

STEIN COLLECTORS INTERNATIONAL

PROSIT



Vol. 2, No. 100

The Beer Stein Magazine

December 2016

All about glass...

Blown, mold blown, pressed
Colored, stained, overlay
Cut, engraved, enameled
American brilliant
Regimentals
and more...



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Prosit (ISSN 0147-5274)

is the official publication of Stein Collectors International (SCI), a non-profit organization devoted to the study of beer steins and other drinking vessels. *Prosit* is published in March, June, September, and December for SCI at 2501 East 5th St., Montgomery, AL 36107. Periodicals postage paid (011-582) at Montgomery, AL, and additional mailing offices. Dues are \$35 per year, (\$45 for overseas addresses, of which \$40 is used for a one year subscription to *Prosit*).

POSTMASTER: send address changes to
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A Message from Editor Steve Breuning

On Friday July 15th, 2016 a little more than 10% of our membership attended a day long program on glass steins presented by the Corning Museum of Glass in Corning, NY. We began the day with breakfast provided by the Museum followed by a full morning of lectures that covered history, research, and care and maintenance. We were then provided lunch and an afternoon of tours and demonstrations. After a short break to clean up we were back at the Museum for dinner, social interactions, music and entertainment.

Throughout the day and evening it was fun to see everyone's excitement as they talked about glass steins. Apparently like many of our members, I had not previously given glass steins much interest or thought. Well, I can tell you; this day changed that for a lot of us. The conversations about glass were non-stop.

At dinner I was sitting with Walt (Vogdes) and I asked him his thoughts on *Prosit* doing a special issue devoted to glass steins. He liked

the idea and we began to think.

In listening to what our members were talking about several things were clear. They were talking about techniques, how to research, are there Regimental glass steins, are there American glass steins, are there glass steins from other countries than Germany, and how does one care for glass compared to earthenware, porcelain, etc. This set the tone for what we would do.

We solicited articles from two of SCI's foremost glass experts (Ron Fox, Jim Sauer), Regimental experts (Ron Heiligenstein and Sigi Schaich), research experts (Lyn Ayers and Gail Bardhan), a conservator (Astrid van Giffen), István Szemere from Hungary, and a member with considerable experience in stein collecting (Walt Vogdes). I think we ended up with a great issue and something very different for *Prosit*. I hope you like it as much as I do.

Steve Breuning
 Editor

Merry Christmas

Happy Hanukkah

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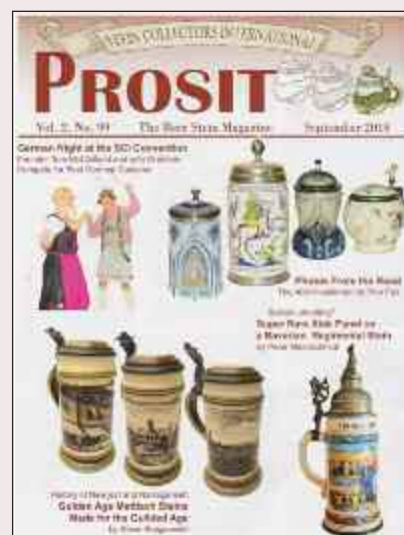
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SCI Convention 2017: Our Kind of Town!

By Meister Steiners



The Meister Steiners, as hosts of the 51st annual SCI Convention, invite you to come and experience "Our Kind of Town" in Chicago. The convention is scheduled from August 29 through September 3. Mark your calendars! Pre-convention will be August 29 through August 31 and the convention will be September 1 through September 3.

As one of the premier cities in the United States, Chicago has much to offer. These offerings include world class nightlife, parks, beaches, entertainment, sporting events, golf, restaurants, shopping, museums, and more. You can take in as much as you like or just relax and take it easy.

Where: All roads lead to the SCI 2017 Convention, headquartered at the Embassy Suites in Rosemont, Illinois. Rosemont is a northwest suburb of Chicago with easy access to the city, airports and major expressways. It is located 3 miles from O'Hare Airport with a free shuttle bus from the airport to the hotel. As a transportation hub, Chicago is reachable by way of several interstates, two airports (supporting all major airlines) and Amtrak.

Planned Activities: Although the convention is still several months away, we are working on a busy and fun filled itinerary. We are planning activities for the collectors as well as non-collectors. There will be tours of the homes of some members, and a visit to Sanfilippo's Place de la Musique.

The Place de la Musique is a 44,000



sq. ft. home located on 57 acres in suburban Chicago. It contains the largest collection of restored automatic musical instruments in the world, some sounding like complete orchestras. You'll see and hear the world's largest indoor theatre pipe organ in the three-story music room. You'll stroll through an ice cream parlor and an old-fashioned saloon. And, best of all, you'll have a chance to ride on a beautifully restored 1890s French carousel. This museum needs to be seen to be believed!

German Night will be at the nearby Hofbrauhaus.



There will also be pool aerobics for those of you who prefer an early dip with friends. A High Tea is scheduled as well as daily cocktail hours and a hospitality suite so we can share plenty of "Gemütlichkeit".

For those of you who prefer to remain close to the hotel, Rosemont has much to offer. There is the MB Financial Park where they offer free outdoor entertainment. The Fashion Outlet mall with

over 530,000 square feet of retail space. For those of you who are adventurous, there is indoor skydiving offered nearby. Finally, for those of you wishing to try your luck, there is a casino in Rosemont with a free

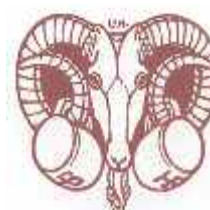
shuttle door to door.

Lectures, roundtables and workshops: This convention will be full of opportunities to expand your knowledge of steins and associated material. The convention is planning on having several speakers on various topics as well as round tables and casual opportunities to meet with other collectors and share knowledge of our hobby.

Stein Sales and Auctions: There will be two auction, one by a professional auctioneer and the other being the annual member's auction. Ron Fox will be the official auctioneer for this event. There will also be stein sales rooms.

Ron will hold both the preview and auction on Tuesday. The member's auction will take place on Saturday.

We hope to see all of you in our Sweet Home, Chicago, for this exciting convention.



Glass Steins A Collecting Perspective

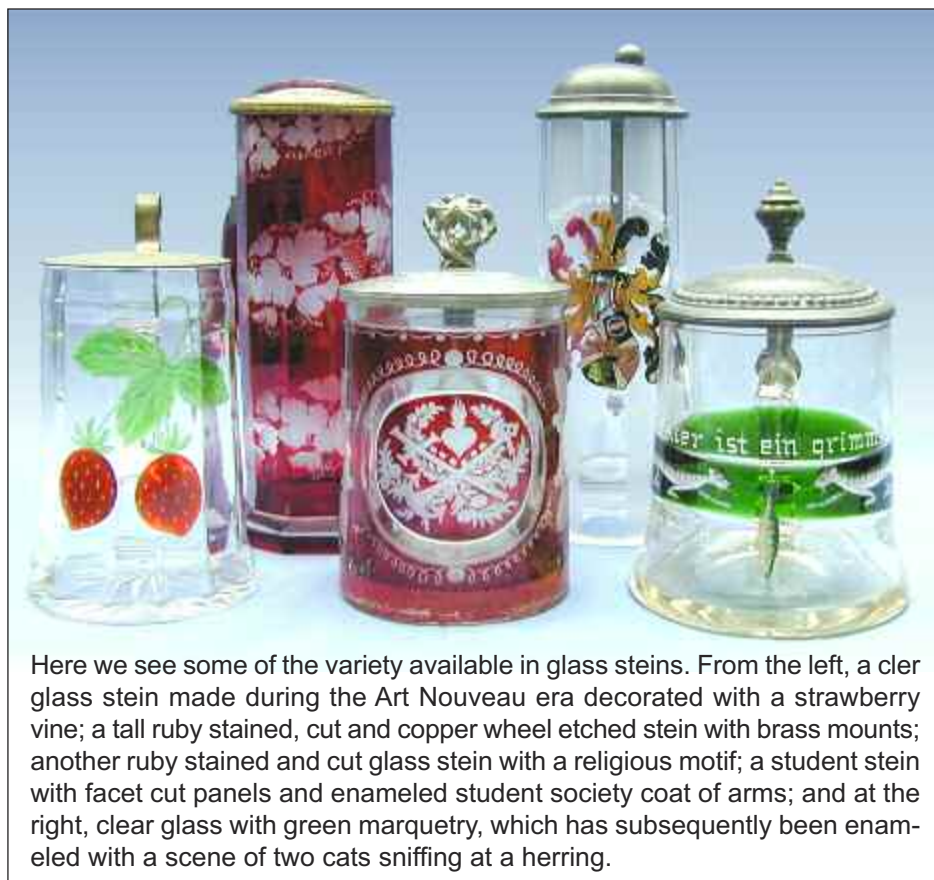
By **Walter B. Vogdes**, SCI Master Steinologist, Pacific Stein Sammler

In this issue of *Prosit* there are numerous articles describing the processes and techniques used to create glass steins. An understanding of the way glass is shaped, colored and decorated is fundamental to understanding an individual glass stein. My purpose in writing this article is to share with you some of my experiences in collecting glass, and hopefully to stimulate wider interest in glass steins.

Historically, glass has always been a popular material for beer steins, even when it was so expensive that ownership was beyond the means of all but the most wealthy. Even so, in large part due to the widespread lack of manufacturer's marks and artist's signatures, glass beer steins are not well understood, and they offer some excellent opportunities to collectors.

In general, collectors want to know with some certainty what it is they have. We see this in the careful study of trademarks, form numbers and other markings which tell where and when an item was manufactured. There is intense interest in catalogs, which allow collectors to view their pieces as part of a greater whole, to recognize and collect related sets or series, and to pursue specific items for addition to their collections. Not only do they know what they have, they know what they don't have! And every once in a while a collector will find a piece which is not in the catalog. Could it be unique?

Collectors of glass steins don't have the luxury of well-marked pieces, and catalogs are practically non-existent. With the exception of pressed glass, one reason for the general absence of marks is that trademarks, signatures and other identifying marks cannot be added to glass during the manufacturing process, they would have to be added to the finished item. Many glass pieces were manufactured by one company, then finished by others, fur-



Here we see some of the variety available in glass steins. From the left, a clear glass stein made during the Art Nouveau era decorated with a strawberry vine; a tall ruby stained, cut and copper wheel etched stein with brass mounts; another ruby stained and cut glass stein with a religious motif; a student stein with facet cut panels and enameled student society coat of arms; and at the right, clear glass with green marquetry, which has subsequently been enameled with a scene of two cats sniffing at a herring.

ther complicating the question of marks. In addition, glass is such a flexible medium that glassblowers, cutters and engravers enjoyed exceptional freedom of artistic expression. Although many glass steins were decorated with a repeatable transfer process, further artistic freedom was exercised with hand-ensemeling and pewter fittings, especially the use of lids with decorated porcelain inserts, "jewels" or prisms. As a result, the glass collector has an endless variety to choose from, but must educate himself to identify the manufacturing techniques, the age characteristics and other indications of quality and value.

Gary Kirsner's "The Beer Stein Book" illustrates 239 glass steins in the section on glass, and adds color photos of 29 more, with a further 8 glass steins bearing inlaid lids in the brewery section. The techniques shown include engraving, cutting, etching, enameling, applied glass, colored glass (including milk glass), overlay or cased glass, figural and inlaid lids, and pewter overlays

and collars. Decorative themes include occupationals, coats of arms, religious, remembrance, marriage, etched scenes of deer, horses, dogs, people and spas, military, student associations, athletic competition and everyday happenings. The age of the steins ranges from late 1600's to the 1920's, and the estimated values range from \$100 to \$10,000 and more. Of 276 items, manufacturing attribution is provided for only 4 items, and the artist is identified for only 3 decorations. What we see here is a super-rich variety, but no roadmap for the collector!

The good news in this situation for collectors is that there are many different themes around which one can build a unique collection, and there are many excellent quality steins available at lower cost than an etched Mettlach or a porcelain character. Possible organizing themes include pre-1800, clear or colored, copper wheel engraved scenes, pedestal bases, enameled, stone wheel cut, cased or overlay, applied glass decorations, jeweled or

prism lids, occupational, brewery inlaid lids, mold-blown and enameled, Mary Gregory type, or even "1/4 liter or smaller".

I purchased my first "old" stein in the mid-sixties, and it is glass. I had never seen anything like it. Priced at \$10 and offered for \$8, I worried that I was being taken for a ride! Those were the good old days. I still have that stein, and as simple as it is, it still has lessons to impart.

There are no seams, and the interior of the body follows the big-bellied shape of the exterior. Although the center of the base has been ground, there are rough remnants of where the body was attached to a pontil rod. The handle was separately formed and attached. The upper part of the body includes a series of round thumbprint cuts and beneath each of these is a curved facet extending down to the base. It seems quite straightforward for a simple stein. A couple other factors, easily overlooked, help to date the stein. First, the thumblift is positioned over the rim, and the handle is markedly wider at the top than it is at the base. And in handling this stein as I wrote this article I noticed for the first time that the upper part of the glass handle has been



pinched to accommodate the pewter strap. This obviously had to be done when the handle - and the body - were being formed. (The strap on this lid cannot loosen and wander up and down the handle!) These characteristics indicate "earlier" rather than "later," circa 1850.

The earliest glass steins, which were extremely expensive when they were created, still command high prices. Steins which show exceptional talent of the glassblower or the glass cutter or the engraver are also very expensive. But the inability to identify and catalog most glass steins, coupled with the exceptional variety of themes around which one can build a collection, mean that many very fine pieces are available at comparatively inexpensive prices. Body shapes, surface patterns, staining and enameling, and

decorative lids make them both attractive and interesting.

In the other articles in this issue you will see many fine - and some expensive - glass steins. The ones shown below are at the "less expensive" end of the spectrum, and when you come across a stein like one of these, it should be affordable.



From left to right:

1. A half-liter mold-blown clear glass stein with porcelain inlay of King Gambrinus. The relief decoration on the body is imparted by the metal mold.
2. 0.4-L blown, clear and enameled with clover blossom and leaves. The enamel is a combination of
3. 0.3-L clear glass. Cut thumbprints and facets very similar to the stein described above, pedestal base.
4. A half-liter mold-blown clear glass, stained and copper wheel etched. The inlaid lid shows a scene overlooking a lake in Zwickau. A verse
5. A Half-liter clear blown and enameled stein with a winter scene of the village night watchman.
6. A half-liter blown amber glass stein with an enameled student coat of arms.

GLASS TECHNIQUES

by Ron Fox

SCI Master Steinologist
Member, *die Golden Gate Zecher*

This article is a refresh of one which was first published in the June 1986 issue of Prosit. You will find numerous references to these techniques in the other articles in this issue.

Drinking vessels have been made from many different materials throughout the centuries. In this article we will examine those made of glass. Chemically, glass is a silicate. It is made from sand melted in a furnace with the aid of an alkaline flux. Glass is considered a liquid in solid form. The properties of glass change according to the change of its components. *Soda ash* was used in all old glass made from the 15th through the 18th centuries, and was obtained from the ash of seaweed from the Mediterranean. This gave the glass a soft nature which hardened slowly. *Potash*, obtained from the ash of deciduous trees, had been used as early as the 11th century. It gave the glass a very hard nature which hardened quickly. Soda ash gave the glass blowers more time to work the glass, as it was more malleable. In the 18th century, lead oxide was substituted as the flux. Lead oxide melted easily, was soft, and gave the glass a brilliant shine. With the complex cutting used in the late 19th century this was the most suitable flux.

The natural color of glass is actually a light green or light brown (because of impurities in the several ingredients). In order to give glass a clear look it had to be de-colored. This was done by adding manganese dioxide. Manganese dioxide is reddish-violet in color which, being the complementary color when used in correct proportions, cancels out the light green. Other chemicals were also used which achieved the same result.

Shaping the glass

There are three ways to shape glass: freehand blowing, mold blowing and pressed.

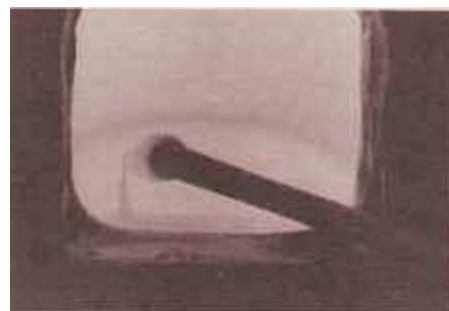
A. Freehand Blown:

With this shaping method the desired glass mix was put into a clay pot within a furnace. When heated to 1100 degrees Fahrenheit (ca. 600°C), the ingredients melted or liquified. The glass worker would work with a long, hollow iron rod which he would lay into the clay pot through a hole or small door in the furnace. A ball of glass would form and be "gathered" on the end of this rod. The rod with the glass ball was then removed from the pot and the opposite end of this rod or blow pipe would then be blown into by mouth. The taffy-like ball of glass would begin to inflate. The glass worker would have to keep reheating the glass to keep it in this pliable state. It was also necessary for the glass blower to keep spinning the blow pipe to create a centrifugal force which neutralized the gravitational pull which would have pulled the glass "balloon" out of shape. He would shape the glass by using water-soaked wood paddles of various shapes and sizes, thus producing the desired effect. More blowing enlarged the piece to the desired size. At this point, a solid rod or *pontil* was attached to the opposite end of the glass. The hollow rod, or blow pipe, was then cut free. This enabled the worker to continue to hold the hot glass and widen and shape the opening from which it was blown. A gathering of glass was then attached to the side of the body and pulled up or down to make the handle. It was then put into an annealing kiln that slowly allowed the temperature to drop. The cooling process had to be done slowly or the glass would crack or shatter.

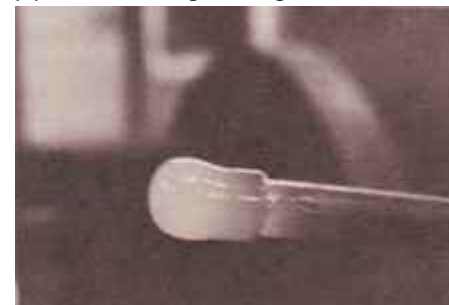
B. Mold-Blown Glass:

Wood molds: With this glass blowing method, glass was gathered at the end of the blow pipe. It was then blown into a wooden mold which would give it the predesigned shape. While the glass was being blown there would be a continuous spinning of the rod to eliminate mold marks in the two-part water-soaked wood mold. The shaping paddles and wood molds would remain in water when not in use.

Metal molds: If reliefs or indentations were desired on the body, the glass



1 - Build-up of glass on the end of the blow pipe in furnace "gathering"



2 - Gather of glass on the blow pipe before any blowing has taken place



3 - Gather if glass as it is first being blown into via the pipe



4 - Gathering of glass being blown into a steel mold



5 - Mold-blown glass being re-heated to keep it in pliable shape



6 - Glass shape and decoration achieved by blowing the glass into a metal mold. The designs on the surface are smooth to the touch.

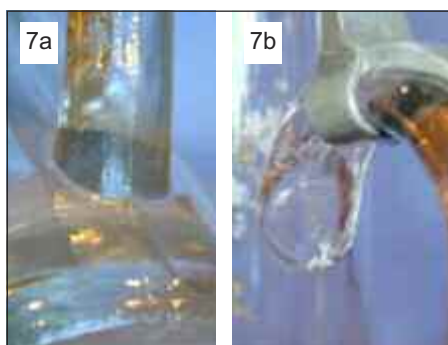
was blown into metal molds. This enabled the glass worker to achieve the desired designs without cutting or grinding. The only difference was that, in this process, the glass was blown into a carefully designed metal mold instead of being freehand blown. It is easy to distinguish a metal-blown piece, as the interior will be indented in those areas where the exterior is extended. The interior pattern will be the exact opposite of the outside design. Regardless of whether wood or metal molds were used, the handle was attached in the same manner as in the freehand blown process. The use of the pontil rod to permit shaping and widening the opening was also the same. Even the cooling process was the same. Because the mold-blown glass used carefully shaped molds, the glass is always even and symmetrical. A piece of glass that is freehand blown will be uneven and not perfectly round. Close examination could reveal which process was used.

C. Pressed Glass:

The easiest and most common method of making glass drinking vessels is the pressed glass method. Here metal two-part or three-part molds were used. The liquid glass was poured into the mold and a plunger would force the glass into the mold body and handle cavity, thus shaping the body into a sin-

gle piece of glass. When cooled, the plunger would be removed, molds would be stripped away, and the glass maker would be left with a single complete body, handle and all. But the mold seams are always visible, always along the centerline of the handle. In the case of a two part mold, there will also be a seam line on the front; or to either side in a three-part mold. The inside of a piece of *pressed* glass is *always* cylindrical while the outside takes on the shape of the mold.

It is easy to tell the difference between blown and pressed glass steins: Simply look where the handle meets the body. On blown steins, the handle and body are two separate pieces of glass joined together, but still noticeably separate. On pressed glass steins, the handle and body are one piece of glass. This distinction, plus the presence of mold seams, make pressed glass easily recognizable.



7a - The handle and the body of a pressed glass stein are a single piece of glass, and a mold seam is visible running up the back of the stein as well as along the centerline of the handle.

7b - This handle was separately formed and applied. Although fused together, the body and the handle are two separate pieces of glass.



8 - Scarring on the base of a blown stein from removing the pontil rod.

Adding Color to Glass

In early centuries much effort went into finding ways to produce perfectly clear glass. More recently, especially in the 19th century, techniques were developed to use color as a means of decoration. This was accomplished by adding color to the glass itself, or by adding color on the surface of the glass.

A. Coloring the Glass Itself:

The most common method of coloring glass is to mix different oxides into the batch to give it various colors, some translucent, some opaque. This is done to produce glass such as milk glass, cranberry, cobalt, amber, etc.

B. Flashing:

Flashing is a technique of adding color to the surface of glass. This is accomplished by applying a metal oxide to the body and then reheating the glass. The oxide provides the color and leaves a thin translucent layer on the surface of the glass. By scratching, cutting, or engraving this layer the clear glass underneath is revealed. This can create many different effects commonly called "cut-to-clear". The colors created are quite bold and give the same appearance as solid colored glass.

C. Overlay:

Another coloring method is the overlay process. This is achieved when the glass blower has a ball of glass on the end of his pipe and inserts that ball into the furnace into a pot of differently colored glass. This second color will then encase the first layer. This can be done several times to achieve multiple layers. This overlay process can be done with freehand blown or mold-blown pieces, but is usually done with mold-blown.

D. Lustre: A lustre was achieved by tinting the exterior of the glass with a metallic oxide vapor. A small amount of the oxide is inserted into the kiln in a special container. The heat in the kiln transforms the oxide into a gas which is trapped in the kiln and coats the clear glass surface with a very thin layer of iridescent color.

Glass Decorating

A. Glass Enamels:

Very often we encounter glass steins with hand-painting on them. This is done with the use of glass enamels. Enamels are made up of frit and metallic oxides. The frit gives the enamel body while the oxides provide the color. Frit is previously-made glass ground into a powder. The frit is mixed with metallic oxides (colors) and oil to make it paintable. These three ingredients form the enamel paint which is applied onto the body of the piece. When the glass is refired, the oil burns off, leaving the oxide and frit fused into a thin layer of glass which is then a permanent part of the body. This enameling can be applied via direct handpainting or via a transfer. On occasion a combination of the two can be used by first transferring the design and then accenting it with hand-painting.



9 - Enameled decoration.

On certain steins made in the mid 1800's it was common to hand-paint glass drinking vessels both on the outside and on the inside of the piece. Because of space limitations the inside painting was restricted to simple designs. It achieved the effect of another color dimension which was highly desirable.

B. Cold Painting:

During the 16th and 17th centuries one method of glass decorating was cold painting. This method employed direct hand-painting with air-drying laquer paints. Because these painted decorations were not fired on, they usually wore off in a short period of time. Fired-on enamels replaced this method because of their lasting durability.

C. Diamond-Point Engraving:

The use of diamond-point engraving dates back to the 16th century. With this decorating method an artist worked with a diamond or hard metal tool which he used to scratch the glass surface with linear designs. All designs were surface decorations, as the artist could not scratch too deeply into the glass body. Upon close examination of an engraved surface you will detect only linear designs, as the engraver was limited to the restrictions of the engraving tool. This decorating method became obsolete with the advent of copper wheel engraving.



10 - A diamond point engraved beaker, dated 1614. J. Paul Getty Museum.

D. Copper Wheel Engraving:

This method of glass decorating employed the use of a kick-wheel spindle apparatus which turned a copper disc at high speed. This copper disk was usually the size of a penny and was used as a cutting device to engrave designs onto blown glass. The artist had a free hand in this type of decoration and could cut a design to whatever depth he desired, from very shallow to a deep cut. The use of a pumice-like material was used to cut down the friction and do the actual cutting. Copper wheel engraving was used mainly to do lettering or full scenes rather than linear designs.

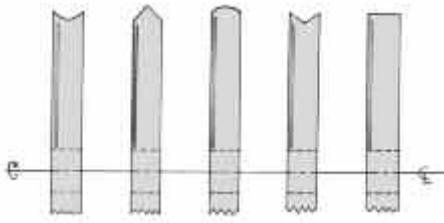


11 - A copper wheel engraved design shows great detail, and the contrast with the flashed body seen here provides dramatic effect.

In some instances both copper wheel and stone wheel cutting were used in combination in order to achieve a deeply cut design. The stone wheel cuts removed larger portions of glass, while the subsequent copper wheel engraving provided the detail. We refer to this as *intaglio* cut.

E. Stone Wheel Cutting (Cut Glass):

With this decorating process, the same type of apparatus as used with copper wheel engraving was utilized. But instead of copper discs being used as cutting tools, different stone wheels of varied circumferences, thicknesses



12 - Examples of stone wheel profiles.

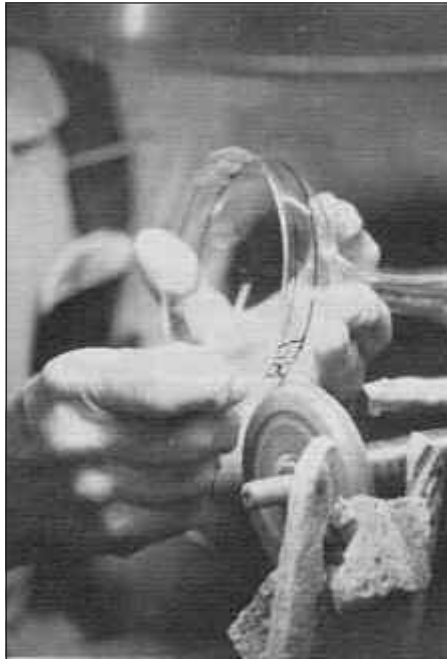
and profiles were used. The profile, or edge shape, of the cutting stone would dictate the design shape cut into the glass body. By changing the stone cutting wheel, the artist had the flexibility of creating varying shapes and thickness of cuts on a single glass body. The number of different profiles available allowed the artist a great deal of creativity in producing designs. Stone wheel cutting was never used for pictorial scenes. Its purpose was to create patterns and designs which were multifaceted. These designs were meant to create a sparkling effect. That is why glass so decorated is also called "cut glass." After the grooves and cuts of the design were completed they were polished to an even sheen so they matched the rest of the body. This was done with the use of polishing compound (pumice) and spinning pads.



13 - Stone wheel cutting



14 - Glass cutter at work



15 - Glass being wheel cut

F. Acid Etching:

This decorating method was achieved by using hydrofluoric acid. The areas of the glass body not to be decorated were protected by applying wax, varnish, tar, or a grease. The unprotected areas were either dipped into or brushed with this acid which etched the glass and gave the surface a pitted, frosted look. This decorating process was used on all types of clear glass. An acid-etched design would be easily recognizable by its frosted appearance.

G. Applied Glass Decoration: Another decorating method used quite often was applied glass decorations. This refers to prunts, belly bands, wriggle designs, etc. These could be in the same or contrasting colors. They were applied to the exterior of the glass body by attaching a gathering of glass. This

decoration method was only used on blown glass pieces. The applied decorations were attached when the glass was at a high temperature while being molded or shaped.



16 - Applied glass prunt



17 - Applied rippled (rigaree) base

Damages and Repairs

Because glass is a translucent material certain damages are permanent and cannot be repaired. Once glass is broken or cracked, it can never be mended without the repair being noticeable. However, if a chip has occurred on the base, rim, or even on parts of the handle, it may be possible to restore the visual aesthetics by grinding and polishing the surrounding surface. Of course, the feasibility of such a "repair" is dependent on size, location, and position relative to any design on the piece.



Raspberries, Strawberries, Jewels, and Cobalt: Using Some Glass Stein Decorations To Better Understand Your Stein

By Jim Sauer
Master Steinologist

Glass steins can be difficult to research or study due to the absence of identifying marks, codes, or a numbering system. Occasionally information can be put together to provide an explanation for a particular decoration or design. Such is the case here in regard to prunts, jewels, and cobalt. These are all often-overlooked decorations on numerous glass steins that can help us greatly in researching a glass stein.

Prunts

Basically prunts were drops of molten glass applied freehand or impressed with a tool on glass drinking vessels. Prunts were of various shapes and sizes and applied in patterns or haphazardly, usually to the lower two-thirds of the body. Horizontal single row patterns of from three to seven prunts were normal on steins of one-half and one liter sizes. Random applications on larger steins were not unusual, with prunts also applied to glass inlay lids.

Nuppen, literally “drop”, was the original 14th century prunt, and often placed on the *Warzenbecher* (literally, “wart beaker”, ref. 1). The round drop prunts were applied freehand with a round rod glass working tool. The glassworker dropped molten glass from the end of the steel rod, forming a round design, and as the tool was lifted away a small center tip remained on the prunt. A variation of that design was the

pointed drop prunt which had a slightly longer tip that also extended from the center of the decoration. That prunt was very fragile and not applied to steins to any extent.

Glass historians credit the German innovation as being original, although recognizing that Roman glass-makers applied curled “tails” on glassware as decorations during earlier periods. Historians are fairly certain that the decoration originated in the glass houses of northern Germany, along the Rhine River, during the fourteenth century. At that time the various types of prunts were functional as well as decorative. The glass drops were applied to glass drinking vessels to allow the drinker a firm handgrip on the glass, in the absence of a handle. This was a practical innovation, at a time when forks for dining were unknown and the primary means of eating were a knife, usually carried by the individual, and one’s (greasy) hands.

By the early nineteenth century, prunts were considered antiquated, with no functional use on glass steins which by now had handles. Also, glassmakers apparently had little interest in prunts as an ornament at the time. The decorations were rediscovered in the late nineteenth century, as steins again became popular after the *Biedermeier* period.

Prunts were used as a decorative de-

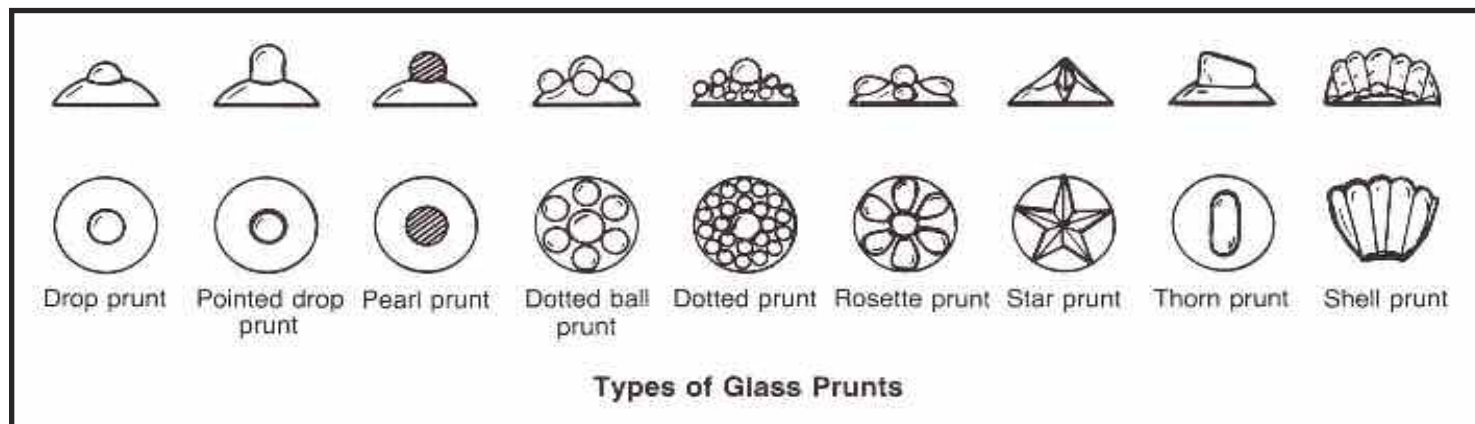
vice by both the English and the Germans, but not duplicated in other European glasshouses. The German prunts, considered exceptional decorations, were frequently referred to as **raspberries**, while the wider and flatter English versions were called **strawberries**.

Colors vary, although many prunts matched the color of the steins, especially those on green glass. Various other prunt colors also blended well with the traditional green glass and made attractive combinations. Not to be overlooked are the numerous clear glass steins with clear or colored prunts.

You can see below some of the various designs in which prunts can be found.

Dotted prunts were impressed in relief, with a die which was a concave-faced steel tool. Two different methods were used in applying the ornaments: Simply explained, in one technique molten glass was rolled flat on a steel-surfaced glass working table. The decorator cut out a prunt with the tool, retained it in the die, and stamped it on the stein. This method of “cut and stamp” produced perfectly shaped and neatly placed prunts as shown on the stein in Picture 1.

In the second method, the decorator dropped a small blob of molten glass on a stein and pressed the die to the





Picture 1. Beautiful ruby red dotted prunts. This color was believed to have the power to ward off poison. Also, the prunts provided for a sure grip.

glass which shaped the prunt. This method of “drop and press” produced prunts that were nicely shaped but not necessarily round. Often a slight collar of excess glass remained along the edge of the design.

Dotted prunts were versatile decorations, and were often applied to different types of glasses in the late nineteenth century, especially on *Römers* (a very popular form of wine glass with a hollow stem). The size of the prunts varied as well as the number of dots in the design. Often, dotted prunts on enamel-decorated steins were also enameled.

While placing prunts, the glass worker had to maintain a hot, yet stable glass body. For that reason, the glass was still attached to the pontil, a long steel rod used as a glass-working tool. The craftsman submitted the glass to the heat of the “glory hole”, which was an opening in the furnace at a low temperature location. As the worker decorated, he controlled the temperature of the glass, and the prunts fused in place.

Prunts were also dropped freehand and some variations can be found in the several designs placed on steins. For example, molten glass for the round drop set up quickly and remained round and in raised relief. A

similar but flatter design was applied in the same manner, but returned to the furnace glory hole for additional heat. The result was a flat decoration that increased slightly in diameter. The pearl prunt was also a free-hand decoration similar to the round drop prunt, but made with clear glass. The design was further decorated with an additional small drop of colored glass in the center of the decoration which gave it the appearance of a pearl.

Thorn prunts originated in the sixteenth century. These prunts were dropped free-hand with a long flat glass working tool. The decorator

dropped a blob of molten glass, and shaped the thorn tip as he lifted the tool away from the glass. The slightly oval shaped design, placed vertically, had a smooth tip which was practical for late nineteenth century steins. In the sixteenth century thorns were long and sharp, and the tips were often cut square with shears by the glassmakers. The *Stachel Nuppen*, literally “thorn drop”, was applied horizontally and in numerous rows to tall, narrow-shaped *Stangenglas*, or “pole glass”. The drinker placed his fingers and thumb between the rows of thorns and held the glass with the sharp tips away from the palm of his hand.



Picture 2 shows a forest green glass beaker with dotted drop prunts.

Picture 2 illustrates a very interesting forest-green glass beaker, with dotted drop prunts applied in typical sixteenth century fashion.

Jewels

A variety of glass steins from the latter quarter of the nineteenth century have colored glass “jewels” set in the pewter lids. The glass crystals are decorative ornaments, as well as symbols of early European mythology. Faceted crystals of purple, red, green or clear glass can be found on pewter lids of mold-blown and pressed glass, and to a lesser extent, on porcelain steins. European mythology gave special attention to the supposed magical powers of precious gem stones. Superstitions and omens surrounded amethyst, rubies, emeralds and diamonds, which covered them with a cloak of mystery that has continued for centuries – and even into the present time.



Picture 3 shows a red ruby which was regarded as a valuable and cherished jewel. It was thought to have magical powers that restrained lust, drove off wicked spirits, and warned of the presence of poisons.

The ruby-red colored crystal, shown in Picture 3 resembles the red ruby gem which the ancients believed had the power to give warning of poisons. The jewel supposedly grew dark and cloudy when poison was near. The magical

power of the ruby also gave notice of misfortune or danger, and when evil threatened, the gem turned black until the peril had passed. The ruby was considered a good luck charm that provided good health and a cheerful and clear mind, while it banished sadness and lust, as well as wicked spirits.

In Picture 4 we have a bright green crystal representing the green emerald, to which was attributed the special power of maintaining fidelity and faithfulness in lovers, only to lose its color when the trust had been betrayed and broken. The gem abolished evil spirits into the night, and strengthened friendships as well.



Picture 4 shows a green emerald set into the pewter lid. This jewel was believed to maintain fidelity & faithfulness.

A clear crystal represented the diamond, to which was ascribed the power to make men courageous and victorious over one's enemies. It was thought to have great virtue when given freely and without coveting. The gem induced justice, innocence, faith and strength.

The clear potash glass stein, shown in Picture 5, has 16 blue turquoise colored glass beads set in the pewter lid and thumblift, which was also decorated with a gold finish. The blue turquoise was regarded as a love token when it was presented as a gift by a lover to his betrothed, and the color remained constant as long as the affec-



Picture 5 shows blue turquoise set into the lid of this stein. When bestowed as a gift, was a token of love to a betrothed.

tion lasted.

Sapphire can also be found inlaid into lids. Picture 6 shows one example. Sapphire was believed to be protective against envy, and even against poisoning. They were the gemstone of choice for many kings and high priests. The British Crown Jewels are full of large blue sapphires. Tradition holds that Moses was given the ten commandments on tablets of sapphire, making it the most sacred gemstone. Crystals of purple, ruby red, emerald green are the most usual colors found in inlaid lids with turquoise and sap-



Picture 6 shows a large sapphire set into the pewter lid.

phire to a lesser degree. Certainly there are other colors more infrequent

and some should be considered as rather unusual. For example, a greenish yellow crystal set in the lid of an enameled pressed glass stein proved difficult to research. As it turned out, the crystal was symbolic of a *gneiss* type of quartz found on an island off the coast of Scotland.

Superstitions explain much of the variety of colored crystals in inlaid lids on glass, porcelain, and stoneware steins, and the colored stoneware jewels on the bases of some Villeroy & Boch steins as well.

Also worth mentioning is the old European superstition of clinking glasses together after offering a toast. Originally, striking glass together was believed to be a gesture that drove the devil away from companions while they were drinking. The sharp clear ringing sound of the glasses most resembled the chime of a church bell, which was certain to rid the drinkers of Satan.

Cobalt

A discussion on cobalt glass steins among collectors is usually short and with little or no exchange of information. The deep blue translucent glow of the glass, while interesting, hasn't attracted much attention at the present time.

Cobalt-blue glassware was commercially produced in European glasshouses over two hundred years ago. By 1780, German chemists had already combined cobalt metal oxide and clear glass into a powdered form. This development enabled glassmakers to purchase the powdered color and blend it into their own molten clear glass in the glass furnaces. Another important step was the successful production of true clear glass by neutralizing the colored trace elements and impurities present in sand. The powdered cobalt oxide mixed well with clear glass and produced a uniform blue color of great purity. After 1780, glassmakers in both England and Germany had produced cobalt-blue glassware and it was quite popular.

An English merchant in Bristol distrib-

uted the German product to glass-houses, and it became known as *Bristol blue glass*. English substitutes for the original were available but were considered to be of inferior quality due to color variations. Bristol also proved to be a good marketplace for the raw material and the English call the cobalt and glass powder **Saxon smalt**.

Before and during the first quarter of the nineteenth century German glass-houses made cobalt-blue glass steins. A typical one-half liter stein, with the gilded German inscription **Erinnerung** (remembrance), is shown below.

Perhaps the popularity of the blue glassware in general prompted an effort to market steins. Certainly dark



blue wasn't a good glass color for use as a beer-drinking vessel. The German beer drinker judged the quality of his drink with his eyes as well as with his taste, and beer in dark blue glass couldn't have looked very appetizing.

The English had a few words on the subject also. In fact more than one point is made in the following statement by an English glass historian, writing on drinking glasses of the early nineteenth century: "*Colored glass was appreciated for its ornamental value and might*

have enjoyed much more success but for the fact that drinks in dark-colored glasses take on a sinister appearance which is disturbing to Anglo-Saxons; they like to see what they are drinking. This was one of the disadvantages of china and metal drinking mugs, the makers of which fitted glass bottoms to them in the period under review to overcome these objections. Glass-makers knew this well enough and what they needed above all else was a good clear glass which could be sold to the masses at a price competitive with everything else" (Ref. 6).

In reviewing that statement, the English and the Germans shared a dislike for dark-colored drinking vessels. The English inserted glass bottoms in drinking mugs and considered the problem solved. This also points out the origin of the glass bottom with the explanation being purely one of marketing, as dark-colored mugs were difficult to sell.

Also, several misconceptions can be corrected, as the glass bottom had no connection with the ability of the drinker to detect poison in his ale. Another myth has the Englishman looking through the glass bottom of the mug while drinking to guard against being attacked. That and other similar explanations can be discounted as untrue. However, German steins, with the exception of cobalt-blue and dark glass, had light-colored interiors in the early part of the nineteenth century. Faience, stoneware, opaline white glass and also clear glass were available at that time. Porcelain steins with pure white interiors became more common when production costs were lowered in the latter part of the century. Villeroy & Boch at Mettlach also produced stoneware steins with white glazed interiors, and continued that practice into the twentieth century.

Another point for consideration would be the clarity or clearness of German beer during the middle of the nineteenth century. In brewing beer, two different methods of yeast fermentation were in use at that time. The long established method of top-fermentation yielded good quality, but slightly clouded beer. The fermented yeast rose to the surface of the brew and was

skimmed off before the lagering or aging stage.

Lower fermentation temperatures, improved water quality, longer lagering periods, and newly developed strains of yeast brought about the successful application of bottom-fermentation. In this process, the fermented yeast remained at the bottom of the brew, and as a result, clarity and golden color developed in the lagered beer.

Both golden color and clarity became strong selling points among competing breweries and as a result Germans used more clear glass steins and clear drinking glasses for their favorite beer.

Another fact comes to light: During the middle of the nineteenth century glass houses developed means of mass producing clear drinking glasses at low cost. This competition also had a negative effect on dark-colored glass steins, and perhaps on steins of other materials, as well.

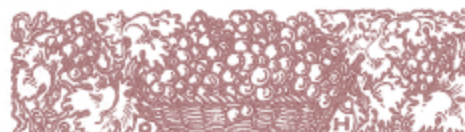
With the renewed interest in steins in the latter part of the century, cobalt-blue glass steins were made in all sizes, including two-liter master steins. Considering the large number of all types of steins produced at that time, and into the twentieth century, cobalt glass comprised a very small number.

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This article is an updated combination of three previous articles: Prosit, March 1986 (2 articles), and March, 2015.



Copper Wheel Cut Engraved Glass

by Ron Fox

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This method of engraving glass utilized a kick-wheel spindle apparatus, which turned a copper disk. The copper disk, usually the size of a dime, was used as a cutting device to engrave designs onto glass. An abrasive liquid was dripped onto the disk to cut down on friction, and this liquid grit, which coated the disk, did the actual cutting. There are three different types of copper wheel engraving, surface cut, deep cut or intaglio, and cameo.

Surface Cut The surface cut is done completely with the disk and is limited to shallow cuts. It was impractical to make wide or deep cuts with the copper disc alone. It would take a great deal of time and overly heat the work area of the glass, which could cause cracks.

Deep Cut The deep cut (intaglio) involved the use of both stone wheels and copper disks. The areas designated by the artist for deep and wide cuts were first routed out with a stone wheel. The stone wheel could cut through large areas of glass very quickly and easily. Next, the fine details would be engraved with the copper disk. This combination of methods resulted in great quality by taking advantage of the best aspects of both. The very deep cutting provided a three-dimensional effect which the surface cut could not.

Cameo Cut The cameo cut utilizes the color of overlay glass pieces. The cameo cut involves cutting away the background to the clear layer underneath and leaving the scene to show in the overlay color. The subject is cut to different depths in the outer layer only, creating various shades of the outer

layer's color. These various shades contrast with the clear layer underneath to create a photo-like engraved image. Few cutters had the ability and experience to execute this method of decoration successfully, so cameo cut pieces are rare and expensive.

Sometimes, copper wheel cutting is supplemented by polishing the cut. When the copper disc cuts into the surface, it leaves a frosted finish. On occasion, the artist would polish part or all of the cut design to create a shiny contrast with matte finish area.

Though there are other engraving techniques on glassware, this article has been confined to wheel-cutting only. I believe through the use of multiple photos, this short text will help glass enthusiasts better understand their engraved pieces.



Here comes the Easter Bunny... on his bicycle! The body and base of this clear glass stein were facet cut on a stone wheel, then the finely detailed decoration was surface cut with a copper wheel.



The scene engraved on this stein refers to the lamb of God, and the purchaser's initials were included as part of the copper wheel engraving. The body was facet cut on a stone wheel, leaving a raised pad, then polished and engraved

This photo also shows us that the stein is made of clear glass, and that it was stained on the interior. This fact is obvious when we notice the clear base.



Deep cut, or intaglio, refers to scenes which were made using a combination of stone wheel and copper disk cutting. The stone wheel is used to remove large (deep) areas of glass, much as a sculptor will shape his medium before getting down to the fine work.

It can be difficult to discern intaglio cutting in a photo, except at the edges. But when you have it in your hand, there is no question!

Whereas surface engraved and intaglio cut objects may utilize color as a means of highlighting the decoration, neither of those techniques is capable of achieving the subtlety and shading of cameo cut, or relief-engraving. This technique relies upon two colors of overlaid glass, allowing the cutter to cut away from the top layer in varying depths as they create the image.



This goblet was produced by the hand of Karl Pfohl (1826-1894), of Steinschönau in Bohemia, in 1855. The scene is of a warrior and a youth, after a pointing by Theodor Hildebrand, *The Warrior and His Child*. Pfohl is considered the greatest Bohemian master of relief-engraving on overlay. This technique, perfected by Pfohl, is one of the most difficult techniques in glass decoration. Restricted to the overlay layer of glass, which is barely a millimeter thick, the depth of the copper wheel cut must be very carefully controlled in order to achieve the desired shading effect. One slip is worth 10 "Aw, sh.t"s, as mistakes cannot be corrected.

These photos, and descriptions of the pieces, are from the book *Glass of 5 Centuries*, Michael Kovalcek, Vienna, 1990



The *Stangenpokal* (pole-goblet) seen above depicts a cherub bacchanalia. It is signed by Carl Günther, working for Steinschönau in Bohemia, and is dated 1862.

Günther (1805-1883) learned the art of engraving in Steinschönau before moving to Wiesbaden to work in his father's shop. Although records are scant, it appears likely that he had developed his skill in relief-engraving by 1837. Several years later he moved to Munich with his brother, and the story goes that following several arrests he was deported to Steinschönau. He was what we would call a "wild duck," living for a time in a cave and setting up his engraving tools in the woods.



Colored Overlay Glass Steins

By Jim Sauer
Master Steinologist

Glass styles changed frequently during the nineteenth century and glass stein designers followed the new trends, but it often seems not very quickly. It can be a bit difficult for present day collectors to estimate the age of various steins with any accuracy when several different styles can be seen on the same glass. Colored overlays from the middle of the century are a good example of that difficulty, and deciding on a decade of production has often been guess work, as few can be found with year dates. The following steins illustrate some of the differences, which also shows the variety that glass stein collectors frequently look for and find. This also means the steins are of good quality, similar types are not that difficult to find, and all have realistic values in line with the interests of most collectors.

Overlaid colors on steins can be traced back to the end of the Biedermeier Period, prior to 1850, and through several stages of up and down interest to approximately 1885. In 1850 economic issues had a direct effect on the increased cost of raw materials in the production of all glass, which caused changes in the designs of steins. At the same time heavy cut glass decorations fell out of favor throughout Europe, due primarily to the criticism of a prominent English art critic. Changes followed, but apparently not very quickly as mixed styles can be seen during the second half of the century.

The stein shown in Picture 1 was made in the Biedermeier style, a popular type of thick heavy colorless glass known for elaborate cut and



engraved decorations. The applied overlaid color is a thin transparent ruby red, cut with five Roman arches and two horizontal miter cuts. While this piece would be considered late Biedermeier, made between 1840 and 1850, overlaid colors were not the usual decorations on steins during that decade.

Notice the thick colorless glass of the facet-cut handle, as virtually all overlaid stein handles were made of colorless glass, including those from the second half of the century. Also the smaller and lighter pewter mounts show styling changes different from the earlier and larger types of the Biedermeier design.

Applied overlaid colors always covered the bases of steins, but apparently designers intended light to pass through the glass with cut decorations. Picture 1a shows an example of the detail that often went into the cutting of Biedermeier bases. There is a small concave cut center that replaced the rough pontil rod mark, surrounded by a double miter cut six point star, pyramid shaped diamonds, and six cross-hatched flat diamonds at the outer edge of the base.



Styling changes can be seen in the stein shown in Picture 2, a transparent ruby red overlay with a slender shape and thin glass, which replaced the heavy glass of the Biedermeier Period.



A horizontal chain of six cut vesicas (pointed ovals) separates a row of arches and a lower row of flat facets cut through the overlaid color. The engraved silver lid translation marks the twenty-fifth anniversary of a marriage in 1851, which is one of few dates found on the steins. Base decorations of cut stars were popular throughout the nineteenth century, with 8, 12, 16, or 20 points. The rough pontil mark in the center of this base was ground out, and shaped as a concave center point for a twelve-point star, as shown in Picture 2a.

Variations can be seen in the transpar-



2a

ent ruby red overlay shown in Picture 3, which has a slender and slightly tall shape, but large cut decorations of arches on thick heavy glass in the Biedermeier style. The matching color of the curved glass inlaid lid is different from early pieces, but the large pewter mounts are typical of Biedermeier, which also includes the cut base decoration shown in Picture 3a. The several styles shown in this stein are a bit confusing, but it should be from approximately 1860.



3



3a

Various styles seemed to prevail after 1850 while designers attempted to find an alternative type of glass design to interest the public. The answer was partially found in stained and engraved glass steins with shallow cutting, which meant thin light weight glass. Two steins of that type can be seen in Picture 4, a family scene on the left, and a remembrance of a pet on the right which is dated 1867.



4

In photos of steins it can be a bit difficult to determine the difference between cut overlay glass and cut stained glass, and even when a stein is held up to bright light it might still be a problem as some overlays are very thin. An overlay can be seen by looking for a “feather edge” of color that extends into the cut edge of a circular cut decoration. This method will also give an idea of the thickness of the overlay, or of a double overlay. A colored overlay is glass and shines and feels like glass, but that isn’t the same with stained glass.

Stained glass is different because of the method of application, as staining involved the painting of a liquid metal oxide on an annealed and undecorated glass body. When the metal oxide set, the glass was fired in the decorator’s small muffle kiln to a desired temperature and time span, which caused the metal oxide to develop a color and permanently fuse to the glass. After the proper

cooling, a slight residue, or ash, was removed and the stained color polished to a shine. The thin stained color on the stein could then be cut or engraved as desired. Not to complicate this, but a three-step method was also used on steins, deep cutting first, with staining next and finally an engraved decoration. When stained colors have scratches, the colorless glass will show through the scratch marks, which is helpful when looking over an unknown stein in an effort to determine if it is an overlay, stained, flashed glass or even a solid color.

The deeply cut opaque ruby red overlay shown in Picture 5 is very thick and heavy which seems out of place with the major-



5



5a

ity of the lighter weight engraved glass stein production from 1860 through 1870. Also notice the different style of the pewter thumblift, which is mounted over the hinge, rather than on the lid. The cut base decoration was eliminated, as shown in Picture 5a, and replaced with a round concave cut that removed the rough pontil rod mark, which added needed stability, but nothing else.

The stein shown in Picture 6 is a double overlay of cobalt blue on white over colorless glass.



This stein is in fact a double overlay with the opaque colors superimposed on hot glass during the blowing process to form layers of color, unusually thin, when compared to other varieties of overlaid steins. This piece also has more cut facets than is usually seen on opaque colored overlays, which would allow more natural light to pass through the glass. This overlay was probably made approximately 1870, as part of the revived interest in cobalt blue glass steins with enameled colors during the 1860s.

The stein also has a shallow round concave cut base, as shown in Picture 6a, but the cut colors around the edges of the base, and in the center, have prevented it from looking as plain as the previous stein.

Differences in styles can be seen on the transparent ruby red overlay with a detailed decoration shown in Picture 7.



This stein is decorated with three shallow relief cut semi-oval medallions, which are gilded at the cut edges, further decorated with vines of gilded flowers, and linear gilding frames six rectangular facets. Gilding and enameled decorations were always applied in the cold state, and fired in a decorator's muffle kiln to complete the decoration. The engraved pewter lid translation is "dedicated from the members of the worker support organization" and is not dated, but the 1880s was a time of German labor activities, so the stein should match the decade. This cut base is the same as the base shown in Picture 5a which means the "ground pontil" design must have served the purpose it was intended for, and over a number of years.



It should be mentioned that there are many variations in the overlay style of steins, and this small sample of six steins isn't intended to cover that large variety, but rather to help interested collectors understand the differences between the steins, and the decades of

production. It is also interesting that a variety of different colors can be seen on overlays, but bright ruby red is the most predominate. The authors of glass reference books have noticed the German attraction for the color in all types of glassware made over the last few centuries. The reason for the lasting interest relates back to the ancient people and their belief the red ruby gem had magical powers to warn of danger and evil, serve as a good luck charm, and provided strength and good health to good people.

The method of glass blowing, and applying overlaid colors is briefly described here with the intention of being informative, and definitely not an attempt to show complete knowledge of a subject that has so many variables. To start; the majority of overlaid glass stein bodies were made of colorless glass and the process began with a gather on the end of a blow pipe (a long hollow iron tube) of a blob (round mass) of malleable hot glass having the consistency of taffy, which was taken to a marver (a polished iron table) to be rolled into a parison (workable shape) while still balanced evenly on the end of the blow pipe. The parison was rather heavy, so the blow pipe was continuously rotated by hand after it was removed from the marver to prevent sagging of the hot glass.

With the blow pipe pointed down, a small thick bubble was blown into the parison, which was followed by a dip of the bubble into a crucible (furnace pot) of colored glass (dip-overlay method). The consistency of the colored glass was probably similar to syrup, and to insure a smooth colored surface free of drip marks, the bubble was rotated over the pot before the blow pipe was removed from the furnace. If a contrasting second color was to be applied, the second dip was made after the first color had become firmly set. If a color was designed to be thick on finished glass for deep cutting, the bubble was dipped a second time in the original color. The density of the finished color was also affected by the expansion of the hot colored glass bubble when "blown out" to the full size of a stein body. With the size completed,

the base was made by flattening the bottom of the enlarged glass with a paddle (wet flat wood), which completed the basic shape.

The pontil rod, (solid iron) with a wad (small gather of molten glass) on the end, was attached to the center of the base. While still in the plastic state, the blow pipe was quickly cut away from the glass on the pontil rod, with shears at the exact spot of the intended rim. At that point the top rim was shaped to the correct diameter, fire polished smooth, and the colorless glass handle shaped and very quickly attached, which completed the basic stein body. The glass was cracked off the pontil rod wad into the safely covered hands of a worker who placed it in an annealing chamber, for the slow cooling down necessary to prevent the glass shattering due to internal stresses. It should be noted that the term of parison and bubble are often used interchangeably when referred to in glass reference books.

Notes

Cobalt Blue: In the first quarter of the nineteenth century, during the Empire Period of glass design, the cobalt blue color was produced in all types of table service glassware, including steins. The items were decorated by hand with cold color paints, which were unfired, and unfired gilding, and as a result the fragile colors were often gradually worn off the glass over time. The glassware was popular, less costly, and easily available to a majority of people at that time. It is now very unusual to find a stein with a complete decoration, but if one is found and purchased, it should be handled carefully, and wetting the glass should be avoided. It is generally true that an undecorated stein means the original cold colors have washed away, as it had been decorated.

Words of Caution: *Mid-century cobalt blue enameled steins, with bright permanent colors, have been offered for sale as the early original steins.*

Elaborate overlay or overdone: Nineteenth century glass designers considered three overlaid colors on the same

piece as excessive, and it is doubtful that any such steins were ever produced. Single overlays were further decorated with enameling or gilding, but some double overlays were enameled and gilded, which could have looked a bit overdone.

Glass Inlaid Lids: There are also overlay steins with a glass inlay lid, and the inlay is a cut overlay color which matches the stein. Cut overlaid lids can also be found on colorless glass steins, and most likely the lid overlay color will be a ruby red, and the stein will be either cut, or cut and engraved.

Cut Glass: After 1850 the interest in cut glass was not as strong as in previous years, but the style never died off completely, and it can be seen as shallow cutting on a variety of glass steins including overlays. Originally glass engravers were glass cutters, but as the century progressed, cutting became a separate skill with a definite increase in popularity due to the further development of stylized relief and curved cut designs. Not even the interest in Jugendstil enameled glass later in the nineteenth century slowed the production of cut glass.

Elaborate cut bases: Eye catching and often complicated cut base designs on steins originated during the Biedermeier Period of glass, and can be seen throughout the nineteenth century in numerous designs. Because of that, it is correct to say that cut bases do not definitely date a stein, but rather are just a part of the entire puzzle in determining the time of production.

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William (Bill) Mitchell

June 2, 1934 - June 22, 2016



Bill Mitchell, age 82, passed away June 22, 2016, after a long illness, at the Villages of Nazareth Living Center in St Louis. He was buried with full military honors at the Jefferson Barracks Military Cemetery, also in St. Louis. He was preceded by his wife Lillian in 2014 and is survived by his niece, Vivian Powell. Bill was an active member of the St Louis Gateway Steiners for many years and enjoyed mentoring new collectors. As an overzealous new member, I remember Bill telling me, "Martin, there are more steins in the world than you have money." Sadly, how true. Bill and Lillian were famous for the bountiful feasts they provided during meetings at their house. During his many years with SCI Bill served as its president in 1988 and chaired the SCI convention that year as well as co-chairing two SCI mini-conventions. His passion was steins and lithographs from the pre-prohibition St Louis breweries. He loved to point to a lithograph on his wall and say "the Anheuser Busch Brewery museum doesn't have that one!" He will be missed by his many friends.

Talking About Glass Steins FLUTES

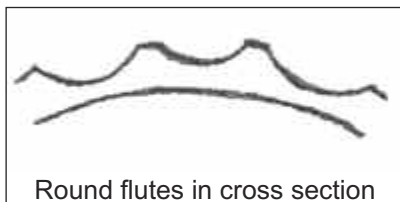
by Jim Sauer

SCI Master Steinologist

There are many different types of cut glass steins, as the variety of elaborately cut pieces is almost endless. Collectors interested in glass will often appreciate the quality, but are frequently not familiar with the terms applied to the various decorations. In an attempt to overcome some of the misunderstandings about cut glass, a good starting point would be to explain the difference between *facets* and *flutes*.

Sotheby's Concise Encyclopedia of Glass describes *facets* as a "technique of decorating curved glass surfaces by grinding to make shallow depressions that are flat or nearly so." It is a rather general interpretation of a decoration that has many variations on steins. While most facets were ground in geometrically flat planes, handles for example were often decorated with four long narrow facets that followed the curve of the handle. Geometrically, they are like a ribbon that has been curved. Hardly flat planes, but facets none the less. Sotheby's goes a step further by describing faceted handles as "slice cut". The decorations were ground on the flat edges of sandstone wheels of various sizes, with a continuous dripping of wet abrasives on the wheel.

Flutes were shaped as concave semi-circular grooves and called round or hollow flutes. These vertically cut decorations were arranged in parallel patterns around the glass body, and cut on a round convex-edged sandstone wheel (with wet abrasives) in various lengths and widths.



An identical pair of colorless flute-cut 1/2-liter steins can be seen in figures 1a and b. Each stein is decorated with



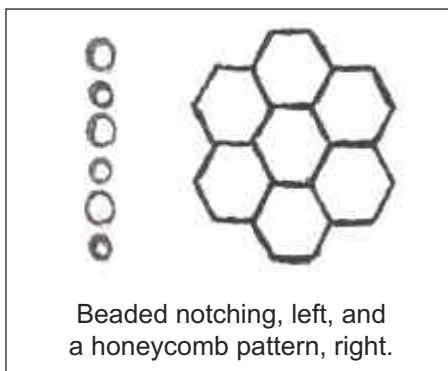
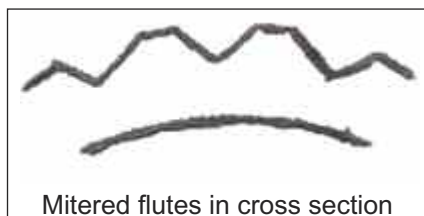
23 long and narrow round flutes, and a view through the glass gives a reduced view of the opposite side. Looking into a single flute, five reduced flutes can be seen, and the optical illusion seems to give the entire glass many vertical lines. The narrow space between each flute is known as an *arris*, and is decorated with fine lines of horizontal serrated cuts (similar to the edge of a serrated knife). This is called notching, a general term that includes different types of decorative edge cutting.

Usually handles on cut glass steins were decorated, but the uncut handles of these two steins do not detract from their overall appearance, as the free forms of the glass seem to complement the flute cutting. After 1880 many previous styles of cut glass were revived, including diamonds and relief decorations, but round flute cutting apparently was not a large factor in the revival of glass stein decorations. Since this particular decoration isn't seen that often, there isn't much of anything to compare it with in order to determine a reasonable age date. The style of the uncut handles, with the primary attachment near the base (rather than near the rim), favors a thirty year span after 1880, but that is still too vague to be satisfactory. The impressed touch marks under the lids of the identical silver mountings are the next most logi-

cal reference point. The hallmarks of Diana's head in a lobed circle are identified as being Austrian - Hungarian from the 1880s and 1890s as listed in Tardy's book of *International Hallmarks On Silver*. A reasonable time of 1890 is most probable considering the Jugendstil (Art Nouveau) influence on glass decoration began shortly thereafter, which gradually reduced the interest in cut glass. The undersides of the silver lids were given a gold wash to prevent silver tarnish, which was believed to cause an objectionable taste and affected the quality of beer.

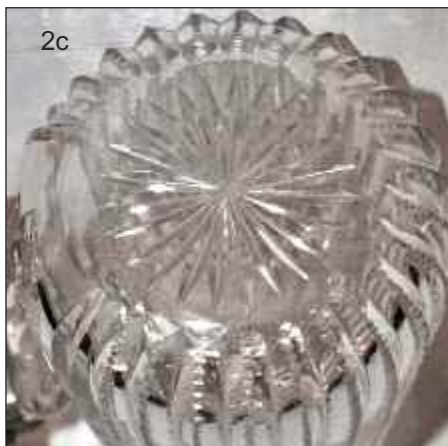
The decorations on the colorless 1/2 liter glass stein shown in figure 2a are another type of flute, called *mitered*. A mitered flute is a wide-angled concave "v" shaped cut. The edges of the twenty-two flutes on this stein are decorated with lines of serrated notching, alternated with chains of cut beads. A relief cut shield in the center front of the body is surrounded by the fluted decoration. The handle (fig. 2b) is elaborately cut in a honeycomb pattern, a hexagon shaped ornament as seen in the accompanying diagram.

There are different types and sizes of honeycomb cuts and this particular style is rather small and concave shaped. Another type is slightly elon-



that separate the primary body cutting from the handle.

The vertical flutes merge with the base as a result of the curvature of the body (an inverted foot). The base, as shown in figure 2c, is further cut with a mitered 24-point center star. While 8, 12 and 16 point stars are fairly common, 24 points shows more quality of cutting. The only drawback on this stein is the flat and very plain pewter lid, that was probably intended to be fully engraved, which didn't happen.



gated and faceted flat, or nearly flat, while a third style is a combination of the previous two, elongated and concave cut. Other forms of flat honeycomb cuts are sometimes seen on inlaid lids.

A curved cut Roman arch surrounds the handle, seen in figure 2b. Arches around handles can be found on many steins, and are probably the single most overlooked decoration. Gothic, straight line and even an occasional Islamic arch are among the other types



ting, but is on the unusual side of glass decorating. The flat thick glass of the inlaid lid is leaded glass, and that is very normal as faceted flat prism and pointed prism inlaid lids are of the same type. What is unusual about this thick inlay (as shown in figure 3b) is the copper wheel engraving of four musical instruments surrounded by a laurel leaf decoration. The high quality of the engraving work is offset by the dull gray mat surfaces of the instruments and leaves. The almost greasy appearance of the engraved surface is the primary reason that leaded glass was not ideal for engraving. The lid has to be held toward a source of light to be seen

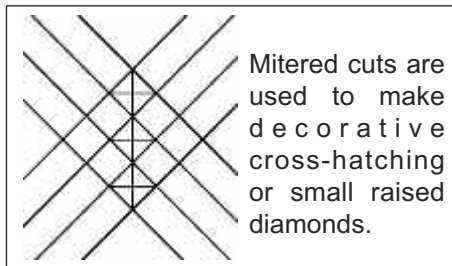
The stein shown in figure 3a is another example of wide-angle miter cut flutes with five different types of notching on fifteen flute arris. The tall pedestal mounted stein body is heavily decorated with notching and reflects rays of light off the cut glass surfaces. The alternated narrow and wide flutes edges are cut with lines of thin serrated notching and chains of cut beads of various sizes, and also facet cut with narrow vase shapes. Cross cuts, small diamonds and milling (similar to the milled edges of coins) make up the balance of the notching.

This stein has something more worth mentioning that isn't part of flute cut-



clearly. Digital photography and several different types of lighting were necessary to bring out the outlines of a violin with bow, French horn, flute and clarinet. Glassmakers made a large variety of leaded glass steins and inlay lids after 1880, with various percentages of lead oxide (there was no set standard) and this lid shows a definite lead content. On the other hand engraved potash-lime glass shows a lighter (almost white) mat finish that contrasts nicely with the shiny surfaces of faceted glass. The glass had been developed over a century earlier for engraved and cut glassware. Not all mat surfaces on potash-lime engraved glass look the same, as the basic formula and the white lime content of glass varied among glassmakers.

Yet another variation appears on the stein in figure 4, of small miter cut diamonds on the shallow curved surfaces



of slightly tapered round flutes. These alternate with miter cut flutes and decorated with various chains of cut bead notching. The glass is engraved with a town scene on an oval medallion in center front of the body. The tall pedestal stein, which dates to the 1880s, is fully decorated with a faceted handle, mitered 16 point star in the base and a faceted glass spire inlay lid.

The mitered flute cut glass stein in figure 5 favors the revival of the earlier neo-classic type of glass in form and shape, if not in decoration. This type of cutting, together with brass mountings, was a departure from the normal decorating styles in popular use in the 1860s and 1870s. Cut glass in general was out of fashion, replaced by color staining and flashed colors with copper wheel engraved motifs. This rather unique piece is an example of the high quality of the cut glass steins from that period of time, but there is no way of knowing the quantity that reached the marketplace in what today we would call an "off market". The wide angle cut flutes, with notched stars and various styles of cut beads is more conservatively decorated than the previous two pedestal-mounted steins of the 1880s. There is good refraction of light from the deep cut flutes of the body, as well as from the faceted handle. The base is decorated in miter cut flutes, which were cut from the edges and taper toward the center, in what is called a cut radiant star.

The stein is also noticeable for the brass mountings. While there are many



different styles of cut glass steins, only a small number are found with brass fittings and glass inlays. The variety of different styles of brass mountings makes it difficult to link any of them to one maker. One fairly common characteristic of brass mountings seems to be a general overall looseness of the brass, and should be expected. Thumbblifts were soldered, screwed and even riveted to the tang. This maker is unknown but believed to be Bohemian, and should date the same as the glass, from the 1860s or 1870s. The aesthetically pleasing thin curved design of the brass appears rather fragile, but in reality there is more strength in the curved alloy than if the mounting had been made in straight and flat sections. The thin colorless glass of the inlaid lid (potash-lime glass) is cut with a sixteen point star and engraved with a pair of initials. Here is another exception, as a cut decoration in thin inlay glass is not that common, and should be looked at as a sign of quality in cut glass ornamentation.

The previous steins and their descriptions illustrate flute cutting, both round and mitered, and various types of notched decorations. It is worth mentioning that it doesn't have to be any more complicated than that short explanation to appreciate the quality of workmanship that went into many cut glass steins from the 19th century. It could also be said these pieces are unusual, but in fact it is more realistic to say "the unusual is normal" when talking about glass. There are many quality glass steins in the collections of SCI members, and in a general view they're all different, which makes it all the more interesting. Hopefully this article will provide a better understanding of this type of cut glass.

I thank Mike McArdle for assistance with the photographs.

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A Bohemian Cut, Stained and Engraved Glass Stein

By Walter Vogdes, SCI Master Steinologist, Pacific Stein Sammler

This colorful glass stein is actually made of clear glass which has been coated with a ruby stain which was then cut away to show the design. It provides a nice lesson in the techniques of cutting and decorating glass.

First the clear glass was blown into a slightly tapered cylindrical shape using soaked wooden paddles or a metal mold to provide the basic shape. The free-formed glass handle was attached while the body was still hot, and then the piece was slowly cooled. At this point it would have been very unimpressive - just a clear glass mug, nothing more.

The first step in decorating this stein was to cut the body and the handle using stone grinding wheels. A series of six arched panels were cut around the lower part of the body. Above those six panels the glass cutter made five circular reserves, and then above these, a row of six more. These reserves would ultimately contain most of the decoration for the stein. To set this area off from the undecorated rear of the stein, a cut was made from the base rim around the top of the handle and then back to the base. This gives the appearance of a padded arch. The upper rim was then cut back to similarly provide an "edge" for the decorated area, while simultaneously reducing the thickness of the rim, making it more comfortable to drink from. Finally, four facets were cut along the length of the handle, a small touch, but one which shows the artistic care taken by the glass cutter. The mug was a little more interesting after this cutting was complete, but without any color or decoration, it was still pretty underwhelming.

At this point a metallic oxide was applied to the body and the handle, and the piece reheated, imparting the ruby color which we see in the finished stein. Each of the stained reserves was now ready for decorating by the copper wheel engraver. As this skilled craftsman used various sized copper disks



and an abrasive slurry to etch the glass, the staining was cut away to reveal the clear glass lying beneath. Each of the 17 reserve areas was separately cut, and then the swirls and squiggles surrounding them were added. The glass engraver worked quickly but carefully, realizing that he was creating a piece of art. When he was done with the body, the "still to be lidded" stein had taken on a dramatic new appearance. A ruby stained and engraved glass inlay matching the

motif of the body was incorporated into the pewter mounts, and the stein was done.

Much more handwork went into this stein than into a typical etched Mettlach, let alone a transfer-decorated stein. The brilliant color and fine workmanship earn it a place of honor in any collection.



This article first appeared as the Stein of the Month for February 2006 on the SCI web site.

An Extraordinary Bohemian Engraved Pokal

submitted by Walt Vogdes,
SCI Master Steinologist
Member Pacific Stein Sammler

The fancy pokal seen in figure 1 was recently sold on eBay. It is clear glass, wheel cut, stained in yellow and copper-wheel engraved. The engraved scene is of riders in Persian dress on horseback. The engraving has extraordinary detail and artistry, and while the term "museum piece" can be overused, in this case it is certainly appropriate.

This particular piece is signed by the engraver, "A. Böhm" (figure 2).

The scenes in figures 3 - 6 are from the eBay listing for the stained and engraved pokal in figure 1. These views were photographed looking from the inside of the glass, which is the way engraved pieces should be viewed to be fully appreciated.

figure 1



figure 2



figure 3



figure 4



The following material about Bohemian engraved glass and August Böhm are taken from *The History of Glass* by Dan Klein and Ward Lloyd (Crescent Books, New York, 1984).

“One of the greatest exponents of glass engraving in the nineteenth cen-

tury was the Bohemian August Böhm, whose travels in England and America encouraged the growth of engraving in these countries. This [pokal] (figure 3), executed at Meistersdorf in 1840, is one of his outstanding works. The engraving, based on a painting by Lebrun in the Louvre, depicts the Battle of the

River Granicus in 334 BC, at which Alexander the Great, although heavily outnumbered, defeated King Darius of Persia...

This pokal, measuring 23 inches in height, is on loan to Broadfield House Glass Museum, Kingswinford.



figure 5



figure 6



figure 7

This article is an updated version of one which first appeared in Prosit in September 2008.

Photos From the Road Forty First Installment

by Ron Fox
SCI Master Steinologist

I was asked by our editor, Steve Breuning, to exclusively cover glass in this segment. Here are four pages that should be well received.

The nine steins on this page are all from the Egermann glass house, which was located in Northern Bohemia.

The top row begins with a stein enameled with a shield for Baden. One of the traits for this factory is the matching glass finial inlay lid.

The next stein is in a deep green color and features an enameled Knight holding his helmet.

The top row ends with a stein covered with floral enameling. It is further embellished with applied prunts and riggery. A very fancy piece.

The middle row begins with my favorite shape, tall and slender. It has a heraldic shield and colorful floral enamel.

The stein in the middle of the page is unique. You rarely find steins from Egermann in colors other than green.

Next is another tall slender stein body. It has enameling of gemsbok up on a rock.

The bottom row has three more green colored steins. The first two have enameled heraldic shields and the last one has an enameled verse.

As you study these photos, you can notice the traits of this glass factory.





Another impressive glass firm was that of Friedrich Van Houten of Bond, Germany. In addition to their colorful enamel, they are known for their elaborate pewter lids.

The top row begins with a stein enameled with an eagle in a shield. Besides the fancy pewter lid, many Van Houten glass steins also have detailed pewter necks.

Next is another stein enameled with grape and leaf design intermingled with a verse and shield.

The last stein on the top row features an Art Nouveau floral with verse on a green body. Unlike Egermann, Van Houten used more clear glass bodies than green for their steins.



The middle row begins with a stein depicting Heidelberg's Perkeo. He was the court jester and dwarf who protected their extra large barrel.

The middle of the page shows a stein with bright floral enamel.

The middle row ends with a stein showing an enameled eagle in a circle. The dragon finial and lid have been gilded.

The stein that begins the bottom row has busy enameling of an eagle and rampant lions all on a green body. The lid has a dragon finial.

The next stein features a knight within a circle above an eagle shield. The lid has eagle wings as the finial.

The last Van Houten stein has very elaborate enameling covering about 90% of its body. A cavalier blows a trumpet with a castle in the distance. A spectacular stein.

Steins from this factory make a wonderful collection.



Steins made of blown milk glass came along in the mid 18th century. With the popularity of faience steins, milk glass was developed as they have a similar appearance.

This first stein was made circa 1820 and features a man standing beneath a tree. Many of the milk glass steins had pewter base rims like their cousins, the faience steins.

Next is a stein made for friends. It has a heart with a flame coming out of it. It was made in the late 1700's.

The last stein on the top row is decorated with a bird perched on a branch. It was made circa 1800.

The middle row starts with a large 1 liter stein. It shows a couple dressed in early clothing. This stein not only has the pewter base rim, but a pewter top rim like many faience steins. It was made circa 1760.

The middle of the page has a stein made for the butcher occupation and has super detailed enameling. It was made circa 1740 and is one of the best looking milk glass steins I have ever seen.

Next is a stein made for the fraternal Masonic order. This is very interesting subject matter for this type of stein. It was made circa 1800.

The bottom row begins with a stein from 1820. It has a floral enamel scene between two yellow body bands.

The next stein is made of a much thicker glass body. It was made circa 1840 and has flowers around a verse in an oval panel. The lid has a nicely decorated porcelain inlay lid with a matching base rim.

The last stein on this page was made circa 1780. It has flowers decorated all around the body.





This last page, of this segment, shows glass steins with pewter overlay. As you can see, they have a very distinct appearance.

The first stein is made of blown green glass. The pewter overlay has a large cherub and floral decoration.

The next stein has cranberry colored glass. The pewter overlay has a busy scene of cherubs and floral. The lid has a matching glass dome with similar pewter overlay.

The top row ends with a stein made of orange glass. The pewter overlay has a diagonal floral design.



The middle row starts with a stein made of green glass. The pewter overlay depicts the city of Nurnberg and has a detailed thumblift and finial.

In the middle of the page is a 1 1/2 liter stein. The glass is green and the overlay is in an Art Nouveau floral design.

The next stein is also made of green glass and has a fancy pewter relief neck, handle, base rim and lid.

The bottom row is made of an amber-green glass with coin spot design and is 2 liter in size. The pewter overlay is a busy floral decoration.

Next is a 1 liter stein made of clear glass with vertical optics. The pewter overlay is a simple floral pattern.

The bottom row ends with another 2 liter stein with coin spot design made of cranberry glass. The pewter overlay is a busy floral decoration.

This brings to a close another segment of this series. I will have many more interesting steins in the March 2017 issue.



Glass Regimental Beer Steins

By Ron Heiligenstein

SCI Master Steinologist
Arizona Stein Collectors

Glass regimental beer steins must be classified unusual* as they differ in appearance from the vast majority of regimentals. They are also quite uncommon since they comprise less than one percent of the regimental steins offered in the auction catalogs that many of us receive. Further, for reasons totally unknown to this author, glass regimental steins are frequently identified with rare military units, which means many of them can be classified as both unusual and rare*.

From a visual standpoint, what is appealing to one person may not be so appealing to another. Some regimental collectors are partial to pottery steins while others favor porcelain steins. This author likes both, but he also is especially fond of the tall glass regimental steins with the straight, faceted sides. Excluding the lids, they range in height from seven to eight inches. They typically have seven cut glass facets with every other facet (four) being frosted. The facets cover roughly two-thirds of the stein's body, stopping short of the handle by an inch, which allows room for a roster that is usually found on both sides of the handle. Another thing these glass steins have in common is they are typically heavily enameled. While there seems to be no conformity in lid styles, the thumbblifts most often do relate to the branch of service indicated by the unit designations found on these steins.

Hessian Jäger Reservist Eberlein

One Year Volunteer (*Einjährig Freiwilliger*) Eberlein's enameled glass regimental stein is inscribed to the Electoral Hessian Rifle Battalion No. 11 in Marburg 1905-1906 (*Kurhessisches Jäger-Bataillon Nr. 11 etc.*). On the front of this stein is the head of a large stag with a golden cross standing between the antlers, the symbol of St. Hubertus, common on steins originally owned by riflemen (*Jäger*). Above this is the unit designation. Below the stag's head is

the battalion's shoulder strap with a royal crown and a stylized M centered therein. Behind that shoulder strap are two crossed rifles, a rifleman's back pack and a hunter's horn and knife. Below this grouping is a plumed rifleman's helmet (*Tschako*). The lid has a flat glass insert over a photograph of Marburg, with the St.



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Elizabeth of Hungary Church found in the background. The thumbblift is the head of a stag with a large set of antlers.

Military service for One Year Volunteers is described in *Regimental Beer Steins, 1890-1914* as: "Young men with special educational qualifications who could provide a letter of recommendation establishing their good character and after being examined by a special commission, could serve in the Army as One Year Volunteers. The One Year Volunteer's parent or guardian was required to defray his expenses for uniforms and equipment, as well as rations and housing for his time in training. Some One Year Volunteers were students who had not completed their studies in the professions. Others were doctors, veterinarians, pharmacists or school teachers who served for a year, because of certain regulations that made it beneficial for them to volunteer. If authorized, a One Year Volunteer could also receive advanced training to become a non-commissioned or commissioned officer in the reserve (*Landwehr*) upon completion of his service in the standing army."

Telegrapher Reservist Emil Stracke

The enameled glass stein originally owned by Emil Stracke does not have the emblematic unit designation found on most regimental steins. What it does have is a small cipher (*Zirkel*) found directly under the large, crowned imperial eagle (*Reichsadler*) on the face which indicates that Stracke served with the Telegraph Battalion No. 3, 1st Company garrisoned at Koblenz 1907-1909 (*Telegraphen-Bataillon Nr. 3 etc.*). On the imperial eagle's breast is a red shield with a bundle of electric bolts above the Roman numeral III. On the sides are tall poles connected by a pair of telegraph wires. Above the base is a U shaped semicircle of enameled laurel leaves. The pewter lid boldly exclaims "Here's to you!" (*Wohl bekomm's*). The thumbblift is a crowned, spread winged eagle with a glass stanhope in its head.

Naval Artillery Reservist Dittrich

Reservist Dittrich's glass reservist stein features an enameled royal crown on the front over crossed flags. To the right

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5



is the flag flown on all ships of the Imperial German Navy from 1867 to 1919. To the left is the first flag of the Republic of China, the so called "Five Races Under One China" flag, used from 1912 until 1928. The flag's colors have distinct meaning: red represents the Han Chinese, yellow represents the Manchus, blue the Mongols, white both the Huis and the Uyghuns, and black the Tibetans.

Above the large royal crown is the typical reference to the reservist's tour of duty: "In Remembrance of my Service Time in China" (Zur

Erinnerung a. m. Dienstzeit in China). Below the crossed flags are letters *M.A.K.* and Reservist Dittrich's name. The letters *M.A.K.* mean Naval Artillery Kiaochow (*Matrosen-Artillerie Ki-autschou*). Kiaochow is a deep water port on the northeast coast of China. The area was seized by Germany on 14th November 1897, as reparation for the murder of two missionaries in Shantung Province. In 1899 Germany signed a 99-year lease for approximately 170 square miles in the area, including the principal city of Tsingtao, which would be used as a coaling station in support of Germany's commercial and naval activities in the Pacific. After a brief siege, Kiaochow was occupied by Japanese and British troops on 7th November 1914 soon after the start of World War I. The naval artillery designation mentioned above refers to coastal artillery batteries that were placed around this port, similar to artillery emplacements found along the coasts of the United States in the first half of the 20th Century.

There is a large scene of Kiaochow Bay that wraps around two-thirds of the body of Reservist Dittrich's stein. To the left in that scene you see a marine (*Seesoldat*) and a sailor (*Matrose*) "checking out" three Chinese girls seen in their distinctive Hanfu clothing. In the background, in Kiaochow Bay, are three large ships, several Chinese junks and a lighthouse on a point jutting out in the water. Under this scene is a bow in the Imperial German colors, black, white and red. This scene is nearly surrounded by enameled oak leaves. The lid is silver plated and the thumblift is a silver Chinese Fu Lion, both absolutely original to this stein.

While it's apparent these three glass regimental steins can be classified as rare and unusual, to this author they are also artistically appealing - a wonderful combination for any stein, glass or otherwise, wouldn't you agree?

* In regimental stein collecting, rare refers to the scarcity indicated by the unit designation, the rank, title or duty of the stein's original owner, or by the garrison city or town. Unusual refers to the physical characteristics of a specific regimental beer stein.

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This article is an update to an article which appeared in the December 2010 issue of Prosit.

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8



Photography by John Piet



Unusual German Glass Regimental Beer Steins

By Siegmund Schaich

This article was submitted in German, then translated to English. English and German text are given side-by-side, with illustrations on the facing page.

After some thought, in over 40 years of collecting Reservist drinking vessels I think I have only owned about seven or eight glass examples, only two of which I still have. In fact, I have only seen about 40 safely kept glass Regimentals. After 100 years and two world wars, only a few of the most cherished glass Regimentals have survived to this time.

Of the approximately 4500 Reservist drinking vessels that I have had in my hands, there have been few glass examples. Based on my experience, I can safely say that glass comprises a very small percentage of all Regimentals.

In my archive I have a number of pictures of glass Regimentals, but since I do not have the image rights, I cannot show these photos here. Even so, I can speak about the details displayed by those steins, and make that information available to collectors who do not have any glass examples, or may know nothing of this type of stein.

Again and again I have been amazed to find at least 10 different glass forms. Here again I note that this is from a sample of only 40. That variety seems quite unusual, in such a small sample, but perhaps that is just coincidence.

This is only a small cross-section of the glass Regimentals which are known to me:

1.) A Bavarian *Ulanen Regiment 5. Esc. Ansbach No. 2*, 1904-1907, with a beautiful, high glass prism cover. The body, the foot, and the two bulging bands, similar to a porcelain stein, are fully decorated.

2.) A special glass shape with a pedestal base is the stein *Husaren Regt. Kaiser Nikolaus II. von Russland (1. Westfälisches Nr. 8)*, Res. Maikranz. The heavy glass pedestal provides the base, while the glass body is shaped like an old Bavarian white beer glass. This form is also seen with the infantry and field artillery.

3.) In a large quality collection stands a very tall, slender *2. Batt. 2. Rhein. Feld-Art. Regt. Nr. 23 Coblenz 1905-07*, Resv. Kalthoff. This stein has a deeply placed handle which is very far down the body, so the lid is fastened on an unusually high support. The original photo of Reservist Kalthoff can be seen in the lid.

continued on page 34

Unterschiedlich gestaltete deutsche Glas-Reservisten-Bierkrüge

von Siegmund Schaich

Nach über 40 Jahren Sammeln von Reservistenkrügen stelle ich nach einigem Nachdenken fest, dass ich ca. 7 oder 8 Glas-Krüge je selbst besessen habe, nur 2 Krüge davon habe ich noch. Ungefähr 40 gut erhaltene Glas-Reservisten-Krüge habe ich überhaupt nur gesehen. Nach 100 Jahren und zwei Weltkriegen später haben nicht viele der wenigen, eigentlich allseits beliebten Glas-Reservisten-Krüge diese Zeit heil überstanden.

Bei der gleichzeitigen Anzahl von ca. 4500 anderen Reservistenkrügen, die ich in dieser Zeit in der Hand hatte, sind es nicht sehr viele Krüge. Das zeigt zumindest, dass es nicht so viele Glaskrüge prozentual gegeben hat. Natürlich bin ich kein Maßstab, aber ich kann doch diese Aussage dazu machen.

In meinem Archiv habe ich eine Anzahl Bilder von Reservisten-Glas-Krügen. Da ich nicht die Bildrechte dazu habe, kann ich diese Fotos hier nicht zeigen. Aber es ist Vergleichsmaterial, ich kann darüber reden und Details nennen, die so mancher Sammler nicht hat oder überhaupt kennt.

Erstaunt war ich immer wieder in vielen Jahren über mindestens 10 unterschiedliche Krugformen aus Glas. Ich rede in diesem Zusammenhang nochmal über die Zahl 40. Das ist zumindest erstaunlich viel bei den wenigen mir bekannten Glas-Krügen. Allerdings kann es auch Zufall sein, das lässt sich wohl nie endgültig feststellen.

Das ist hier nur kleiner Querschnitt der Glas-Reservistenkrüge, die mir bekannt sind:

1.) Ein bayrisches Ulanen Regiment 5. Esc. Ansbach Nr. 2, 1904-07, mit zusätzlich schönem, hohem Glasprisma-Deckel. Beschriftet und bebildert sind der Krug, der Fuß und die beiden Krugwülste wie ein Porzellankrug.

2.) Eine besondere Krugform mit abgekröpftem Fuß ist der Krug vom Husaren Regt. Kaiser Nikolaus II. von Russland (1. Westfälisches Nr. 8), Res. Maikranz. Der Krug hat über dem Krugboden einen Hals. Ein massiver Glassockel steht auf dem Glas-Krugboden, darüber kommt der eigentliche Krugkörper. Der Aufbau ist wie ein altes bayrisches Weißbiereglas. Diese Krugform gibt es auch bei der Infanterie und der Feld-Artillerie.

3.) In einer großen qualitätvollen Sammlung steht ein sehr schlanker hoher Krug. 2. Batt. 2. Rhein. Feld-Art. Regt. Nr. 23 Coblenz 1905-07, Resv. Kalthoff. Dieser Krug hat einen tief aufgesetzten Henkel, der sehr weit unten wieder angesetzt ist. Daher ist der Deckel auf einer ungewöhnlich hohen Stütze befestigt. Im Deckel ist das Originalfoto des Reservisten Kalthoff zu sehen.

fortsetzung auf Seite 34



Bayr. Ulanen Regt. Ansbach No. 2



Hussaren Regt. no. 8



Feld.Art. Regt. Nr 23 Coblenz

4.) A beautiful and very unusual variant of a Reservist souvenir is a 1 L green glass and enameled boot. Two such boots, one in clear and one in green glass, are illustrated and described in my book, pp. 308, 310*. Here is the green *Glasstiefel* of *Unteroffizier Otto*. The decoration shows a Hussar and a Jäger zu Pferd on horseback, *Unteroffizier Otto* served in two regiments, 2. Esc. Husaren Regiment von Ziethen Nr. 3, Rathenow, and Jäger Regiment zu Pferd Nr. 7, Trier.

Such drinking boots were often drunk from communally by a group of several men. After each man drank, the boot was passed to the next man. When he grasped the boot, ready to drink, he had to tap the boot audibly with his fingers before he drank. The penalty for not doing so was to buy the next boot of beer. Of course, his fellow drinkers always tried to divert his attention from this ritual with intense discussion or perhaps by telling a joke, in order to have him pay the round!

5.) The stein of Gefr. Oels 2.Comp. Garde-Schützen-Bataillon Berlin Lichterfelde 1912-14 is a harmonious, timelessly beautiful and very decorative variant of a glass Reservist stein. The picture of the stag looking to the right, as well as the silver *Gardestern* (Guard Star) and the two-column roster are enameled on a body made with alternating polished and matte vertical facets. Glass surfaces with a matte semi-translucent appearance are called *frostig* in Germany. The surface of the glass looks like a frozen glass disk in winter. An elaborate work process. What I realized is that this type of glass stein seems to have been popular with the *Garde-Schützen*, I have seen this exact form of glass stein from a *Garde-Schützen* unit eight times with different owner names on the front.

6.) The same decorated stein, same Battalion label, identically named roster and the large emblem G S B, painted in gold. Above the crown the stag looks left, in the opposite direction from Gefr. Oels' stein. (The stag with the guard marksman is particularly careful, he looks on both sides.) The stein has another owner's name.

7.) The stein of the 4. Esk. 2. Kgl. Sächs. Hus. Regt. Nr. 19, Grimma (Royal Saxon Hussars Regiment No. 19 in Grimma), Res, Schmalz, 1914. This glass stein has an almost identical shape as a normal half-high porcelain stein. Likewise the pictures and the complete inscription are roughly the same. The roster is on a red-bordered white area between the handle attachments.

4.) Eine schöne, ausgefallene Variante eines Res.-Krugens zeigen zwei 1 L Stiefel aus weißem Glas und in grüner Glasfarbe, diese sind dargestellt und beschrieben in meinem Buch Seite 308* und 310*. Hier sieht man den grünen Glasstiefel von Unteroffizier Otto. Abgebildet ist ein Husar und ein Jäger zu Pferd, beide auf dem Pferd sitzend. Unteroffizier Otto war in 2 Regimenten stationiert: 2. Esc. Husaren Regiment von Ziethen Nr. 3 in Rathenow und Jäger Regiment zu Pferd Nr. 7 in Trier.

Wurde solch ein Stiefel in einer Runde von mehreren Männern gemeinsam getrunken, was durchaus üblich war, musste der als nächster trinkende Mann mit den Fingerrücken leicht aber hörbar an den Glas-Stiefel schlagen. Vergaß er dieses Schlagen vor dem Trinken, was in der allgemeinen Unterhaltung leicht mal passieren konnte, so musste er den nächsten vollen Bierstiefel für die ganze Männerrunde bezahlen. Natürlich versuchten seine Kameraden immer den an die Reihe kommenden Kandidaten abzulenken, er sollte vergessen abzuschlagen, schon war wieder ein voller Stiefel „bezahlt“.

5.) Der Krug von Gefr. Oels 2.Comp. Garde-Schützen-Bataillon Berlin Lichterfelde 1912-14 ist eine gelungene, zeitlose schöne, sehr dekorative Variante eines Glas-Reservistenkruges. Das Bild des nach rechts schauenden Hirsches wie auch der silberne Gardestern und die zweireihige Namensleiste sind auf frostig gearbeiteten Glasoberflächen gemalt. Glasflächen mit matter nur halb durchscheinender Optik wurden in Deutschland damals vor 100 Jahren wie auch heute als „frostig“ bezeichnet. Diese Oberfläche des Glases sieht aus wie eine gefrorene Glasscheibe im Winter; das war ein aufwendiger Arbeitsprozess. Was mir aufgefallen ist, dass bei den Garde-Schützen dieses Krugmaterial wohl besonders beliebt war. Genau diese Krugform eines Garde-Schützen-Kruges aus Glas habe ich schon 8-mal selbst gesehen, jedoch mit verschiedenen Besitzernamen auf der Vorderseite.

6.) Den gleich dekorierten Krug mit gleicher Bataillonsbezeichnung, gleich gestalteter Namensleiste, dem großen Namens-Emblem G S B mit Goldfarbe gemalt und darüber der Krone gibt es auch: *da schaut der Hirsch nach links* in die andere Richtung. (Der Hirsch bei den Garde-Schützen ist besonders vorsichtig, er schaut nach beiden Seiten.) Der Krug hat aber einen anderen Besitzernamen.

7.) Krug vom 4. Esk. 2. Kgl. Sächs. Hus. Regt. Nr. 19 in Grimma von Reservist Schmalz, 1911-14. Dieser Glas-Krug hat eine fast identische Krugform wie ein normaler halbhohler Porzellankrug. Ebenso sind die Bilder und die komplette Beschriftung in etwa gleich gestaltet. Die Namensleiste ist auf einer weißen, rot umrandeten Liste unter dem Henkel.

continued on page 36

fortsetzung auf Seite 36



Husaren Regt. von Ziethen Nr. 3 and/und
Jäger Regt. zu Pferd Nr.7



Guard-Schützen-Bataillon



Guard-Schützen-Bataillon



Königlich Sächsischen Husaren Regiment Nr. 19

8.) A simply designed ½ L glass Reservist stein from German-South West Africa (9. *Komp. Kabus D.S.W. Afrika, Reiter G. Waslowski*). The finial is a "Southwester," the hat of the riders who served in the German Southwest Africa troops. Illustrated and described in my book, p. 711*, the thumblift is a young, seated native. The regimental unit and the name are engraved in the lid.

9.) In my book I show and describe two rare and beautifully decorated glass pokals, one for *S.M.S. Danzig, Res. de Wall, 1910-13* and the second, seen here in figure 9) for *An Bord S.M.S. Nassau Wilhelmshaven, Res. Thieme, 1911-14*. Both have silver-plated covers, and a pedestal base.

Other glass Reservist steins I have seen and can describe are:

- The glass stein of a *Luftschiffer Abteilung Berlin* (not shown), is a smaller ½ L glass form with a simple balloon illustration in the oak leaf wreath; on the lid is a small *Luftschiffer - Tschako*.
- I can also recall a ½ L glass stein of a *Garde-Jägers*, a round shape with a slightly curved belly and a lid with a polished glass inlay. Several glass steins of infantrymen of different regiments are also among collectors in Germany and the USA.

In conclusion, it can be said that there may well have been glass Reservist drinking vessels in all branches of the military. They were painted very decoratively, some had "frosty" glass surfaces, and they were also somewhat more expensive than an ordinary Reservist souvenir. For unusual material (partially, for example, bubble-free crystal glass) and more elaborate processing, a higher price was certainly justified.

I have never seen a 1 L glass stein from the Navy, and I suspect they do not exist. But I will gladly correct myself, if a reader has one such and can show it to me by e-mail (info@Reservistenkrug-Buch.de). A slender ½ liter stein of the SMS Thuringia with large enameled depiction of the ship in the morning sun with oak leaves can be seen in the book on page 656*.

* **Deutsche Reservisten-Bierkrüge: Zeitzeugen der Kaiserzeit von 1871 bis 1918**, 2013, 740 pp., Siegmund Schaich

For a second book about reservist steins that I have now started to write, I'm still looking for photos of interesting and rare reservist jugs.



8.) Ein einfach gestalteter ½ L Glas-Reservistenkrug aus Deutsch-Süd-West-Afrika von der 9. Komp. Kabus D.S.W. Afrika, Reiter G. Waslowski. Die Deckelbekrönung ist ein als „Südwester“ bezeichneter Hut, den die Reiter in Deutsch-Süd-West trugen; in meinem Buch Seite 711* beschrieben und dargestellt. Der Drücker ist ein junger, sitzender Eingeborener. Die Regiments-Einheit und der Name sind im Deckel eingraviert.

9.) Selten und schön dekoriert sind zwei Glas-Pokale (im Buch Seite 663* An Bord S.M.S. Nassau Wilhelmshaven, Res. Thieme, 1911-14 und 691* S.M.S. Danzig, Res. de Wall, 1910-13, beschrieben und dargestellt) mit unterschiedlicher Deckelfigur. Beide Deckel sind fein versilbert. Beide Pokale haben einen abgekröpften Fuß (siehe Husaren-Regt. Bild 2).

Andere Reservistenkrüge aus Glas, die ich gesehen habe, will ich hier kurz beschreiben:

- Der Krug einer *Luftschiffer Abteilung Berlin* ist eine kleinere Krugform eines ½ L Glases mit einfacher Ballon-Abbildung im Eichenlaubkranz. Auf dem Deckel liegt ein kleiner *Luftschiffer-Tschako*.
- An einen ½ L Glaskrug eines *Garde-Jägers*, runde Form mit leicht geschwungenem Bauch und einem Deckel mit einem geschliffenen Glas-Inlay, kann ich mich noch gut erinnern. Auch mehrere Glas-Krüge von Infanteristen von verschiedenen Regimentern stehen bei Sammlern in Deutschland und den USA.

Abschließend kann gesagt werden, dass es wohl bei allen Waffengattungen, vielen Regimentern und verschiedenen Bataillonen Glas-Reservistenkrüge gegeben haben kann. Sie waren durchweg sehr dekorativ bemalt und vor allem mit „frostigen“ Glasflächen auch noch etwas teurer als ein gewöhnlicher Reservistenkrug. Für ungewöhnliches Material (teilweise z.B. blasenfreies Kristallglas) und aufwendigeres Bearbeiten war ein höherer Preis sicher gerechtfertigt.

Keine Regel aber ohne Ausnahme: ein 1 L Krug bei der Marine aus Glas ist mir allerdings noch nicht begegnet. Ich lass mich aber gerne berichtigen, falls ein Leser einen solchen hat und ihn mir per E-Mail zeigen kann (info@Reservistenkrug-Buch.de). Einen schlanken ½ L Krug der S.M.S. Thüringen mit großer umlaufender Schiffs-Darstellung in der Morgensonne in Emaille-Farbe und mit Eichenlaub bemalt sieht man im Buch auf Seite 656*.

* **Deutsche Reservisten-Bierkrüge: Zeitzeugen der Kaiserzeit von 1871 bis 1918**, 2013, 740 pp., Siegmund Schaich

Für ein zweites Buch über Reservist-Steins, das ich jetzt angefangen habe zu schreiben, suche ich noch Fotos von interessanten und seltenen Reservist-Krügen.





Kabus D.S.W. Afrika



An Bord S.M.S. Nassau Wilhelmshaven



The Wide Range of Appeal in Glass Steins: A Hungarian Glass Stein

By István Szemere

President, Hungarian Stein Collectors Association



As most of you know, I am, and have been, an avid collector of beer steins. Glass steins have never been my focus. But like many, I would see glass steins in articles and auction catalogs and respect their beauty. But only recently did I come to realize that the designs and decorations on glass steins is very diverse and no matter what your collecting emphasis is, there is a beautiful glass stein that will fit into your collection. You will be happy if you begin to look for these.

A few of years ago I received a glass stein from my wife as a Christmas present.

At first she did not want to tell me where she found this glass stein, but in the end she revealed to me her source—which was one of the Budapest antique shops.



The stein is Bohemian ruby-stained glass featuring a wheel-cut scene of a

large and impressive castle like building. This stein is clear glass and facet-cut with additional channels cut horizontally around the body.

The flat-topped prism lid is cut in a “honey-comb” pattern including six slanting pieces and one horizontal piece on the top of the lid from cut glass.

Other hand-painted decorations can be seen below the top rim and just above the base.

Overall the stein is 3.3 inches in diameter, 6.2 inches to the rim, and 8.3 inches in total height.

The central panel warrants additional comment. It has been ruby stained, then copper wheel engraved with the scene of the building.

Below the scene of the castle are the words Millennium Emlék 1896 (millennium souvenir 1896).



It is curious to me that almost everyone who looks at this stein thinks that the building is the Hungarian Parliament in Budapest.

Heroes Square), the main square of Budapest.

The Hungarian Government had this castle built in 1896 to celebrate the 1000-year anniversary of the founding by the Magyar tribes of the Principality of Hungary in 896.

The leaders of the seven Hungarian tribes proclaimed Árpád to be Grand Prince of the Magyars, making him the founder of the dynasty named after him, which would rule over the kingdom of Hungary until 1301. He is generally thought of as the fore-father of Hungarians and is often affectionately mentioned as "our father Árpád" (Árpádapánk).

The castle is a display of Romanic, Gothic, Renaissance, and Baroque architecture. Originally it was a temporary structure made from cardboard and wood for the millennial exhibition

opened in 1908. Today it houses the Agricultural Museum. If this stein was made for the exhibition then the Castle engraved would have been modeled after the temporary structure.

The stein is nice even without the history, but as a gift and with its historic ties to my homeland, it is very special to me.

References:

Wikipedia (Árpád, Vajdahunyad)
Google images HD wallpaper

*This is an updated and expanded from an article which appeared in **Prosit**, September 2010.*



Hungarian Parliament Building in Budapest



**Vajdahunyad Castle,
near Hősök Tere (Heroes Square), the main square of Budapest**

Only a few recognize Vajdahunyad Castle, located near Hősök Tere (He-

ros Square) in 1896. Because of its popularity it was rebuilt from stone and brick and

Hello fellow SCI members. I would again like to ask for your help. My aim is to prepare a complete Book, including all the 92 steins with pictures of the steins, showing the bottoms; the signatures of Schlitt on the body, and the measurements. There are 21 steins missing from my collection. Please help me secure the pictures I need. In return I will gladly name you in this Book (e.g., these steins are from the collection of ...). Thanks to Bob Hurley for filling two of my picture needs (2122 & 2524).

Mold # Ltrs Mold # Ltrs

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

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An American Cut Glass Stein

By Lyn Ayers

SCI Master Steinologist
Member Pacific Stein Sammler

A couple months ago Janine and I were visiting the Washington coast for a relaxing weekend. Of course, relaxation for me means visiting antique and 2nd hand stores. So I was relaxing through a 2nd hand store and noticed a shelf of lidded beer steins tucked away in a back room. At the back of the shelf of 1970-vintage steins I could see a larger glass stein peeking out, so, with typical low expectations, I figured I might as well check it out. Well, as I uncovered it imagine my surprise when I saw a cut glass piece. As I pulled it out from behind I could feel the sharp edges of cut glass, and the lid looked like silver or silver plate.

I carried it out to a room that had better light and I could see some hallmarks on the lid and an inscription inside the lid. Looking through the open lid to the base I saw a design that I was sure was common during the American Brilliant period, leading me to wonder if it could possibly be American.

Needless to say, I was hooked even though there were a number of chips around the base. The price was within my budget, similar to the other pieces on the shelf, so I found myself unable to return it to the shelf. I brought it home and began to research it. I am not sure I had ever seen an American glass stein with a cut design, so I determined to learn everything I could about it.

The lid had a typical low domed shape with a repoussé decoration around the edge. In addition to the silver thumbblift and tang, there was also a sterling collar that encircled the top rim of the piece. The lid was engraved on both the top and the underside. The engraving on the top was difficult to decipher so I turned to the engraving inside the lid for help. It had the letters FLB-JWD inscribed with the years 1871-1896.



Two people, two last names. My first thought about this was that the stein possibly marks a 25th wedding anniversary, where the wife's initials were based on her maiden name. It seemed a little curious to me that her maiden name would be used after 25 years of married bliss, but very possible. Then another thought struck me - isn't it normal for an anniversary inscription to refer to the month and day, not simply the year? So if not a wedding anniversary, what? Perhaps the service anniversary of two co-workers working at the same company, perhaps side-by-side, for 25 years. But that is also quite odd, since we would not expect a memento like this stein to be shared between two unrelated people.

Setting those questions aside for the moment I turned back to the engraving on the top of the lid. Those initials are very ornately inscribed, and it takes some study to make them out, but it sure looks like "JE" (see below).



What now? JE on top of the lid, and what seems to be two other people, FLB and JWD, celebrating 25 years of something on the underside of the lid. The apparent conclusion is that three

different people were celebrated in some unknown way by this stein. Fortunately, that mystery in reality is only a minor distraction and doesn't keep me from appreciating the beauty of both the glass and the silver mounts, engraving and all.

There was no capacity mark, so I checked that. Using a 1-quart measure I filled it to the "foam" line finding it would hold about 1-½ pints or ¾ liter. That seemed a bit odd until I realized that it is difficult to consistently blow glass pieces the same size.

Under bright lights I could see the word "sterling" in several places on the lid and strap. The hallmark appeared to be a combination of a rectangle, a circle, and a diamond with the number 378 and no other marks. When I Googled the hallmark I was promptly pointed to the company of Dominick and Haff Sterling. But who were they? After more research I learned they had been located in New York City and operated under that name from 1872-1928. Although they used several different hallmarks this one appears to have been used from about 1890 to shortly after the turn of the century. The company was purchased in 1928 by Reed & Barton.



Today the company is known primarily for its sterling flatware which they apparently sold to various high-end jewelry stores and other outlets in the area. Additional research into the company gave me no further insight. Not only could I not find model number 378, I was unable to find any item even remotely similar anywhere in their catalogs.

It was next time to delve into the glass body. What could I learn? As you can see from the photos, the vertical cuts consist of two plain cuts followed by two cuts with notches, and this se-

quence is repeated around the body. The base has the well-known hobstar design which covers the entire base area. It is quite distinctive and I wondered if it would be possible to identify what company or cutting master could have produced it.



Fortunately during this research, Master Steinologist Jim Sauer and his wife Ann visited the northwest. We arranged a meeting where he was able to examine it first-hand. He agreed that it had several attributes that he would consider as American but wanted to do some more research.

A few weeks later I received a letter from Jim with the results of his initial findings. He had found some information on similar cuts in a reference book on glass, *American Cut & Engraved Glass* by Martha Louise Swan, sub-titled *The Brilliant Period in Historical Perspective*. A glass humidor is pictured that shows the same or similar type of cut as exhibited on the stein. It was identified as probably Meriden's "zipper" cut and was referred to as likely one of the "superior" products of the maker. Other than identifying the silversmith of the piece as Wilcox Sterling, there was no indication of the pos-

sible glass cutter or maker. It did later mention that Meriden Cut Glass Company provided cut-glass pieces for silversmiths in the industry who would mount their own silver.

It was now time for me to do more of my own research. I visited the American Cut Glass Association web site and scrolled through their hundreds of photos of different manufacturers' examples contained in their archives. I found a few examples that were similar to that described in the article Jim Page 41 found for me.

The closest designs came from Pitkin & Brooks with examples of zipper cuts but the cuts were not alternating like the stein. T.B. Clark & Co. photos show examples of dual cuts, and Meriden had one cream pitcher with similar cuts. At this point I figured I was as close as I could get with this approach to my research. By now I was almost 100% convinced it was American Brilliant Cut glass meaning it had some level of lead to give it more brightness and sharper cut edges. I felt if I could verify that the glass contained lead, that would provide significant evidence of American heritage. I knew that under a black light, glass containing lead would glow with a violet or lavender color.

Coincidentally at one of the large local antique shows, the show promoter had sponsored show space for the local Columbia chapter of the American Cut Glass Association. Of course I had to get their opinion of my stein. I made a trip home post-haste and brought it to the show for them to examine. Imagine their surprise when I unwrapped it—they had never seen an authentic old glass lidded beer stein. They agreed that the glass characteristics surely looked like American Brilliant Cut, especially given the American-made sterling lid. I asked them if they could analyze it with a black light. They responded that of course they could,; they were prepared for any eventuality. They had a black light and an opaque cover. Looking at the stein lighted with the black light under the cover, it definitely had a violet coloring.

Although we could not find any manufacturer's mark, they claimed it was undoubtedly American Brilliant Cut glass. They also added it was highly unlikely I would ever learn who did the cutting or even who formed the blank body to begin the process.

But then I had an idea: why not contact the Corning Museum. It seemed logical, that as a glass museum, they would likely have additional documentation and possibly other ideas. Besides, the curator Gail Bardhan had offered assistance to SCI at the Corning Convention should we need it.

I figured nothing ventured, nothing gained, so I forwarded her a draft of this article as well as photos of the stein. Her response was very positive and encouraging. She admitted she had not thought of upper class Americans consuming beer from high quality glass steins. She had previously searched during her preparation for her talk at the convention and found a few of their on-line catalogs picturing cut glass tankards, but did not notice whether they had lids.

Additionally she referred me to one of the museum's experienced docents, John Kohut. He agreed with Ms. Bardhan that it was American and rare. He went on to say that it was a quality piece as indicated by the extra cutting on the handle and the hobstar in the base, showing extra effort by the cutting shop.

John then referred me to an additional important set of reference books *The Encyclopedia of American Cut and Engraved Glass* by J. Michael Pearson. On the cover of Volume III and on page 19 a very similar stein is pictured with what appears to be the same sterling lid. The book also refers to the shown piece as very rare. The author does not identify the cutting shop although there were apparently several shops decorating with this or similar cuts. Pearson identifies the cut as "Beading (Notched Prism) Motif" as opposed to Meriden's cut. It seems that cutting shops identified this and similar cuts with different names.



According to Pearson the triple notch cutting on the handle seems to have been most commonly associated with the Strauss firm of New York who was often connected with Macy's. John had some thoughts about the cutting shop which would take more research to refine.

As you can see, I have learned a lot about this piece but there remain almost the same questions I began with. Who formed the blank? Who was the cutting shop? Can we learn who the

actual master artisan was? We do know who made the sterling lid, but we don't know the shop that sold it. Whom do the initials refer to and what was the occasion? Whatever the answers to these questions, this is an unusual stein and a joy to admire.

Just imagine! I had discovered a beautiful, genuine American Cut Glass stein in a funky 2nd hand store mixed in with other very cheap German steins! My research has led me on a very intriguing and interesting quest. I have learned more about manufacturing American cut glass than I ever expected. I discovered additional resources and friends willing and ready to help than I ever envisioned. This just goes to show that you never know what you might find, or whom you might meet.

So the bottom line is: Never stop looking and never give up!

Many thanks to:

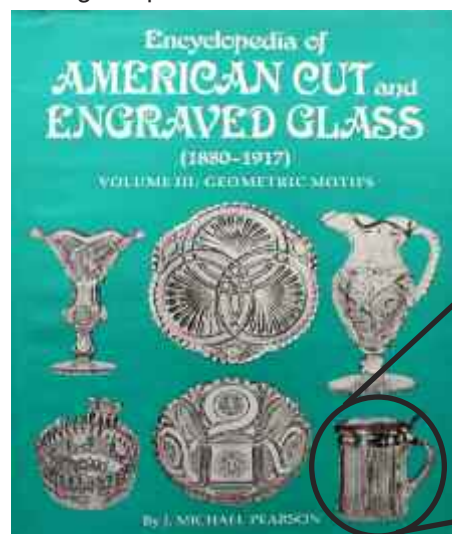
Master Steinologists Jim Sauer and Walt Vogdes; Gail P. Bardhan, Reference and Research Librarian, Rakow Library, The Corning Museum of Glass; and John Kohut American Cut Glass Association, www.cutglass.org

The Encyclopedia of American Cut and Engraved Glass by J. Michael Pearson

American Cut Glass Association, Columbia chapter

American Cut & Engraved Glass by Martha Louise Swan

www.silvercollection.it/americansilver-marksd.html



Tankards, Mugs, Jugs, and Stoneware: Researching Steins

By Gail Bardhan

Research Librarian, The Rakow Research Library, Corning Museum of Glass

The Rakow Research Library of The Corning Museum of Glass houses the world's most comprehensive collection of materials on the art and history of glass and glassmaking. The collection ranges from medieval manuscripts to original works of art on paper to the latest information on techniques used by studio artists.

In addition to use by our own staff members (in the departments of curatorial, publications, education and science), we assist others, including staff from other museums, scholars and authors, glass galleries and dealers, collectors; children writing school reports; glass artists and designers who may be looking for inspiration or technical information.

Our acquisitions focus on glass art, architecture and sculpture; (including mosaics, microscopes, windows, hood ornaments, light bulbs, glass furniture, stained glass; neon; glass beads and jewelry;) glass manufacture and glass decorating; firms; glass union publications; the history of glassware, glass technology, and glass companies; science of glass: glass chemistry; properties of glass; glass recipe books. The publications also include information on types of objects in materials other than glass, because of the parallels in shape and design. We collect all formats of materials, and currently hold published materials in 60 different languages. In addition, we have more than 190 archives from individual artists, galleries, companies, scholars, and organizations.

As the museum and library's mission statement says: *We tell the world about glass.* Our collection is not the technical library for the firm Corning, Inc., nor do we have their archives, but we can offer some general information on their history and products, as well as glass manufacturing and decorating in general.

Our library can offer much documentation about steins. Examples of steins we have researched and are in our the Museum collection can be seen in this article.



**Böttgersteinzeug tankard; brick red stoneware. H: 22.4cm
Saxony, ca. 1710-1712
Corning Museum of Glass 57.5.15
Gift of Edwin J. Beinecke**

How does one go about researching a stein, whether it is made of glass or another material? There are two initial avenues.

One place to start is the Rakow Library's online catalog. It is available to both researchers who visit our library, as well as "long-distance users", through the museum's website (<http://rakow.cmog.org>). The catalog is the key that opens the door to find books, periodical articles, auction catalogs, trade/company catalogs and many of our other materials.

One of the challenges in searching is actually terminology. For stein collectors, there are a variety of terms used by collectors and authors, which is compounded by the number of countries (and therefore languages) in which steins have been made. A brief list includes the words: stein, tankard, mugs, jugs, Bierkrug, Creussen or Kreussen, alepot, and Humpen. The last term is often used for a stein or tankard; our museum's use of the term is for a large vessel without a lid or handle: usually with enameled decoration, made in Germany, Bohemia, and Silesia between the 16th and 18th centuries, and used mainly for drinking beer. Of course, broader terms, such as <drinking vessels> will lead the researcher to books which include a variety of types of objects, including steins

Our online catalog has two parts: the Rakow Library Catalog includes books, catalogs, archives, and more. Our book and periodical collection includes both scholarly and popular materials, including many from England and Europe. The other section, the Glass Article Index, reflects our library's dedication to indexing all periodical articles (primarily from the 1950s to date) in our library which include glass. Searching an online catalog is not the same as searching Google and Google Books, since most of our materials have not been digitized, and only the words in the cataloging record are searchable.

Our library can also offer bibliographies specific to a topic (for example: beer steins; drinking vessels). The bibliographies can be mailed or sent as email attachments. They represent topics we have been asked about, and primarily cite materials in our library, including resources the user may not immediately find using our online catalog. Unfortunately, it is impossible

to provide all published references to any type of object.

For steins, one needs to consult both books and articles specifically on steins, and books on drinking vessels, as well as published guides to private and museum collections (which are often not possible to visit), and additional materials, as noted below.

For example, Fritz Biemann was a Swiss businessman, whose collections were later dispersed in two auctions, and most of his glass was purchased by private collectors. The book that documented his collection, *500 Jahre Glaskunst* by Brigitte Klesse and Axel von Saldern, included an enameled Krug. The collection of Helfried Krug was documented in both exhibition and auction catalogs; part of the collection consisted of steins and tankards. My research for another topic revealed a cut glass stein made between 1810-1820, in a museum in Stuttgart (see Gustav Pazaurek's *Gläser der Empire und Biedermeierzeit*, 1923).

The author of this article has compiled a bibliography on beer steins, based on the library's collection; that is a bibliography of materials not owned by the Rakow Library, listing books in both American and European libraries, which will supplement that currently on the organization's website.

One of the most important ways to document what a company was making and promoting is by consulting "trade catalogs" – those sale catalogs published by various companies and dealers. These publications cannot provide details as to the first or last year of availability of a stein, but give insight into time period and types of objects/patterns that were manufactured.

Sometimes, if a company catalog includes steins and tankards, our bibliographic records will state this, but not always. Our online catalog currently lists 27 trade catalogs, which note the inclusion of steins or tankards. Of course, our library focuses on catalogs issued by glass companies, and not stoneware, or porcelain firms. The ear-

liest such catalog we have is that from the firm Theresienthal, in Zwiesel, Germany, issued about 1840. In addition, we have catalogs from such late 19th century German firms (Wilhelm Schiedt and Wilhelm Steigerwald). One of the Schiedt catalogs can be viewed (record number 55424) online, as well as that from Steigerwald (record number 132343) can be viewed through the catalog record.

Advertisements can be another source of documentation; the website <http://glas-musterbuch.de> has an ad for the Gebr. Allmann firm, dated 1905, which includes 2 steins. One of our more mysterious items is a design book assembled by an unidentified firm. The style of ware and the German writing indicate possibly a Bohemian factory, dating to the period 1865- 1890. This 6 volume set has been digitized and is available as a link through our catalog. [[Design books of an unidentified Bohemian factory](#)]; there are several steins in the last volume.



**Tankard with enameled
Chinoiserie decoration
Opaque white glass, blown.
Central Europe, 1725-1775
Corning Museum of Glass
79.3.526
Gift of Jerome Strauss**

Auction catalogs are often an untapped source of examples. Both older catalogs and newer ones offer much more than just prices and brief descriptions, as well as illustrations; they discuss technique, firm, provenance (previous owners), as well as references to similar objects in other publications. However, not all auction catalogs have illustrations. Some of the more recent auction catalogs are indexed in auction databases. Steins made of glass in auction catalogs in our library are often noted in the bibliographic record.

However, many of the auction catalogs we receive cover all of the decorative arts, and steins made of materials other than glass will not be noted in our bibliographic records. Some recent catalogs from European dealers such as Nagel (Stuttgart), and Im Kinsky (Vienna) include steins made of ivory, faience, silver, and wood, and have full page illustrations. Copyright law prohibits the publication of images from books published 1923 or later, without obtaining permission from the publisher of the book/catalog. Therefore, as much as this author would have wished to include some of the marvelous photographs, this was not possible at this time.

Some collectors' archives can be a rich resource. Among our archives are the books and files of Edwin Beinecke, who donated both his German enameled glass and Kreussen as well as his library to our museum in 1957. The Beinecke archive contains 5 scrapbooks for his German enameled glass, as well as a sixth scrapbook for his Kreussen and Meissen stoneware. The archives include his own documentation, as well as pages from auction catalogs.

We are often asked how much of our library has been digitized. We have digitized some of our rare books and older trade catalogs, and unusual items, such as notebooks of glass recipes, and artists' designs. We are beginning to put some of the digitized materials on our website, and you can access them through our online catalog. At the moment, the date of 1923 determines if we can digitize and attach the link

through our catalog.

The museum's website will allow you to view images of some, but not all, of the museum's glass collection – images that can be used for power point presentations. If you are wanting to publish images, we request that you approach our Rights team, to obtain the best possible quality.

Although online dealer offerings and auction listings of steins should occasionally be considered incomplete in terms of accurate details, the illustrations and general information can be a godsend to the dedicated researcher.

Another good resource online are museum websites. Many museums have not completed digital documentation of their collections, but the website of The Corning Museum of Glass provides photos of some, and descriptions of all of their steins and tankards.

For example, searching <tankard AND strauss> will yield a guide to the tankards/steins in the Jerome Strauss

collection; his collection of 3200 drinking vessels, bequeathed to the museum in 1978, included many steins. Some of the Beinecke stoneware is also available through the website.

The Rakow Library is open to the public daily, 9am to 5 pm, including Saturday and Sunday. Our team of reference librarians is happy to help you - whether you can come to the library, or are a long-distance user. We accept questions by phone, fax, email and letter, and through our website Ask-a-Glass question - <http://libanswers.cmog.org/> The library staff can answer short-answer questions, but we regret that we cannot look at numerous books and catalogs, searching for steins, but we would be delighted to have you visit us, and use interlibrary loan.

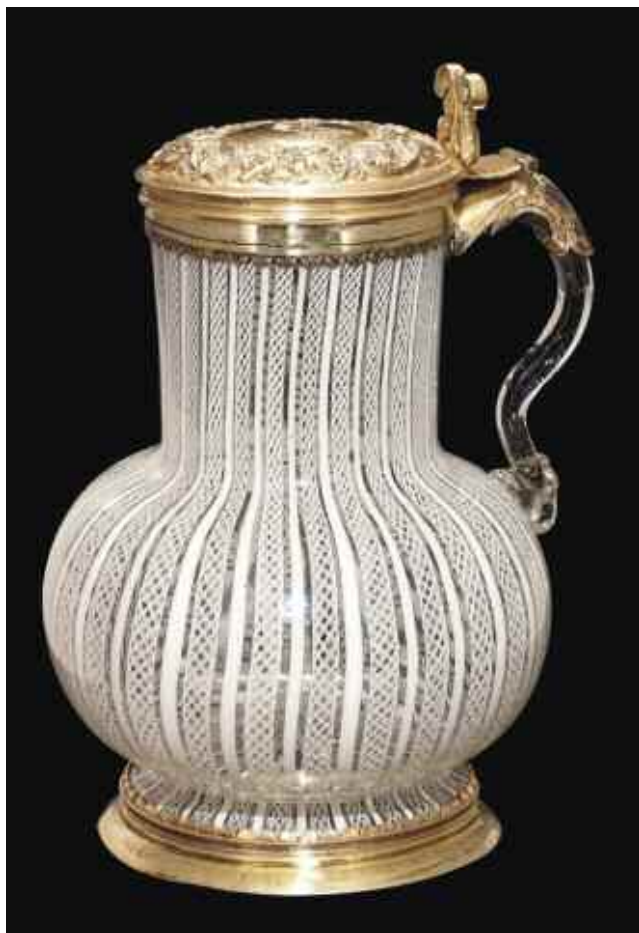
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auction catalogs. Some of our older company catalogs have been digitized; others are available on loan in microfiche format; our auction catalogs have not been microfilmed or digitized.

Serendipity, the unexpected, and dedicated research will yield more examples and information than just a search of a library's catalog. Good luck in your research!

You can contact the library at:

*The Rakow Research Library
The Corning Museum of Glass
5 Museum Way
Corning NY 14830
(607) 438-5300
rakow@cmog.org*



Tankard, white and colorless

Vetro a fili; vetro a retorti

Venice, 1550-1600

Corning Museum of Glass 65.3.38

***Cover is hinged, with cast, scrolling thumbpiece;
it is decorated with central circular panel
enclosing engraved head of woman
within chased border of floral scrolls
interrupted by three harp shaped cartouches.***

Caring for your Glass Collection

By N. Astrid R. van Giffen

Associate Conservator, The Corning Museum of Glass

As a glass conservator, one of the most common questions I get asked is how to remove the haziness and water lines on the inside of glass vases. Some of these “water spots” are easily removed with a weak acid like vinegar because they are the insoluble minerals that we find in tap water. Unfortunately often the haziness and lines can’t be removed because they are actually damage to the glass. Most people think of glass as a very stable material and in many ways it is. But it can and does deteriorate and one of the elements it is most sensitive to is something we generally think of as pretty harmless: water.



Figure 1: A glass jar with the typical ring of haziness and lines caused by standing water.

The process of atmospheric glass deterioration occurs when moisture in the air leaches out the alkali components of the glass. This creates a high alkaline film on the glass surface which in turn attacks the silica network of the glass creating microscopic voids. Some of the early symptoms of this type of deterioration are haziness, droplets, white crystals, or a slimy feeling on the surface. Later stages include very fine micro-cracking, surface loss, and eventually the glass can lose its structural integrity and fall apart.

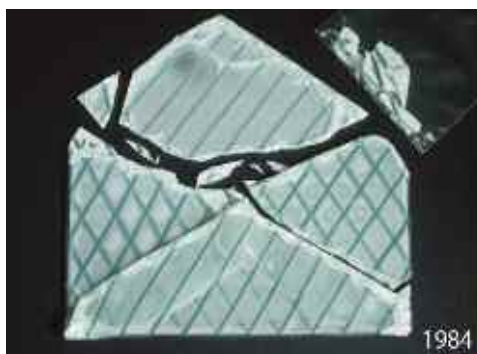


Figure 2: This piece, entitled “Envelope No. 3” (Corning Museum of Glass 79.4.128), was created in 1976 with an unstable glass. Eight years after it was made it was already badly deteriorated and losing its structural integrity. Another eight years later it was turning to dust.

The rate of this deterioration is affected by two things: the composition of the glass and the climate conditions it is stored in. There is glass with compositions that are so unstable that it will deteriorate quickly no matter what climate it is stored at. And even glass with very stable compositions will deteriorate if they are kept in very bad conditions.

Although there is no cure for atmospheric glass deterioration and the damage can’t be reversed, there are a few things we can do to slow down the process and help preserve the glass.

Temperature and Relative Humidity

The first is to provide a stable and ap-

propriate climate to store and display glass. Luckily the temperature and relative humidity (RH) best for glass is right in the human comfort zone, around 70 degrees Fahrenheit and 45% RH.

The relative humidity is especially important; high RH (above 55%) will cause more moisture on the glass surface and low RH (below 35%) will cause glass that has already started to deteriorate to develop more micro-cracking. It is especially important that

the climate is stable and that any fluctuations are gradual.

Air movement

Air movement prevents the formation of microclimates, or localized areas with a different climate. It also helps to dry off any moisture on the surface of glass. To have good air movement in your display and storage areas you need to make sure there are gaps between the shelves and the sides of the vitrines. Air movement inside of cabinets is easily improved with a small fan, such as those used in computers. Objects with lids or stoppers can easily develop microclimates and should be stored with their lids or stoppers open.

Cleaning

Finally, cleaning is one of the most important things you can do for your glasses. Cleaning removes any alkalis from the surface and almost resets the



Figure 3: A glass in the early stages of atmospheric glass deterioration shown before and after cleaning. (Corning Museum of Glass 61.3.216).

clock on the deterioration process. Most glass will not need to be cleaned often, especially if it is kept in a good climate. At the Museum, most glass will only need to be washed once in its lifetime as long as it is not showing signs of deterioration.

Most glass can be washed with tap water and a mild detergent. A detergent with no perfumes or dyes is best since those are just added chemicals that are not necessary. Cotton or soft paper towels are best for cleaning smooth surfaces, soft brushes are usually more effective for cut surfaces. The glass should be rinsed with de-ionized or distilled water and can then air dry or be lightly dried with cotton or soft paper towels. Rinsing with de-ionized or distilled water is important because it removes any minerals left on the surface from the tap water and will prevent water spots.

This simple cleaning is safe for glass with enameled decoration and for the metal fittings found on some glass. More extensive cleaning of the metal

fittings should be undertaken on a case-by-case basis after consultation with a conservator.

Glass with fragile surfaces such as weathered archaeological glass, cold-

ing to clean such fragile objects since they can easily be damaged and the damage would be irreversible.

It may be tempting to put glass in the dishwasher, but this is one of the worst things you can do to your glass. The conditions in a dishwasher actually attack and degrade glass in three different ways: through water, high temperatures, and high alkalinity from the detergent. The deterioration can cause your glass to look hazy, scratched, or even develop an iridescence in a relatively short amount of time.

If you have a glass that is cracked or broken it is always better to contact a conservator to treat it rather than repairing it yourself. Glass cannot be safely re-fused, and the adhesives best suited to glue glass can be tricky to use and can cause damage to the glass if they are not used properly. It is much more time consuming, and therefore expensive, for a conservator to fix a bad repair than it is to treat a cleanly broken piece.

The American Institute for Conservation of Historic and Artistic Works (AIC) has a "Find a Conservator" tool on their website (www.conservation-us.org) which can help you find a qualified conservator in your area.



Figure 4: You should *NEVER* put your valued glass in a dishwasher. The high moisture, high alkalinity, and high temperature in a dishwasher can degrade your glass in a short amount of time, causing damage like that seen on this juice glass.

painted glass, or glass with adhesives that may be sensitive to water should not be cleaned in this way. It is best to consult a conservator before attempt-

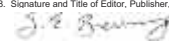


UNITED STATES POSTAL SERVICE® (All Periodicals Publications Except Requester Publications)			
1. Publication Title Prosit		2. Publication Number 0 1 4 7 - 5 2 1 4	
3. Filing Date Oct. 1, 2016		4. Issue Frequency Quarterly	
5. Number of Issues Published Annually 4		6. Annual Subscription Price Included in dues	
7. Complete Mailing Address of Known Office of Publication (Not printer) (Street, city, county, state, and ZIP+4®) c/o Walker360 2501 East 5th Street Montgomery, AL 36107			
8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer) c/o Walker360 2501 East 5th Street Montgomery, AL 36107			
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor (Do not leave blank)			
Publisher (Name and complete mailing address) c/o Walker360 2501 East 5th Street Montgomery, AL 36107			
Editor (Name and complete mailing address) Steve Breuning 3439 Lake George Road Oxford, MI 48370			
Managing Editor (Name and complete mailing address) Steve Breuning 3439 Lake George Road Oxford, MI 48370			
10. Owner (Do not leave blank. If the publication is owned by a corporation, give the name and address of the corporation immediately followed by the names and addresses of all stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, give the names and addresses of the individual owners. If owned by a partnership or other unincorporated firm, give its name and address as well as those of each individual owner. If the publication is published by a nonprofit organization, give its name and address.)			
Full Name		Complete Mailing Address	
— Stein Collectors International, Inc.		— c/o Walker360 2501 East 5th Street Montgomery, AL 36107	
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11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities. If none, check box <input checked="" type="checkbox"/> None			
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PS Form 3526, July 2014 [Page 1 of 4 (see instructions page 4)] PSN: 7530-01-000-9931 **PRIVACY NOTICE:** See our privacy policy on www.usps.com

13. Publication Title Prosit		14. Issue Date for Circulation Data Below	
15. Extent and Nature of Circulation		Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Total Number of Copies (Net press run)		825	781
b. Paid Circulation (By Mail and Outside the Mail)			
(1)	Mailed Outside-County Paid Subscriptions Stated on PS Form 3541 (include paid distribution above nominal rate, advertiser's proof copies, and exchange copies)	671	642
(2)	Mailed In-County Paid Subscriptions Stated on PS Form 3541 (include paid distribution above nominal rate, advertiser's proof copies, and exchange copies)	0	0
(3)	Paid Distribution Outside the Mails Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid Distribution Outside USPS®	50	46
(4)	Paid Distribution by Other Classes of Mail Through the USPS (e.g., First-Class Mail®)	22	18
c. Total Paid Distribution (Sum of 15b (1), (2), (3), and (4))		743	706
d. Free or Nominal Rate Distribution (By Mail and Outside the Mail)			
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(4)	Free or Nominal Rate Distribution Outside the Mail (Carriers or other means)	0	0
e. Total Free or Nominal Rate Distribution (Sum of 15d (1), (2), (3) and (4))		82	75
f. Total Distribution (Sum of 15c and 15e)		825	781
g. Copies not Distributed (See Instructions to Publishers #4 (page #3))		0	0
h. Total (Sum of 15f and g)		825	781
i. Percent Paid (15c divided by 15f times 100)		91%	90%

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16. Electronic Copy Circulation		Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Paid Electronic Copies		0	0
b. Total Paid Print Copies (Line 15c) + Paid Electronic Copies (Line 16a)		743	706
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Stein Exchange

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

Wanted: 1/4L Mettlach mosaic steins, 1/4L & smaller glass steins, Munich Child steins or statues. Also porcelain bisque monks, black forest carvings, wood nutcrackers. Put me in your phone contacts so if you have one or are out antiquing and see one, email pic to christy7mh@gmail.com. Christy Hoffmann.

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



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

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

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

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

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

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

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

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The Mettlach Wares Exhibit in the Lower Gallery of AMOCA was organized with the help of a Getty Multicultural Intern and a Windgate Museum Intern. A new exhibition focused on fairy tales and folktales from the Mettlach Collection will open this Summer. Examples of fairytales and folktale scenes are illustrated on the steins below.



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

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A note from the Membership Database Manager

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

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

1. Go to *Membership Directory* and check your name. Are your email address, mailing address and phone number correct? If not, please let me know the correct information.
2. If you are a member of an SCI chapter, go to *Members Search/SCI Chapter*. Search on the chapter you claim as your primary chapter. Is your name on that chapter's list? If not, please let me know your primary chapter. If you are no longer a member of a chapter but still appear on the chapter's list, let me know and I will remove your name.
3. Send the information you want corrected to: scidata@cox.net This address should only be used for this exercise, not for any other SCI business.

John Strassberger