



# The Beer Stein Magazine

PR SIT



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Stein Collectors International

September 2006

## Bustle Lady Steins



*Prosit*, September 2006

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### **Prosit (ISSN 0147-5274)**

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Send all editorial items & advertising to:  
**Ron Fox**  
10086 San Pablo Ave  
El Cerrito, CA 94530  
(631) 553-3841  
e-mail: oz@webspan.net  
SCI Website [www.steincollectors.org](http://www.steincollectors.org)

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## President's Message

After such a glorious week in Valley Forge with chairperson Clarence Riley and the Keystone Pride, I feel ready to undertake the business of SCI that lies before us. The Keysteiners provided us with such a superb example of what can be done when chapter members work together - a model that we can all look up to for future endeavors.

My vision is to provide a channel of communication between the SCI Executive Committee and the chapters, through which we can share goals, ideas, problems and solutions. It would also facilitate sharing news and knowledge that could be used in chapter meetings. Behind each collector is a man or woman who has preferences, ideas, and dislikes about the organization. In order to keep SCI strong, vital and fully functioning, we should be ever cognizant of the voices of our members. Without their lifeblood, SCI could become a mere shell of an organization, meeting the needs of no one.

I have established the following goals for this coming year:

- Get 25% of social members to join SCI

- Get 25% of former members to renew their memberships
- Have each chapter state one thing that the majority of its members enjoys about SCI, due by year's end 2006
- Have each chapter state one thing that the majority of its members would improve/fix, due by year's end 2006
- Provide credit card usage for membership
- Add a security link/password to our website to ensure only SCI members usage
- Look into the possibility of establishing an on-line (electronic) Membership Directory for SCI members

It is important to have a vision so the members will know where we are headed, and also so they will have a basis for the decisions of the Executive Committee. If we don't know what we are shooting at, it is nigh impossible to aim at the correct target.

Respecfully,

**Phil Masenheimer**  
**SCI President**

## Password Controls on the SCI Web Site

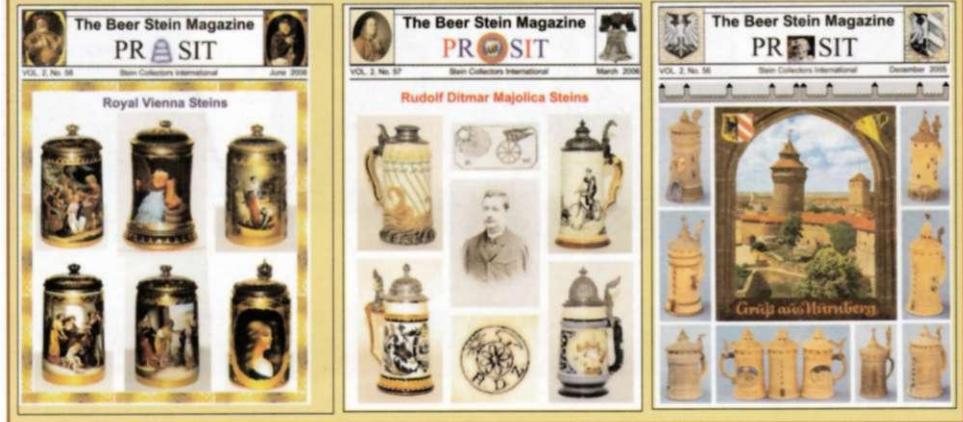
Password controls have been added to the SCI web site. This will allow us to make enhancements for the benefit of our membership, while preventing sitewide access by the general public to selected areas and materials. As a dues-paying member, you will continue to have full access to the site. Non-member visitors will have to join SCI in order to enjoy the same privilege.

Visit the SCI website at <http://steincollectors.org>

The current password is bustle.

We do not plan to register logon IDs and passwords for SCI members. Instead, all SCI members will share a single password, which will be published in each issue of *Prosit*, and changed every three months. This will make access available to everyone who has the current issue of *Prosit* - in other words, all of our current members.

**Prosit is the only informative and educational magazine on drinking vessels. We encourage each member to share your Prosit magazines with interested parties. It is the best way to increase our membership and keep our hobby healthy.**



## My First Stein - The Stein that Keeps on Giving...

by Marty Cameli

I just returned from Florida in December 1956, to a bitter cold New York City. On December 12, 1956, I was drafted into the U.S. Army. The military sent me to Fort Dix, New Jersey for basic training. After basic, my orders read Fort Gordon, Georgia, and I was assigned to signal school. Upon completing signal school, my MOS made me a full fledged telephone pole lineman. My next orders read Böblingen Germany. Böblingen is a small town outside of Stuttgart which housed the 97th signal battalion which supplied the communications for the 7th Army headquarters. The rest of my army time was spent in Böblingen with the 7th Army. I never did climb a pole in Germany. I had drafting experience in civilian life, so my MOS was changed to draftsman. My job consisted of map work, sign painting, diagrams, charts, etc. five days a week, Saturday and Sundays off. No guard duty or KP. My living quarters were off the army base. It was very much like being a civilian again, although we did go on maneuvers about every three months.

One day a vendor came into the base selling clothes, belts, special jackets that were made to order with army logo's, but what caught my eye was the stein samples he had. The stein which I ordered was a U.S. Military stein. It cost \$15 and

the waiting period was two weeks for the lettering to be completed. I couldn't wait to see it, as it was my very first stein. When I received it, the stein was real pretty. A half-liter with a litho of a naked lady, and a huge crest on the front and the town of Böblingen. My wife's name and my name were also on the front.

My stay in Germany was quite an experience. In that time frame of 1956 - 1958, Dwight Eisenhower was president. The Russians put a Sputnik into space which contained a live dog. Gasoline on the base was 14 cents a gallon, and you could buy a Mercedes car for \$5000.

I traveled all over Europe during my stint in the military, and bought my first camera, which started my photography hobby. My tour of duty was coming to an end, and I was to leave Frankfurt, Germany and return to New Jersey. One of the four engines on our plane caught fire over the ocean. Luckily we were near the USA and we made an emergency landing at Idlewild Airport, (JFK) on Long Island, New York, where I still live today. I enjoyed my two years in the army and my German experience.

In the 1990's, after keeping the stein for many years and through a divorce, I decided to sell some of my earlier stein purchases. The stein from Böblingen was also sold. My new adventure in stein collecting was HR's and pigeon steins. I never thought I'd see that stein again. But

to my surprise, while attending an anniversary party in Harrisburg, PA, sponsored by the Pennsylvania Keysteiners, a fellow stein collector had my Böblingen stein on his sales table!

**PROSIT**

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September 2006



Marty in uniform during his service time in Germany



Marty today holding his service stein in front of his vast HR collection

## US Military Steins of the Cold War

### Artillery Regiments

by Louis Foster

Although I was actually in the Infantry and did not consider any other G.I.'s to be real soldiers, I have come to develop an appreciation of the guys who served in artillery units as I have accumulated more and more of their steins.

While I am not and do not intend to become an artillery expert and this article will not make you one either, a little understanding will lead to a greater appreciation of these steins and what they represent.

1200 years ago the Chinese discovered gunpowder and used it to make fireworks. It was a small step to start looking for military applications. This invention was still useful 1,000 years later as noted in our national anthem, "the rockets' red glare, the bombs bursting in air."

In the interim, we see that artillery actually changed the face of Europe. When William the Conquer claimed England for the Normans, one of his first acts was to build a "keep" or fortress near London. Thick stone walls were impenetrable and provided him a safe location from which to rule this new country.

This defensive base heralded the age of castle building which took place all across Europe. It was "state of the art" technology which everyone tried to imitate. This worked until the Arabs attacked and defeated Constantinople by using cannon fire from their artillery to breach the walls in 1453. (It was still Infantry who actually did the final assaults.)

Over the next couple of hundred years, artillery developed as much as innovation and technology would permit while based on iron or steel cannon balls. It is not until a few decades after the American Civil War that explosive shells and rifled cannon gave this force greater destructive power, more accuracy and longer range. With these developments, the German artillery was able to shell Paris in 1918 from a range of 75 miles.

This turned artillery into a type of terror weapon because there was no warning until the first rounds hit. During WW I, artillery shells were also used to deliver poison gas. It was these kinds of uses which took the "personal" touch out of war. The Middle Ages idea of knights on horseback being the chivalrous way of war changed. The English (and other) archers using long bows as an artillery type of weapon also ended, as eventually did the Calvary.

With the end of "The War to End All Wars", preparation for the next one continued. One of the progressive movements was to self-propelled artillery which was intended to eliminate one of the major draw-backs of artillery. To this point, mobility was provided by draft animals. This required many horses and personnel to take a gun to the field.

As roads were improved, artillery was developed which could be moved by hitching it to a truck. It was restricted to roads, and therefore more easily located by another new technology getting military use - the airplane. This of course, called for yet another type of artillery, that intended for anti-aircraft defense.

WW II saw even larger artillery guns mounted on railroad cars and in the post WW II years, the U.S. Army went so far as to build a 280mm atomic cannon capable of delivering a tactical nuclear bomb.

After a few years, common sense prevailed and this gun, called Atomic Annie, left the arsenal of the Army artillery and atomic weapons were relegated to the U.S. Air Force.

Let us leave the rest of the history to historians and military students and look at a few of the different types of artillery units deployed by the army during the years of the Cold War- 1946 to 1989.

Figure 1 is a stein from the 74th Field Artillery Battalion. For American Cold War steins, it is rare as it is also a character stein in the shape of an artillery shell. Figure 2 is one side scene showing the soldiers firing the 105mm cannon which was one of the most versatile guns used for many years. Figure 3 is the other side scene which lists the battalion history. Also unusual for this piece is that it is not made of porcelain like it appears, but rather a white glazed pottery. It is a tall 1/2L because of a deep hollow base containing a working music box. When you wind the key, the song which it plays is "The Caissons Go Rolling Along." A wonderful stein.

figure 1



figure 2



figure 3

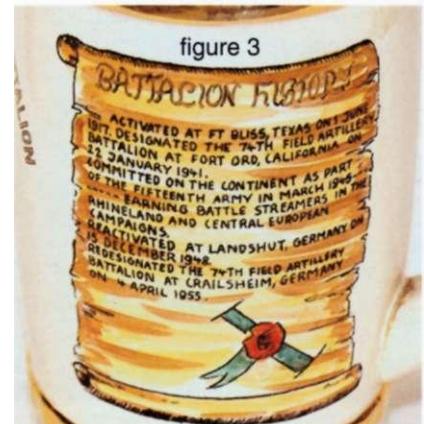


figure 4

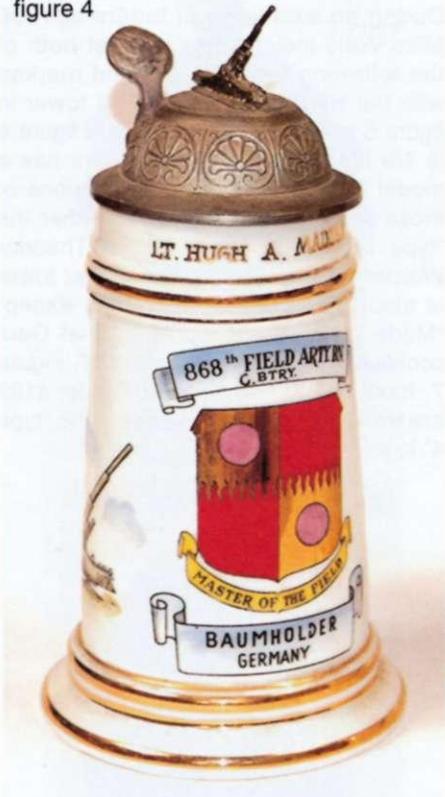


figure 6



figure 5

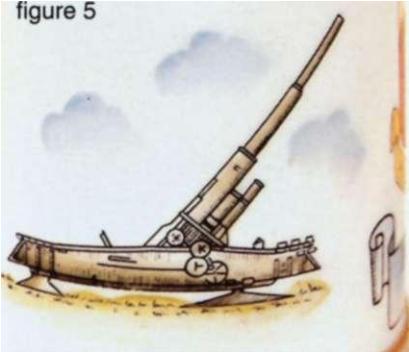


Figure 4 is a stein from the 868th Field Artillery Battalion C Battery to Lt. Hugh A. Madden stationed in Baumholder, Germany. As mentioned earlier in this article, the Atomic Annie cannon, which could fire an atomic device, was part of the United States arsenal for a very short period of time. The Atomic Annie cannon appears as the finial of this stein as well as in the side scene seen in figure 5. The Atomic Annie was removed from service as it proved to be an ineffective weapon. Its size made it extremely difficult for moving and setting up on the battlefield.

Figure 6 is to Major Benson Grant of the 63rd AAA Battalion in Wiesbaden, Germany. As you can see from the unit designation, this Battalion was trained in the 90 mm artillery gun and was ready to use this weapon if any conflict would have happened. As you can see in figure 7, the finial on this stein is this same 90 mm artillery gun.

figure 7



figure 8



figure 9



figure 10

Figure 8 is a stein to Frank Tedesco from the 35th Field Artillery Battalion serving in Schweinfurt, Germany. Their designated equipment was a large artillery gun set on a tow chasse which made it highly mobile. The finial in figure 9 depicts this gun well. Figure 10 shows a side scene of Conn Barracks, this unit's living quarters.



The last stein for this article is figure 11 which is to the 544th Airborne Field Artillery Battalion stationed in Augsburg, Germany. The finial is the versatile 105mm artillery gun that could be dropped by parachute along with the men. Side scene shows many open parachutes of a unit jump.

American Cold War steins...  
simply fascinating.

## HR and the Freising Factory Revisited

by John McGregor

### Twelfth Installment

**HAUBER & REUTHER**  
**EARLY 1882-1886**

#### THE TYPE 4 LOGO BY GERZ

In the last installment I discussed the HR "type 3" "pseudo" logo which is found on steins manufactured for Hauber & Reuther by Merkelbach & Wick. In this installment I will cover the "type 4" "pseudo" logo.

The "type 4" "pseudo" logo, which is one of three HR logos applied at a factory other than Freising, is seldom seen, and is found only on HR steins manufactured by S. P. Gerz. Mike Wald said he had seen it only three times out of the thousands of steins he had examined. In the past thirteen years I've managed to either acquire, or have reported to me a total of fifteen pieces, and one of those is one of the pieces that Mike was already aware of. The steins are found with both flat, and recessed bottoms and were made by Gerz, in very small numbers, probably in the latter part of 1886. None of the pieces I've seen are marked "Germany," or "Made in Germany." However, one does exist with a paper label printed "Made in Germany" (figure 1), indicating to me that the stein was manufactured pre-1887, but exported after the 1887 marking law went into effect.

figure 1



Deliveries of Westerwald clay to Freising were stopped in 1886 and when their supply of clay ran out, Hauber & Reuther may still have had unfilled orders on the books. Whatever the reason, it appears that around this time period, Hauber & Reuther had Gerz produce a number of salt glazed steins from molds they provided. Once Gerz had fulfilled Hauber & Reuther's requirements, they no longer produced steins with the HR logo, but apparently continued to use some of the molds for their own purposes, just as Merkelbach & Wick did.

figure 2

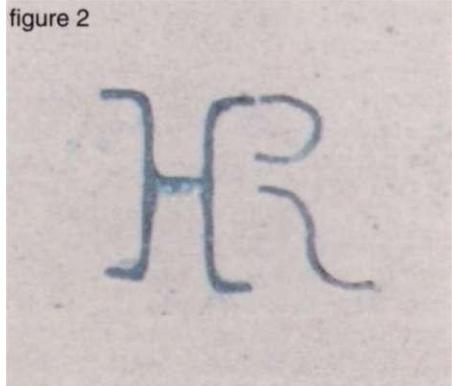


Figure 2 is the "type 4" incised HR logo used by Gerz on the steins they manufactured for Hauber & Reuther, along with the capacity mark (figure 3) that Gerz used as their standard 0.5 liter mark.

figure 3



Gerz produced HR steins fall into three categories: 1) Those marked with the "type 4" HR logo, and a Gerz capacity mark. 2) Those with no marks except a Gerz capacity mark and an "HR. R.Z." (figure 4) stamped inside the lid. 3) Those with the Gerz capacity mark, and no identifying HR marks whatsoever, but still identifiable as known HR steins.

figure 4



### HR MARKED GERZ PRODUCTION

During an exchange of letters in 1996 Mike Wald indicated to me that both of the following towers are found marked with the HR "type 4" logo. The tower in figure 5 is 1/4 liter and the one in figure 6 is 1/8 liter. Neither of the towers has a model number. The 1/2 liter versions of these towers are marked with either the "type 1a" HR logo, or T.W. for Theodor Weisler of Nuremberg. The 1/4 liter tower is also found with no markings except "Made in Germany" indicating that Gerz continued to produce it after 1887. Figure 7, model #150 and figure 8, model #199 are two other steins marked with the "type 4" logo.

figure 5



figure 6



### "HR. R.Z." UNDER THE LID

While the steins in figure 9, model #154 and figure 10, model #242, have no HR logo on the bottom, and their capacity marks indicate that they were produced by Gerz, but we also know they were made for HR, because HR installed the pewter and the inside of the lids are stamped "HR. R.Z."

figure 7



figure 8



figure 9



## UNMARKED HR STEINS BY GERZ

These are some of the steins Gerz continued to produce after they no longer produced steins with the HR logo. The stein in figure 11 is obviously an HR #64 owl and the handle is typically Freising. The owl carries no HR logo, neither on the bottom, nor under the lid, and the capacity mark is that of the Gerz factory. The same is true of the piece in figure 12, an HR #155.

figure 10



figure 11



## HR MARKED STEINS BY GERZ

The following model numbers are known with the "type 4" logo, all are 0.5 liter unless otherwise noted: 130, 147, 150, 153, 173, 199 (2), 222, 222 3.0 liters (2), 235 3.0 liters, 241 (3), 242, NMN Frauenkirch Tower V\* liter and NMN Nuremberg Tower 1/8 liter.

figure 12



The next installment, "Marks on HR Porcelain Steins," will be the next to last installment. The series will soon be coming to an end after three and a half years.



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## Ladies with Bustles

By Charlotte Whitham

Women's fashions come and go. One year our skirts will be ankle-length, and the next year miniskirts may be in vogue. Women love fashion changes and the fashion world makes a fortune from these changes. In this article we will talk about fashions of the nineteenth century, especially bustle fashions of the 1870's and the Bustle Lady steins.

Bustles are not what the common woman wore. These bustle dresses and gowns were the wardrobe of the very rich, and most often worn by young maidens looking for a husband, or other women who were pampered by their families. Fortunes were spent on these outfits.

**Dresses and Skirts in the 19th Century**  
During the nineteenth century the cut of women's dresses in western culture varied more widely than in any other century (figures 1, this page). Waistlines started just below the bust (the Empire silhouette) and gradually sank to the natural waist. Skirts started fairly narrow and increased dramatically to the hoop skirt and crinoline-supported styles of the 1860s; then fullness was draped and drawn to the back by means of bustles.

Dresses were generally one-piece garments from 1800 through the 1840s; after that it became common for a dress to be made as a separate skirt and bodice, with very short sleeves.

Various accessories were designed to support the wearer's skirts. Crinoline was originally a stiff fabric with a weft of horse-hair and a warp of cotton or linen thread. The fabric first appeared around 1830, but by 1850 the word had come to mean a stiffened petticoat or rigid skirt-shaped structure of steel designed to support the skirts of a woman's dress into the required shape (figure 2).

When the crinoline of the late 1860's had reached its maximum width, it began to subside. The gowns had become difficult to get through doorways and movement was no longer graceful.

Around 1864, the shape of the crinoline began to change: rather than being dome-shaped, the front and sides were narrowed, leaving volume only at the back. The cage structure was still



figure 2



attached around the waist and extended down to the ground, but only down the back of the wearer's legs. Figure 3 is an example of an early bustle. At this time there is no padding in the rear. In 1869 the crinoline was completely discarded in favor of the redefined bustle.

figure 3



What is a bustle? It is a frame or pad worn on the back of a woman's body below the waist to distend the skirt. The first bustles appeared in the early 1870's and there was a slight fullness in front as well as the back of the dress. Figures 4, 5 and 6 are examples of the types of pads and/or bustles that were commonly used. Notice as time went by, the padding increased in size and the bustle made sitting difficult, if not impossible.

Dresses with bustles were important because they make the ladies waist appear very small and this was very important in 1870. There was one small problem. Almost all gowns with bustles did not allow the women to sit down. When she went out for the evening she had to stand all night or take a chance of wrinkling her gown. This was a mortal sin

figure 4



Women today prefer to have their cake and eat it too. Most of the gowns with bustles today are wedding gowns. The bustle of these gowns is detachable. After the formal wedding and photos, the bride goes to the reception to have a good time with her guests. Her bustle, which is attached by snaps, or hooks or Velcro, is removed and the bride can sit and be comfortable. These brides can have the style they want and be comfortable, too.

figure 5



figure 6



The bride in the photo above is the late Adele Leboy dressed in her wedding gown with a detachable bustle. Adele was a fellow stein collector, a member of *Die Studenten Prinz Gruppe*, and a longtime friend. Years ago I told her of my plans to write this article, and promised that I would make her famous by including this photo. These brides are the modern bustle ladies of today.

#### The Bustle Lady Steins

We evaluate a stein in many ways: by who made it, how many steins were made, the condition of the stein, what type of stein is popular at the time, and how artistic the stein is. In this article about Bustle Lady steins, we are going to spend a lot of time considering the beauty of the stein and if the stein has a matching base and lid, if the whole outfit goes together well, and if the outfit goes with the body type.

There are eight Bustle Lady steins in my collection. Each is special in its own way. The pewtersmiths in this period had to be geniuses and the artists who designed the ladies clothes were very talented.

in 1870. There must have been a lot of ladies with sore feet. These women wanted to appear thin to impress the gentlemen. They are similar to women of today in that way, but they were more willing to be uncomfortable to look beautiful.

figure 8



### Pottery Bustle Ladies

The first two steins are the beauties of my collection (figures 8, 10 and 10a). They are both half-liter and are made of pottery. The outfits of both are outstanding and the second Bustle Lady stein is the love of my collection. These pottery Bustle Lady steins were not included in the first two character stein books.

The Bustle Lady in figure 8 has the number 895 on the bottom but no maker mark. David Harr, SCI Master Stein-

figure 9



A saltglazed version of the first stein

ologist, says it was made by Hanke. She is 9%" tall and is dressed in an outfit of black, brown/gold, and white. She is wearing a striped high neck blouse with a collar that is trimmed with four tiny buttons. Her fitted black jacket is trimmed with brown/gold. The black bustle is small and highlighted with white, and the underskirt is the same color. On the left side of the skirt there is a black insert that buttons all the way to the bottom ruffle. The underskirt has two fancy draped inserts of brown/gold color. Her hands are covered with long gloves and in her left hand she is carrying a fan. There is a bracelet around her left glove. Her brown hair is cut short and topped with a stylish hat with a feather and a bow. She is a very attractive woman. The colors are great. The total effect is wonderful. I give this stein an A+.

A different color variation of this stein recently sold at auction.

While this first stein is made of cream colored pottery, figure 9 shows the same stein in a saltglazed stoneware version. It is amazing how different the steins can look depending on the color treatment. Color variations give us another reason to add the same stein to our collections.

The queen of the collection (figures 10 and 10a) has number 971 on the base and there is no maker's mark, but she was made by Marzi & Remy according to David Harr. She is 10 inches tall and is wearing an outfit in different shades of blue and white (figures 8 & 8A). Her high necked navy blue and white polka dot blouse is covered by a fitted navy blue jacket with fitted sleeves and cuffs that

figure 10



are decorated with white and blue. The back of the jacket is trimmed with two large white buttons. Her right hand is on her chest and she is holding a large pink rose. The bustle is a lighter blue and white swirl that is continued in the overskirt. The bottom of the overskirt is trimmed with the blue and white polka dot pattern used in the blouse and a light blue fringe completes the overskirt. The underskirt is made of a dark blue print on white. The bottom of the underskirt has a similar print on a tiny striped background. On the left side of the skirt is a runner of white with large circles of all the blues used in the outfit, and it is fringed with blue and white. The lady has dark brown hair that is shoulder length and it is topped with a smart hat of white with a large blue ribbon. The colors are great, and the design is interesting. The total effect is high class. Grade A+. She is lovely, she is rare, and she cost a small fortune, but best of all, she is mine.

### HR (Hauber & Reuther) Bustle Ladies

The next three steins of ladies with a bustle are half liter, blue/gray stoneware and have pewter lids. We bought the first one in 1992, and the next two are new to the collection. All of these women face the handle of the stein. I believe this was done because the lids are so heavy and it helped keep the weight balanced when the lid was opened. The pewter maker of this first stein (figures 11, 11a and 11b) did an excellent job. Many of you will recognize it as the work of HR (Hauber & Reuther 1887-1910). The top of the gown has a high ruffled neck. The buttons go down diagonally starting at the left shoulder to the center of the jacket. There is a flower over the second button and a pin on the bodice. The sleeves are tightly fitted and the waist snug. Her left hand is in her pocket. The right hand holds a two-inch parasol with a ruffle and fancy han-

figure 10a



figure 11



figure 11a



figure 11b



die. Her bustle is marvelous. There is a large ruffle around the waist and a series of drapes down the bustle. Great effect! She is wearing a large brimmed hat over her curls and a smile on her face. The bottom of her skirt is made of blue/gray stoneware. On the front of the gown there are two small ruffles and a series of soft drapes and a bow. In the rear of the gown the drapes of the pewter bustle are continued half way down the back of the gown. The bustle is followed by vertical dark blue stripes every  $\frac{1}{8}$ -inch around the skirt. A large ruffle at the bottom of the skirt completes the outfit. There is a lot of detail on this stein. Everyone working on this stein did a great job. The grade for this stein is an A+. She is a pleasure to look at.

The fourth stein (figure 12) is also made by HR. There are no marks but John McGregor, SCI Master Steinologist, says HR made it. It is blue/gray stoneware, half liter, and  $9\frac{1}{2}$  inches tall. This full figured woman wears no frills. Her fitted jacket buttons down the front. The sleeves of the jacket are fitted with small cuffs. The jacket is fitted to show off her attributes. The skirt base is a generic stein made by HR that is paneled. Unfortunately, the bottom is not a proper continuation of design to match the lid. It is a nice blue/gray stein but not designed to look like the bottom of this gown. There is another problem with this stein. There is a hole in the upper part of the handle where steins are usual-

figure 12



ly attached to the lid. This does not detract from the beauty of this stein. The skirt is light blue and cobalt blue. Good color. It has six panels that are separated by a simple blue line with hash marks. In the panels there is an abstract design down each panel. Very little effort was made to have the bottom of the stein resemble the skirt of a gown. She has on a medium sized hat with a brim that is worn over her short hair. She is carrying a six-inch parasol which is attached to the handle of the stein. The only frill on this stein is the ruffle on the parasol. This stein is often priced higher than the previously described piece. I can not imagine why. I do not consider this a Bustle Lady stein but rather a Bustle Lady lid on a generic based stein, therefore no grade.

The last stein in this group (figures 13 and 13a) is number five and was also made by Freising /HR and it is eight inches tall. The bottom of the stein is marked 139. She is an early Bustle Lady and a little different than the other ladies. The lid is

figure 13



figure 13a



made of pewter and the upper half of the lady is just over two and a half inches tall. She seems too small for the size of the stein. She is an older woman, matronly looking, and very petite. Her fitted jacket is long. She has a flower at the top of the jacket. Her left hand is in her pocket. Her right gloved hand is holding a one and three quarter inch umbrella. She is wearing a large front brim hat decorated with a ribbon. It appears that this pewter figure is placed on the pewter lid. The base is a generic stein five inches high and decorated with fleur-de-lis. The pewter figure on the lid of the stein is well done. The rest of the stein is not a part of the ladies dress. This stein is not a Bustle Lady stein but rather a Bustle Lady lid on a generic base.

#### Unknown Makers of Bustle Lady Steins

The sixth Bustle Lady stein example is a very petite lady on a pewter lid, rimmed in silver. There are no marks. It is 8 1/4" high. The maker is unknown. The pewter lid is wonderfully detailed. The bodice has three-quarter length sleeves and a plunging neckline. The bustle is very full. Around her neck she is wearing a fancy necklace. A beautiful bonnet frames her lovely face. The hat is trimmed with a fancy feather and her hair is short. In her left hand she carries a fan. She is facing

figure 14



The seventh stein in the collection is the first Bustle Lady stein I ever saw. She was in Reid's field in the famous Brimfield Flea Market in Massachusetts, when it was the only show in town. Every year I would look at her and admire this wonderful wood and pewter stein, but she was more than we could afford. One year I went back to visit her and she was gone. I felt like I lost an old friend and decided that someday I would own a stein like that. A few years ago we finally saw another wood and pewter bustle stein, but she had suffered hard times. She needed to be repaired. Fortunately I have some good friends. David repaired the pewter and my husband mended her wooden skirt. This stein is 9 1/2" tall and has very few frills. This stein has the same pewter

figure 15a



lid that we find in stein number ten. The pewter bustle is plain with no ruffles at the rear of the lid. The pewter is plain but it is very appropriate for a full figured woman. The body of the stein, which is the skirt, is made of wood and trimmed with pewter strips inlaid every one and a half inches around the wood stein body. The pewter strips combine the base and top of the gown. This is a very nice stein made by two different craftsmen, a pewtersmith and woodworker. They worked together to produce a wonderful stein. I grade it A.

The eighth stein in the collection is the most unique stein I have ever seen. It is also an excellent example of the fullness in the front of a bustle dress as well as the back. This stein shows Mephistopheles (mef-i-stof'-a-lez) tempting the maiden. He is the medieval demon to whom Faust sold his soul for advanced knowledge. He is diabolical and crafty. The stein is half liter, 9 1/2" high and very, very heavy. There are no marks and the maker is unknown. The maiden is dressed in a scoop neck gown with puffy sleeves. Her hands are together. I am not sure if this is a symbol of joy or if she is praying. The gown has a snug waist. The bustle is covered in loose folds. This is followed by an overskirt with a fancy bottom that is longer in the rear than the front. There is a pleated underskirt. A fancy pewter chain is draped around the skirt and holds a bouquet of flowers. The maiden wears a large brimmed hat with two feathers that she wears over her shoulder length hair.

figure 15b



figure 16a



Mephistopheles is the skinniest man I have ever seen. He has a long nose and beard and a diabolical smile. He wears a small skull cap on his head that has a long feather. He has on a very short jacket with buttons down the front. The puff sleeves have big floppy cuffs. His abdomen is bare and his pants are skin tight. His fingers are long and thin. The lovely maiden is being tapped on the shoulder by the comical demon.

figure 16b



Someone once asked me what I thought the demon wanted, and I said I couldn't be sure, but I didn't think he wanted to discuss the weather. After giving the question more thought, I realized that the maker of the stein probably was delivering a message to all of us. Many of us have been tempted by our demons and if it hasn't happened yet, it probably will in the future. He knows our weaknesses and he knows how to tempt us. He can appear in many forms, as a beautiful woman or a handsome man, a family member, our friends, our leaders, our

pastors or even a stranger. We better prepare to handle evil temptations because the price is too high to pay for whatever is being offered. The theme, workmanship and detail on this stein are fantastic. I grade this stein an A+.

#### Modern Bustle Ladies

This modern Bustle Lady stein (figure 15) was made by Albert Stahl & Co. This was the original E. Bohne factory and they still work in porcelain. Their mark is on the bottom of the stein. She is 8 1/2 inches tall and a little shorter than most of the other ladies. I was very surprised when I first saw this stein. First of all I was delighted that there was finally a Bustle Lady made of porcelain. I do not know of any older Bustle Lady steins made of porcelain. The next thing that surprised me was the similarity of the gown on this stein to the gown of the pottery stein made by Marzi & Remy. The color is a little different and some of the detail is missing, but the style is very similar. Same polka dot trim and fringe and the same open overskirt and bottom ruffle. The lid is very different, however. I was looking at the lid and wondering what the maker was thinking. It sure did not look like an 1870 bustle gown to me. I finally decided that he was trying to make a modern version of a Bustle Lady. The gown is low cut with the bosom showing. This would not be acceptable in 1870, but it is in 2005. The waist is not as snug either. This might be because waistlines are a lot larger in 2005 and they did not wish to emphasize it. The modern miss is wearing more make-up than the

ladies of 1870. The top and bottom match nicely. She is an attractive female. Compared to the older steins, I would have to mark this stein a D, but as a modern version she gets a B. She is an interesting variation to any Bustle Lady collection.

The best thing about writing an article is how much you learn about your own steins. I knew my Bustle Ladies were beautiful. I realized the pewter work was exceptional and that the artist who planned the outfits understood fashion. However, I never realized that I was buying some steins that merely had Bustle Lady lids. I was more interested in getting a different Bustle Lady lid than checking out the whole stein. To be honest there are not that many different Bustle Lady steins. They are rare and seldom show up so when I had an opportunity to add to my collection, I was just happy to get one with a different lid. Now I will be much more aware of what I am buying. I will not promise that I will not buy any more Bustle Lady lids, but I will pay accordingly. These Bustle Lady steins are special. Take a few minutes and study them. I am sure you will enjoy their beauty.

G

#### David Harr Needs Some Help

Do you recognize the steins pictured below? They could be yours! Really!

Someone at the convention gave David these two steins to have some pewter work done. The work is done and the steins are ready for shipping, but David can't remember who gave them to him! Help him out by calling him at home at 508-867-6603, by cell at 508-472-4424 or by email at [steinetc@charter.com](mailto:steinetc@charter.com).

figure 17



## PLASTIC - THE PERFECT COLLECTIBLE

by Sue Fox



I have collecting in my blood. It is an inherited trait that was passed on to me from my father. He collected all sorts of things and fastidiously cataloged everything he had interest in. I recall a time when we had 750 different breeds of tropical fish, with bubbling tanks in every room of the house including the kitchen and bathroom.

He had dressers and drawers full of ancient and foreign coins. His goal was to have at least one coin from every civilization that has existed in time on this earth. We had thousands of books and catalogs in all the rooms of the house. That trait has passed on to me, as my husband can attest.

The first of my collections that I can recall was started in October of 1963. I was 6 years old. I won the Halloween costume contest at the Montebello City Park. I was



able to pick from the items on the prize table. I chose my first Troll Doll. I was hooked. Over the course of the next few years, all my allowance and spare time was concentrated on searching out Troll Dolls. I had naked trolls, costumed trolls, 1 inch tall trolls, foot tall trolls, animal trolls, Playboy Bunny trolls, Troll villages, Troll creatures; if it had long hair and huge eyes, I owned it. I uncovered troll stores from Denmark to Disneyland, which is pretty good considering I wasn't going to be able to drive for another 10 years.

As a young girl, I had a pink bedroom. The pink door to my room held my next collection. I started collecting stickers. If I found an amusing sticker, I stuck it to the door. Many were signs of the times, like "Plunk the Magic Twanger" "Here Comes Da Judge" and "Sock it to Me". By the time I had outgrown the pink room, there were 2500 stickers on my door.

I eventually discovered the beauty of plastic. Happy Meal toys, advertising figures and dolls, PEZ dispensers, even furniture came in plastic and were mostly unbreakable. Plastic, is the perfect collectible. As a working adult, I was a collecting danger. I worked in the aerospace field during the Reagan years. I had a huge paycheck for the times, and I was a single girl with no other obligations...so I shopped. I amassed the world's largest collection of PEZ dispensers. Strangely, I became famous because of it. PEZ changed my life.



I moved to New York because of the constant media calls I had because of the PEZ television and magazine coverage. I eventually wandered up the driveway garage sale of another obsessed collector named Ron Fox. Ask us about it sometime, it is a love story worth hearing. Ron collected steins. He had an insatiable interest in them.

I didn't get it. They weren't brightly colored, they didn't have familiar faces, they had nothing on them that I could relate

with from my life experiences, they were really expensive and on top of all that...they were so breakable.

I adore my husband. I would like to be able to share his passion for collecting. I have developed an expertise in finding items that interest me, but pottery and ceramics just didn't stir in my blood. I tried to get the stein passion, so I could share in the hobby with Ron. The figural character steins were okay, some were really interesting, but the prices were a bit of a stumbling block for me. I'd shop alongside him and he would love to buy an item that I mentioned was cute. Cute for \$1500 is no longer cute, but we were both trying to get me hooked somehow into this hobby.

One day, while shopping for friendly character faces to fill our new coffee shop, I ran across a new treasure. It was a plastic character stein. I LOVED it. I was so excited! I purchased it and couldn't wait to show it to Ron. It was a character stein of James P. Sullivan, from the Pixar/Disney animated movie Monsters Inc.



It is really big. It is perfectly sculpted, showing Sulley's blue, hairy, horned, big eyed, lovable face. I was sure he would love it, how could you not? Now I am hooked. I am collecting steins. Plastic ones. Ron says it is a wonderful collection, and that the membership of SCI should consider getting them for their younger family members and friends to get them associated with the hobby in a way that relates to them. This hobby needs a younger generation to keep it going, and this is a way to get them started.

So far, I have 41 different plastic character steins, and I am aggressively looking for more. They all have handles and hinged lids. They are colorful, have a nos-

talgic appeal of characters that most kids can relate to from Disney features and circus animals, they have friendly faces, they are comparatively inexpensive, and best of all... they are basically unbreakable.



Here we have a couple of clowns from the Ringling Bros Barnum & Bailey Circus. The taller clown is from 2003, the shorter clown is dated 2001.



This 2003 Circus horse is quite spectacular. It is large, has great colors of white, purple, yellow, gray and blue, and nice details in the sculpting.



Henrietta Hippo is dated 1999, she comes from the circus, and is a lovely purple. The next trio of steins are psychedelic pachyderms, in other words, colorful elephants. I can see the pink elephant marketed to girls and the blue to the boys, but the center elephant is yellow, orange, purple, green and pink. How odd.



Next we have a pair of circus tigers and a pair of lions. The tigers are the same mold, just one is colored as an albino tiger with blue eyes.



The lions look like completely different lions, but they are from the same mold. The coloring and details are so different, you wouldn't realize they are the same without handling the two at the same time.



This white tiger cub reminds me of a cartoon when I was young called Simba the White Tiger. He has a very familiar, friendly face, and is dated 1999.



This 1999 blue elephant is referred to as Dumbo, but he is not a Disney character.

The next several character steins are from various Disney features. Here we have a formal Mickey Mouse in two different color variation top hats and bow ties.



This pair of Mickey and Minnie Mouse cleverly have their ears as the handles. The tops of their hats open sideways, as does Safari Mickey below.





Mr. Incredible and his son Dash come from a crime fighting family of 5, but I don't believe they made the others into steins.



This 3 eyed alien comes from the Disney movie Toy Story, as does Buzz Lightyear, below and the Buzz with his rocket. Toy Story is the first movie Ron & I saw together on our 2nd date together in 1995. Isn't it romantic?



Buzz Lightyear's voice was done by Tim Allen. At some point in the movie, Buzz is strapped to a rocket. Mr. Potato Head is also a character in this movie. I would love to see him as a stein.



Jessie, the Yodeling Cowgirl, is from Toy Story 2 (1999). Her voice was done by Joan Cusack. The plot involves an obsessive collector who kidnaps one of the toys thinking it is highly valuable collectible. Do people really live like that?



also from Finding Nemo. One is Nemo the clownfish, and the other is Squirt the young turtle from the Great Barrier Reef.



This fancy stein features Cinderella. It is frilly and feminine in blue and pink. Can't you just see a sweet little girl running around with this at the Philadelphia SCI Convention?



James Earl Jones was the voice of King Mufasa, and Matthew Broderick the voice of Simba, the cub that would grow up to be The Lion King, (1994)



These two steins are from The Little Mermaid (1989), an incredibly romantic movie. Flounder was a friend of Ariel the Mermaid, and Sebastian the crab was assigned to keep an eye on Ariel by her father King Triton.

I started out this article with an illustration of one of the most interesting steins of this collection. It is a figural character stein of Bruce the Shark, from Finding Nemo (2003). The next two steins are

I would love if they would put a music box in the bottom of some of these steins. This is one of the movies that would make a great music box stein. Am I expecting too much from this plastic collection?



Here are the three main characters from Pixar/Disney's Monsters Inc (2001). They are Sulley, a bear-like, blue and purple hairy and horned monster, and his best friend, Mike Wazowski who is a Cyclopean lime green M&M clone. The plot, and stein collection, includes an adorable tot nicknamed Boo. Since the very first bedtime, all around the world, children have known that there are MONSTERS hiding in their closets, waiting to emerge! What we don't know is: it's nothing personal. It's just their job.



This is Stitch. He is from the Disney film Lilo & Stitch (2002). Lilo and Stitch is a delightful and funny film about a little intergalactic creature created by genetic experimentation and bound to prison with his evil creator. Stitch escapes and heads for Earth where he tries to impersonate a dog and gets adopted by little Lilo, whom he plans to use as a human shield to protect him from the aliens sent to recapture him. But without a greater purpose in life, no friends, family or memories, Stitch does a little soul searching and begins to understand the meanings of "love" and

"family" and his feeling for Lilo begin to change. Kids will find it funny and adults might actually find themselves choked up by parts of it. A very good and heartwarming family film, even though the plot line is a little odd.



A short history of the world's most popular Pooh...It all started when a young Christopher Robin Milne received a stuffed teddy bear named Edward for his first birthday. Over the next few years he added other stuffed toys to his collection, which grew to include a tiny pig, a donkey, a kangaroo, or two, and a striped tiger. Winnie the Pooh endlessly craves a snackerel of something sweet (preferably honey), to satisfy the rumble in his tumby. But even honey isn't as important to Pooh as his friends. In 1966 Disney released the animated feature Winnie the Pooh and the Honey Tree. Pooh has become one of the most lucrative literary franchises in history. Today, Pooh videos, teddy bears, steins and other merchandise generate \$1 billion in annual revenues for Disney—as much as is earned by Mickey Mouse, Minnie Mouse, Donald Duck, Goofy, and Pluto combined.



Doctor Doom, real name Victor von Doom, is a Marvel Comics supervillain. Created by Stan Lee and Jack Kirby, he debuted in The Fantastic Four #5 (July 1962).

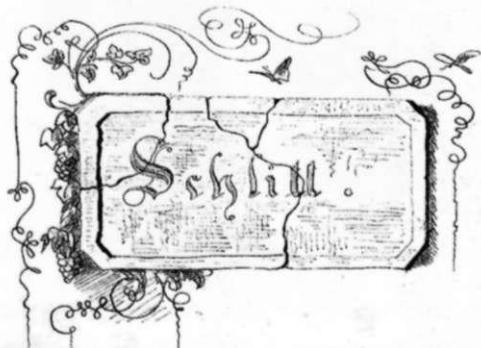
Doom is considered the archenemy of the Fantastic Four, but has also been added to the rogue galleries of the Avengers, the Punisher, the Silver Surfer, the Hulk, Iron Man and Spider-Man. He is one of the comic book industry's most recognizable and archetypal supervillains.



The last stein I am showing you is the Tinman from the classic 1939 movie, The Wizard of OZ. It really does look like Jack Haley Jr, don't you think?

I think this is a fun collection and my search continues. I guess this officially makes me a stein collector. The problem now is fighting for space on our shelves.

## Heinrich Schlitt The Missing Years



Other than a few references by Prof. Schmoll in the book "Heinrich Schlitt 1849-1923", there is very little known about the early years and works of the popular artist / illustrator and individual responsible for many of the comical scenes on Villeroy & Boch, Mettlach ceramic wares. He was born on August 21, 1849, in Biebrich-Mosbach near Wiesbaden, Germany. The Prussian Army came in 1866 and occupied Schlitt's hometown following the Prussian-Austrian war. The Prussians were unwelcome and resented. For reasons unknown, Schlitt enlisted in the Dutch army rather than join the strict and unliked Prussian forces. Schlitt's father worked for the Duke of Nassau, a member of the House of Orange-Nassau, who sat on the Dutch throne at the time, which maybe why he joined the Dutch army.

Schlitt's lack of respect for the strict Prussian authority is reflected in later drawings and caricatures. In fact, Schlitt had little respect for any authority figure, from the church to the local and national government.

I recently found a sketchbook of Heinrich Schlitt's work showing his budding talent as well as his rebellious philosophy, which he stuck to throughout his career. Long before his compulsion with gnomes, Schlitt was developing a style of depicting everyday life situations, full of humor, and sarcasm.

The sketchbook has entries dated from the years of 1869 and 1870. Schlitt would have been twenty or twenty-one years old at that time. This work reflects the era in his life just after his exit from military service. There are a few drawings that depict



wartime scenes. Knowing that he had never experienced wartime service it can only be assumed that these images were drawn after hearing war stories from battle veterans he would have encountered while in the service.

The most exciting drawing is a self-portrait done in fun. It is titled "Heinrich Schlitt in miniature 1870". There are no known images of Schlitt at this age and the resemblance to later known photographs is obvious. In the sketch Schlitt shows himself in a military uniform with a sullen expression. Could this self-drawn image show Schlitt's feelings of low self-esteem? Because he saw himself as a

small man, did this help give him an affinity with gnomes?

The sketchbook is fifty pages long and many of these pages include drawings and sketches on both sides. They are mostly done in pencil and ink, but there are a few which appear with watercolors.

The signatures/monograms from these early works are not what collectors are accustomed to seeing like his designs found on many Villeroy & Boch items. Like his art, his signature was still in its developing stages .



Rita Don Quijote de la Mancha  
museo Gustave Doré



museo Lázaro



Quijote. Sketch in miniature.



## Benjamin Franklin's Thoughts on Beer Mugs

by John Strassberger



Ben Franklin is one of our most popular Founding Fathers. Born in 1706, he was older and in many ways wiser than his fellow Founders. His many accomplishments as an inventor, scientist, writer, publisher, and diplomat are well documented in numerous biographies. His autobiography, not published until after his death in 1790, was one of the most popular books of its day.

He was a member of several scientific and philosophical societies and, had the opportunity presented itself, I think he may have liked to be a member of our Stein Collectors Society as well. I base this assumption on an article he wrote and published in his newspaper, The Pennsylvania Gazette, on July 19, 1733. Portions of the article are quoted below with the original spelling and grammar of the day, along with my comments. Franklin's entire article may be found at "[www.historycarper.com](http://www.historycarper.com)".

### A Meditation on a Quart Mugg

"Wretched, miserable, and unhappy Mug! I pity thy luckless Lot, I commiserate thy Misfortunes, thy Griefs fill me with Compassion, and because of thee are Tears made frequently to burst from my Eye."

(I have not felt the urge to cry over a mug or stein but we have all seen ones that have suffered a fate they did not deserve.)

"How often have I seen him compell'd to hold up his Handle at the Bar, for no other Crime than that of being empty; then snatch'd away by a surly Officer, and plung'd suddenly into a Tub of cold Water... How often is he hurry'd down into a dismal Vault, sent up fully laden in a cold Sweat..."

"How often have I seen it obliged to undergo the Indignities of a dirty Wench; to have melting Candles dropt on its naked Sides, and sometimes in its Mouth, to risque being broken into a thousand Pieces, for Actions which itself was not guilty of?"

(Philadelphia's colonial taverns must have been rough places. I am writing this before the Valley Forge convention but just to be safe, I won't take any of my own steins bar hopping in Philly!)

"How often is he forced into the Company of boisterous Sots, who say all their Nonsense, Noise, profane Swearing, Cursing, and Quarreling, on the harmless Mug, which speaks not a Word!" (Well, now Mr. Franklin is getting a little too close to home. I have known occasions that fit this description!)

"They overset him, maim him, and sometimes turn him to Arms offensive or defensive, as they please; when of himself he would not be of either Party, but would as willingly stand still."

(No, I can't say things have ever gotten this out of hand. I haven't broken any steins and sure would not use one as a weapon.)

"Hast thou been industriously serving thy Employers with Tiff or Punch, and instantly they dispatch thee for Cyder, then must thou be abused for smelling of Rum.

Hast thou been steaming their Noses gratefully, with mull'd Cyder or butter'd Ale, and then offerest to refresh their Palates with the best of Beer, they curse thee for they Greasiness."

(Obviously our colonial forefathers didn't care what they were drinking. Just keep that mug full!)

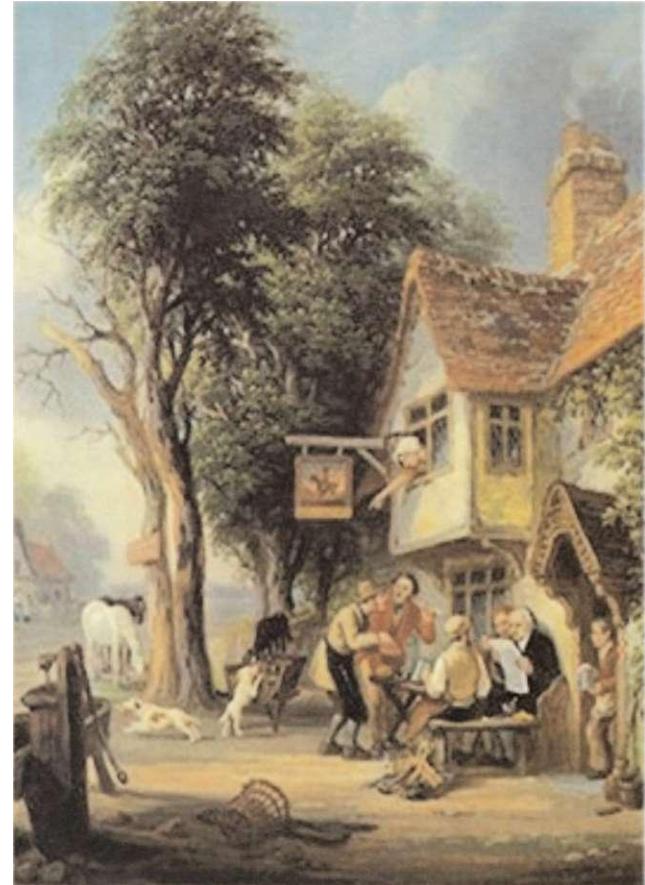
"...If thou submittest thy self to a Scouring in the Kitchen, what must thou undergo

from sharp Sand, hot Ashes, and a coarse Dishclout; besides the Danger of having thy Lips rudely torn, thy Countenance disfigured, thy Arms dismantled, and thy whole Frame shatter'd, with violent Concussions in an Iron Pot or Brass Kettle!"

(It's too bad Ben did not get to read the article in SCI Library on "Caring for your Steins". He would appreciate the more genteel way we clean steins today.)

"And yet, O Mug! if these Dangers thou escapest, with little Injury, thou must at last untimely fall, be broken to Pieces, and cast away, never more to be recollect'd and form'd into a Quart Mug. Whether by the Fire, or in a Battle, or choak'd with a Dishclout, or by a Stroke against a Stone, they Dissolution happens; tis all alike to they avaritious Owner; he grieves not for thee, but for the Shilling with which he purchased thee!"

If it were possible, here is where we should offer Mr. Franklin an honorary membership in SCI. He could be assured that there are places where mugs and steins can peacefully rest out their days, that they can escape from an untimely fall and do not have to fear being choked by a dishcloth. But, Mr. Franklin, you are not going to find a Mettlach for a Shilling!



## To sell or not to sell, that is the question.

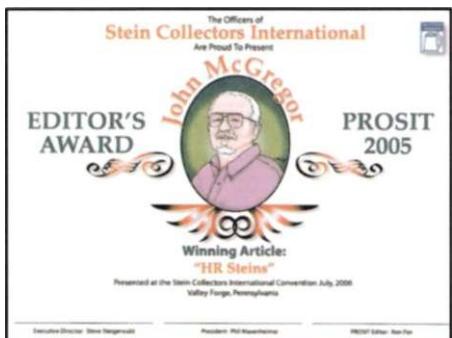
by Peter Zirpke

You have made up your mind, you are selling one or more of your steins. Although with great apprehension, you must now describe the condition of your prized possession in order to present the potential buyer as to the shape the beloved objects are in. Well, let me help you. Here are a few ideas that may clinch that all important deal. But - please - do not succumb to the urge to overstate the quality of the objects so close to your heart.

Within the spectrum of 'mint' on the upper end and 'poor' or 'broken' at their worst, you may want to resort to one of the more creative descriptions as spotted on eBay and other buy-and-sell internet sites.

OK, so - mint should always be just that: namely mint. But what about: minty, or mintish, or 99% mint, or how about: as near mint as can be for its age? Getting further away from 'mint' but not necessarily in declining order of quality, one could choose from the following phrases: unusually fine for its age, soon to be vintage, attic-fresh, *Oma's Liebling*, wear and tear of time, time honored, carefully damaged (not possible, so refrain from using that one). But what about: gently used, used but not abused, flawless when lid is closed, quite decent, brilliant at dusk, or even "seductive by candlelight" (just kidding).

If you have to use one of the following descriptions you may not have much hope of a sale, but you honestly cannot lie about a stein you should never have bought in the first place. However, give it a try anyway. Here goes: rough but rare, gently broken, still decorative, has a lid but is detached, throw-away. Here is the ultimate detailed description: no cracks, scrapes or other abnormalities but signs of having lived a full life. And last but not least: kiss it goodbye.



**Editors Award  
2006  
John McGregor**

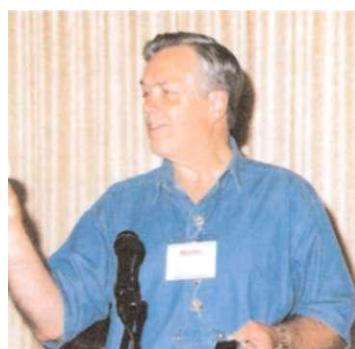
## SCI 2006 Convention Awards Valley Forge, PA



**Master Steinologist Award  
Beatrix Adler of Germany**



**Leaving office Joann Ellis**



**Aide-de-Camp Award Walt Vogdes**



**Miss Beer Stein Dagmar Rives**



**Clarence Riley Chairman  
with George Washington**



**Beatrix and Ben Franklin**



**Leaving office Steve Steigerwakd**

**Stein Collectors International, Inc.**  
*Amendment to*  
**Minutes of Board of Trustees Meeting**  
**Renaissance Hotel**  
**Long Beach, California**  
**July 6, 2005**

At the meeting of the Board of Trustees held in Valley Forge, PA, on July 5, 2006, it was resolved that the minutes of the 2005 SCI Board of Trustees, published in the December 2005 issue of *Prosit*, be amended as follows (replacing and renumbering items c. through d. under "14. New Business:") -

c. Walt Vogdes submitted an amendment to the Standing Rules to delete Appendix 1 - SCI Organization Chart as being confusing, redundant and incomplete. Motion passed.

d. Walt Vogdes submitted an amendment to the Bylaws to eliminate reference to the SCI Organization Chart in the paragraphs dealing with the duties of the Executive Director and the Secretary. Motion passed.

e. Walt Vogdes submitted an amendment to the Standing Rules to revise the language under "CONVENTIONS" to read as follows: The convention host chapter may elect to pursue an arrangement with one or more commercial auction companies to conduct an auction of steins and related items during the convention period, including the days preceding (commonly referred to as "early bird days") and the days immediately following. Requests for proposals shall be open to all bidders, and may specify the minimum qualifications of a company proposing to conduct such an auction, as well as requirements for the size, quality and nature of the items to be offered. Any resultant contract must specify the complete obligations of each party, including facilities, equipment, security and financial. The SCI First Vice President/Convention Coordinator will provide advice relative to soliciting bids and entering into a contract. Motion passed.

f. Walt Vogdes submitted an amendment to the Standing Rules to clarify the handling of promotional articles in *Prosit*. The item dealing with "CONVENTIONS" shall be modified to read as follows:

5. SCI will publish convention promotional information prepared by the host chapter both in *Prosit* and on the SCI web site. This will normally take the form of a one-page article in the December issue of *Prosit*, and a two-page article in

the March issue. Additional promotional material may be submitted for the SCI web site.

6. a). In addition to promotional materials, chapters are encouraged to submit convention registration and reservation forms to be placed on the SCI web site, and to provide an email point-of-contact to receive inquiries.

b). The cost of preparing and mailing printed registration and reservation forms is the responsibility of the convention host chapter, which may elect to identify a printer for these materials, or may choose to use SCI's printer. The cost of preparing these printed materials is the responsibility of the convention host chapter, and should be included in the convention financial planning.

c). At the host chapter's option, these materials may be distributed to all members of SCI as part of a normal mailing of *Prosit*. In such case, the additional handling and postage costs will be billed to the host chapter by SCI.  
Motion passed.

g. Walt Vogdes submitted a resolution to enable the SCI Treasurer and the Executive Director to transition to a 12-month basis for SCI membership, in contrast to the current calendar-year basis, in order to simplify operations and reduce costs. Motion passed.

h. Walt Vogdes submitted an amendment to the Standing Rules to enable transition to a 12-month membership in SCI. The topic "DUES" shall be changed to read as follows: The basic period of membership in SCI is 12 months (corresponding to four issues of our publication, *Prosit*). Dues for a one year membership shall be \$35 for U.S., \$40 for non-U.S., North American members, and \$45 for all other foreign members. Motion passed.

i. Walt Vogdes submitted an amendment to the Bylaws to enable transition to a 12-month membership in SCI. The last sentence in the third paragraph of ARTICLE 1. MEMBERS, subparagraph Section 1. Membership, shall be changed to read as follows: If membership is revoked, the treasurer shall refund the dues paid to SCI prorated by the number of issues of *Prosit* remaining until the member's renewal date. Motion passed.

j. Walt Vogdes submitted a resolution that the Board of Trustees direct a comprehensive review of the Bylaws and Standing Rules. Motion passed.

k. Les Paul dedicated his book "Early Stoneware Steins" to SCI and will donate one book to each chapter.

## Advertising Rates

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

Ad size	Rate
Full page (8 5/8" x 11")	\$240
Half-page	\$120
Quarter-page	\$60
Smaller (per column-inch)	\$10
Minimum billable ad	\$10
Premiums	
Placement on the back cover	\$50
Placement in the center	\$30
Centerfold	\$60
Discounts	
Four consecutive issues	25% if prepaid

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

## Rates for Inserts

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

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

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

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

## Submission Requirements

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

All questions about ad placement should be addressed to the Editor of *Prosit*:

Ron Fox  
10086 San Pablo Ave.  
El Cerrito, CA 94530  
(631)553-3841  
[oz@webspan.net](mailto:oz@webspan.net)

## 2006 SCI Convention Valley Forge, Pennsylvania

by John Strassberger

The Pennsylvania Keysteiners are to be congratulated for conducting a highly successful, well organized convention. Total attendance reached 300, well more than originally expected, and included 33 First-Timers and 11 children/grandchildren.

The Revolutionary Convention began with pre-convention activities on the 3rd through the 5th of July. First was a bus trip into downtown Philadelphia to view the historic sites. The weather in early July 1776 was hazy, hot and humid, and that is exactly what our members experienced.

On the 4th, attendees boarded three buses for a day long trip to central Pennsylvania to visit the exceptional stein collections in the homes of three Keysteiner families - John and Delores Hataloski; Clarence and Cindy Riley; and Dagmar Rives. There was one more house and collection, that of Dave and Candace Abel, for which adequate words fail me. Ask anyone who toured their house and you will likely get the same reaction - where to begin? Not only does Dave collect steins (nearly all Mettlach and Royal Vienna), but he also collects large, museum quality models of ships, airplanes and trains. Equally, if not more impressive, is the work he and his wife do to support the adoption of at-risk children from around the world. Several of the twelve children they have adopted served as our guides through their home.

Clarence Riley and his Spring Garden Reception Center provided our food during the day. A huge box lunch on the bus was followed by an excellent German buffet in the evening. (Clarence must have thought none of us had eaten since Long Beach!)

The highlight of the 5th of July was the Gary Kirsner auction.

Formal convention activities began on 6 July with the General Membership Business Meeting. Nominees for office were unanimously accepted and voted into office. Our officers for 2006 are:

President	Phil Massenheimer
Executive Director	Les Paul
1st VP - Conventions	Martin Estep
2nd VP - Membership	David Harr
Treasurer	Ravi Patel
Secretary	Beatrix Taus
Editor of Prosit	Ron Fox
Chapter Development	John Kelly

Dr. Beatrix Adler received SCI's Master Steinologist Award. Dagmar Rives was

honored at Miss Beer Stein. (See photos elsewhere in this issue.)

Ginger Gehres gave an excellent multi-media presentation on the Covered Container Law. Frank Loevi gave an amusing presentation of the television commercials that are behind the popular Schultz and Dooley steins.

That afternoon saw the annual feeding frenzy in the members' stein sales room. Dinner that evening was Philadelphia food with Tasty Cakes for dessert preceded by the appearance of Ben Franklin. He assured us that although he had recently turned 300 years old, he did not feel a day over 200. His wit and wisdom have not diminished with age. We were then entertained by the Fralinger String Band, a high-energy Philadelphia tradition. For a taste of Mummers style and music, visit their web site at [www.Fralinger.org](http://www.Fralinger.org).

The next day, presentations were made by Dr. Beatrix Adler on Early Stoneware Steins; Lyn Ayers and Phil Masenheimer on Anri Wood Carvings; and Kurt Siemon on military marksmanship steins. That afternoon while the ladies went to High Tea, other attendees raided the members' stein sales room again. The sales room was opened to the public for the first time.

The evening meal and entertainment was in the Lily Lantry Restaurant where we watched the next to the last show ever put on in the theater.

The last day of the convention began with two presentations by Ron Fox, one on Wedding Cups and the other on kid's steins. Ron then turned to the subject of collecting, and how we can entice our children and grandchildren to take an interest in our hobby. (See "Plastic, The Perfect Collectible" by Sue Fox, and the Letter to the Editor from Jo and Ginger Gehres, both in this issue, for more on this topic.)

Roundtable sessions followed including Keith Lyle on Mettlach PUGS; Jim Sauer on Glass Steins; Steve Smith on Drinking Vessels for the other German Drink - Wine; David Bausch on Antique Toys; and Mildred Detrick on Antique Half Dolls.

The convention closed with the traditional German Night. We had a visit from George Washington, a German Buffet, and dancing to Walt Groeller's German Band.

Next year's convention will be hosted by the Thoroughbred Stein Verein in Louisville, Kentucky. Pre-convention plans include a tour of the Bluegrass horse country and a Kentucky Bourbon distillery. Sounds like a good start for the convention to me! See you in Louisville.

# PROSIT

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September 2006

## Advertising Policy for Prosit

### Content

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

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

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

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

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

### Restrictions

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

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

### Rates

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





## **Letter To The Editor:**

Listen.

What do you hear?

Is it the ever-increasing rumble of an approaching meteor that will wipe out the dinosaurs of Stein collecting because of their inability to change? Or is it the dry, crackling sound of indifference spreading its mummified fingers over the entire organization?

Either one spells disaster for us all.

The ongoing chasm between Stein collectors of "modern" vs. "antique" is well known. When Ron Fox spoke at the Pennsylvania convention of children's character steins made out of plastic, I could hear the murmurs of derision from both the old guard and the new. "What heresy! This organization is based on the study of 'real' steins... not useless junk!"

Why are we here? Why are we members? What are we looking for? Can we afford to be exclusionary?

Our Chapter is like many others. Attrition is on the rise. We've dipped from the same wells of information until it has become muddy with repetition. New members are few if any. Those who want to host - or even speak - are weary of trying to accommodate others who might grumble if everything is not the way they would like it to be or if they are somewhat inconvenienced. Members are spread out geographically. Our life partners would rather be doing something else. It's expensive. All of this a hindrance, but we still persevere. Why? Who cares?

We do.

Personally, I don't think it's merely for the love of Stein collecting, or even the opportunity to learn more about them, that keeps us together. I believe that it is also the truly caring friendships that have been formed that continue to bind us all together. I'm sure that holds true of all of SCI as well.

Stein Collectors International (SCI) was "founded in 1965 as a non-profit collector-member operated organization. It is dedicated to the study and understanding of the art, culture and manufacture of beer steins, drinking vessels and related items, from antiquity to modern times. Any person interested in steins or other collectible drinking vessels and associated products - their history, manufacture and place of origin - shall be eligible for membership in Stein Collectors International, Inc. upon payment of annual dues."

Stein collecting sounds like a fun hobby. For me, it's fascinating. But by it's very

nature, Stein collecting is exclusionary in many aspects. Even though you can enjoy the benefits of being a member by joining and receiving the fact-filled magazine, *Prosit*, on a quarterly basis, you will only receive a portion of what the organization has to offer. If you have an Internet connection, you can learn more about your collecting hobby, but if you want to be "where the steins are," you will need to go to members' homes, Chapter meetings, conventions and/or "Stein College." You can only attend these if you have the time... and the money. I also found it interesting to note that there was an implied question of my dedication to learning because I had not attended a Stein College as of yet. Why the pressure? I'm committed to learning. In fact, I'm obsessed. I'll get there when I'm able... It's not because of disinterest.

Our youth - children and grandchildren - will hopefully be the collectors in the future. The problem is that many would rather "die" than go to any of these gatherings. They have better things to do... like listening to their IPODs while watching TV and doodling on their torn jeans with an ink pen. And then there's the fact that many older members find children upsetting and irritating. Something akin to sandpaper rubbed up against a sunburn.

But we need them.

When I heard Ron speak of plastic steins as a viable collectable, I almost felt like joining the naysayers in the room. Where was my pitchfork and torch? Quick, let's kill what we don't understand. But wait, aren't we kidding ourselves?

I don't think that Stein collecting will ever be a hobby for the very young. By its very nature, steins are expensive, no fun to play with and, well, they're old. Young folks don't think of their mortality as much as those who have "matured." History becomes more important as we age. Some will grow to love learning of the past. And some won't.

Collecting steins shouldn't be like watching paint dry. If it's not fun... then the interest goes away. Do you want your life's passion to end up being only as valuable as a paper plate?

It seems that all the serious Stein collectors today are getting up in age. Are we just going to sell to each other? That's a short term solution at best.

Did we think that we could rely on our steins as a way of supplementing our retirement income? I'd say that if nothing changes, we'd better think again. Our market is shrinking. Are our steins to be like my Grandmother's good dishes that

were being saved for a special occasion - one that never came?

Take them out. Share them. Let someone younger hold them, tell them a story - not what it's worth in money - but how it makes you feel. Tell why you purchased it. Maybe share a family history, or a fun discovery. Take your kids - or grandkids to the flea market or to an antique store. Help them look. Teach them. As it was for many of us (and I'm sure it will be for them), we started out cheap, were given - or inherited - some family pieces, got hooked and then increased our collection over time.

Let's join together to excite a new generation of collectors. Let's go where future collectors can be found. Let's find restaurants, pubs, delis, coffee shops and other gathering places that will display our treasures on their shelves. Consider participating in a flea market where chapter members can tell the public about our hobby, display some steins and answer questions about treasurer's brought in by the visitors. How about a Home and Garden Show? Or how about a booth at local arts and crafts fairs? We can advertise an appearance of such an event in local weekly papers at a nominal fee.

Go one further. We can teach kids in school about German heritage by setting up a display in the school's library, talk to the history teacher; show your steins to the art teacher. See if the students can emulate the artists' works. Also share some food or other objects from the country or the past. We've also lent our items for a local Sunday school World culture day.

We can introduce youth to our collecting passion. But they have to relate to it somehow. We must bring our treasures out from behind the glass walls and let the next generations of collectors hold history in their hands before they clear the shelves and put Flintstone jelly jars in their stead. What we treasure now could end up in a trash dump.

After thinking about it, a quirky, plastic Stein with an immediately identifiable character seems to be a good step towards interesting tomorrow's collectors - no matter how goofy they may seem today. Who knows? I may even buy one for some kids I know.

- Ginger & Jo Gehres

Members: SCI and The Carolina Steiners  
Columbia, South Carolina

[Spydrbyte@earthlink.net](mailto:Spydrbyte@earthlink.net)

## Welcome New Members!

Our *Prosit* Editor with the Executive Board made the decision to post a new members list, welcoming all our new members. This list of 30 new members is from June thru August. We will continue posting new members in each issue of *Prosit*. I would like to thank Clarence Riley, Ron Gray, Spencer Wessling, Mark Kowalski, Ron Fox, Les Paul and Jim Fredholm for all their help! Want to see your name here? Sign up a new member today and help SCI grow. Our membership is up and growing. So far this year we added 152 new members, and we still have four months to go.

**David Harr  
VP Membership**

John Lamb  
Ho-Ho-Kus, NJ  
*rejoin campaign*

Al Schroeder  
Ridgewood, NY  
*rejoin campaign*

David A. Williams  
Chesterfield, MO  
*credit - David Harr*

Dr. Theo Keller  
Rothenburg, Switzerland  
*credit - David Harr*

Stanley E. Heggland, Jr.  
Hilo, HI  
*credit - David Harr*

Eugene Bousselot  
Liverpool, NY  
*credit - David Harr*

Mitchell Zelack  
Warren, OH  
*credit - David Harr*

David & Candy Abel  
Elizabethtown, PA  
*referred by Clarence Riley*

Hank Weigel  
Carlton, OR  
*referred by Spencer Wessling*

Lawrence Glaser  
Tenants Harbor, ME  
*referred by Ron Gray*

Donald R. Harris  
Alameda, CA  
*referred by Ron Gray*

John L. Harrell  
Salisbury, MD  
*referred Ron Fox*

Kurt Siemon  
Clarksburg, MD  
*referred by Ron Fox*

Norbert Fitz  
Ridgewood, NY  
*referred Mark Kowalski*

Robert Ryder, Sr.  
So. Portland, ME  
*referred by Jim Fredholm*

Joe Georgianna  
Syracuse, NY  
*referred by NY Uppersteiners*

Al Scherkenbach  
Milton, WA  
*ABA advertisement*

Donald G. Hunter  
Danville, PA  
*convention walk-in*

Richard Matz  
Sinring Springs, PA  
*convention walk-in*

Walter H. Zegers  
Park Ridge, IL  
*referred by Les Paul*

Ann Gast  
St. Louis, MO  
*via subscription agency*

Justin L. Pimentel  
Hope, RI  
*via the internet*

Val Smitter  
Grand Rapids, MI  
*via the internet*

Chris Wheeler  
Cullompton, England  
*via the internet*

Robert Stetson  
Denver, CO  
*via the internet*

Peter Stangert  
Aliquippa, PA  
*via the internet*

Michael G. Brown  
Titusville, FL  
*via the internet*

Dennis J. Orban  
Mastic Beach, NY  
*via the internet*

Freda Clifford  
Centennial CO  
*via the internet*

Robert T. Palmer  
Chicago, IL  
*via the internet*

**Peter Kroll**

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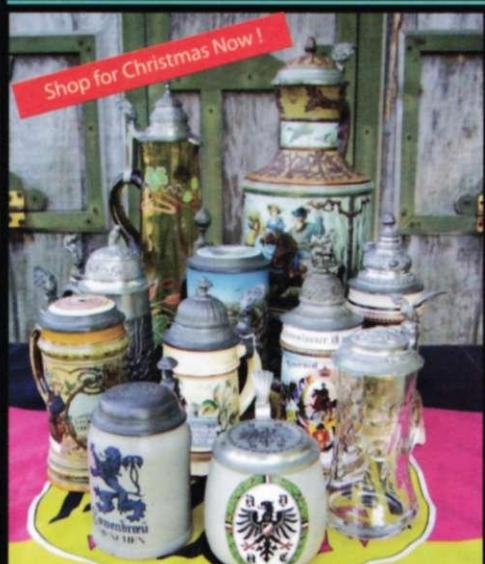
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## MAGDEBURG FAIENCE FACTORY (1754-1785)

By William Hamer

### History:

Johann Philipp Guichard and a town syndicate owned the Magdeburg faience factory, which was founded in 1754 with the production of faience tiles. Two years later he bought three houses in Magdeburg in order to increase the faience production, with most books and articles listing this year (1756) as the year the factory was founded. It wasn't until 1764 that Guichard received the privilege for this faience factory. This privilege was extended for 10 years in 1779. From the fact that after 1789 no further extension took place and Guichard had been given a privilege for a stoneware factory in 1785, it is believed that faience production in this factory had stopped in 1785 or shortly after.

The Magdeburg factory, which was located in central Germany near Berlin and Potsdam, is unique in that they made two different types of steins. They made the typical faience piece with the opaque white tin oxide background, and a second type in which a lead glaze covered the piece revealing much of the natural clay color (creamware). In reviewing the Magdeburg faience steins that have come up in various auction houses in the last 15+ years, the pieces are equally divided between the white and creamware with 56 of each type coming to market (see article in June 2006 *Prosit*). Figure 1 shows the typical Magdeburg white faience Stein while figure 2 shows their creamware version. We hope, through the text of this article and its many illustrations, to arm the collector with information to recognize pieces from this factory and their two different Stein bodies.

### FAIENCE

#### Decoration:

The decoration on the white faience steins is very crisp. The paintings are in manganese, yellow, green, and blue with both a dark and light shade of each color being used. The scene is centered on the front of the Stein and usually there are trees on both sides of the Stein. Blue clouds are painted in the background, often with flying birds. Figures 3 & 4 show two faience steins one with a Chinese

figure 1



figure 2



figure 3



figure 4



scene and the other of a horse. The gold/orange decoration to the left of the Asian character in figure 3 (looks like a tower) is typical on many Magdeburg pieces and can be seen to the right of the horse in figure 4. Unique to the white glazed steins is the fact that the trees that appear on each side of the steins are always palm trees (figure 5). The only exception is floral steins where the floral decoration wraps around the entire body. On architectural, stag, and horse themes

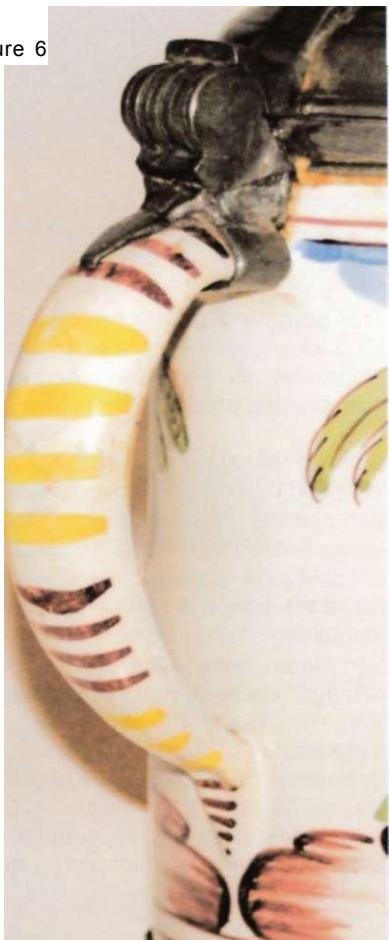
the main scene is usually painted in a manganese color. Also, note the yellow mounds with blue flowers, again typical for these pieces. Horse scenes which have been found on nine steins from various auctions all look the same, and thus can be used to identify a Magdeburg piece. The most frequent scenes on the white faience are figural, horses, floral, and architectural, in descending order of frequency.

figure 5

**Handle:**

There is only one style of handle used on the faience bodies. It was a heavy, thick, free-formed handle tapering from top to bottom with the cross section of the handle in the shape of a D. This handle is flat on the inside (toward the Stein body) and a half circle on the outside. Figure 6 is a close-up of this type of handle.

figure 6

**Pewter work:**

The pewter lid usually has a top rim lip ring and the base is a straight side full pewter base with the bottom of the Stein usually completely covered with pewter.

**Marks:**

Figures 7-10 are variations of the M mark which can also be found in script painted in Manganese, blue, blue-green, or green.

figure 7

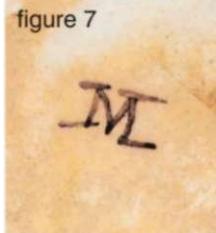


figure 8

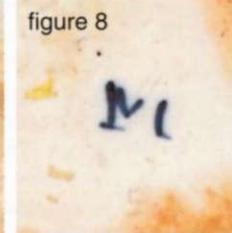


figure 9

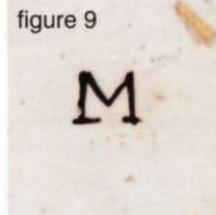
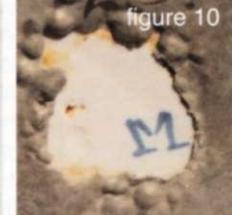


figure 10

**CREAMWARE****Decoration:**

Up until the mid 1990's, the faience type steins that have an ivory colored background were called creamware by many auction houses and were not identified as Magdeburg pieces. As I have mentioned in the first paragraph of this article, the Magdeburg factory was granted a privilege to manufacture stoneware in 1785. Even though these creamware steins do

not make us think of stoneware as we know it, it was in fact fine Steinzeug (stoneware) and differed greatly from their faience line.

Pottery had been thrown and made on a potters wheel for centuries. The shape and size of a piece was determined by the manipulation and talent of the potter. The English potters discovered that if they liquified the clay, they could pour it into plaster molds containing the desired shape and size of the piece they were looking to create. This allowed the pottery industry a way of mass producing an item using normal workers with little to no experience. This discovery changed the ceramic industry forever.

The Magdeburg factory took this new ceramic development and used it to form their new stoneware steins. The other noted difference from their faience line was the change to lead glaze from the normal opaque tin glaze. The lead glaze was translucent and allowed much of the natural clay color to show through which is responsible for the ivory/cream coloring.

Unique to these steins is that the ground under the middle scene is usually yellow and green as shown in figure 11 which shows a creamware Stein with a woman.

figure 11



figure 12



There are trees on each side of the creamware steins and they are always normal trees and never palm trees (see figure 12). Blue clouds are painted in the background, often with flying birds. On architectural, stag, and horse themes the main scene is usually in painted in manganese. The most frequent themes on the ivory background pieces are figural, stags, and architectural, in descending order of frequency.

#### Handle:

The creamware steins had two types of handles. The first design was mostly free-formed with no tapering from top to bottom. The cross section again was in the shape of a D, being flat on the inside and a half circle on the outside. The bottom handle attachment had a molded leaf type design. This handle design is seldom found as it was only used at the beginning of their new production and quickly gave way to the more commonly found design (figure 13).

The second design found on creamware pieces was a completely molded handle. The top and bottom attachments used the same leaf design, which was applied to the stein body, and is the same design that was used in the bottom attachment of the earlier handle design just mentioned. The handle has a thin cross section with a

figure 13



figure 14



figure 15



molded edge on both sides and has no tapering from top to bottom. This handle is shown in figures 14 & 15.

I believe that the handle design progressed as the factory refined their manufacturing techniques and can be used to help date the steins from early in the production cycle to later. The faience handles will never be found with their later creamware molded design and it is fair to say they fall into the 1764-1785 production era. The earlier creamware molded handle is a combination of the older faience free form handle with a molded lower attachment. This handle helps to tie the white and creamware pieces together as being manufactured by the same factory. It is safe to assume steins with this handle type fall close to the 1785 production period. The later all-molded handle shows more sophistication in its manufacturing and attachment methods. This handle is found on the majority of Magdeburg creamware colored steins from 1785 on. It is fair to conclude that Magdeburg's stoneware/creamware production continued into the early 1800's

#### Pewter work:

The pewter lid usually has a top rim lip ring and the base is a straight side full pewter base with the bottom of the stein usually completely covered with pewter.

#### Marks:

I have yet to find the M marks, shown in figures 7-10, on any of these creamware steins. The only mark I have found is the



impressed name of "Guichard" (see figure 16), the founder of the Magdeburg factory-

The adjoining page contains various Magdeburg steins of both faience and creamware for you, the reader, to study the color and manufacturing traits.

Special thanks are given to Johannes Vogt and Ron Fox. Johannes supplied me with numerous photos of the Magdeburg steins that appeared in his auctions over the past several years. He supplied photos of the side scenes in addition to photographing all the handles on the steins. Ron made several additions regarding the ceramic terminology and factory history.

#### References:

- Deutsche Fayencen Band I by Konrad Hüseler 1956
- Deutsche Fayencen by Adalbert Klein 1975



faience



faience



faience



faience



faience



faience



creamware



creamware



creamware



creamware



creamware

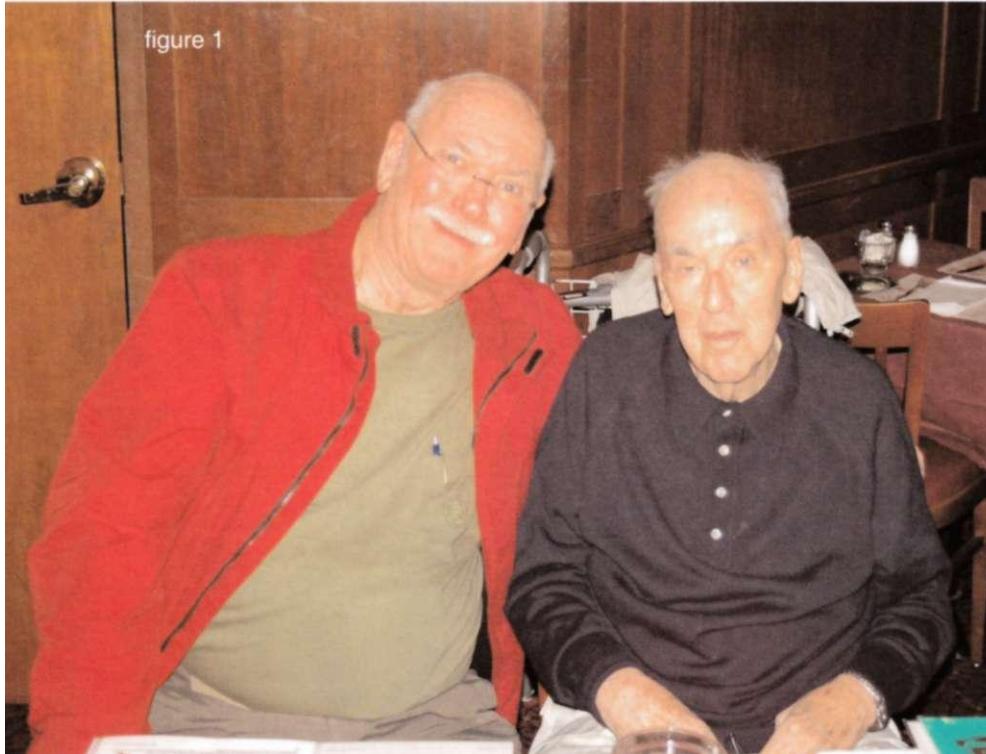


creamware

## Photos From The Road

by Ron Fox

This segment of Photos From The Road begins with a trip back east with fellow stein collector friends Steve Elliott, Bill Bosworth and Floyd Dietlein. We arrived at Boston's Logan airport early in the evening, the night before the spring opening of the famous Brimfield Antiques Fleamarket. On Tuesday, the first official selling day, and after walking the fields all day viewing the merchandise of about 1000 dealers, there was little bounty to show for our collective efforts. That evening offered up a treat of another type. Long time stein enthusiast and one of the few remaining charter members of SCI, John O'Connor, treated us to a wonderful German meal. We met at the well known Student Prince Restaurant in Springfield, Mass. Both David Harr and Bo Groebner joined the evening festivities. It was so good to see John enjoying himself after his recent serious illness. Thanks John.



The Student Prince Restaurant is one of the few remaining German restaurants housing a large beer stein collection. There are well over 1000 steins that decorate this old world style eatery. Figures 2 and 3 are some examples. If you have never been to this restaurant, you need to put it on your To Do list.

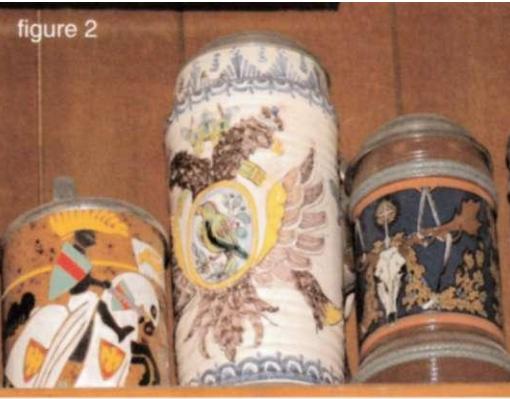


figure 3

and Beatrix Adler's research revealed it is in fact Siegburg. They are not hard to find, but this stein has a fantastic pewter lid. The top and bottom pewter rims are missing, so the hunt begins for period replacements. If you have any badly damaged early steins with usable mounts, please let me know.



figure 4

Steve Elliott stumbled onto a super quality wood carved shelf back in the dark corner of a dealers tent. Though Steve continued to find other goodies, this shelf was the highlight of his trip. As you can see, Steve had no trouble deciding which steins would grace this shelf.

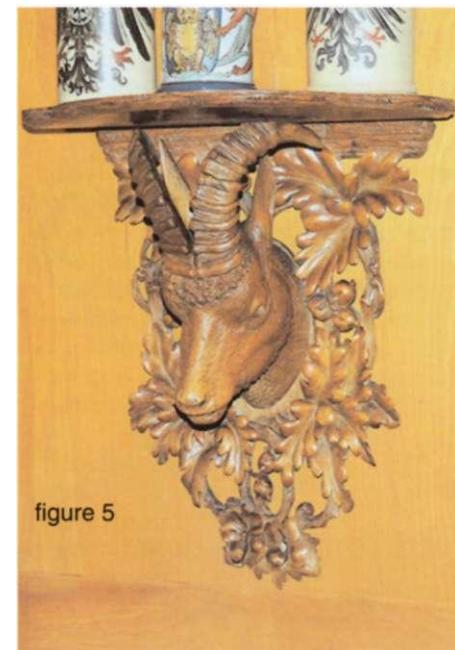


figure 5

As is the custom in Brimfield, each day different fields open with additional dealers to be shopped. Fellow Stein collector Les Whitham, who lives close by, was set up on the morning's field. Knowing that I collect early steins, Les bought a beautiful stoneware piece for me. It is what we used to call Duingen until Les Paul's book

This night we all made the 45 minute trip to the home of Les & Charlotte Whitham. They have a wonderful character stein collection, but the display and other assortment of Germanic antiques makes for a great total package. Les' small group of character faces caught my eye this particular visit and I think you will understand why from figures 6-10.

figure 6



figure 7



figure 8



figure 9



figure 10



These steins all have the same body type, similar to a Mettlach #1526 PUG body. Each one is individually handpainted with a different face on the cylindrical body. The painting makes the stein appear to be 3 dimensional. Only figure 10 has some relief work which adds additional dimensions to the color. If you have a face not seen here, I am sure Les would love to hear about it.

Being overly optimistic, we over-booked our plans for this 4 day trip. We stayed a bit longer than expected at the Whitham's home which caused us to be 1 1/2 hours late for the lobster/clam feast being cooked by David Harr. After blowing off a some steam, David forgave our blunder and fed us the most sumptuous seafood meal. For a while I thought he was going to throw the meal at us instead of serving it.

David's highlight of our visit was an Arnberg Porcelain character stein (fig 11) of an Alpine woman that I hand carried on the plane from California. The Alpine man shows up somewhat often, but this is only the second Alpine woman we have come across. David smiled again!

figure 11



The next morning was again a very early one. We shopped the fields all day until we were all exhausted. Small things were found, but no real killer piece for anyone.

That evening we visited a local collection and Floyd Dietlein purchased the Mettlach #2917 Venus stein (figure 12) in a 1L size. He was all smiles with his new treasure. Special attention was paid to the packing of this stein for its flight to Salt Lake City. Reports are that it made it home just fine and has a place of honor on Floyd's shelf.

figure 12



figure 13



The last day of the trip had us on the field at 6:00 AM. The rain that had held out all week was threatening. The mist gave way to rain, but not before Bill Bosworth found his treasure. It was a 17" Mettlach plaque of cavaliers (figure 13). The price was right and Bill's trip was justified.

Well, our trip was about over except for the ride to the airport. Getting all the things we bought, the luggage and ourselves into a compact car was quite amusing. Thank God for David's willingness to ship some of our things or one of us would have had to be strapped to the roof. It was a great trip with great friends.

After returning from the east coast it was off again with Les Paul in his motor home to the Wilson's spring Erste Groupe stein club meeting. We were blessed with cool temperatures instead of the usual desert heat.

If you have ever seen Bob Wilson's collection then you can understand the dilemma of what to photograph first. I could use all 48 pages of this issue and not cover a fraction of his fabulous Mettlach collection.

figure 14



The first stein to captivate the lens of my camera was figure 14, a rare 100 year anniversary stein for the Villeroy & Boch Wallerfangen stoneware factory from 1791-1891. I had never seen this stein before.

Next are these two super Mettlach glazed stoneware figurines (figures 15 & 16) by Christian Warth. What a beautiful way to dress up your fireplace mantel.

figure 15



figure 16

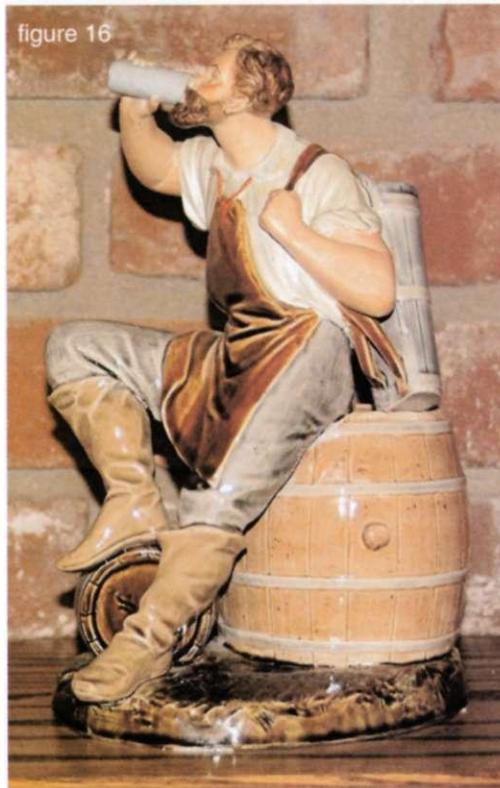


figure 17



figure 18



figure 19



Figures 17, 18 & 19 are what you would expect from American Art Pottery factories like Rookwood, not something made by Mettlach. These show the versatility of this amazing stoneware factory and how they kept up with the taste of the times. They are simply outstanding.

It has always been Bob's goal to obtain every different Mettlach item the factory produced. I am sure he is not there yet, but one can't help but feel he is getting close after viewing this enormous collection.

Bob has many Art Nouveau steins, but figures 20-24 are the more uncommon ones in his collection.

figure 20

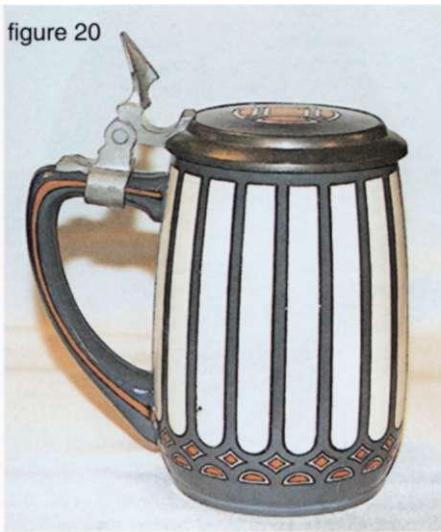


figure 21



figure 22

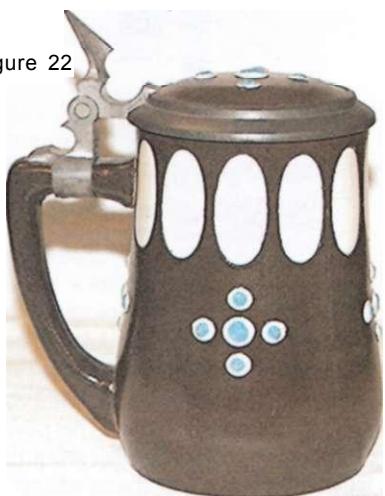
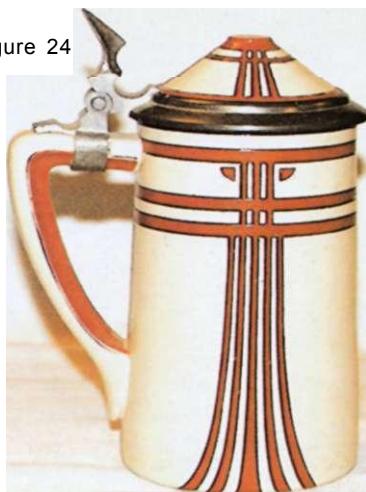


figure 23



figure 24



This will be all from Bob's collection for this segment, but you can be sure that we will have future examples from this fabulous collection for you to enjoy.

It is customary to have Bob's meeting on Saturday with most attendees staying the night and making the two mile drive to the home of Jim and Jean Belsha for a Sunday breakfast. I had heard of this feast for several years and was sure it had to be an exaggeration. Well, I am here to tell you it is not. It is a feast fit for a king and all his royalty. I have never seen anything quite like it and probably never will again unless I return next year. That will be one of my more easy decision to make in the future.

Besides the great food and pictureque view overlooking a large lake, the Belsha's have some great pieces worth mentioning on these pages.

First is a multi-colored square Mettlach plaque. It features a cavalier with pipe and stein in hand, leaning back in his wooden chair. It really dresses up a wall.

figure 25



figure 26



Figure 26 Is a wide 1L pottery Dümller and Breiden relief. The bold relief is finely decorated with barbarians drinking. The base has a very different and decorative scalloping. The set on lid appears to have a sort of mythological animal as its finial, with faces beneath his paws. With such an elaborate three dimensional set on lid, it's amazing that it has not been broken.

The most interesting stein from Jim's collection is this Bronze stein made in the Ukraine. It is cast with very fine detail. It is such a unique stein that it is worth photos from all angles (figures 27-30). The verse on the lid is written in the Ukraine language and it is still waiting to be translated. Simply a phenomenal tankard.



figure 30



The last stein from the Belsha collection I found tucked away back in one of their cabinets. It is a cute Bohemian opaline overlay stein. Its finely cut and faceted body features detailed floral enamel with a matching glass set on lid Figure 31.



After returning from a delightful stein weekend it was on a plane and off to New York to oversee the closing of our New York home. The original one week that was planned quickly stretched out into three due to unexpected complications. This gave me a lot of time to visit my favorite Long Island collections.

As I pointed out in the last segment, Sunday mornings were usually spent at the home of Danny and Marie Cipriano. This is something I sorely miss since I moved to the west coast. While I was temporarily back on Long Island, I certainly was going to take advantage of their warm friendship and Marie's culinary skills.

After eating way beyond being just full, I knew I needed to get up and move around if I didn't want to fall fast asleep. I dragged myself around Dan's house looking for interesting steins to share.

figure 32



One of Dan's passions is for steins from the 17th century stoneware firm found in Annaberg. He must have two dozen of these early pieces. I have chosen this pear shaped tankard with a detailed enameled crucifixion scene (figure 32).

figure 33



Another of Dan's great early pieces is this 16th century Westerwald tankard (figure 33). It has three shields, one found on the front and one on each side. A 1595 date is part of each shield's design. The pewter lid is decorated with a brass inlay of a bird. How did it survive all these years?

figure 34



Here is a stunning 1-liter Royal Vienna with heavy brass handle and mounts (figure 34). The inlay is also of porcelain with a matching brass finial bolted through the center. The enamel painting is of the finest quality.

figure 35



Figure 35 is an oddity as far as pewter steins are concerned. It is from the 1875 era called the historismus period. It was a period in Germany when a new found appreciation for the Renaissance styles had a major impact on all the arts. Stein making was no exception. This tankard derived its form, design and subject matter from the well respected 17th century Kreussen pieces found in museums throughout the country at that time.

Figure 36 is a stein that has intrigued me for quite a while. I actually sold it to

figure 36



Danny several years ago. It has a mark on the bottom, but no matter how I tried, it was too heavily glazed over, making it almost illegible. Several days later while visiting the home of Gary Mayer, I noticed a stein on his shelf that appeared to be from the same maker. After turning it over I was thrilled to see a mark I not only could make out, but would be able to photograph for the necessary research. Figure 37 is of Gary's stein that was instrumental in uncovering the manufacturer of both his and Danny's stein.

Figure 38 is a raised relief mark rather than the usual impressed type. It is a six sided shape with the word "PATENT" around the border. In the middle is an intertwined "CK" which stands for Carl Knoll who started a porcelain factory in Karlsbad in 1844. It is

figure 37



figure 38



obvious that their production line did not include many steins as few have surfaced over the many years I have been handling steins. It is more like an ironstone or fine stoneware rather than porcelain. David Harr searched the books for hours to find the right mark. Thanks David.



Post breakfast Memorial Day patriotic flag raising by Danny Cipriano and Marty Cameli

As I previously pointed out, I visited the home of Gary Mayer several days after leaving the Long Island area. Gary has a wonderful home with a fantastic view overlooking a valley.

Figure 39 is one of Gary's August Saeltzer handpainted steins. Besides the quality of the scene, this stein has a large round marble-like glass inlay lid. It is a great addition to this piece.

figure 39



Another good looking stein is figure 40. It is a Sarreguemines PUG 1/2 liter. It resembles the more recognizable Mettlach PUG steins and for good reason. Villeroy & Boch had interest in that factory.

figure 40



figure 41



The next stein (figure 41) is Mettlach #2096 which is a 2 liter size. It has been dubbed several names by collectors; The dandy, the valet or the haberdashery stein. Regardless of what you call this stein, it is certainly a beauty and difficult to come by.

figure 42



Figure 42 is the porcelain Alpine man made by Schierholz. This stein is usually only found in the honey coloring. Gary is lucky to have one of only two known to be decorated in full color. He is super.

figure 43



Figure 43 is the last stein shown from Gary's collection. It is a pug dog from the Reinhold Hanke factory. A few collectors will be howling for him.

While in the New England area, and after Ralph Joyce wrote about his early glass stein in the March 2005 issue of Prosit, we made a bee-line to his home in New Hampshire. The "we" was Les Paul and myself. We were trying to make the best use of our time until the Skinners stein auction a few days later. Even though I printed a photo of the glass stein in the March issue, it's worth repeating here (figure 44).

figure 44



figure 45



After spending what seemed like hours handling Ralph's wonderful glass stein and shooting over 30 shots from every angle, I finally put it down and began looking at the rest of his collection. Figure 45 is a green and red Art Nouveau stein made by the Munich firm of Von Heider. It has a matching ceramic inlay lid

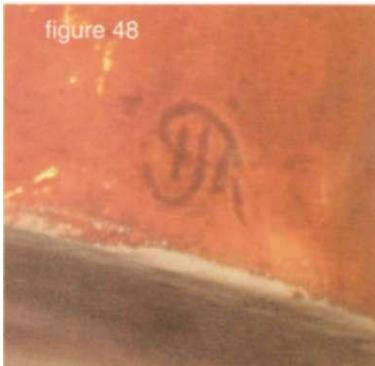


Also tucked away on a shelf was figure 46 which is a Hanke relief stein of Darwin's theory of evolution. The twist is that the ape evolved from man. It features an elaborate figural monkey handle and a large three dimensional inlay of a skull and crossbones. Monkey studies human skull.

figure 47



Figure 47 was one of Ralph's recent purchases from a local auction. This pottery cavalier character has yet to have the manufacturer identified. Sounds like a research project for someone. Anyone up for the challenge? Figure 48 is of the mark found on the rear of the body.



Ralph spoiled us with an hour long ride around Horace Lake. His home is nestled in on that lake side. This was topped off with a delightful steak dinner. It was like being at a resort.

The following morning we were back in the car off to Cape Cod to the home of Rick and June Grunin. Rick's love is for Royal Vienna steins, as those that read his cover article in the June issue of Prosit found out. He also has a strong appreciation for good glass steins.

Figure 49 is the favorite glass stein of the Grunin household. It is a facet cut opaline glass stein with delicate floral pasty enamel. The matching glass inlay lid, with finial, is held in place by wonderful delicate brass mounts. This circa 1850 cutie would be the envy of any stein collector.

figure 49



figure 50



Figure 50 is a tall Egermann glass stein with an enameled shield. Floral snowflakes go around the entire body. The matching glass inlay lid swoops up to a ball finial. The glass has a white and clear grainy appearance. This too is a difficult glass technique called variegated. It is more common to see Egermann pieces, of this body shape, made in the dark green color.

After a grand night of steins, food and interesting conversation, Les and I were off the next morning to the Skinner's Stein auction in Boston. As we left the parking garage and were walking to the auction house door, Les asked, "What could mess up this day?" I answered and said, "Seeing the Vogt brothers". They are good friends from Munich, but competitors on early faience and stoneware steins. Since this auction had 176 steins of this category, they would represent stiff competition, especially with the strong Euro. Well, suddenly we felt the pressure of someone jumping on our backs. As Johannes Vogt hollered "Hi, boys", our optimism sank. He then pointed across the street to his brother Peter sitting streetside at a cafe. It was apparent that they were as unhappy to see us under these circumstances as well.

Neither Les or myself got everything we wanted, but we each got the most important Stein we had come for. Figure 51 is a fantastic cobalt decorated Raeren Stein with a 1604 date in the applied relief shield. The mounts were original and the condition excellent.

figure 51



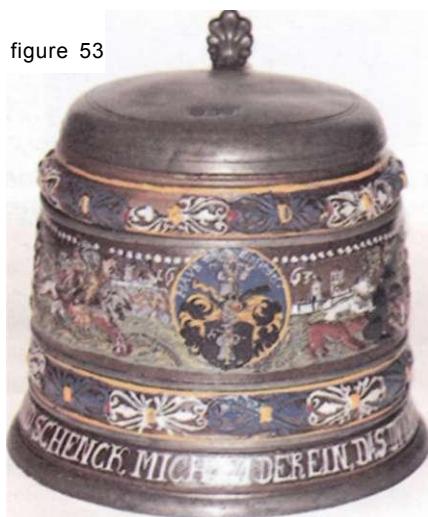
When I had viewed this auction on-line, there was one piece that delayed my trip home from the convention and kept me on the east coast for another week. I knew from the photo that I would be coming home with this Stein. Once I had it in my hands during the preview, my claim to it was sealed. Unfortunately Peter Vogt was having the same reaction. Neither of us could persuade the other to pass on the bidding. Well, I was successful, but ouch, what a price.

figure 52



Figure 52 is my Skinner auction treasure. It is a 17th century Annaberg decorated in blue glaze. It is much larger than you usually find, and is as tall as it is wide. The condition is fabulous and I couldn't be happier with my purchase. The bonus is that it is the same large size as one of my Kreussen steins. They look great together. Figure 53 is that Kreussen. It has an enameled bear hunt scene that wraps around the entire body. There is a decorated medallion on the front with a 1667 date. It also has several original pewter bands in the grooves of the body. The top of the lid has three nice clear pewter touchmarks. It is nearly 8" wide at the base and equally as tall. This short wide body is very attractive.

figure 53



This auction had many rare steins which experienced brisk bidding. The phone lines and ebay bidding brought them beyond our winning. The most expensive Stein of the auction was a Meissen Stein with an extremely detailed harbor scene done in shades of black. It was topped off with a beautiful silver lid (figure 54).

figure 54



figure 55



Figure 55 is another great Meissen Stein done in detailed blue under glaze decoration. It has bird and woodland scenes wrapped around the entire body. It is dressed up with a fancy pewter lid and base rim.

Well, it appears that I have used up more space in this issue than originally planned. I think the steins I have shared with you are a great selection of interesting and unusual pieces. I want to thank each and every collector who has contributed to this segment with their steins. It is my hope to be able to visit many more collections over the next several months. Let me hear of your interesting steins. My camera travels.

# SCI's Political Charactertoons: Our Traditional Changing of the Guard

Out with the old!



In with the New!



Say goodbye to Steve, Nora and Ron



Steve Steigerwald  
Executive Director

Nora McClintock  
President

Ron Gray  
Treasurer

Say hello to our new leaders



Phil Masenheimer  
President

Les Paul  
Exec. Director

Ravi Patel  
Treasurer

The First Meeting of the New Executive Committee

Pres. Phil Masenheimer, Exec. Dir. Les Paul, 1st vp Martin Estep,  
2nd vp David Harr, Treasurer Ravi Patel, Sec'y. Bea Taus, Prosit  
Editor Ron Fox, Chapter Supp. John Kelly, Library Dir. Lyn Ayers



I may be the shortest clown in the bunch, but I'm no Bozo!



Les Paul - Executive Director

## AMERICAN STATE CAPITOLS

by Jack Strand

A popular subject of American souvenir steins is our various state capitols. (A "capitol" is the building in which the legislative body meets. A "capital" is the city or town that is the seat of government.)

We have enjoyed visiting capitols and have found that many have been meticulously restored to their original splendor. While recent security measures in these buildings have certainly diminished the original intent of openly walking into the "temple" of government, tours of state capitols are still encouraged. They are often lavish structures that employed some of the most renown architects and artisans of their day. It has been said that two things one should not view are: 1.) the making of sausage and 2.) the making of law. While this may be true, it is interesting to visit the chambers that witnessed so much history.

**Massachusetts Capitol, Boston** (figures 1,2 & 3): Boston has two capitol buildings featured on early steins and both are open for tours. (Massachusetts and some other states call these buildings "state houses".) The first state house, designed by Charles Bulfinch in 1795, established the dome as a distinctive feature of future state capitols as well as for our national capitol in Washington, D.C. From early Roman times right up to the present, domes have crowned structures of revered and sacred sites. As our nation evolved, the dome became a symbol indicating the seat of authority.

**Connecticut Capitol, Hartford** (figures 4 & 5): The capitol is an eclectic mix of Gothic and French Renaissance Revival. It is capped with a gold leaf dome and is noteworthy for its many niches, carvings and statues. Hartford, like Boston, still has its original state house designed by Bulfinch in 1796 (also open for tours). My wife insisted that I add that the capitol was once topped by a statue "The Genius of Connecticut," a lady.

**Virginia Capitol, Richmond** (figures 6 & 7): Richmond is the third site of the

figure 1



figure 2



figure 3



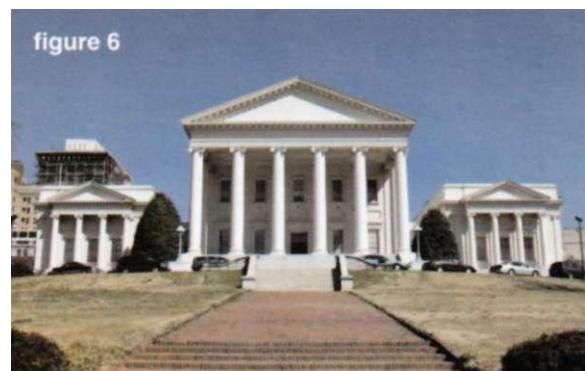
figure 4



figure 5



figure 6



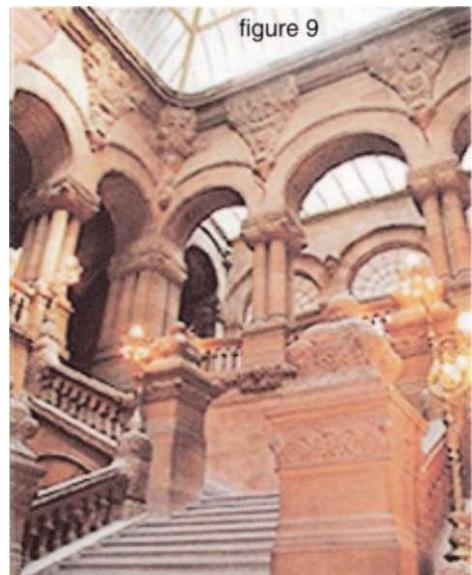
Virginia capitol. It houses the oldest legislative body in the United States. The original design is credited to Thomas Jefferson and is modeled after an ancient Roman temple in Nimes, France.

Richmond was the capitol of the Confederacy during the Civil War.

figure 7



figure 8



**New York Capitol, Albany** (figures 8 & 9) Completed in 1899 after 32 years of construction, it is one of only ten capitols without a dome. Construction was slowed when it became apparent that they were building on quicksand. An interesting feature is the "million dollar" stone staircase that took 600 carvers 13 years to complete. Once they finished carving the faces of 77 famous Americans, they were allowed to carve faces of anyone - friends, family, neighbors, etc. These came to be called "The Capitol Unknowns".

**Pennsylvania Capitol, Harrisburg** (figures 12, 13 & 14): The capitol was opened in 1906 at a cost of \$12.5 million - about 1/3 of which went for graft. A review at that time stated: "The capitol is not a good work. Outside it looks like all other capitals as any banana looks like the rest of the bunch. Inside it is a monstrous botch of bad arrangement, bad lighting, bad ventilation, and the most bloated bad tastes." But Teddy Roosevelt said: "This is the handsomest state capitol I have ever seen."

figure 12



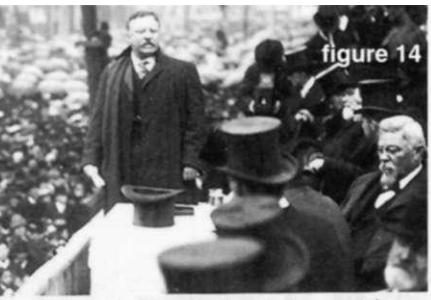
figure 13



figure 10



figure 11



President Theodore Roosevelt at dedication of the new Capitol

figure 15



**Iowa Capitol, Des Moines** (figures 15 & 16): Completed in 1886, this capitol features 29 types of marble in the interior. Steps from the second floor to the dome - 298: number of fireplaces - 24: number of crystals in each chandelier in the house chamber - 5,600: cost of regilding the dome in 1927 - \$16,500: cost of regilding the dome in 1999 - \$482,000: cost of touring this capitol - priceless.

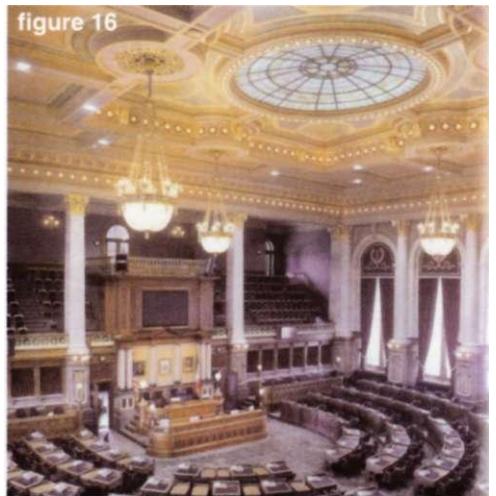
**Minnesota Capitol, St. Paul** (figures 17 & 18): This elegant building was completed in 1905. Of interest to stein collectors is the restored rathskeller. It was an appropriate feature for the capitol since

Minnesota was home to 361,000 Germans, the largest group of foreign immigrants in the state. True to rathskeller tradition, the walls were painted with German mottoes. Twelve years later they were painted over as World War I anti-German sentiment spread. In 1930, the governor ordered the sayings restored. But the Temperance leaders lobbied to have some of them altered. Thus, "Better be tipsy than feverish" became "Temperance is a virtue of men."

**Ohio Capitol, Columbus** (figures 19 & 20): The capitol was built between 1839 and 1861 by prison labor. It was rumored that stone masons could be imprisoned for any minor infraction such as spitting on the sidewalk as the need for their talent was so great. During construction, the architect noticed that there were no plans for any heating or ventilation systems. A new internal brick wall had to be built to allow for ventilation. Cost prohibited the completion of the dome so it still has what can be described as a flat-top dome.

**Arizona Capitol, Phoenix** (figures 21 & 22): This building was dedicated in 1901 prior to Arizona's admission to the Union as a state in 1912. The dome and roof feature 15 tons of copper donated by the copper industry. It is enough copper to

figure 16



mint 4,800,000 pennies. Atop the dome is "Winged Victory", a statue which is a free moving wind vane.

**Colorado Capitol, Denver** (figures 23 & 24): A gift of land was given in 1868 to build the capitol. However, in 1883, when nothing had been done, attempts were made to revoke the gift. Finally a firm commitment was made. With only \$80,000 to build a million-dollar capitol, it is understandable why completion wasn't until 1908. The Senate Chamber, because of its acoustics, was called the "Cave of the Winds". While the sound problem was corrected, with 35 Senators the name is still apt. Legend has it that a reclusive watchman hid his thirty years of pay, converted to silver dollars, in the many tunnels beneath this building.

figure 19



figure 18



figure 20



figure 21



figure 22

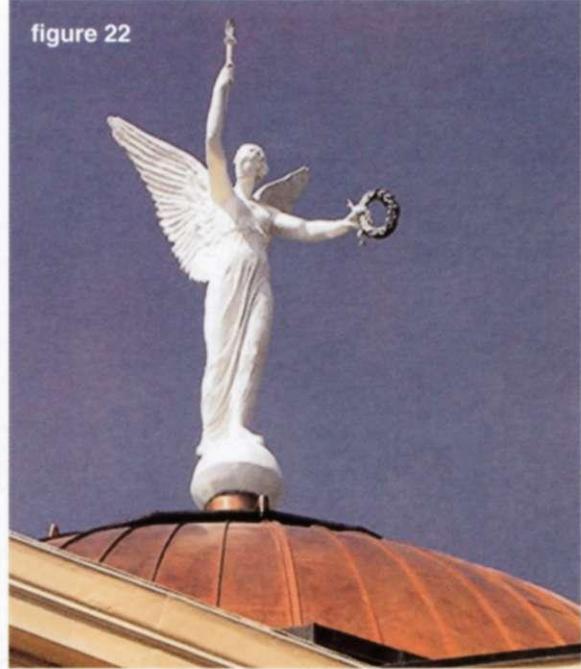


figure 25



figure 23

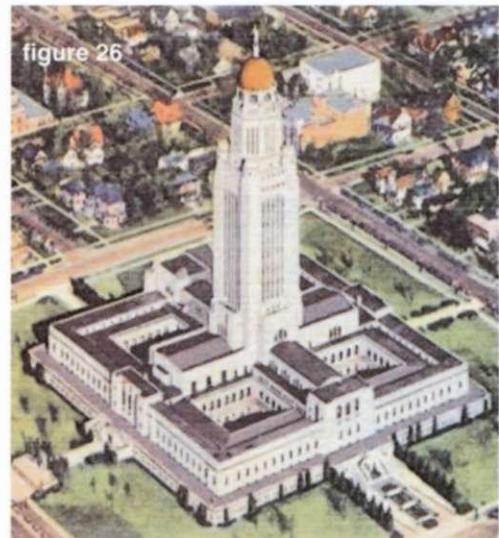
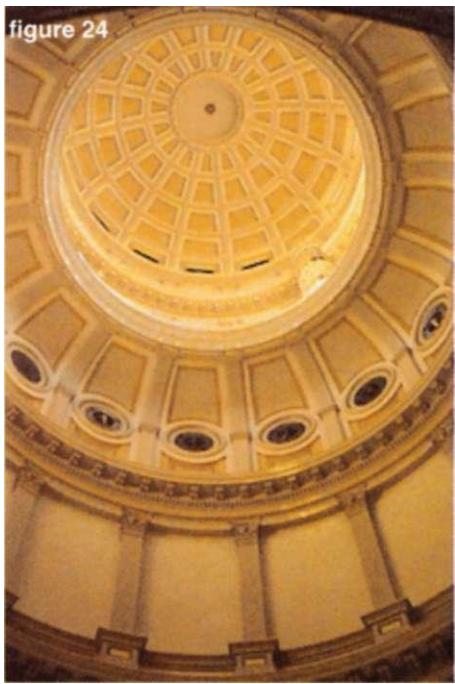


figure 24



settled badly. It had to be demolished. The new capital, figure 26, has an interesting history. It was stated that the building was doomed because it was built on a sacred Native American site, and, therefore, filled with many spirits. The dome was reached by a small staircase that opened to a 17-story drop to below. A prisoner "volunteer" placed in a basket to install Christmas lights at this level, looked down, panicked and died of a heart attack. His screams not only reverberated through the building, but, supposedly, can be heard today at late hours.

**Indiana Capitol, Indianapolis** (figures 27 & 28): This building completed in 1888 is truly remarkable in that it was actually finished under the budgeted \$2 million. Constructed, where possible, by Indiana materials and artisans. The exterior design is Corinthian; the interior Italian Renaissance. An attractive feature is the art glass inner dome. After the chandeliers and sconces were wired, it was discovered that the new Indianapolis electric plant did not produce sufficient power, so they were modified for gas.

**Nebraska Capitol, Lincoln** (figure 25): The mugs shown represent the old capital. Built between 1881 and 1888, it was found to be of poor construction and had

figure 27



figure 28

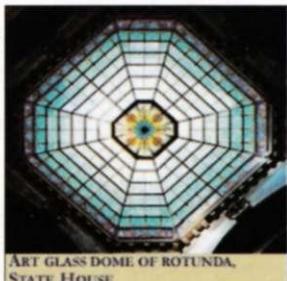
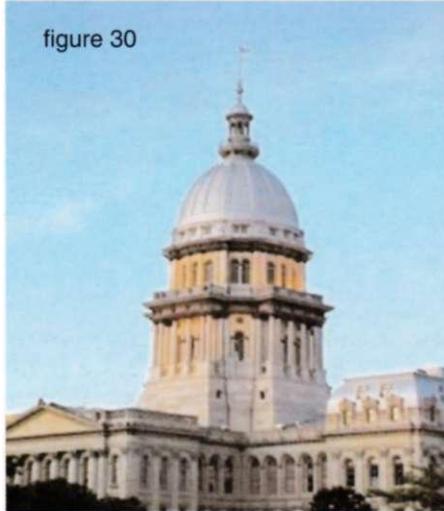


figure 29



figure 30



**Illinois State Capitol, Springfield** (figures 29 & 30): The Great State of Illinois completed its existing capitol in 1877 after 20 years of construction. It is in the French Renaissance style and is the tallest non-skyscraper capitol in the U.S. even exceeding the height of the United States Capitol. The dome is zinc-clad. The current building is the sixth capitol to serve Illinois since its entry into the Union in 1818. In 1877 there were 198 spittoons in the House Chamber and 129 in the Senate.

**New Hampshire Capitol, Concord** (figures 31 & 32): Built between 1815 and 1818, its dome was topped by a huge gilded wooden eagle. (Now replaced by a metal replica.) It is constructed of granite cut by inmates of the state prison. This building is the nation's oldest capitol in which a legislature meets in its original chambers. The capitol has undergone

figure 31



figure 32

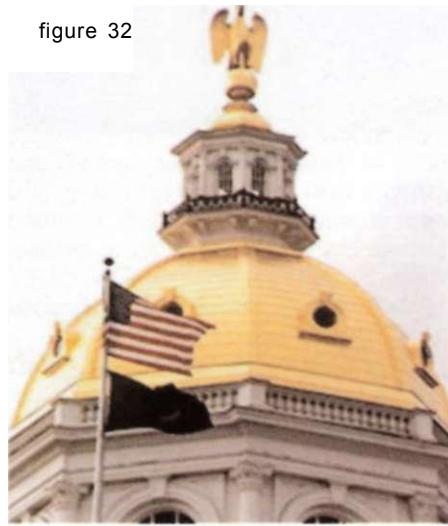


figure 33

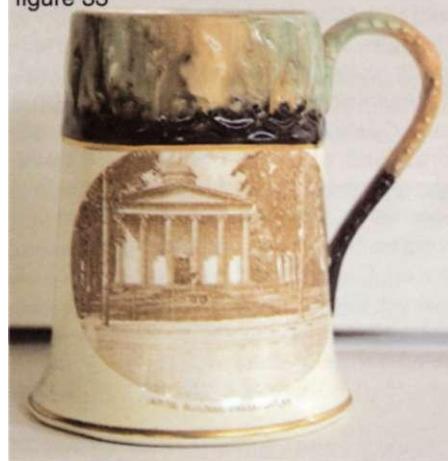


figure 34

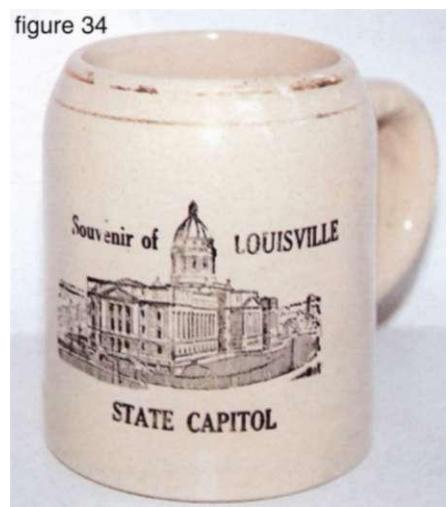
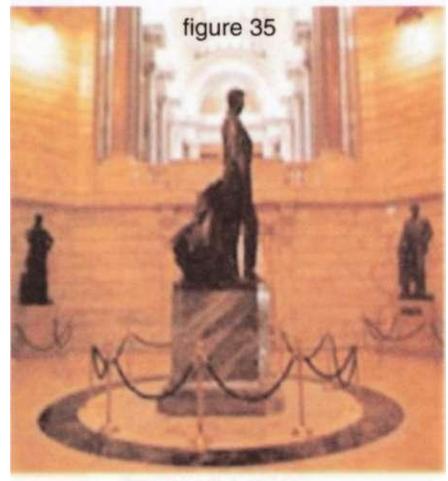


figure 35



The Capitol Rotunda.

several additions and remodelings. At each stage of need for enlargement, Concord was challenged by Manchester's offer to build a new capitol in their city.

**Kentucky Capitol, Frankfort** (figure 33): The Hampshire mug pictures the Old State Capitol used from 1830-1910. This capitol was the only pro-union state capitol occupied by the Confederate Army during the Civil War. The "new capitol" is pictured on the mug in figure 34. When you go to the SCI Convention in Louisville, don't look for it. It is still in Frankfort despite what the mug in figure 34 claims. The rotunda, figure 35, is based on the rotunda from Napoleon's tomb.

figure 36





figure 36

**Rhode Island Capitol, Providence** (figures 36 & 37): It was designed by the famed architectural firm of McKim, Meade and White and completed in 1904. It is made of 327,000 cubic feet of marble and 15,000,000 bricks. The smallest state in the Union has a capitol featuring a self-supporting dome that is the fourth largest in the world surpassed only by St. Peter's Basilica in Rome, the Minnesota State capitol and the Taj Mahal in India. Atop the dome is a 14-foot bronze statue, "Independent Man". Did you know that the official name of this state is "The State of Rhode Island and Providence Plantations"?

**Wisconsin Capitol, Madison** (figures 38 & 39): Built between 1906 to 1915 at a cost of \$7.25 million. It is the only capitol built on an isthmus. It is constructed of Vermont granite. It has the distinction of

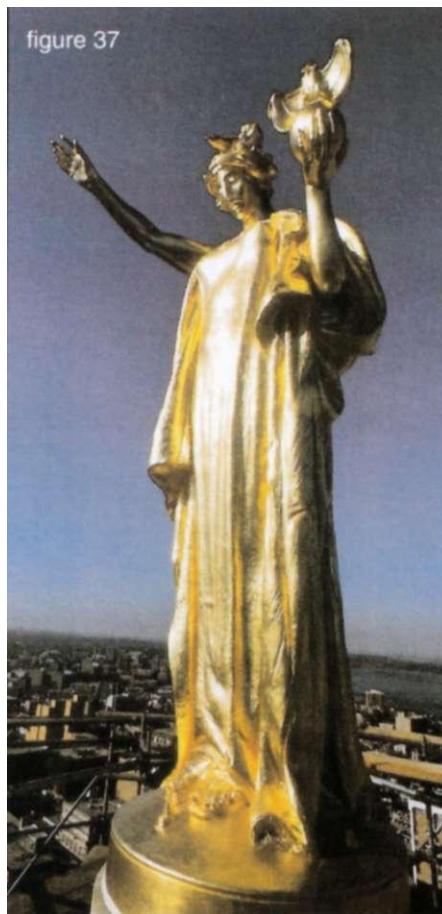


figure 37

being the only granite dome in the U.S. Also, it is the largest capitol dome in volume. Topping it is a 15ft. 5 inch statue, "Wisconsin" (again a woman). But, this Cheesehead has a badger on her head. The interior has 43 varieties of stone, hand carved furniture and exquisite glass mosaics.

Eighteen capitols have been pictured. As an exercise, name the other 32. Incidentally, whatever happened to prison labor?

figure 38



## Stein Exchange

**Wanted:** HR #534 Pottery 3L handpaint-ed. Marty Cameli, P.O.Box 349, Centereach, N.Y. 11720-0349 or call 631-467-1413

**Wanted:** Photographs of Reinhold Hanke steins — I'm working with Frank Loevi on a Hanke catalog for the Beer Stein Library and would appreciate help with photographs from SCI member collections. Hanke steins can be found with a wide variety of marks ("R.H.", "R.Hanke", et al.), but are often seen bearing only the word "GERMANY" printed in an inverted arc (downward curve) shape. Please email photographs or any questions to David Harr at [steinsetc@charter.net](mailto:steinsetc@charter.net).

**Wanted:** Early 16th - 18th century Faience and stoneware steins. Damaged pieces are sought after as well. Please contact Ron Fox, 10086 San Pablo Ave., El Cerrito, CA 94530 or email at [oz@webspan.net](mailto:oz@webspan.net)

**Wanted:** Mettlach Rookwood #2786/6148 and #2788/6144. Phone 650-866-3333 or email [rfaussner@aol.com](mailto:rfaussner@aol.com)

**Wanted:** J. Reinemann .25 liter stoneware character steins. Also looking for E. Bohne character steins and Schierholz Chinese German soldier, plus the fish, the lion and pixie with music box bases. Always interested in Black Forest, Royal Vienna and unusual glass. Will travel to pick up. Name your price.  
Bob Groebner 847-965-3528  
[rgroebner@comcast.com](mailto:rgroebner@comcast.com)

**Wanted:** Pottery relief University steins marked "Eric P. Mihan 1952" or "1953". List available. Contact Andre Ammelounx email [aapo136@aol.com](mailto:aapo136@aol.com)

**Wanted:** Steins marked Royal Bonn, sports steins of all types and wheel-cut Bohemian glass steins. Contact John Lamb [legallamb@aol.com](mailto:legallamb@aol.com)

**Wanted:** Ads from you the members. This space is free and needs to be taken better advantage of. So send your wanted or for sale items ad to the editor. [oz@webspan.net](mailto:oz@webspan.net)

**Wanted:** Royal Vienna steins, glass steins both enameled or overlay, and Capo-di-Monte steins. Call Rick Grunin 508-540-7575 or email [grunin@cape.com](mailto:grunin@cape.com)

# *Andre Ammelounx*

The Stein Auction Company  
P.O. Box 136  
Palatine, IL 60078



The Gateway Steiners have again invited me to conduct an auction at the third St. Louis Mini Convention. The auction will take place on September 30, 2006, and we are now accepting quality consignments. Contact us today to discuss handling your collection.

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