on the front (Fig. #1). We also see a knight with a jousting implement on the left side scene (Fig. #2) and a gentleman of the same class (Fig. #3). These type of personages were common in many of Holbein's paintings and drawings. It was of the aristocracy, royalty or merchant classes to afford the commissions for artists such as Holbein to produce his works.

A very attractive stein in any collection. As stated previously, a leading attraction for Dumler & Breiden steins and related wares are how "busy" the designs are. On this stein example, the central design is the three figures. But, there is filigree work and other design components on the entire body of the stein. Something to look at and admire as you turn the stein around in your hands.

When you put together a stein manufactured by Dumler & Breiden and a design that is in the style of Hans Holbein, we have a nice and attractive stein to admire for many years to come!

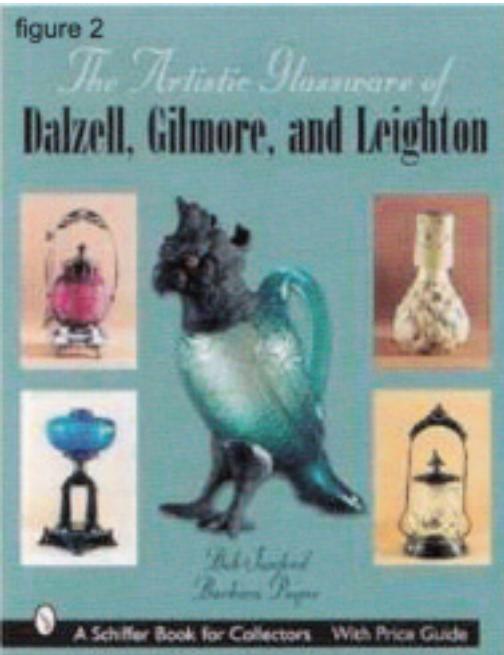
Unusual Stein Makers

by Ron Fox
SCI Master Steinologist

One of the benefits of running stein auctions is the volume of steins you consistently handle. After almost 40 years of collecting and dealing in steins, it is the steins you have never seen before that catch your eye. Figure 1 is such a stein.



figure 1



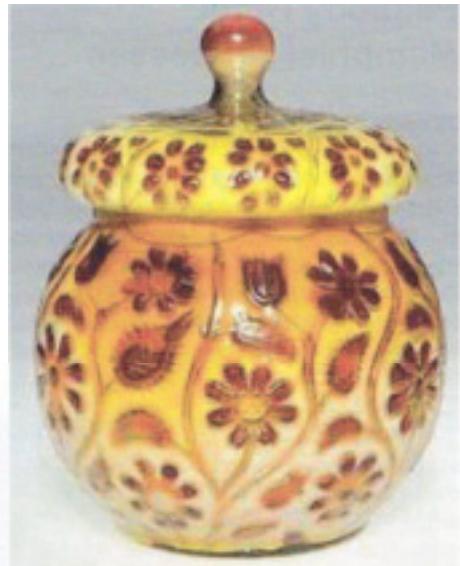
History

In 1884, the first natural gas well was successfully drilled in Findley Ohio. When the Great Car Well, then the largest in the world, was drilled in 1886, the boom was on. Inexpensive fuel attracted manufacturers of all types to the city, including a number of glass companies. Dalzell, Gilmore and Leighton Company was one of five glass factories that went into operation from 1886 through 1902. They ceased production and closed their doors in 1903. It appears that even economical gas for their glass furnaces wasn't enough to sustain this firm.

Products

The Dalzell firm made a wide range of glass products such as sugar shakers, pickle casters, oil lamps, syrups, punch bowls, goblets, cruets, compotes, vases, and many other decorative glass items for the home. American glass collectors have a very high regard for the glass from this versatile firm.

pany located in Findley , Ohio. She went on to say that this blue glass parrot was one of their products and that she had been looking for one for many years. She let me know there was a very informative book on this factory and recommended that I purchase a copy. Believing a research library is of greatest importance, I ordered the book right away. To my surprise, the blue parrot is on the book cover, as you can see from figure 2. You never know where an education is going to come from.



When this Stein came in for auction, neither the consignor nor I was aware of its origin. He thought it could possibly be made in Spain and I thought it could possibly be made in America. We were both just guessing without any frame of reference or a place to begin the research. The consignor bought it because he collected character steins. This glass parrot fit nicely into his collection. The body is mold blown blue glass, with pewter feet and head. The lid opens just above the eyes and has a feather shaped thumblift. The eyes are also made of glass and are set into the pewter.

One of my favorite saying is, "School is every day". Stein collecting is exciting, but the learning aspect gives it an even greater dimension. When this parrot Stein appeared in the auction catalog, little did I know that the successful bidder was going to give me the information I was lacking. She informed me that she collected American glass from the Dalzell, Gilmore, and Leighton Com-



Peabody Hotel Memphis, Tennessee

by Jack Strand

An icon of Memphis, Tennessee is the Peabody Hotel. The original Peabody, built in 1869, was immediately successful, housing such permanent guests as Jefferson Davis. In 1925 the current building was constructed from a design by Chicago architect Walter Anschläger. (Figure 1)



The hotel had fallen on hard times in the mid-1960s through the 1970s. However, a major renovation in the late 70s brought back its original grandeur, earned it national landmark status and led the revitalization of downtown Memphis.



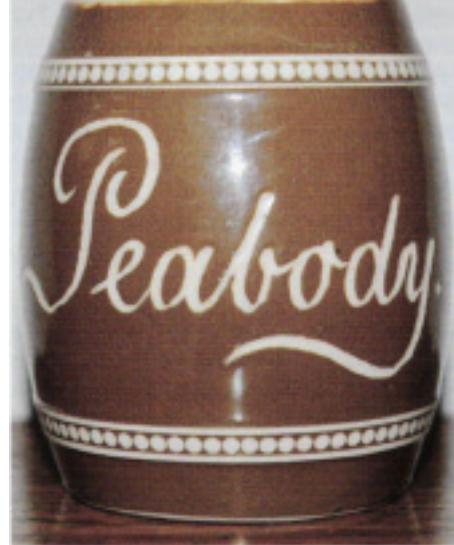
Since the 1930s the Peabody has been famous for the ritual of the ducks. It began as a lark in 1925 when a slightly inebriated hotel manager and his friend, just returned from a hunting trip, placed "live decoys" in the hotel's fountain. The rest is history.

figure 3



Each day five ducks march through the lobby into the ornate fountain and pool. To accompanying Sousa music they are then, at 5:00 p.m., marched to the elevator and back to their penthouse home. (Figures 2 &3)

figure 4

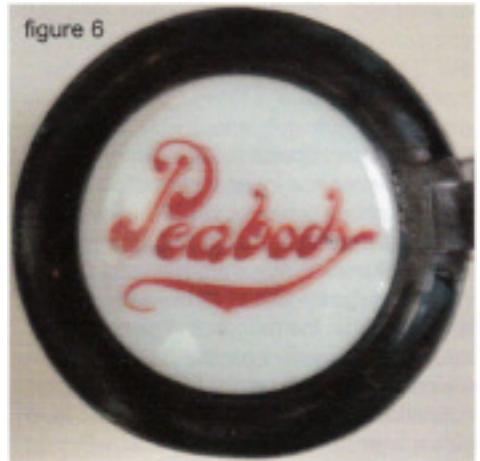


In Pre-Prohibition years, two types of Peabody mugs may have served up your favorite brew. A ceramic mug with "Peabody" incised on the front and a ceramic handle with a man's head is shown in Figure 4 . Interestingly, a page from the 1918 Albert Pick & Company catalog (Figure 5) shows the barrel mug in figure 4 could be purchased in blue in either 10 or 12 ounces and varied in price from \$5.15 to \$7.70 per dozen depending on size and with or without verse. The porcelain insert stein featuring "Peabody" (figure 6) was also in the Pick catalog at a cost of \$13.75 to \$15.75 per dozen.

figure 5



figure 6



If we could keep our members out of the fountain, we might want to convention at The Peabody.

And Now The Rest of The Story

by Les Paul

When stein collecting started to become popular in the late 1960's, little information could be found on the subject. The collectors of that time mislabeled some steins and those names stuck to this day. The area of stein collecting most affected is the character stein category. This new series of articles will be dedicated to analyzing some of these misnomers and clearing up the misinformation.



figure 1

The Schierholz porcelain firm made some of the most elaborate and beautiful character steins back in the 1900 era. From the volume of their steins found today, they were very successful with their character stein line.

Everyone loves animals and Walt Disney was not the first to humanize some of them. Like Mickey Mouse, Schierholz designed many of their animal character steins with human traits. In this article, we are going to take a closer look at the pair of pigs Schierholz made. They have been labeled the singing pig and the pig with the pipe. As you can see in figures 1 & 2, these labels seem



figure 2

accurate, which is probably the reason why no one has questioned it until now.

While Schierholz was designing these two character steins, they were not just making two variations. It was their intent to make a pair consisting of a male and female. It would be odd to see a woman smoking a pipe, so that made him the male, while the other, that seems to be singing, is his female mate. This is further backed up when you view the name Schierholz gave the two steins on their catalog page. He is named boar, while she is named sow. These names certainly imply male and female.

Some things die hard, but lets try and use the right names when we refer to these two character steins in the future. They are the male and female pigs. Now all we have to do is figure out the significance of why some have their arms crossed and others do not (figures 3 & 4).

Before we close this article, I want to talk about one more misnomer. Figure 5 is a Diesinger character stein that has been called the woman with the duck in her mouth. Like the pigs, this seems to be an accurate name for the stein. As we look closer, she also has cracks in her head and a large bug crawling in her hair. I can remember as a younger man having too much to drink. The following morning left me with a terrible headache and a very dry mouth. This stein is depicting a intense hangover from a long night of drinking. A more accurate name would be the hang-over stein.



figure 3



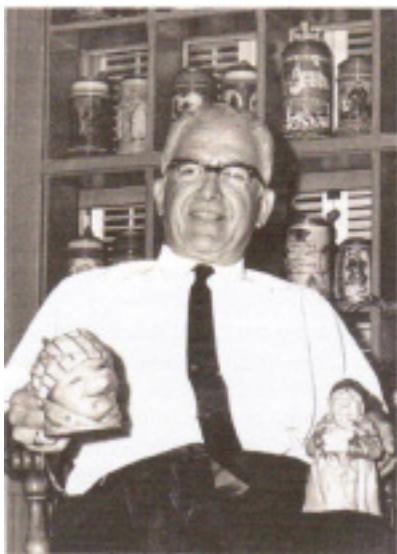
figure 4



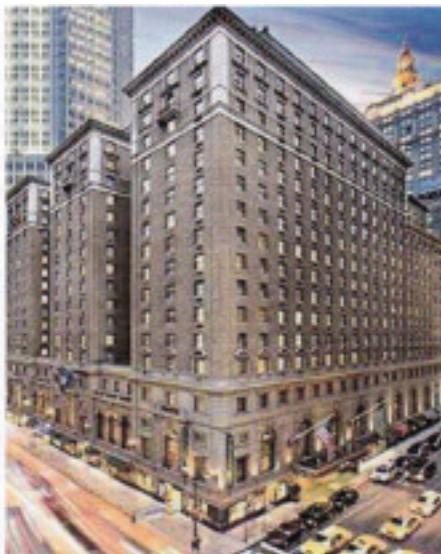
figure 5

First SCI convention was nothing more than a start

Reflecting back to 1967—2 pages of memories by Tom McClelland, founder of SCI



Jack Heimann was elected as SCI president, an unofficial title.



Convention No. 1's classic hotel was the Roosevelt on Madison Avenue



At Brooklyn's Schaefer Brewery were, left to right, Harvey and Mary Murphy and Rudy Schaefer, Jr.

Convention No. 1 for Stein Collectors International had poor attendance and was not as well organized as it would be in later years. But it was a start. The Roosevelt Hotel in New York City was headquarters for the July 16-19, 1967, first-time event. It proved to be a good choice. A Grand Dame of Madison Avenue since 1924, the building sprawls over a full city block on the boulevard famous for advertising agencies across from Grand Central Station.

On that first Sunday afternoon, everyone went by cab to Schaefer's Brewery in Brooklyn. Brewer R. J. Schaefer hosted the group for lunch and brews in his "Stein Room," and showed off his collection. He had some prized pieces including some extremely rare and valuable Kreussens.

There was no real agenda, but the first official meeting took place on Monday at 10:30 a.m. Since there were no bylaws at the time, I directed the session which turned out to be a free-flowing exchange of ideas. There were 17 members present, plus seven spouses. I was not impressed by the numbers, but marketing man Jack Heimann was positive. He predicted, correctly I should add, more conventions should be held and the numbers would grow. How right he was! There were 65 registered the next year in Milwaukee.

Heimann was eventually chosen as the first president of SCI, a somewhat unofficial title with no true responsibility at that time. He took his position seriously, however, and

became an important catalyst in the growth of the organization. Kurt Sommerich was made vice president. Sommerich was not in attendance but would be hosting in Milwaukee in 1968.

At one impromptu session, New York's Harvey Murphy showed up to show a few steins he had repaired. He became known as the master restorer of damaged pieces. After showing one restored stein, he said, "It's not perfect." Someone retorted, "It's better than perfect." Monday's group dinner was at Luchow's, a noted German restaurant in Manhattan, now long gone.

On the final night, when nothing had been planned, the group booked dinner at Cattlemen's. It was a nice conclusion for the inaugural convention. Hosts at the restaurant offered cigars and brandy for the men, chocolates for the ladies.

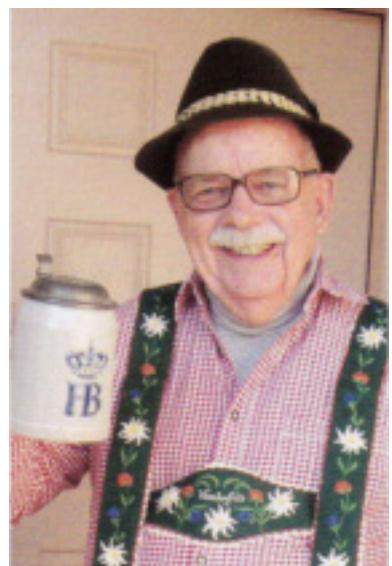
A hundred lidless commemorative mugs were ordered for the convention. This first of what would become a traditional souvenir, was passed out freely, some going to bellboys, several to Tom Whitton who helped me get through customs the day before festivities started. This particular commemorative became most collectible. One sold for \$200 at the Cleveland convention in 1980.

Conventioneers were much more formal than they are today. Men wore ties and jackets to most affairs. Smoke filled the air as cigars were more popular with men than

were cigarettes.

While there were 25 total people in attendance, it should be noted that two were from my Theta Chi Fraternity chapter at San Jose State and were not necessarily big collectors. Ray Wilkerson was a chemistry professor and our fraternity advisor; Dr. Roger Hambly, a dentist, was a frat brother.

It's safe to say that a majority of the first convention attendees are now dead. Happily, the founder survives, and turned 80 on Nov. 5. Whitton was a young member in 1965 and may still be in the Brooklyn area.



Tom McClelland today

A handful joined me after the convention as part of SCI's first planned sojourn to the Old Country. It was a fun three-week trip by motor coach from Paris to Amsterdam—and on to London. Favorite stops were Innsbruck, Heidelberg, Brussels and Mettach. Reflecting back, I recall my travel agent told me I needed one more traveler to make minimum for the trip. Desperately, I sought another person, eventually getting Georgia Winslow, mother of a teaching buddy of mine, to sign up. I enticed her with a gift of \$500 in spending money. If she didn't join us, there would have been no first trip.

Convention No. 1 was not a smashing success in numbers, nor in organization and activities, but the enthusiasm of those who joined us revealed what was ahead for the world's first organization dedicated to collecting old drinking vessels.

The convention and subsequent trip to Europe were covered in a then bigger-than-usual eight-page edition of der Gemütlichkeit as our bulletin was originally titled. Most of the photos from the quarterly have been lost.

Comparing my notes and the printed coverage, there are discrepancies about how many attended that first convention. "The crowd grew to an eventual 31," I reported in my "Stein Content" column. Reviewing notes and the stories in der Gemütlichkeit, I can come up with only 26 names. I recall we had some people drop by the hotel who were unregistered and paid no fees.

Financially, the convention was a slight loser. My inadequate records, scribbled on a giveaway convention notepad, showed a loss of \$219.99. It was worth it.

Some of my expenses were:

Hotel Roosevelt \$802.16
Dinners at Luchow's \$193.60
Taxis to brewery and Luchow's \$38.00
100 commemorative steins \$1,059.76

I don't remember (or have a record) of what the registration fee was, but I know it was ridiculously low. Oh, my gosh. I just found it in old notes. It was \$10 per person and spouses did not have to pay.

Lessons learned at 1st convention

As an event planner, the 1967 SCI convention was my first learning experience.



Going on a tour at Schaefer Brewery in 1967 were, from left, Harvey and Mary Murphy, Tom and Jand Whitton, Marcia Roode, John O'Connor and Stu Rosenthal.

Here's what I discovered:

You negotiate with hotels for rates and space. Depending on number of rooms booked, you can make good deals. One free room for the organizer is bare minimum.

Keep good records of all expenditures and happenings. This seems too obvious, but I did poorly in New York. Now, 46 years later, I am not certain exactly how many people attended.

Be optimistic. No matter what your expectations, think positively about the future. Expect growth in the future.

Have a formal agenda. We winged it at No. 1, and it worked out. But a bit of formality would have been good.

Make sure you get a good batch of photos for posterity.

Some ideas from 1st SCI Convention

"We should have a directory of collectors" Stu Rosenthal

"We should differentiate between collectors and stein dealers" Jack Heimann

"We should improve and expand der Gemütlichkeit." Practically Everyone

"Don't leave collections to museums" Ed Langham

"Let's get names of restaurants with big collections" Wally Schardin

"How can we find origins of stein markings?" Ernestine Lambertus

"Let's do this every year" Practically Everyone

"To survive, I think we may have to increase the dues" Tom McClelland (Dues were \$3 a year in 1967.)



Tom McClelland in 1967

Schafer & Vater Porcelain

by Peter P. Spirito

Schafer & Vater character figural bottles are the perfect go-with for beer stein collectors.

Schafer & Vater was founded by Gustav Schafer and Gunther Vater in 1890. The porcelain factory was established in Volkstedt Rudolstadt, Thuringia, Germany, and the buildings are still there today. The firm was still operating until 1962, although most active in the period from 1910-1920, appearing to cease production thereafter until a small number of items were produced in the 1950s-1960s. It is reported that in 1972 all the equipment, files and molds were destroyed and the factory was converted to apartments, figure 1.

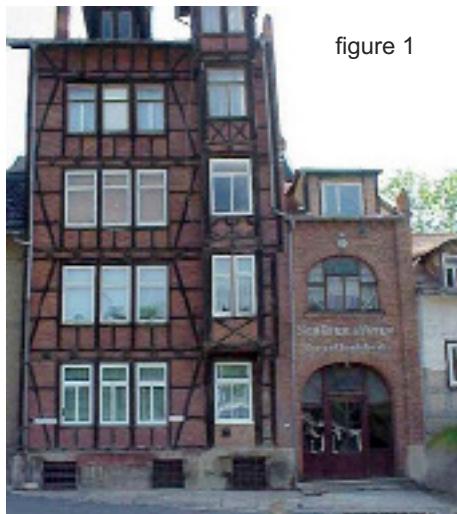


figure 1

the words MADE IN GERMANY, or a form or model number, or no marks at all.

The reason that Schafer & Vater are the perfect "go-with" for beer stein collectors is the following similarities:

- They are drinking containers for alcoholic beverages.
- They were MADE IN GERMANY.
- Many pieces were made in different sizes and colors.
- Most pieces were made in either a high gloss or a bisque finish, and may be multi-colored, blue and white, or brown. A smaller number of pieces were made as cameo or jasperware.
- They are antique pieces.
- The inscriptions are in German, English, Swedish and French.
- Some of the inscriptions are the same as on steins, figure 3, "Prosit".



figure 4



figure 3

The factory trademark, a crown above an "R" in a 9-pointed star, is often found stamped on the bottom of their wares. In addition to the trademark, pieces may have

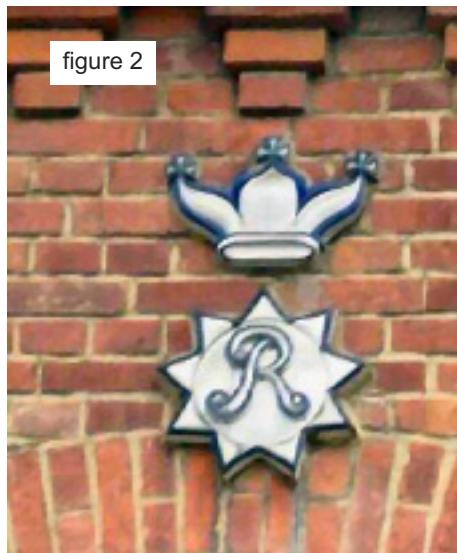


figure 2

- One piece (figure 4) is a perfect go-with for the Schierholz stein known as the Nurnberger Trichter, or the Funnel Man.
- Some pieces were made both with and without a music box.
- The dealers and auction houses that sell beer steins also sell Schafer & Vater.
- As with Mettlach, they made many other items.
- Size is always a factor in desirability, and I admit to preferring larger pieces, but as in steins, the rarity of the item is always a major factor in determining value.

I started collecting Mettlach beer steins in

1958. A gentleman who had a very large and advanced collection introduced me to Mettlach. My family and I saw our first Schafer & Vater when we visited his beautiful home and discovered that in addition to his stein collection, his wife had one of the nicest collections of S&Vs. The S&Vs were figural bottles, all blue, 8 to 12" tall displayed above their blue kitchen cabinets with a lighted background. When I saw the S&V collection I thought that some day when my Mettlach collection was where I wanted it to be, I would start collecting S&Vs. That day came in Feb. 1995 at the Miami Antique show where I purchased my first figural bottle. The bottle is light blue color, 8.5" tall, and is a lady holding a bunch of keys and a bottle, figure 5.



figure 5

My study of the large 12" tall music box bottles (figure 6) has identified 19 different models, produced in brown, blue and multicolored. These music box bottles have only been found with English inscriptions,



Der "ALKOHOL", The devil on the moon,
9" h.



OLD SCOTCH and LITTLE SCOTCH,
9.2" h. The entire head is the stopper.



Mr. Cocktail, brown, 9.5", multi-color 6.5"



"Let us go to Maxims." 8.5" h, large
molded letters on the rear base "New
York, 110 West 38th Street. Molded S&V
mark on the bottom plus stamped
"Copyright by Maxims." Very rare.

and many if not all of the music boxes were made by and presumably installed by an American company, suggesting that distribution of these large music box bottles may have been exclusive to the U.S., or at least to English-speaking markets. They all play an English language song (How Dry I Am).

For an excellent source for Schafer & Vater, visit carlopeto's SCHAFER & VATER web site (<http://www.schafer-vater.com/>). You can also see more photos of my collection at that site by clicking on "Pictures of Collectors".

Here are some additional photos from my collection.



Flasks: BPOE or Order of Elks and Order of Moose



Flask with mirror, 5.2" h, Swedish inscription



Cameo bottle with ornate stopper has three sides and there are six shots with this set.



American Indian 9.5" tall with large 2.25" tall shots and 8.0" tray set.



Dutch boy and girl. Note the ornate stoppers.



So-called "Cannon flasks", bent neck style, 6.2" h. From left to right, the bowler, Santa Claus, and Night Guy.



German Hausdoktor, 9" h with 6 shots. Note the different titles on each shot.



American version with music box, 13" h. "First aid" doctor with a large hypodermic needle, 6 shots, each 1.7" h, and an 11" tray.



Drinking Monks: French, English and German.



The drinking rabbit "ALKAHOLIKER" is 11.25" tall, and next to him is a German Santa Claus, 10" tall. Note the toys in his bag. The entire head of these pieces is the stopper.



American version music box "Can You Spare It?" 12.0" tall, and German "Gut Holz!" bowler, 9.2" tall.



Complete set, 12" "Now you pull one" w/music box base, eight shots 2.25" tall and 11" tray.



Lady wearing a cross and holding a bottle, 9.5" tall with shots and tray, German version without music box.



Some of my Shafer & Vater collection on display.

More Info on August Saeltzer Porcelain Steins

By Steve R Johnston

Some time ago, I wrote a two-part article outlining the possibility that the August Saeltzer firm, under the ownership of Louis Martini, had produced porcelain beer steins. After August Saeltzer's death (1880), there appeared to be evidence that Saeltzer's firm slowly transitioned from decorating stoneware steins, to transfer decorated porcelain steins. The article revealed the existence of porcelain beer steins with both trademarked Saeltzer designs and colors, as well as hybrids that seemed Saelteresque in origin, despite their transfer decor.

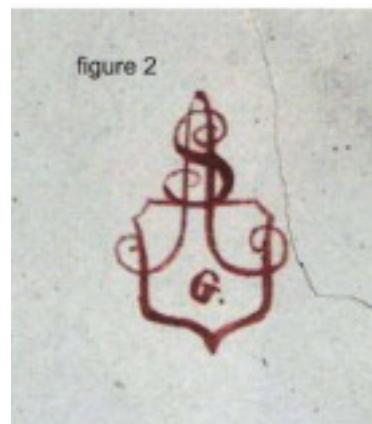
Likewise, there is clear evidence that Louis Martini was more than an entrepreneur, but a "working" chemist. An article he wrote was published (1889) in a chemical journal, describing techniques in transfer decorating.

Although the colors, designs and Martini's published work, provide a convincing argument, none of the forty-plus steins I have seen or purchased, had any distinguishing mark.

I took a look at the Eisenach pewtersmith G. Riebenstock, and his touchmark. Aman 'who, in all likelihood, pewtered Saeltzer's stoneware and Martini's porcelain steins. Since we know most of Saeltzer's early "Alt Deutsche" steins have the touchmark of G. Riebenstock, we have to wonder why he stopped marking his work if he pewtered the porcelain steins. If he was the only pewtersmith in Eisenach for 40+ years, he would have most pewtered all of Eisenach's beer steins from the 1870's through 1920. Certainly, the two to three touchmarks on Saeltzer's "Alte Deutsche" steins added an air of authenticity, and may even have been demanded by August Saeltzer. Louis Martini's porcelain counterparts, may have been far too numerous to add this extra step. Or just maybe, an old school pewtersmith like G. Riebenstock would have considered mass produced beer steins unworthy of such distinction.



Dated 1889, this Saeltzer Stein lid seems to be trying tell us something. The shield is too small for engraving, so why is it there?

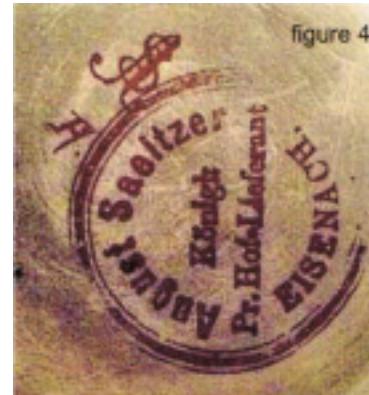


While the hand drawn mark is not exactly symmetrical, you can see the mark attempts to mimic the characteristics of the pewtered shield, i.e., the narrowed waist and blunted upper corners, etc (figure 2).

After several years of looking, fellow Saeltzer collector and SCI member, Toni Johnson, sent me the Ebay item number for the item below. Obviously, this is exactly what several of us have been looking for. The unmistakable connection between porcelain decorating and August Saeltzer Firm.



August Saeltzer's initials "AS" in relief on this circa 1885 porcelain Stein (figure 3).



Illustrates "AS" without the shield, was also a common mark of August Saeltzer.



Typical Saeltzer porcelain with domestic scene (figure 5).



Heavy three-ring Pewter lid of the highest quality (figure 6).

If the previous evidence wasn't satisfactory, certainly this Pewter mark leaves us little to contemplate. Louis Martini, single-handedly maneuvered the August Saeltzer firm into porcelain Stein decorating and prospered.

Special Thanks to Toni Johnson and his keen eye.

Prosit!

SCI Convention Auction June 25, 2013 Los Angeles
The auction of the decade

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Los Angeles SCI Convention June 26-28

by Sue Fox

You are all invited to the West Coast this June for what will be one of the more memorable conventions in many years. Los Angeles is an exciting city and offers a multitude of things to see and do. The stein convention itself is guaranteed to both educate and entertain all that come. As an extra incentive, we have almost cut the cost in half from what it has been in previous years. This was not done by cutting the programs or activities, but rather by soliciting and receiving donations from local chapters and generous individuals.

The general theme is Hollywood and the Red Carpet of the Oscar's. That is woven through the program from the early bird trip to Hollywood Blvd, Farmers Market, and other LA landmarks to the final evening's farewell dinner.



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Disneyland

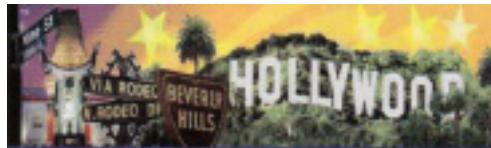


Santa Monica Pier



Venice Beach

Los Angeles Area Attractions



Hollywood



Universal Studio



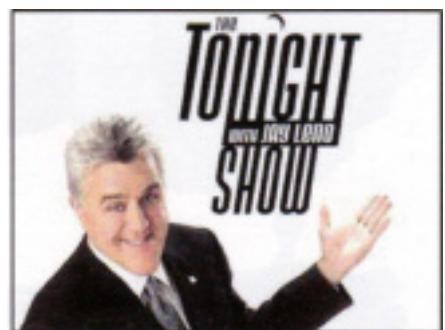
Grauman's Chinese Theater



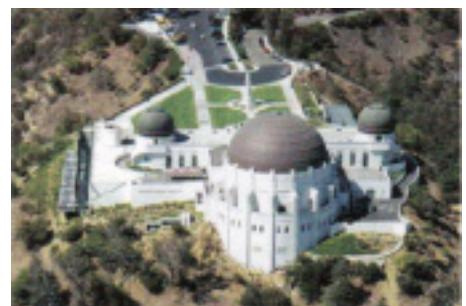
California Shoreline



Dodger Stadium



Jay Leno's Tonight Show



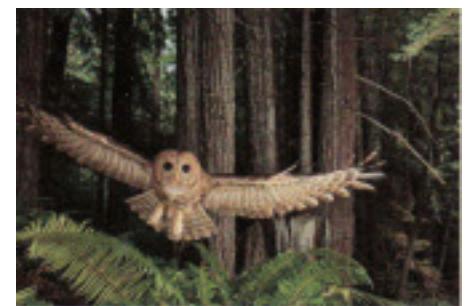
Griffith Park Observatory



Beverly Hills



La Brea Tar Pits



Norther California Giant Redwoods

Convention Hotel

The Embassy Suites LAX North is the site of the 2013 SCI Convention. This newly renovated hotel features two room suites with a private bedroom and separate living room. Each room has two flat screen TV's, wet bar, microwave, coffee maker, refrigerator and safe. The hotel has a wonderful heated indoor pool and spa, 24/7 fitness room, complimentary airport shuttle and 24 hour business center. All Hotel guests will receive a complimentary cook to order breakfast each morning and complimentary cocktails and hors d' oeuvres from 5:00 - 7:00 PM. This hotel will make you feel like a celebrity.

Early-bird activity
Monday, June 24

TMZ Hollywood tour - The custom made 24 person open air TMZ bus provides great vantage points, and the tour is led by a knowledgeable guide who knows all the hot spots frequented by the celebrities.

Produced by the same team that created TMZ.com and its TV show, this show on wheels will not disappoint. Be sure to book your seat early, as space is limited.

Attend a live taping of the Tonight Show with Jay Leno. seating is limited.

Tuesday, June 25

Commercial Stein Auction by Fox Auctions. Preview starts at 9:00 AM with the auction beginning at 12:00 noon. Over 500 lots of rare and unusual steins. Something for everyone.

**Convention Begins**
Wednesday, June 26

Breakfast in the hotel atrium

General Meeting and official start to the convention

Featured speaker - Terry Hill - Art Nouveau Steins

Round table discussion

High Tea

**Stein Sales Room****Thursday, June 27**

Breakfast in the hotel atrium

Stein Sales Room

Bus trip to American Museum of Ceramic Art in Pomona - Bob Wilson Mettlauch

Lunch at Museum

Pottery demonstration and lecture

**Friday, June 28**

Breakfast in hotel atrium

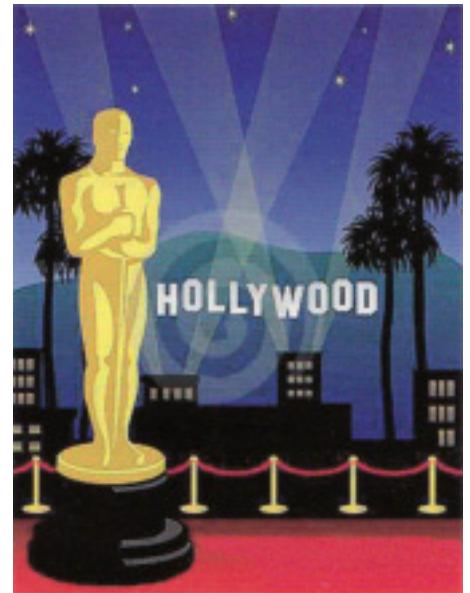
Members auction

Stein lecture

Cocktails

**Red Carpet farewell costume Banquet**

Special entertainment

**Friday evening's banquet dinner**

ADMIT ONE: Join us for a Star Studded, Red Carpet Dinner Award Party!

The glamor begins before anyone even walks through the door. Plan to come dressed as your favorite celebrity, or favorite movie role. Big Prizes will be awarded. It is Fabulous Fashion time.

We start in the garden Atrium with a Cocktail Reception where you can have your photo taken with "celebrities" and be entertained by famous icons of Hollywood.

Enter our farewell dinner On The Red Carpet, for the hottest ticket in town, to enjoy the last night of our convention. Help choose a winner for our costume contest, participate in our Photo Booth for a fun take-home souvenir, and enjoy a fabulous meal with your friends. Brush up on your movie trivia, to win a prize.

Then get ready for the best entertainment you will ever see at an SCI Convention! This is a night NOT to be missed.



Start planning your costume today



SCI Convention June 26-28



Embassy Suites LAX North



A stein gathering to remember



Come join the party



Register today