

STEIN COLLECTORS INTERNATIONAL

PROSIT

Vol. 2, No. 87

The Beer Stein Magazine

September 2013



A Roman Frog ??

by Dave Lowry



Des Kriegers Heimkehr Beer Stein

by John Aschenbrenner



Photos from the Road

by Ron Fox



The fun is back at Convention

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A Message from Executive Director David Lowry

To those that were not able to attend the convention in Los Angeles in June, we had a great time!! We had the usual auction, tours, stein sales room, a large stein sales room set up by Les Paul and Ron Fox, a talk on Art Nouveau designers by Terry Hill, roundtables, High Tea, etc. We also had a fun Hollywood farewell dinner night, where most people dressed up in costumes and we were entertained by Frank Sinatra, Marilyn Monroe, and Michael Jackson. If you missed this convention, you missed a good one!!

We now look forward to Pittsburgh , PA. in 2014. The dates of events are September 3rd through the 7th. We also chose Florida for convention in 2015. When the city location and dates are chosen, you all will be the first to know. These two conventions will again be organized by the Vice President of Conventions and approved by the Executive Director.

Two chapters, The Thirsty Knights of N.Y. and the Meister Steiners of the Chicago area, have shown interest in the 50th convention in 2016. Presentations are expected at the Pittsburgh convention and a vote will follow.

Please encourage your chapter to keep your chapter pages and contact information found on the SCI website up to date & current at all times. This ensures that material for the convention and other business items through-out the year get to the correct person, whether that be your Chapter President or Chapter Representative.

We also had the pleasure of adding Charles Hill to the Executive Committee as our Chapter Development Officer. He will be our liaison to the chapters and we will see if we can get the Chapter & Verse newsletter going again on the SCI website to share news with the chapters. Read also about other news and changes made at the LA convention in this issue of Prosit.

We also send our condolences, love, and prayers to Roy & Sue Kellogg and their family, as they unexpectedly experienced the passing of their son Brady. This is always a hard event to deal with, so it would be nice for them to receive your love expressed by email or via mail, from their stein club friends.

When there is a need in the future for members to step forward for positions that are open, or will soon be open due to term limits, please have that willing spirit, since any organization is only as good as its members. We all can take our turn in continuing to make this one of the best collecting clubs out there!

Until the next issue, happy stein hunting!! Prosit !! Dave



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2013 Master Steinologist Awardee - Jim Sauer



2013 Jack Heimann Service Awardee - Phil Masenheimer

Al Hoch 1929 - 2013

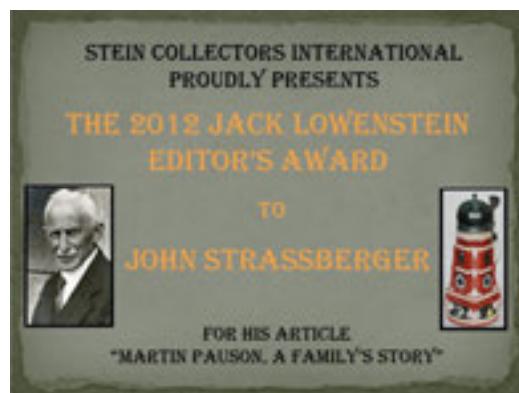
by Pat Jahn



We are saddened to report that our very dear friend and fellow stein collector, Al Hoch, has passed away. Al was not only our friend but the friend to many stein collectors as well as collectors around the globe. He was noted for his craftsmanship in taking our broken steins and collectibles and making them look new again. He collected other items, but his first love was beer steins, and his beer stein comrades.

Al was a member of SCI for over 40 years and he served as President. He often gave talks at conventions and local chapter meetings sharing his knowledge of steins as well as the German legends, lore and humor. For his efforts, SCI presented Al the Master Steinologist award. He was a long-time member of Meister Steiners and as such helped to host three SCI conventions.

These are just a few of the things that made him a stein collector, but what is extraordinary about Al is that he collected friends. Friendships that lasted a lifetime. Attending Al's memorial service was an awakening to the depth of the man. Martin and I thought we knew him well, but we were wrong. He was a giant of a person. Listening to the eulogies was like finding a myriad of images we never saw. Al was so many things to so many people. He touched so many lives and made their lives better for knowing him. His wife Barbara and his five children will miss his wisdom, integrity, kindness, and generosity -- so will we.



2013 Jack Lowenstein Editors Awardee - John Strassberger

Photos from the Road

Twenty Ninth Installment

By Master Steinologist Ron Fox

In the last two installments I have shown a group of rare Mettlach beakers. I have asked to hear from any of our readers that may have other unusual beakers. Fellow collector Larry Peters, from Arizona, sent photos of these three beakers from his collection. The first two are part of a three piece Mettlach Rookwood series. He has yet to find the third, as this is a hard set to put together.

This last beaker is even more difficult to find. It has three bands of the suites from playing cards. I suspect card players have snapped these up and left few for the Mettlach collectors.

While we are talking about beakers, I thought showing some of my favorite Bohemian glass beakers would fit in.

Bohemia is a historic country of central Europe that was a kingdom in the Holy Roman Empire and subsequently a province in the Habsburgs' Austrian Empire. From 1918 to 1939 and from 1945 to 1992 it was part of Czechoslovakia, and since 1993 it has formed much of the Czech Republic.

This area is rich in the raw materials needed for the manufacture of glass and has been the home to many glass blowers for nearly 300 years.

The glass beakers on these two pages are wonderful examples of the range of color, shape and techniques the Bohemians used during the period between 1830-1860.

The second row starts off with a double overlay of cobalt over cranberry over clear. The colors are enhanced with a great facet cut body.

The most unusual feature of the beaker in the center of the page is its electric blue color. While you will see this color used during the 1900 era, it is odd to find it on an 1840 beaker. The silver floral enamel is just icing on the cake.

The Bohemian glass artisans enjoyed much success with their wares throughout the Middle East. Arabian scenes such as their horses and trainers were made for this market. The amber beaker is an example of this type of subject matter.





Franz Xaver Riedel was the first glass blower to mass produce uranium glass between 1830-1848. He made both a yellow (gelb) and green (grün) variety. He named them after his daughter Anna and called them Annagelb and Annagrün. The last row on the left hand page has an example of his work.

The center beaker on the bottom row is from Vienna. It was handpainted by the famous artist Anton Kothgasser. The enamel is transparent and of the highest quality. His pieces are highly collectible.

The last beaker on the left hand page is a double overlay. It has blue over white over clear and then delicate floral enamel.



The first beaker on this page is made of ruby colored glass. It has pasty floral enamel on its eight-sided facet cut body.

Next is another double overlay of blue over white over clear. It has eight oval panels that have enameled floral designs.

The last beaker on the top row is what they call an interior overlay. It has clear over cranberry, with the clear being the thickest layer. With the color on the inside layer, it gives the beaker great optics.

This emerald green beaker has the typical Bohemian appearance. It is from the same time period, but Russian made, in St Peterburg. Russian glass is extremely rare.



The center beaker is very unusual. It has transparent colors and a silver enamel scene that wraps around the entire body.

Ruby stain was the most common color used on Bohemian beakers. This portrait would have been commissioned at one of the health spas.

Cameo glass is the rarest technique found on Bohemian glass. They wheel-cut through the overlay to different depths which created the scene. The bottom row features both a ruby and cobalt example of this very difficult process. As you would guess, cameo pieces have a higher value.

The last beaker is amber stained with a deep intaglio scene of an Arabian stallion and his trainer. Another example made for the Middle Eastern market-place.

Our good friend Gene Manusov passed away last fall. His impact on the hobby was enormous. Gene was awarded the title of Master Steinologist way back in 1977. His love was for character steins and his first book on that subject brought the spotlight onto these figural beauties he so loved.

Besides the many character steins Gene purchased through his years of collecting, he had a special fascination with any stein depicting monkeys, whether it was a character stein or not. Here are two pages from his well-known collection.



The first stein was made by Reinhold Hanke. The body has many monkeys playing around. The figural lid shows a monkey wearing a top hat reading Darwin's book on evolution. The stein pokes fun at this theory by insinuating the monkey evolved from man.

The second stein is a different take on that same silly subject. On this stein the monkey reading Darwin's book is on the body with a figural skull and cross bones inlay lid.

The last stein on the top row has a group of monkeys playing and drinking from bottles. Again we see another figural monkey lid. The handle continues the theme, being a figural monkey.

The middle row begins with a monkey character stein wearing a top hat. He also has a long verse in front of him.

The middle of the page features a stein made of stoneware. It has both monkeys and cats on its relief body. The figural inlay has a monkey hugging a boot. This stein is a 1/2 liter, but also comes in a 1 1/2 liter size.

Next we have a monkey smoking a pipe while wearing his top hat. He clings onto a stein with his right hand.

In German symbolism, the monkey has been associated with overindulging in alcohol consumption. This next 1 liter has the





monkey holding a herring fish. The herring was believed to be the cure for a terrible hangover.

The middle of the bottom row is another monkey-herring combination. The monkey drinks away knowing he has his stash of herring when he begins to feel poorly.

The last stein on the left hand page was made by Diesinger. The monkey is dressed and wears a leaf on his head.

We start this page with a monkey holding his stein and a group of radishes. These are the things a Munich Child character is usually holding. He must be from Munich.



Next is just the head of a monkey. Another great looking character made by the Diesinger factory.

The top row ends with another monkey wearing a top hat and contently reading a book by Darwin.

The middle row begins with a monkey holding a verse that talks about his beer and tobacco use.

The Bohne factory made some of the best and most expensive character steins. This ape head is one of their great designs.

Student life was extremely important to young German men. You will find most of the animals designed to be character steins dressed as students. This monkey wearing the fraternal cap is a good example.



As I have already stated, Diesinger made some great character steins. The last row begins with another one from that factory. You can say this monkey has his hands full.

There are a variety of Barrel character steins made by the Schierholz porcelain factory. They come with different handles and lids. The one pictured here has a drunken monkey figural lid and fish handle.

We finish this grouping of monkey steins with a RPM drunken monkey. It was made by the Royal Porcelain Manufacture in the early 1960's. It is almost an exact copy of the Schierholz version made some 60-70 years earlier. One difference is the Schierholz version has the lid of the monkey's stein open and the RPM doesn't.

This next group is an assortment of unusual steins from many different collections. They are varied in material and manufacture.

We begin with a hand hammered copper and brass stein. It has a real Arts & Crafts look.

Mettlach made a wide range of styles in their stein production. They took into consideration all art styles and design. This etched 1/2 liter has a strong Art Noveau pattern and is seldom seen.

The English made many steins, but most were of pewter and never had a lid. This etched stoneware is a Doulton Lambert piece. It has an original sterling silver lid. A very unusual stein.

The middle row starts off with a special 18th century pewter stein. It features rare brass inlay to the body, lid and thumblift. The contrast between the grey pewter and golden brass makes this stein great looking.

The Sarreguemines factory made a wide range of ceramics, including steins. They worked in both stoneware and pottery. The middle of the page shows one of their pottery POG pieces. What makes it different is the figural inlay of a man wearing a sleeping cap. I have not seen this before.

As we mentioned with the monkey steins, Schierholz made a series of barrel characters. The middle row ends with another example with a figural Perkeo lid.

Occupational steins can be very interesting. The bottom row begins with a seaman stein. This is not common subject matter.

The German Imperial Military had a long history of having souvenir steins made for their reservists. We have seen steins to almost every listed unit between 1866 and WW I. Much less common are souvenir steins made for the Austrian soldiers. The middle of the bottom row is an interesting example. It has a photo transfer on the front of soldiers from a machine gun unit behind their guns.

The Spanish American war was the theme for many steins made for the American market. There is a series of pottery steins featuring military officers involved in that skirmish. The last stein on this page is made of wood and has a burned-in scene of Admiral Dewey. Great quality and likeness.





We start this page with a goblet called the Nürnberger Trichter, which simply means Nurnberg Funnel. It makes reference to a mechanical way of learning where knowledge is poured into the student's head by means of a funnel in his ear. If it was only that easy. It is an unusual item made by the Schierholz porcelain firm.



This copper stein has a hand-hammered floral design that wraps around the body. It is as wide as it is tall and would hold about two liters of beer.

Martin Pauson had many steins made exclusively for their firm, This bisque porcelain tower character stein is one. It shows a child trying to climb in a window while a man comes out to chase him away. It comes in both a 3/10 and 1/2 liter size.

The reservist stein in the middle of the page was made for Max Neumann, who belonged to the 101 Grenadier unit which he served in between 1896 and 1898. The front shooting scene is framed in gold and the rest of the body has an attractive and unusual green coloring.

There was a variety of character steins made depicting Otto von Bismarck. He was a very popular military officer. This pottery example is one of the harder versions to find.

The bottom row starts with another Bismarck character stein. This one is made of porcelain and certainly has a very different appearance from the previous pottery stein.



In Europe they play a bowling game called Kegel. The main difference from American bowling is they only use nine pins, a smaller ball and a shorter lane. This character stein shows a poodle holding a Kegel ball ready to send it down the lane.

The Mettlach Bavaria series was an interesting part of their production line. They have print over glaze (POG) decorations and are always missing the usual white interior glaze. This last stein is an example of one of these steins and depicts a Munich Child standing behind a barrel. She holds a foaming Stein from the well known Munich Hofbrauhaus. This is not an easily found piece.

The next group I want to share with you are these wonderful figural tobacco jars.

Terra cotta tobacco jars were made by several Bohemian firms in the latter part of the 19th century. The two most successful and collected today are from the firms of Johann Maresch and Bernard Bloch. These next two pages are examples of both and as you can see the artisans created them with tremendous detail and character.

Johann Maresch was established in a town called Aussig on the banks of the river Elbe in 1841 in a place that was then Eastern Bohemia, later becoming part of Germany. The town is now called Ústí nad Labemun-starred, being situated in the Czech Republic, very near the border with Germany and not far from Dresden itself.

Bernard Bloch was established in Hohenstein (today Unčín) in 1869. Bernard Bloch gained fame mainly by the production of figural tobacco jars like the examples on these pages.

The first shows a musician sitting on a tree stump strumming his guitar. You can almost hear his music.

The next tobacco jar depicts a cavalier who practiced the art of falconry. Historically, falconry was a popular sport and status symbol among the nobles of medieval Europe. Falconry was largely restricted to the noble classes due to the commitment of time, money, and space.

The neatest thing about these character jars is how they easily convey the message of their design. This Bavarian man makes me feel like I am back in Munich.

The next row starts off with a Turkish warrior. He is taking a needed rest after a long battle, but his weapons are ready.

The center of the page shows a musician with his violin neatly tucked under his arm. I am not sure whether he is tipping his hat after a performance or looking for some loose change from his audience.

Everyone loves animals, especially dogs and cats. This cute black poodle is no exception. It looks like he is begging for a treat.





This next guy, which starts off the bottom row on the left hand page, is carrying everything he will need. He has his canteen to quench his thirst and some tasty wurst to keep his hunger pain at bay. He clutches a spy glass to see far into the distance.



The last jar on the left page is of a typical student. The student experience was a very important and celebrated part of a young German man. Judging from the many depictions I have seen, it was a carefree few years of drinking and enjoying close friendships. It seems some things have changed very little over the more than 100 years that have gone by.

The first jar on this page is a melon with a human face. What collection would be complete without this beauty?

I am not sure why Bohemian firms developed a line of tobacco jars that were based on American plantation slaves. Perhaps the book Uncle Tom's Cabin, which was the second best selling novel of the 19th century, inspired these designs.

This young black boy, who is wearing overalls, happily eats a large slice of watermelon.

The second row starts off with an older black man with a white beard and wearing a fancy hat. It appears he is singing a song.

The woman wearing a monocle looks like an early chauffeur or some other service-oriented profession. Nice smile.

The bottom row has designs using two more young black boys. The first one has the boy hugging a watermelon almost as big as he is. All he needs is a knife to cut a slice.

The last tobacco jar has a boy coming out of a melon. He is wearing a suit and vest, and a cap.

As you must agree, these tobacco jars are wonderful. I have about six of my own and am sure others will find their way onto my shelves.

This ends another segment. I will be visiting several collections on the east coast and expect to have many interesting steins to share in the December issue.



How Beer, Wine and Spirits Have Influenced the English Language

By Martin Kiely

My father gave me an antique beer stein when I was eighteen. It intrigued me so much I became a life long collector. Reading books on the history of beer, wine and alcohol helped me gain knowledge of the vessels made to consume these delightful beverages. My research has found many English words and expressions that are alcohol related. Some you will know, others will be new to you and hopefully will pique your interest.

The word punch (meaning five) comes from the Marathi language of India. Punch consisted of five ingredients; alcohol, sugar, lemon, water and tea or spices. The British soon after being introduced to the drink substituted fruit juice for tea. The water of life is the Gaelic term for Irish whiskey. Gin originated in Holland. English soldiers fighting against France in the sixteenth century drank gin to boost their spirits, hence the term Dutch courage. British soldiers fighting in France in WW1 had access to only cheap wine which they nicknamed plonk.



British water was so contaminated it was unfit to drink in the middle ages. King Henry the third passed a law called the Azzie of Bread and Ale to ensure the purity of both products which were essential to the good health of his subjects. His people named beer liquid bread. Yeast was called "God-disgoode" (God is good) because the fermentation of yeast enabled them to brew beer and bake bread, which were the mainstays of their diet. Nursing mothers and children were encouraged to drink beer with a low alcohol content called small beer. Ale-

conners were appointed to check the quality of the ale. The testing method was rather unique. The aleconner wore leather breeches. He would pour ale on a wooden bench on a warm summer day and sit on it. After a suitable period of time if his breeches stuck to the bench the ale had too high a content of unfermented sugar and was deemed unsuitable for consumption. A more mundane task for the aleconner was to test mugs in taverns to ensure they held the proper measure. Seventh century England had a unique punishment for over imbibers: "the drunkard's cloak". The guilty party was forced to wear a wooden barrel with the top opened to allow the head to poke through, two hand openings to help support the weight of the barrel and the bottom removed for the legs. The offender wore his drunkard's cloak through the town so everyone could witness his shame, quite an end to a rollicking Saturday night.



Eighteenth century drinking establishments in the U.S.A. were called bars because the spirits were locked in a steel cage inside the building to prevent theft. The man who held the key and served the drinks was called a barkeeper. Pub comes from the British term public house (a bar serving beer, wine and alcohol to the public). A tavern in Roman times sold only wine; today usually beer is its specialty. A southern American tavern in the seventeenth century was called an ordinary. Taverns were built beside courthouses for convenience and trade as towns emerged in colonial America. The term settling out of court originated from the practice of feuding parties sitting down over drinks at the tavern and reaching an agreement without the use of lawyers.

American taverns used a small iron poker called a loggerhead which they heated in the fire. The loggerhead was then placed in a drink called a flip which was a potent concoction consisting of beer, gin, eggs and sugar. One can understand after consuming two or three of these drinks the customer would flip out and patrons would be at loggerheads with each other. Taverns used to use a chalkboard to record the pints and quarts each patron would consume. The landlord would frequently admonish his servers to mind their Ps and Qs. A tavern would have a box labeled Tips which stood for to insure promptness. Satisfied customers would place a coin in the tip box. A dive is a sleazy bar where patrons would dive under the table when fights broke out. A growler is a tin two quart bucket which families used to take out beer from the local tavern before the era of bottled beer. Husbands sent their wife or children to pick up the beer, which infuriated moderates who believed alcohol was the ruination of families.



In medieval times the family of the bride would brew a special beer for the wedding feast, "a bride ale." Money raised from the sale of the ale would be given to the newlyweds to get them started in life. The word bridal originates from bride ale. The term honeymoon came to us from Ireland. Mead is a type of wine made from honey which is believed to increase fertility. Newlyweds were given enough mead ("honey" wine) to last them one month (or one full "moon"). The origin of toasting ones health also dates back to the middle ages. Your host would place a piece of toast in a large communal drinking cup. Everyone present

would take a sip and then return the cup to the host of the gathering who would drain the remaining contents and eat the toast in deference to his guests. A hogshead is an English unit of measurement for beer and wine. A hogshead barrel contains 48 gallons of ale. British potteries made a pottery pig drinking vessel with a removable head to celebrate weddings. The head was the cup, the body the container. The wedding couple could truthfully brag they drank a hogshead of ale at their wedding.



Thermometers were invented in the seventeenth century; brewers were reluctant to trust them. They preferred to stick their thumb in the brew to determine whether it was hot enough for the yeast to ferment, hence the term "rule of thumb." Stale beer in the eighteenth century meant a beer that had been allowed to mature longer in the keg and therefore had higher alcohol content. Today stale beer means the beer has gone bad. The angel's share is the amount of liquid that evaporates during the aging process when the alcohol is placed in barrels. Lager beer comes from the word lagering which means aging in cold storage to allow the beer to ferment slowly.

Scot ale has no connection to Scotland. Scot (scot) is a medieval term for a payment for ale consumed during fund raising celebrations in England. Some peasants



were exempt from the payment and were allowed to drink "scot free." A wake (watch) means to sit watch over a dead body through the night. Modern day funeral parlors limit the viewing hours to allow the family and mourners to get some rest. The term wake dates back to medieval times and derives from a church wake which is very similar to a scot ale. A church wake was held to inaugurate a new church. Admission was charged; beer, ale and food were provided; music and dancing was allowed to encourage people to spend the night in their new church. Profit to the church was considerable, so wakes were also held on certain feast days. Skittles is a British lawn bowl game. The term life is not all beer and skittles means life is not always fun and games.

Prohibition gave us many new words. Men would shove pint liquor bottles in their boots and sell liquor by the shot in the streets. Customers called them bootleggers. Skid row, meaning a run down area inhabited by drunks and other nefarious characters, comes from the term skid road, a road loggers would use to roll logs down to the harbor for transport by ship. The loggers were a lusty hard drinking lot, hence the term skid row. A speakeasy was a bar which illegally sold liquor. When prohibition began

patrons were told to be quiet (speak easy) to avoid detection. Moonshine is illegally brewed liquor. It is brewed and transported at night using only the light of the moon to avoid detection. Hooch is moonshine made during the 1898 Klondike Gold Rush by the Hoochinoo Indians of Alaska. A Mickey Finn is an alcoholic drink laced with a sedative which would render the drinker unconscious so he could be robbed.

One for the road: a guest departing your home on horseback was served one last drink in a stirrup cup. The stirrup cup had to be drunk in one gulp because it had no base necessitating it to be placed empty upside down on the server's tray. Some British tankards had a row of pegs standing vertically on the inside of the tankard. A popular drinking game was to try to drink just enough to lower the beer by one peg. If you over drank or under consumed you would have to empty the tankard in one go and pay to have it refilled, hence the expression I will take him down a peg or two. Nineteenth century Mocha ware mugs used in British taverns were decorated with trees. Disgruntled wives whose husbands returned late from drinking would sarcastically say to there friends the next day their husbands were tired from lifting too many trees.

One British pottery in the nineteenth century used to dry mugs in the sun. A worker collecting same was startled when a frog jumped out of one of them. The owner was amused and thought it would be fun to pot some large two handled joke mugs (called a loving cup or pass cup for communal drinking) complete with a pottery frog sitting in the bottom. The best ones had a hole in the bottom of the frog. British beer is dark so the frog would be hidden till the drinker almost finished the contents. The beer would pass through the frog and out of his mouth, hitting the drinker right on his nose. Not surprisingly many of these cups were dropped or thrown against the wall. A fuddling cup is a seventeenth century drinking vessel consisting of three cups with intertwined handles. The cups are connected by a series of interior holes. The three cups would be filled and someone unfamiliar with the vessel would be challenged to drink one cup. The rube ends up drinking the contents of all three cups, making him very "fuddled."

In the future I am sure I will stumble on more expressions that originate with mankind's affair with the fermented grape.



Two Story Tellers - A Beer Stein and Mark Twain

by John Strassberger

The stein was sitting among many others on a table in the stein sales room at the 2006 SCI convention. There was nothing unique about it. It sure wasn't a fancy Mettlach or a rare reservist stein. It was a 1L Elfenbein piece by Merkelbach & Wick, model number 1213. The side panels were a phrase in old German script. The front panel was a typical Gasthaus scene but it was hand-painted and very nicely done. (Figs. 1, 2, and 3)

figure 1



Two aspects of the stein quickly got my attention. First, I must admit, was the price – it was cheap. The reason was the handle had been broken off, but that didn't bother me since it was a clean break that was neatly repaired. More importantly, who was that man in the foreground of the scene? It sure looked like Mark Twain. (Fig. 4) I knew Twain had lived in Germany for a while so I bought the stein as an interesting conversation piece. I just didn't know it would take until now for the conservation to begin.

Twain made several trips to Europe and two of those trips resulted in books about his travels. The first was *Innocents Abroad*, based on his trip in 1867 to the Medi-

ranean area and the Middle East. His second trip, covering a sixteen month period in 1878 & 1879, produced *A Tramp Abroad*. It was during this trip he spent considerable time in Germany, especially in Heidelberg and Munich. I'm sure he had many opportunities to "pose" for the picture on the stein.

Since we are discussing steins, what did he think of the German beer? Surprisingly, he didn't mention the subject very much. He did observe students at Heidelberg "sipping beer and wine...". College students "sipping"? Before you think it was a more genteel age, here is his description of the election of The Beer King, from Chapter IV of *A Tramp Abroad*.

figure 2



pabilities--emptied his mug seventy-five times. No stomach could hold all that quantity at one time, of course--but there are ways of frequently creating a vacuum, which those who have been much at sea will understand."

(SCI crowns a Miss Beer Stein at each convention; perhaps the Board of Trustees will consider instituting a Beer King or Beer Queen, following the example of the students at Heidelberg University. It's just a thought.)

Twain lived in Munich during the Winter of 1878/79. I was surprised, therefore, to find no mention of Munich in *A Tramp Abroad*. One biographer, Albert Bigelow Paine,

figure 3



"The Kneip (a student party or roundtable) seems to be a specialty of theirs (the University dueling societies or corps). Kneips are held, now and then, to celebrate great occasions, like the election of a beer king, for instance. The solemnity is simple; the five corps assemble at night, and at a signal they all fall loading themselves with beer, out of pint-mugs, as fast as possible, and each man keeps his own count--usually by laying aside a lucifer match for each mug he empties. The election is soon decided. When the candidates can hold no more, a count is instituted and the one who has drank the greatest number of pints is proclaimed king. I was told that the last beer king elected by the corps--or by his own ca-

wrote that Twain and his family enjoyed Munich, especially the German Christmas celebrations. Paine said, "Originally there was a good deal about Munich in the new book, and some of the discarded chapters might have been retained with advantage. They were ruled out in the final weeding as being too serious, along with the French chapters." Perhaps Twain would have seen things differently if he had arrived in Munich earlier, i.e., in time for the Oktoberfest!

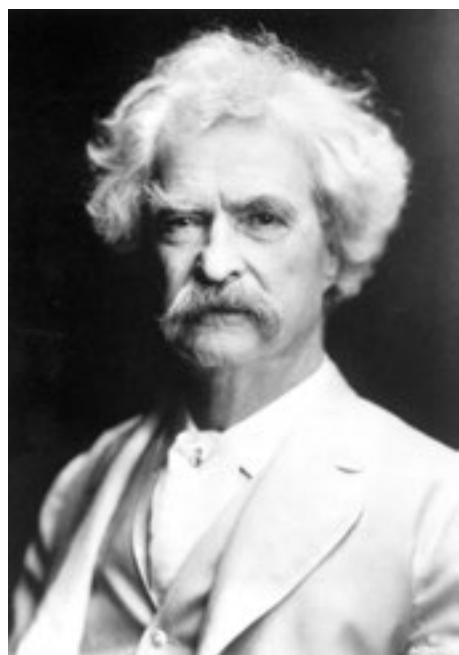
The best part of *A Tramp Abroad* is Appendix D – Twain's essay entitled *The Awful German Language*. This should be required reading for anyone who has tried to learn German. Its humor will ease the

painful memories we have of the process. The gender of nouns, the declination of adjectives, the urge to combine several words into one, and the combining of many long words into one long sentence are all there. As is the resulting long wait to find the verb at the end of the long sentence so one can find out what happened! All explained as only Twain could do. The essay perhaps should not be read by prospective students of German as it might scare them off to something easier, like Finnish.

The stein has another story to tell in the saying on the side panels:

*O Salvator, heilger Man, fleh unseres Reiches Kanzler an,
Dass er mit seiner Steuerjagd uns nicht das Bier noch theurer macht.*

*O Salvator, you holy man, plead with our Empire's Chancellor,
That his tax hunt does not make our beer more expensive.*



This saying seems to be just an everyday wish that taxes don't increase. However, this one does refer to an actual historical event. Kaiser Wilhelm II came to power in 1888. On 4 July 1893, he submitted his first Army Bill to the Reichstag. This was basically his budget request for a planned army of 492,068 men. Such budgets were intended to cover a seven year period but the budget exercise of 1887 was never completed. (Sound familiar?) Christian Gauss, in his compilation of the speeches of Wilhelm II, noted:

"The increase appropriation of 1887 was covered by a tax on spirits, sugar, and grain. The new increase was to be met by indirect taxes, mostly on beer and brandy. When the Reichstag refused to vote the bill as it stood, it was dissolved and a new one called. The new Reichstag, which is here addressed, accepted the bill on July 15. As much of the opposition had been due to the fear of the less-favored classes that the increased cost would fall heavily on them through indirect taxes, the Chancellor assured the representatives (as the Emperor here indicates) that there would be no tax on beer or brandy nor any other necessities of life."

Think what you will of Wilhelm II but he did do two things right – he listened to the people and he acknowledged beer as a necessity of life.

And that concludes this stein's story. Some steins, such as occupational and reservists, are very direct and detailed in what they have to say. Others are more subtle and you have to listen a little closer. In this case, even if the artist did not intend that gentleman to be Twain, the stein still tells a good story. I think Mark Twain would have appreciated that.

References (all available on the internet):

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Gauss, Christian (1915) The German Emperor as Shown in his Public Utterances – Wilhelm II

Twain, Mark. "The Awful German Language" A Tramp Abroad, 1880

Mark Twain's photograph courtesy of the Mark Twain House and Museum, Hartford, Connecticut



Stein Exchange

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

Wanted: Serious KB (Karl Buhler) collectors - are there any of you out there? Entire collection from 1/4L to over 4L, with all types of lids (set-on, tower, figural and pewter). Over 100 steins! Call Bosworth 503-249-6968

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

Wanted: JW Remy steins; stoneware steins marked with initials A.R., A. Roeseler, P. Neu; blown glass steins with set on lids (mid 1800's); and full-body Scafer & Vater porcelain liquor bottles (around 1900). Email Lyn Ayers layers@wanet.com or phone 380-693-0025 or cell phone 360-609-1389

Wanted: Antique leaded or slag glass lamps. Tiffany, Handel, Pairpoint, Duffner & Kimberly, and other good quality early 20th century lamps. Contact Ron Fox at foxauctions@yahoo.com or 631-553-3841

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

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

Wanted: Always buying old steins. Mettlach - Glass - Porcelain - Character - Occupational - Silver - Regimental - Ivory - etc. Bob Groebner 847-401-3399 or email rgroebner@comcast.net

Wanted: Articles or ideas for the pages of Prosit. Contact the editor today. Ron Fox foxauctions@yahoo.com

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

Wanted: Bohemian Glass steins. Overlay or enamel types. Ron Fox 631-553-3841 foxauctions@yahoo.com

Tricycle Stein

by Steve R Johnston

It is not often, collectors come across steins depicting long-obsolete inventions. While I am not a collector of cycling steins or memorabilia, I have seen enough to have some idea of their general design, subject matter, and frequency of appearance.

One doesn't have to look very far to find a beer stein depicting a "Boneshaker" or "Safety Bicycle". But an early, obsolete tricycle, "manned" by a helmeted woman racing a "Boneshaker", this is very unusual indeed.

The item pictured below, was for sale about six months ago on Ebay. Unfortunately, I was off my game, having neglected to take my performance enhancing drugs prior to the gladiatorial Ebay struggle. With bids racing into the \$500+ range, I decided to pull back on the handbrake and allow my sole competitor to careen into the winner's circle.



Ultimately, the stein would go to a cycling enthusiast, rather than a beer stein collector.

Between the stein's quality and the unusual subject matter, I knew I had let a winner escape. Nonetheless, after much soul-searching, I am finally able to write about this historic beauty.

Research

Despite my best efforts, the above tricycle was very difficult to nail down, in terms of specific make and model. While the tricycle resembles both the English "Humber"

and the "Cheylesmore", it doesn't match either, completely. Reflecting the fleeting half-life of manufacturing designs, and the spirited competition of the cycling industry. However, the tricycle depicted does allow me to date the stein to 1880-1885 with a high degree of certainty. Similarly, the cycle's style makes it English in origin.

The Evolution of the Tricycle

While bicycles have existed, in one form or another, since the 1850's, they initially had only minor success. After decades of slow growth, the cycling industry decided it was time to make a product ladies could enjoy. In general, the 1870's cycling market consisted of a small enclave of adventurous, athletic, young men who rode the high-wheeled "Boneshakers" exclusively.

Given the design, altitude, and the horrendous road conditions, the potential for serious injury was enormous. Compound these concerns with the sport's complete disregard for personal safety, and you get some idea of what made buyers "just say no" to these suicide machines.

In addition, women had the usual social norms with which to contend. Long held mores, dictating a "proper" woman, dressed properly wouldn't humiliate herself, or her family, by riding such a masculine contraption. In an effort to broaden cycling's appeal, and their profit margins, several enterprising young men decided to modify the cycle's configuration, resulting in a variety of experimental tricycles.

Now these modifications were not new. Some of the earliest American Boneshakers (1860's) had a removable rear axle that enabled a longer axle to be inserted and a third wheel to be added. The "Whitmore Improved Safety Bi-tricycle" pictured below, with its fixed rear axle, is a nice example of such a "modification".

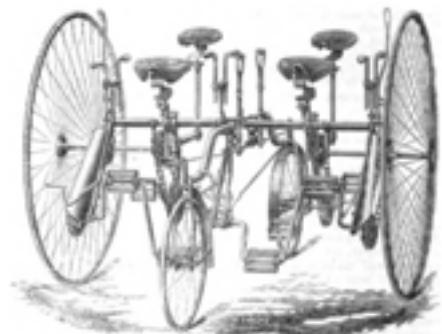


FIG. 12. THE WHITMORE IMPROVED SAFETY, OR BI-TRICYCLE.

While some alterations seemed logical, others were alarmingly radical and dangerous, as much of an experiment in physics as cycle building. Some of these cycle designs seemed to be poking a stick into the very eyes of Gravitational Law. For example, the "Rucker Tandem" seems to be advertising that two cyclists can be dispatched, as easily as one.



The sheer numbers of bicycle and tricycle designs of the 1880's hint at the furious pace of research and development. While some designs would have struck us as questionable, most were mechanical marvels. Ambitious projects which seemed to delineate the mechanical high-water mark for their industry and time. To see one of those rare designs, like the "Four in Hand", a.k.a. "The Sociable", travelling down the road at speed, must have been an astonishing sight.



THE INVERE TAYLOR CONVERTIBLE FOUR-IN-HAND BIKE.

Exactly what that speed would have been, is unknown. Granted, with the inertia of four riders, and a 90lb "Four in Hand" cycle, the barrier to movement must have seemed insurmountable. Similarly, how much "socializing" could be done on a "Sociable" sounds equally dubious. With four riders working to power this behemoth, and the anxieties of steering such a contraption, even the most confident of cyclists would have had reason to pause. The only verbiage likely to be exchanged, amongst a backdrop of paniced screams, was, "Look out for that...". Given the "Sociables" weak sales, and short retail life, it appears most riders felt socializing was best left to the parlor sofa.



One obvious source of inspiration was the much earlier three-wheeled, lever-powered velocipede. By moving the drive wheels up front, and providing a bench seat, it was much like riding in a horse-drawn "buckboard". A similarity which would have diminished the angst of at least some of the earliest riders. Likewise, the use of common terms, like "saddle", "carriage" and "stirrups", would have imparted a sense of familiarity, minimizing the cycle's novelty.

The Humber

One tricycle variation, which eventually became the clear frontrunner, was the "Humber Roadster".



Though the Humber Roadster went through a number of refinements, it was never perfected. Attaining its final form in the 1880's, the Humber continued to have major design flaws making it dangerous to ride. Given its single, rear-wheeled steering, buyers found the Humber unpredictable. Word had it, if the rear wheel hit a large enough pebble, rut, or other obstacle, the whole tricycle would violently change direction, sending you off road and to the local infirmary.

Stein Decor

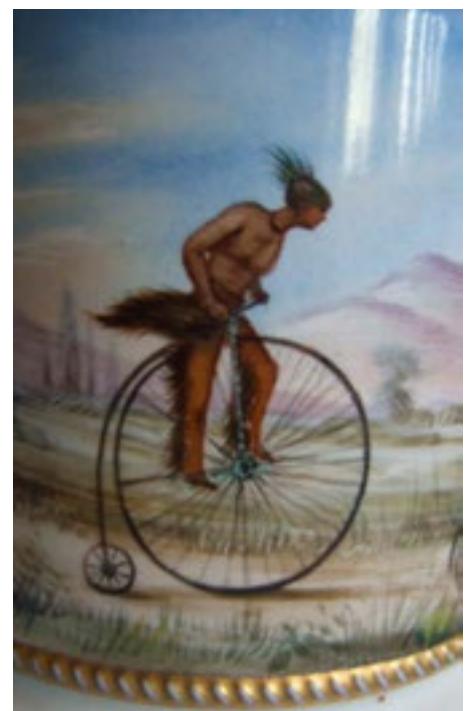
Like all clever designs, this stein has several messages the designer, and stein owner, wished to convey. First and foremost: cycling. The design was meant to broadcast the owner's hobby, if not his lifestyle. Second, the superiority of the tricycle over the Boneshaker. Third, the genteel sophistication of the tricycle owners, who knew, "working harder is not working smarter". Fourth, the elevated social status of the tricycle owner. Lastly, the propensity of the social elite to embrace new technology, while sloughing off the old.



The Stein

Aside from the female rider's unusual dress, she sports a rather "rubenesque" figure. Notice her disproportionate size. Possibly another reference to social status. Remember it wasn't too long ago, social status was proportional to abdominal girth. Notice how relaxed the female cyclist is despite her high rate of speed, and her elegant dress. No gears or apparatus to entangle her fine linens. Despite the inevitable perspiration from the labor at hand, the more efficient tricycle still allowed one to "dress to impress". Likewise, the female cyclist wears an iron helmet. Since helmets were introduced in the 1880's, this too would imply a degree of "cutting edge" sophistication.

Meanwhile, the man on the Boneshaker is both sweating, and pedaling profusely, trailing the tricycle by a healthy margin. On his head appears to be the earliest cycling helmet known. Cap-like in design, it most likely is a "helmet" made of pith, a compressible plant material, meant to soften the blow in case of a crash. Early riders would often soak these caps in cold water to keep their



heads cool during a hard day's ride. Adorned with a tuft of greenery, referencing the plant itself, the helmet's presence is only there to confirm the socially primitive origins of the rider. Bare-backed, and dressed in Indian garb, you can hear his "War Whoop" now. Again, the artist takes a pot-shot at the Boneshaker enthusiast, implying only "savages", ride such antiquated machinery.

Given the differences described, it is clear the haughty stein designer is looking down his nose on the "second class" citizens who made up the Boneshaker crowd. Beneath the scene is an abbreviated word, which appears to be "Glan.", though I can't be certain. Any information shedding light on the word, and its intended meaning, would be most helpful.



The Manufacturer

Given the monogram on the bottom, this stoneware stein was manufactured by Franz Anton Mehlem (FAM.), located in Bonn, Germany. The factory operated from 1840 to 1931. FAM stoneware is also referred to as "Royal Bonn". Please see the "Stein Marks" website for further details. Overall, the quality of the stein is very high. The decor appears to be completely hand painted. Even though some additional close-ups would have been helpful, the fact the background is handpainted makes it highly unlikely a transfer was used. With the clean sponge work, color choices and highly detailed figures the workmanship rates very high. I especially like the creative use of the stoneware's natural color where the artist squiggled the nub of his brush on the stein body, creating white accents in the pastoral background (figure 3).

Associated Advertising

Researching these cycles allowed me to peruse the earliest of advertising in the cycling world. Not surprisingly, cycling journals focused on a long line of accessories and vanity products. In any given issue, you



can find advertisements for: Men's artificial diamond rings; "Latrelles Hyperion Hair Restorer", to combat "the vexatious and unsightly appearance of grey hair"; "Rowland's Odontic, Pearl Dentifrice" to "beautify healthy teeth and gums"; "Rowland's Masscar Oil" to cleanse hair of "dandruff and scurf"; "Steven's Silicone Jewelry Reviver"; or "Goy's Agency Accidental Insurance". An interesting mix, sketching out the desired accoutrements, and the potential for liability, in this dandified breed. Men

just as concerned with financial security and public image, as their athletic prowess.

Conclusion

Like the automobile, which would follow, the idea of unyoking man from the hind quarters of a domestic animal, must have been intoxicating. No longer dependent on "horsepower", man was free to roam as he pleased, under his own power. As a result, low level hysteria ensued, with the entire civilized world turning to cycle development advertising the promise of adventure, travel and ultimately freedom. While 99% of these designs would not survive, they all, inextricably, contributed to the great experimental study of cycle design. And for this Royal Bonn stein owner, he was more than happy to proclaim he was part of this great experiment in kinetic energy.

Reference:

Bicycle of the Year, 1881-1885, Harry He-witt Griffin, London.



2013 SCI LA Convention steins still available

\$35 per stein plus \$20 shipping

**Contact: Sue Fox
849 Reef Point Drive
Rodeo, CA 94572
631-553-3842**

starbuckseditor@yahoo.com

Wooden Stahlhelm Stein

by Rich Howard

I recently found this wood stein and became intrigued with the decoration on the lid. It has an old steel military helmet with the words "Der Stahlhelm." I brought it to a meeting of the Carolina Steiners, but no one was able to give me any information. I turned to the internet and here is what I was able to find out.



"Der Stahlhelm, Bund der Frontsoldaten" [the Steel Helmet, Association of Frontline Soldiers]



The Stahlhelm was founded in 1918 by war veteran Franz Seldte, his brothers and some other soldiers from his unit. The association was originally meant as both a mutual aid society for World War I veterans and as a political combat group like many others, that sprang up during the 1920s.

In 1926, it numbered half a million members, by far the largest at the time. Around this time the Stahlhelm entered politics although unlike similar groups, it didn't endorse a single party, preferring instead to present itself simply as Conservative. It must be said that most of those who became deputies did so as members of the monarchist DNVP or liberal-nationalist DVP. As "volkish" elements entered the Stahlhelm, it continued to slide into a more radical and authoritarian mindset that culminated in the more moderate DVP severing ties with them. The Stahlhelm eventually joined the DNVP/NSDAP coalition that brought Hitler to power.



After 1933, the Stahlhelm was first put under the command of the SA's leader and in 1935 it was dissolved, with its members being absorbed into the Nazis, either in the SA or in the veterans association. Interestingly, the latter kept using a steel helmet (though undefaced) as one of its symbols.



The Stahlhelm's logo was a German helmet, seen from the side, with the words "Der Stahlhelm" written on it in a Fraktur-like printing type. Because different representations use slightly different types, the one included should be seen simply as a typical version of the logo. Also note that at least one representation I have seen of the logo (used as a hat badge from the mid 1920s) had an Iron Cross next to the word "Der" (it replaced the circular bolt).



Fritz Quidenus... Or Not?

By Terry Hill, SCI Master Steinologist

In the early days of Stein Collectors International, there was very little information to guide the membership about those beer-holding vessels that we were so eagerly pursuing. The rare sighting of a Mettlach stein brought about phone calls as to its availability and just what did it look like? Cracks, missing lids, and other such undesirable features were not as important as owning a Mettlach, a beer stein in the shape of a figure, or even one of those old crusty steins that we learned to call faience. We didn't buy steins by the piece, rather we bought them by the box. From SCI Convention #3 in Pittsburgh, I can still see the many steins crowding the tables at the outset of the stein sale, and by the end of the day, those same tables were empty. Conventioneers hauled their new collections home in luggage they had just acquired in nearby pawnshops.

Those early gathering times were soon replaced with a lot of questions as to the identity of the kind and makers of these beery vessels. Lots of trips to Europe, visitations to the collections of the wealthy and the public museums, and frequenting the antique shops that specialized in beer steins brought about a lot of information that in many cases was valid but in others pure mythology. After these early stein and information gathering periods, collectors began to fill the pages of the antique publications such as Spinning Wheel, Hobbies, and American Antiques Journal with stein lore that was of better substance. The SCI journals Der Gemütlichkeit and Prost added a newfound scholarly approach and we began to learn and understand our hobby. Regional chapters of SCI brought about collaboration and lectures on steinology provided us with answers to those questions of earlier times. Today real research is being applied as collectors search the libraries, manufacturers' archives, and the Internet for information. Every issue of Prost now contains new and highly valuable material that expands the hobby.

Back in my early gathering period, I was thrilled when I purchased my first "etched" Mettlach stein (V&B model no. 2957). (Fig. 1) The fact that it portrayed a "kegling" scene was of little importance. More importantly I finally had one of these pedigree steins and the fact that I paid a mere \$12.00

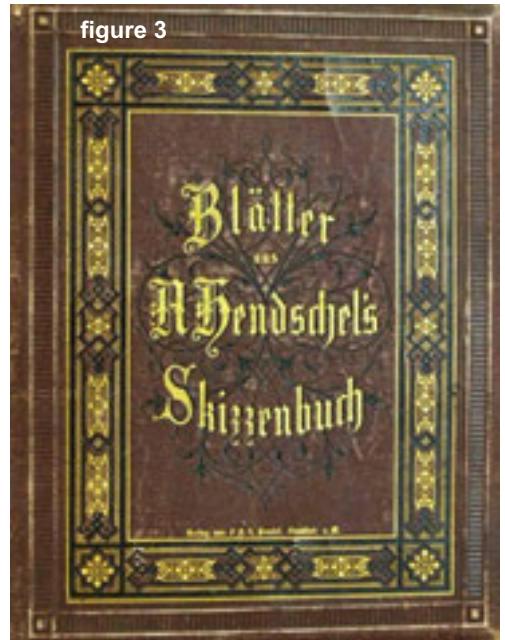
figure 1



figure 2



figure 3

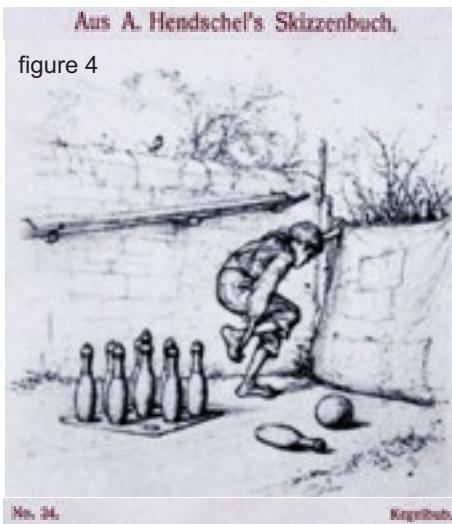


for its ownership was good enough for me. I cleaned it up, placed it on a shelf, and started a search for the next one. In an old price guide I learned that it was from a group of steins and beer pitchers portraying the German art of "Kegling" (V&B model no. 2959), (Fig. 2) and its 3 L. companion (V&B model no. 2958), both clearly signed F.Q. My piece lacked an artist's signature, but others in this group were signed, so I assumed that he had designed mine too. Now some 50 years later, I had good cause to take down the stein to check it out thoroughly because I just recently discovered who the artist was that designed this scene of a pin boy suffering the pains of his job setting bowling pins in an outdoor "kegling" alley.

This discovery came about because I have progressed from that early gathering phase of collecting to one of intense curiosity. Today, armed with a library card and a laptop computer I eagerly search for views of German culture. In this instance I was poring through an old sketchbook of German life by a rather popular German artist (Fig. 3) Blätter aus A. Hendschel's Skizzenbuch, and there I found the view that was pictured on my beer stein. In addition to beer stein collecting I also collect postcards with a specialty in German views. It was not long before one of my postcard dealers had in his inventory a card from that sketchbook that matched the Mettlach stein. (Fig. 4)

Aus A. Henschel's Skizzenbuch.

figure 4



Nr. 24.

Kugelbahn.

The artist who created the sketch was Albert Louis Henschel, who was born in Frankfurt/Main on June 8, 1834. (Fig. 5) His father was a publisher and certainly had the means to send his talented and artistic son to one of the formal art academies in Germany. Instead, after graduating from the Gymnasium, young Albert enrolled in Städels Kunstinstitut of Frankfurt. After a successful tenure there he was accepted as a favored pupil in the atelier of Professor Jacob Becker. The professor's ability to recognize the talents of his student without trying to change his artistic inclinations in an attempt to follow a predetermined path of study served the young lad well. Henschel's mentor noticed that his pupil had a photographic gift for what he called "taking notes." Becker encouraged his pupil to carry with him a sketchbook to capture scenes of interest. The streets of the city became Henschel's studio. A close friend of Professor Becker, the then Ambassador of the Prussian Bundestag, Otto von Bismarck, once said upon reviewing some of the artistic renditions of Albert with Becker, "If you do not take pains to make this lad a really able painter, you will some day or other have to reckon with me."

figure 5



Albert traveled about Germany "noting" along the way. He never was too eager to have his artwork produced for book illustration as it meant that his drawings had to be prepared for publication by "engravers in wood." He felt that this process destroyed the character of the artwork. When Albert filled a sketchbook he would toss it into a cupboard and begin a new one. This vagabond art life continued for more than twenty years. His fame as an artist came about quite by accident. His landlord had come across his cupboard full of these sketchbooks and pads asked if could photograph some of the sketches so that he might use them as gifts. By this time the process of photolithography had been developed and after a short time, Henschel's artwork was the rage in Germany. Every photographic studio or shoppe carried the sketchbooks and other illustrated books by Albert. After being included in the very popular German periodical, *Gartenlaube*, photographs of his images were circulated throughout Germany and abroad. His artwork was reproduced on earthenware, ribbons, tobacco pipes and in all sorts of small German ornamentation.

Since the Villeroy & Boch Mettlach (2957) beer stein was produced in 1908 long after the passing of Albert Henschel in 1883, we can safely conclude that the inclusion of this artwork was one of recognition of German culture of an earlier time. The fact that the artist was no longer alive no doubt was one reason why the beer stein lacked a signature.

figure 6



figure 7



In my recognition of the fact that Fritz Quidenus was not the artisan who created the stein discussed above, I feel I owe this V&B Mettlach artist some degree of acknowledgement as to his contributions to the Mettlach line of wares. On yet another "kegling" stein (V&B model no. 1909/1212), (Fig. 6) we see a gentleman with cigar and club cap ready to cast his bowling ball down an outdoor alley. This stein also lacks an artist's signature and for years the stein's identity has been a mystery. Once again I browsed through the offerings of my postcard dealer and once again I found a corresponding postal view. The card titled "Gut Holz" also sported an artist signature and in this instance it brought a smile to my face, as it was the signature of Fritz Quidenus. (Fig. 7) I also have included here a close-up view of that signature (Fig. 8). In addition to the V&B stein, I recently discovered and purchased a beer stein produced by the Coblenz factory of Steinzeugindustrie (Steuler) that also displayed the same Fritz Quidenus artwork. This factory added a foreground and side scenes. (Fig. 9) A fancy bowling lid and thumblift enhance this rather pedestrian version which was produced in brown and cobalt glazes. (Fig. 10)

figure 8

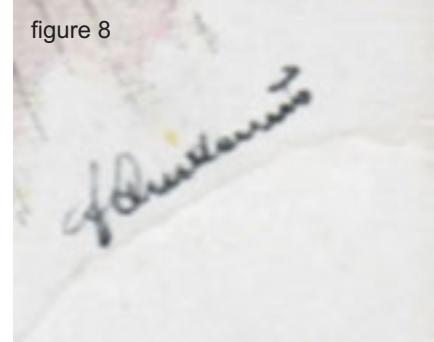




figure 9



figure 10



figure 11



figure 12



figure 13

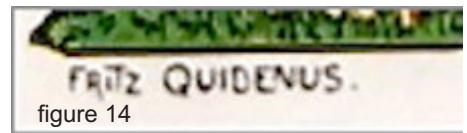


figure 14

The last stein to be identified took a bit of examination, several factories and some postcard help. We discovered in Steve Steigerwald's fine article for Proosit on the "Bavaria" series of V&B Mettlach, a number of unsigned steins and beakers that portrayed bits and pieces of artistic designs. After purchasing the V&B half liter (3078/419) (Fig. 11) and still later another half liter, this one produced by the Marzi & Remy factory (1312) (Fig. 12), I noticed that

a portion of the design work was the same. If one looks closely at the columns that frame the young lad with guitar that is the focal point of the stein, there at the top of each column is the owl design with wreath and ribbon that also adorn the Mettlach piece. One of my special areas of interest in my postcard collecting are those designed by Fritz Quidenus. I had been acquiring the set of cards that corresponded to the set of six steins that were produced by Marzi & Remy. I had the matching card and there atop the columns was the owl design and at the base of the left column was the signature of the designer, Fritz Quide-nus (figure 13, 14).

In a future article for Proosit I will identify those beer steins produced by Marzi and Remy.

While those initial days of beer stein gathering are long gone and I miss the thrills of the chase, I truly appreciate where we all find ourselves today in this quest of steinology. When the mail arrives and there is a fresh copy of Proosit, nothing else gets done while I devour each page. Thank you, editors, and your cadre of writers.

I am so glad that you are not stuck in those old gathering days.

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A Roman Frog ??

by Dave Lowry

Shown here is Dumler & Breiden stein mold # 27, .5L (See Fig. #1) listed in the original catalog as "Frog as a Roman Commander". Why a Roman frog? Why would this design be attractive to the general German population? To answer these questions, we need to go back in history to the time when the Roman Empire was attempting to expand their borders of control through the areas of Gaul (present-day France) east into other lands (present-day Germany and other countries).



Roman legions under the general Publius Quinctilius Varus entered the Teutoburg Forest area in 9 CE looking to defeat the German tribes of the area and incorporate this section of the Germanic lands into the Roman Empire. However, all did not go as planned for the Romans because they were ambushed by german tribes under the leadership of Arminius. The result was the full destruction of these legions by the German forces. For many years after this event, the Roman Emperor Augustus was heard to scream after nights of drinking "Varus, where are my legions?!!!", for it was considered a humiliation to lose the eagle emblems that were carried by each Roman legion. The event showed that the legions were not now indestructible and halted Roman expansion of the empire east of the Rhine River!

So, we already see why there would be "bad Blood" between these groups of people. But, why a frog?? Frogs were prominently featured in folklore in different areas and periods of history. Frogs have been used as symbols of disgust due to their slimy skin and "nasty" secretions, especially those of toads.

In the Bible, the Second of Ten Plagues in Exodus is that of frogs sent upon Egypt. Frogs were also associated with unclean spirits in Revelation 16:13. In medieval Europe the frog was a symbol of the devil due to the Catholic church associating the frog as one of the animals witches used in their spells.

So, just by this information we see why a frog would be chosen depicted as a Roman commander. It would be attractive to the resident German population of Europe due to a nationalistic pride in being the people that pushed back the Roman subjugation of their native area. Then, it would also be a satirical depiction of what they would think of a Roman commander that looks and acts like a lowly frog, even though he has a row of medals around his neck. For look at the depictions there. They are also like the frog itself in a satirical form making more fun of the Roman commander.

tery, blue saltglaze stoneware, and full-color pottery as you see here. In fact, this is the only example to show up in the full-color variation. All are in a .5L capacity. Since the mold # was comparatively low at #27, it would be safe to say that Peter Dumler may have been the designer or at least had some involvement in its development.



It also, along with the Knight's Head (Mold #46), are the only D&B steins seen with a rare mark (See Fig. #3). Fig. #4 shows the same mark on the blue saltglaze version of the Roman Frog. It shows "Schutz" above the D&B in a oblong circle and "Marke" below. The "Schutz" is an abbreviation of Musterschutz (protected design). The Marke would mean just that, a mark; a manufacturer stating "this is our mark".



Fig. #2 shows the stein from the side. It came originally in the two-color cream pot-



A funny yes, but also attractive stein to have in any collection. I don't know of any frogs that drink beer but invite one anyway in the form of a D&B Roman Commander the next time you sit down to have a nice cold one!





First Timers 2013



Early Risers



Photos by Martin Estep

***One big reason why you shouldn't miss our stein conventions.
They are FUN !!!***





The Robert and Colette Wilson Mettlach Collection at the American Museum of Ceramic Art (AMOCA)

reported by Roy De Selms and Sharon Cooley



This year's SCI Convention in Los Angeles brought about a hundred SCI members to the American Museum of Ceramic Art (AMOCA) (figure 1) in nearby Pomona, California to see Bob & Colette Wilson (figure 1a) and part of their 3,000-piece Mettlach Wares Collection which is housed there. At this time about 500-pieces including steins, plaques, vases etc. are on display and the rest can be viewed by special arrangement.

Bob started his collection at the early age of thirteen. His parents liked to collect antiques and would take him along to the antique shops on Sepulveda Blvd. in Los Angeles. This was at the beginning of WWII and Bob happened to see a stein in a window while waiting for his parents. Somehow that stein really caught Bob's attention and he couldn't stop thinking about it for several months before he got his parents to buy it for him. That first stein was Mettlach stein #1998 (figure 2) "Der Trompeter von Säckingen" (the Trumpeter from Saeckingen) which is still in the collection. Bob



seemed to like that stein so much that when his mother found a second Mettlach stein (#2097, figure 3) in the collection of an acquaintance, she was given the stein for her son. The acquaintance happened to be J. C. Penney, founder of the famous Penney's department stores. Although steins represent the main thrust of the Mettlach collection, Bob personally favors the plaques (figure 4) because the whole scene can be viewed at once, and the vases and jar-



dinieres (figure 5) because of the many different forms they introduce.

Bob graduated from USC as a civil engineer and then taught mathematics at USC while working as an aeronautical engineer at Hughes Aircraft. As the years went by and the stein collection grew, SCI started in Southern California in 1965. Bob became a member a few years later and found a lot

of new friends who also were interested in steins and were forming a local club, *Erste Gruppe* (First Group in SCI). Then came the conventions and when Bob and Colette went to the first SCI convention in Germany at Mettlach in 1978, they got to see the Mettlach Museum on site. Bob was impressed of course, but it was that experience that gave him the idea that it was within the realm of reality to expand his own collection and eventually found his own Mettlach Museum. Some 33 years later that came to fruition when David and Julie Armstrong decided to make the Wilson's Mettlach collection a major part of their teaching/ceramics museum, the AMOCA. When Isabella von Boch, the youngest sibling of the family that now manages the Villeroy & Boch - Mettlach Factory, came to the opening of the Wilson Mettlach Wares Collection at the AMOCA in October 2012, she declared that this was the largest and most comprehensive collection of antique Mettlach wares in the world.

Actually Bob will admit that the best thing that ever happened to him was Colette. Colette also grew up in Southern California. Her father was the music director for 20th Century Fox and this connection introduced her to childhood playmate Shirley Temple (figure 6). Colette was so beautiful and talented that Martin Scorsese encouraged her to be an actress, but she decided to go on to college at UCLA and then became a teacher in Los Angeles. During her college years she became Homecoming Queen in 1949 and participated in the many school events and activities (figure 7).



Later when Bob and Colette started their life together (figure 8), she was not only into the Mettlach collecting, but also was instrumental in starting the Royal Worcester collection that is also at the AMOCA and being displayed periodically (figure 9). It would be remiss not to mention the Wilson brick collection that remained adorning the fantastic landscape of their former home in Springville, CA. Bob and Colette had collected about 12,000 bricks, many with maker's names branded on them, and Bob did the masonry work to put them all together over a span of about 25 years.

The Chinese philosopher, Lao Tzu, is credited with the saying: "The journey of a thousand miles begins with a single step." So it might be for the beginning collector that his/her collection, no matter what size, could begin with a single piece. Beginning collectors often are dismayed by only having a few pieces, so remember that Bob's collection started with a single stein and it took several years until he accumulated a few more.



Söröskorsók könyve II. The Beer Stein Book II

by István and Zsuzsa Szemere

report submitted by Walt Vogdes

In the Preface to his second book about his hobby, István Szemere writes:

Exactly one year ago the first volume of the Beer Stein Book was published. Reading its title I became angry because the words "first volume" were missing. I was convinced that this book would be only the beginning of more to come. In this [second] book I should like to show the steins with the most interesting *motifs* from my collection:

King Gambrinus who invented beer for us

Paragraph (§) 11, the first paragraph of the Heidelberg University Beer Codex, established in 1829

4F steins, **Turnfests** and **Turnvater Jahn**, the father of German Sports Associations

The **Munich Child**, the most famous emblem of Munich.

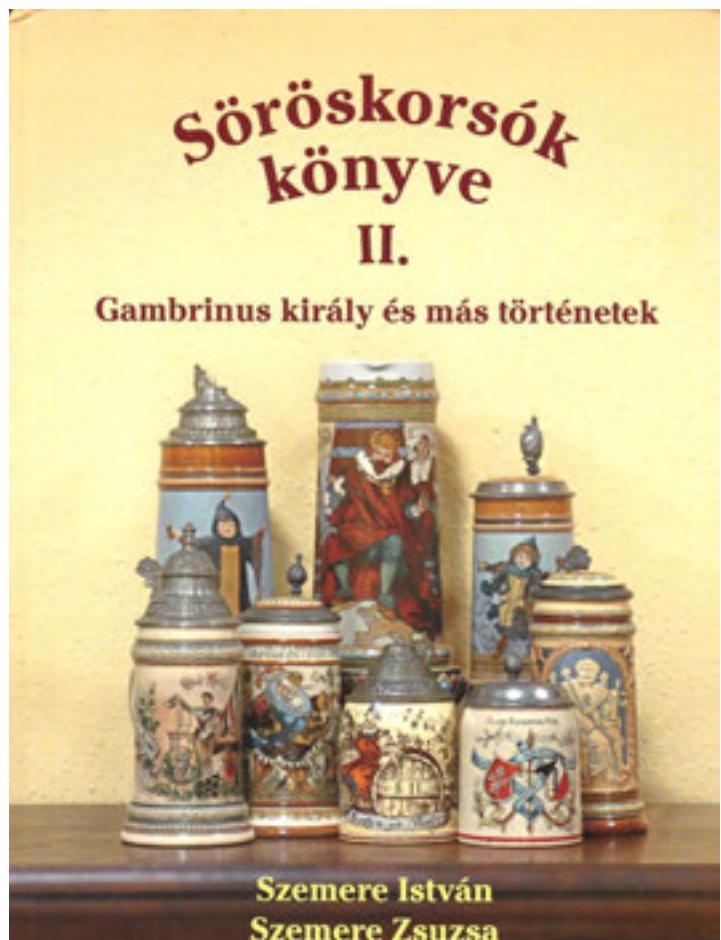
In this volume István tells of the fourth stage of his collecting - a new approach.

Instead of acquiring more and more steins, the writing and teaching have become the focus of my hobby (not to mention how much cheaper this approach is!).

Today I know that the stein hunting does not end when a new acquisition is placed on the shelf. To tell the truth, it took me 30 years to arrive at this understanding. The real fact-finding work only begins now. To discover the artist of the stein, its connection with the manufacturer, the event for which the stein was produced and its historical background, is as interesting as the stein hunting itself. And I have already mentioned that this part of the enjoyment is much cheaper!

In addition to lecturing on steins to the Rotary Club and to an Association for Preserving Heritage, István has had the same experience that most of us have enjoyed, making new friends who share our interest. István tells of visits with Master Steinologists Wolfgang Gult and Therese Thomas, of his searches in Munich for steins designed by Heinrich Schlitt, of meeting Burkhard Zöller (Zöller & Born) and Johannes Günster (KING Werke).

This book is available on loan from the SCI library, and major portions of it have been added to the SCI web site, in English.



Selected Contents of the Second Volume

Story of my Collecting Steins

IV. Part A new stage

History of Stein Factories, Trademarks and Capacity Marks

Method of Stein Identification

Explanation of "Markings"

Steins featuring King Gambrinus

[History of King Gambrinus](#)

Pictorial Catalog of King Gambrinus Steins

Steins featuring §11 Symbol

[History of §11 of Heidelberg Beer Codex](#)

[History of "Zoigl-Star" \(The Brewers' Sign\)](#)

Pictorial Catalog of §11 Steins

Steins featuring Munich Child

[History of Munich Child](#)

Pictorial Catalog of Munich Child Steins

Steins featuring 4F Symbol

[History of Turnfest and 4F Symbol](#)

Pictorial Catalog of 4F Steins

Steins missing from the first volume of the Beer Stein Book

Glossary of Selected Artists

Bibliography and References



King Gambrinus



It doesn't take long for beginning beer stein collectors to come across a stein portraying a fat man wearing a crown and raising a filled glass or stein. And in every collection which includes a variety of steins, the King will appear time and time again. This is King Gambrinus, King of Beer. His story is told in fable, often contradictory but with just enough basis in fact to form an intriguing tale. He is said to be responsible for the creation of the golden brew, and to have been a prodigious drinker.

The Oktoberfest Museum in Munich owns a portrait from 1526 of King Gambrinus, and it includes the following verse:

In life I was known as Gambrinus,
King of Flanders and Brabant,
From barley I made malt,
And was first at brewing beer,
Thus the brewers can truthfully say.
They have a king as master brewer.

The Munich Child



In this chapter the author recounts the history of the Munich Child. Munich was settled by monks in 1158 A.D., and from its very early history the figure of a young monk was used as the city seal. Normally portrayed wearing a gold trimmed black cowl with a black hood and red shoes, the right hand is raised and the left typically carries an open book. Over the centuries, the figure has been used for a wide variety of decorative and official purposes, and its artistic interpretation has morphed from appearing as a young male to today's version which often has a feminine appearance. All sorts of adaptations have also occurred, as in the postcard seen here where the Child is holding a filled stein in the right hand, and a platter of wurst and radishes in the left, welcoming visitors to the capital city of Bavaria.

Turnfest and the 4F Symbol



Friedrich Ludwig Jahn, also known as Turnvater Jahn, was born in Lanz, Prussia in 1778. As a young man, brooding upon what he saw as the humiliation of his native land by Napoleon, Jahn conceived the idea of restoring the spirits of his countrymen by the development of sound body and mind through the practice of gymnastics. Organizations were formed in city and country, where neighbors entered competitions to show their prowess. The motto for these organizations was *Frisch, Fromm, Fröhlich, Frei*, from which was born the 4F symbol. Translated, the motto stands for Fresh, Godfearing, Happy and Free. Steins were often created to commemorate these events, and to serve as prizes for the winners.

Paragraph 11 and the Zoigl



The Paragraph 11 (§ 11) symbol has its roots in the Beer Codex (Beer Rules) created by University students in Heidelberg. Student beer parties were conducted according to a strict set of rules and were presided over by officials from the student associations. These evenings were full of challenges and ritual which must be observed in order to save face and avoid being banished or excommunicated, then forced to redeem oneself by some appropriate and usually prodigious feat of drinking. The rules start with Paragraph 11, in a nod to the Ten Commandments of the New Testament.

This symbol is sometimes combined with the Brewers six-sided star, which is supposed to symbolize the three elements of water, earth and fire.



The Zoigl, or Brewers Star

The “Melusine” Stein

“How a newbie researched his stein without a maker’s mark”

By Dr. Casey J. Hayes

So, I must admit...I am a stein “newbie”. However, I delved into stein collecting with the passion and fervor that I do everything with; over-zealous and eager to learn as much as possible as quickly as possible. The first thing I did was join Stein Collector’s International, knowing that the organization would be my best bet at gaining invaluable information in my own home. Realize that, at the time of my joining, I had yet to purchase a single stein! I felt that I needed information prior to laying down my hard-earned college professor dollars. For the next week, I read voraciously... every part of the SCI website was checked off with methodical precision. (For the record...the concept that a stein lid was to keep the flies out of one’s beer is a huge misnomer...one only needs to study art to know that this is incorrect!) I was ready...off I went into the “wild unknown” of antique German stein hunting amongst the plethora of Central Indiana antique stores.

figure 1



Now...as a “newbie”, I still relied only on my basic knowledge of being able to identify the hundred or so maker’s marks of steins I had memorized via the www.steinmarks.co.uk website. I could identify Pottery Steins from Porcelain Steins, from Stoneware Steins and Faience Steins. I knew not to look at the value of a stein from how “old” it appeared, rather to step back and examine ionization patterns, handle construction, ring patterns, etc... However, I am a “Creative Class” kind of person; so of course, the first stein that I see that catches my eye is a large and BEAUTIFUL green-glazed and extremely well-detailed and gilded stein of a group of women with one of them being “courted” by a noble-looking suitor (figure 1).

That was it! I had found what I considered to be quite an interesting yet attractive stein that would certainly be an outstanding start to my collection. There was only one major problem...no maker’s mark; only numbers...570 (figure 2). What NOW??? I was only a newbie...however, I AM a researcher, and to me this was yet another research puzzle for me to put together and, I am hoping, inspire others to follow suit.

figure 2



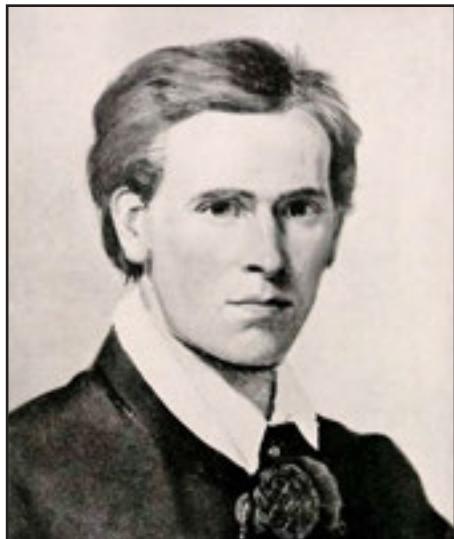
figure 3



I remembered from the SCI website an article dealing with identification, and the remark that one should examine closely the body of the stein for any clues as to the maker or the artist/designer. There was literally nothing except the word “Melusine” printed on the well that the central female figure was sitting upon. I googled “Melusine” and, to my surprise, up came the story of Melusine, the beautiful fay who, along with her two sisters, wandered the forests of Germany and France as punishment by the mother, Pressina, for seeking revenge upon their father, King Elinas of Albania. While wandering through the forest at Colombiers, Melusine came upon the Fountain of Thirst, or the Fountain of the Fays, due to the many wonderful and magical things that would happen there. It was at the Fountain of Thirst that Melusine met her future husband, Raymond. Raymond, immediately smitten with the lovely Melusine, asked for her hand immediately. Melusine agreed, only under the condition, set previously by her mother Pressina, that her new love never laid eyes upon her on a Saturday; for she had been cursed by her mother to turn into a mermaid from the waist down every Saturday for eternity. If Raymond were to break the agreement, Melusine would leave and be seen no more. Raymond broke the agreement, having been riled up to jealousy by his cousin. Melusine leaves forever, never to return to Raymond again. Of course, as most fairy tales go, there is a lesson to be had here...Don’t let the green-eyed monster of jealousy cause you to doubt the trust of a loved one. OK...so now you know about Melusine...I just loved this story and was beginning to feel that I was onto something.

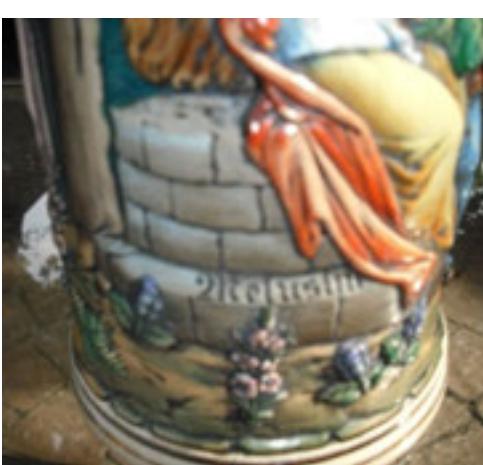
I remember another article in the SCI website which discussed the artwork of Romantic painters and how they would oftentimes be the inspiration for stein designs. I began digging through the vast array of websites dedicated to Melusine and the various spellings of her name (Die Schöne Melusine being the most common) to locate a connection to the artist Moritz von Schwind (1804-1871). Schwind is considered by many historians (among them the prominent researcher Regina Freyberger) to be the preeminent illustrator of many Romantic "fairy-tales", aka "Märchenbücher" as well as Goethe poetic images. It wasn't long (three days) before I had acquired a 19th century book of the complete illustrative cycle of "Die Schöne Melusine", an eleven-part, watercolor on cardboard, artwork created by Schwind in 1868/69 during the waning years of his life in Vienna. The original panel, the inspiration for the Melusine Stein, is seen in figure 3.

According to Freyberger, Schwind was a proponent of the fairy-tale as being essential to the "Nationalgeist" or National Spirit of the German people, fostered primarily amongst the stories of the lower classes. Schwind created many illustrated fairy-tale "cycles" throughout his prolific career, including "Cinderella" (Aschenbrödel 1852-54) and "The Seven Ravens" (Die Sieben Raben 1858), both stories popular amongst the masses and were used as a clever marketing tool for Schwind...Since he was only eiching out a meager living as an artist, by creating visual imagery of the most popular tales of the day, he was, according to Freyberger, playing a risky game of "fame or fail". Freyberger, in an article for 19th Century Art Worldwide dot org states:



Moritz von Schwind – Self-Portrait 1822

No. Nr.	Name in Ostal. Name in Engl.	Beschreibung Nähere Bezeichnung	Einfachste Bestandteile der Steinplatte		Einfachste Bestandteile der Steinplatte		Einfachste Bestandteile der Steinplatte		Einfachste Bestandteile der Steinplatte	
			1	2	3	4	5	6	7	8
541 33 3	Jagd-Humpen mit großem Jäger auf dem Anstande, Hirschjagd und Saubatz extra feine künstlerische Ausführung	1 20 — — — — — — — —	10 40 12 80 15 20	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —
542 14 1/2	Bierseidel für Turner mit großer Figur und Turnerwappen	— 35 — — — — — — — —	— — — — — — — — — —	— 50 — — — — — — — —	— — — — — — — — — —	— 50 — — — — — — — —	— — — — — — — — — —	— 50 — — — — — — — —	— 50 — — — — — — — —	— 50 — — — — — — — —
543 8	Ministar-Pinte mit 2 weiblichen Gestalten, moderner Stil	— 24 — — — — — — — —	— — — — — — — — — —	— 50 — — — — — — — —	— — — — — — — — — —	— 40 — — — — — — — —	— — — — — — — — — —	— 40 — — — — — — — —	— 40 — — — — — — — —	— 40 — — — — — — — —
544 57 2	Figurine, modern	— 14 — — — — — — — —	— — — — — — — — — —	— 35 — — — — — — — —	— — — — — — — — — —	— 22 — — — — — — — —	— — — — — — — — — —	— 22 — — — — — — — —	— 22 — — — — — — — —	— 22 — — — — — — — —
545 17	Asche-Schale, "Salondame" die Kleid austretend, modern	1 30 — — — — — — — —	— — — — — — — — — —	— 24 40 12 80 15 20	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —
546 14	Der vom Hand in's Bein gebissene Tropfhändler, Hochrelief	— 95 — — — — — — — —	— — — — — — — — — —	— 1 60 — — — — — — —	— — — — — — — — — —	— 1 60 — — — — — — —	— — — — — — — — — —	— 1 60 — — — — — — —	— — — — — — — — — —	— — — — — — — — — —
547 20	Trink-Kanne, Willkommen im Kloster, Zechende Ritter und Brüder	1 95 3 20 4 — — — —	— 70 — — — — — — — —	— 70 — — — — — — — —	— 6 40 — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —
548 20	Dasselbe in extra feiner, künstlerischer Ausführung	2 80 4 — — — — — — —	— 40 — — — — — — — —	— 40 — — — — — — — —	— 6 50 — — — — — — — —	— 6 50 — — — — — — — —	— 6 50 — — — — — — — —	— 6 50 — — — — — — — —	— 6 50 — — — — — — — —	— 6 50 — — — — — — — —
549 26	Bierseidel, Holzboden, Empfang der Dorfschönheit, Willkommen, nach Delfriger	1 — 1 60 9 40 12 40 15 70	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —
550 14	Humpen mit Delfrigerbild, Bursche erzählt zweien Dorfbürgern, modern	1 95 3 20 4 — — — —	— 70 — — — — — — — —	— 70 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —
551 18	Bierseidel, Holzboden, Eiskeller und Zeche im Kloster, nach Ed. Grüttner	1 60 2 25 3 30 4 35 5 40 6 50	— 70 — — — — — — — —	— 70 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —
552 18	Dasselbe in extra feiner, künstlerischer Ausführung	2 40 3 35 4 40 5 45 6 50	— 70 — — — — — — — —	— 70 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —
553 14	Trink-Kanne mit Zechtagle aus gotischer Zeit	1 30 2 35 3 40 4 45 5 50	— 70 — — — — — — — —	— 70 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —
554 18	Bierseidel, Jagdseidel	1 30 2 35 3 40 4 45 5 50	— 70 — — — — — — — —	— 70 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —
555 14	Dasselbe in extra feiner, künstlerischer Ausführung	1 30 2 35 3 40 4 45 5 50	— 70 — — — — — — — —	— 70 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —
556 18	Tafelstopf, große Köpfe, Neger, Giegel, Michel	1 60 2 25 3 30 4 35 5 40 6 50	— 70 — — — — — — — —	— 70 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —
557 20	Trink-Kanne mit großen Figuren, Germanische Krieger	1 60 2 25 3 30 4 35 5 40 6 50	— 70 — — — — — — — —	— 70 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —
558 14	Blumenkannen mit großen Engeln des Lichtes, Hochrelief	1 60 2 25 3 30 4 35 5 40 6 50	— 70 — — — — — — — —	— 70 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —
559 20	Humpen mit großen Engeln des Lichtes, Hochrelief	1 60 2 25 3 30 4 35 5 40 6 50	— 70 — — — — — — — —	— 70 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —
560 14	Bierseidel, Faustform m. großen Figuren, Bayrisches Brautpaar, Sänger u. Zecher	1 60 2 25 3 30 4 35 5 40 6 50	— 70 — — — — — — — —	— 70 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —
561 64	Riggenbachmutter m. großen Gestalten, Fater Küchenmeister und Negergigant	1 60 2 25 3 30 4 35 5 40 6 50	— 70 — — — — — — — —	— 70 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —
562 34	Ovaler Krug m. Augebl-Maske, altdänisches Liebespaar in Rosenlaube	1 60 2 25 3 30 4 35 5 40 6 50	— 70 — — — — — — — —	— 70 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —
563 31	Blumenkanne, hohe moderne Form, zum Bemalen	1 60 2 25 3 30 4 35 5 40 6 50	— 70 — — — — — — — —	— 70 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —
564 50	Bowlie, Terrinenform, Amazonen auf Bären- u. Hirschjagd m. Diana-Deckel	1 60 2 25 3 30 4 35 5 40 6 50	— 70 — — — — — — — —	— 70 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —
565 35	Humpen mit Falstaff und Bartolf in der Halle reichend	1 60 2 25 3 30 4 35 5 40 6 50	— 70 — — — — — — — —	— 70 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —
566 33	bester Ausführung	1 60 2 25 3 30 4 35 5 40 6 50	— 70 — — — — — — — —	— 70 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —
567 18	Bierseidel, Holzboden, "Schöne Melusine" auf dem Brunnensrand und Gensis Liebespaar in Maiglöckchen und pass. Inschrift	1 60 2 25 3 30 4 35 5 40 6 50	— 70 — — — — — — — —	— 70 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —
568 28	Punschbowle mit großem Reliefbild, Neptun mit Gefolge und Amphitrite in Mischbel und Frauen	12 — — — — — — — —	— 25 60 — — — — — —	— 25 60 — — — — — —	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —
569 26	Punschbowle m. großem Reliefbild, Bachus, Ariadne m. großem Gefolge, Sirenen etc.	12 — — — — — — — —	— 25 60 — — — — — —	— 25 60 — — — — — —	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —	— — — — — — — — — —
570 20	Trink-Kanne, Schöne Melusine und Figuren	1 60 2 25 3 30 4 35 5 40 6 50	— 70 — — — — — — — —	— 70 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —
571 20	Dasselbe in extra feiner, künstlerischer Ausführung	2 40 3 35 4 40 5 45 6 50	— 70 — — — — — — — —	— 70 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —	— 6 40 — — — — — — — —



Moritz von Schwind – Self-Portrait 1822

So...how does this all come around to my opening concern? Well, you don't need a maker's mark to locate the maker of your stein. I had a number and I had a name...at least a German name..."Die Schöne Melusine". I began digging through all of the pictures that are included in the various makers' catalogues on the SCI website; nothing. Then I realized that not all of the models could possibly be pictured, so I took the model number and began going through each catalogue on the SCI website in search of information that may be included in the price sheets. Fortunately for me, the second catalogue is for Dümller und Breiden. There, at the bottom of Pg. 17 is a listing for "No. 570 Trink-Kanne...Schöne Melusine und Figuren". Voila! No maker's mark, no problem!

Of course, an experienced steinologist is reading this and saying "Just look at the finial, look at the type of thumblift, the glazing technique, etc...". I have yet to learn all of these valuable resources, as many can only be learned by an expert teaching the novice in person...NOT just by reading. I view this as an area that SCI could improve upon in the future. Not everyone comes into stein collecting with research skills or an ability to think critically. Putting bits and pieces of information together in order to come up with a logical and better yet, CORRECT conclusion to his or her search comes only with direction and practice. If we as an organization are truly interested in building membership and encouraging growth via educational outreach of our hobby, then we should give all interested parties the ability to succeed in their interest. Let's teach how to research our hobby and to better make connections between the history of the piece and the history of the time in which it was created. Two of my great loves, aside from music, are art and history. What better avenue to follow these two disciplines than through the artistic beauty and descriptive history of a beer stein? It is a perfect marriage, and one I believe has great potential for growth of interest; educational outreach is paramount as we move forward to find the "story behind the story" of our steins, their creators, and their aesthetic and historical values.



Los Angeles Convention Letters

Wow, what a great convention! Sue and Ron Fox, Dave Lowry, Martin and Carolyn Estep and all the others who worked so hard on behalf of the attendees are to be thanked and congratulated.

Although the Three Amigos did not ride on the pre-convention Hollywood Tour, we heard from others that it was very illuminating (except for one attendee who wouldn't get off the bus!). The auction on Tuesday was the usual riot of bidding, and many beautiful steins were taken home by convention attendees. Terry Hill's presentation on Jugendstil Stein Designers was very well done, and greatly appreciated by Amigo Walt. Roundtables by Steve Morris (E. Bohne u Sohn character steins) and Mark Durban (original artwork of Heinrich Schlitt) were informative and entertaining. The AMOCA museum trip was a great treat, not the least because we had a chance to greet and congratulate old friends, Bob and Collette Wilson, whose Mettlach collection is a major attraction of this teaching museum. Bob welcomed us to the museum, and Roy DeSelms gave a presentation on the "Evolution of Mettlach Wares". But the capstone for this convention was the Friday night Red Carpet Costume Banquet. This event was entirely faithful to the roots and traditions of earlier SCI conventions. We were serenaded by Frank Sinatra and Marilyn Monroe (who also bussed a few cheeks!), and entertained after dinner by Michael Jackson, moon walk and all. And who can forget Charlie Chaplin, the Wicked Witch, Wolfman, Shirley Temple, Al Capone, Robin Hood and - Aaarrggghhhh - SCI's own pirate who ran the show. And a good time was had by all.

We would be remiss if we did not mention another aspect of the convention. The selection of the Embassy Suites LAX North as the convention hotel was an inspiration, in our opinion. The two-room suites were exceptionally comfortable and spacious, and the full cook-to-order breakfast buffet and the open bar and hors d'oeuvres each evening were exceptional, providing a wonderful opportunity for members to socialize for several hours each day. While we heard some grumbling about the room cost, those thoughts were completely dispelled by the overall value received. We recommend this type of hotel be used again, and soon.

The Three Amigos have only one word to say (but we'll say it three times) - Olé! Olé! Olé!

Lyn Ayers
Phil Masenheimer
Walt Vogdes, Washington State

Dear Sue,

I want to let you know how much your arrangements for the convention in Los Angeles were appreciated.

You were so involved. Each time I saw you, you were wearing a different hat or manning another post. I do hope that you had the opportunity to enjoy the event.

The convention was fantastic. It was informative and so much fun. I was able to visit with friends that I haven't seen for a long time. Sharing a hug with Colette and Bob Wilson was so heartwarming as was being immersed in the beer stein culture that I shared with my husband, Mel, for so many years.

Thank you so much for your dedication and your great organizational skills which combined to make a memorable convention.

Prosit! Carol Preszler, Sacramento, CA

Dear Ron & Sue

We want to thank you both for bringing the SCI convention to the AMOCA (American Museum of Ceramic Art). It certainly made a highlight of the year for Bob & Colette Wilson and brought them together again with many of their "old" friends that are scattered around the country and some that are not that far away. This will not only benefit SCI, but also the AMOCA as it continues to grow and get recognition.

Isabella von Boch, the youngest sister in the current generation of the Villeroy & Boch family that is managing Mettlach, came to the opening of the display of the Wilson Mettlach Collection last October and said that this was the largest and best collection of Mettlach wares in the world.

The AMOCA should serve as a hub for stein collectors in California and around the whole country, but some of our locals have been reluctant to take advantage of this opportunity.

Thanks again - Roy DeSelms & Sharon Cooley

Hi Ron,

Many thanks to you and Sue for a job very well done in crafting and conducting the stein convention at LAX. Your efforts are very much appreciated!

Dave Cantwell, Houston, TX

Dear Sue,

We both wanted to thank you for all your hard work, energy, love and time in making the SCI LA convention a great success! We thought the rooms with breakfast were an awesome idea, plus the free happy hour for hospitality time, pure genius! It took a huge load off of the convention volunteers (you).

Bernd & Christy Hoffmann, WA

Dear Sue & Ron,

Thank you both for such a great convention and all of the activities that made it all such a great "Stein Filled Experience." You certainly know how to put on a fantastic party. Never a dull moment! Sue, when I tell Ron about the fun-filled convention, he tells me "tell Sue", as she put it all together and did most of the work. Now I will tell you Sue, many thanks for all of your efforts. Everyone sure had a tremendous time.

Floyd & Jackie Dietlein, SLC, Utah

Dear Sue,

We wanted to let you and Ron know what a great time we had at the convention. It was so much fun and we appreciate all the hard work you two did in running the show. Our photos show some of the great times and we are still laughing. ARGH..... See you in Pittsburgh!

Sue & Roy Kellogg, CA

Dear Sue,

As a new member to SCI and this being my first convention, I did not know what to expect. I was completely blown away by this fantastic event. The stein auction was so exciting. I did not know steins could sell for such high prices. It was a real eye opener. The lectures more than satisfied the curiosity I brought with me. Terry Hill was such a wonderful speaker. I could have listened to him for hours. What I liked most was the friendliness of the group. I felt I was surrounded by family members I had not seen for a while. It was so hard to say good-bye. Thank you for making this such a treasured experience. I can hardly wait until next year.

See you in Pittsburgh

Actions Taken by SCI's Board of Trustees and the General Membership

The following decisions were made by the SCI Board Of Trustees and the General Membership at the 2013 convention in Los Angeles, Ca.

Proposals approved:

All elected as well as appointed officers now report to the Executive Director, who reports to the Board of Trustees.

The officer nominating committee previously appointed by the President has been dissolved. It will be the responsibility of the Executive Committee working with the Board of Trustees to find nominees for open positions.

The Database Manager is now an elected position with full voting rights on the Executive Committee.

The deadlines for award nominations was changed to 90 days prior to the convention dates each year.

Meetings at the conventions cannot start before 8:00am.

In the event a convention does not take place, the Executive Director with the approval of the Executive Committee will set up a Board meeting by electronic means.

The Executive Director & the Vice President of Conventions will represent the Executive Committee in organizing the next two annual conventions in Pittsburgh, PA. (2014) and Florida (2015).

The meeting agendas will be modified so that motions & new and old business matters precede the officer reports.

The General Membership elected the following officers, effective immediately after the end of the convention in June 2013:

- * **President** - Justin Pimentel
- * **2nd Vice President-Membership** - Tom Ertl
- * **Chapter Support & Development** - Charles Hill
- * **Chief Financial Officer** - Bruce Burner
- * **Managing Editor of Prosit** - Ron Fox
- * **Museum Director/Librarian** - Lyn Ayers

The following awards were announced and presented:

Master Steinologist - Jim Sauer

Jack Heiman Service Award - Phil Masenheimer

Jack Lowenstein Editor's Award - John Strassberger for his article on "Martin Pauson, a Family Story"

Miss Beer Stein - Sue Fox

Members are urged to review the full minutes of the Board of Trustees and of the General Membership meetings which will be posted in the Members Only section of the SCI website (steincollectors.org). Look inside the SCI Business link.

Dave Lowry, SCI Executive Director

Overheard at the Minnesota Antiques Show

Karen and I decided to get a booth at the local antiques show this summer.

While manning the booth for three long days, one guy did make me smile. He had picked-up a glass souvenir stein and said to me, "Boy, that Andenken must have been a very popular place to visit. I've seen plates and steins, and all kind of things that say Andenken."

When I said, "What do you mean," he replied that he wasn't "exactly certain where Andenken was in Germany, but it must have been the place to visit many years ago."

I didn't have the heart to tell him that Andenken simply translates to souvenir!

Rich Cress



100 years ago A Trip to Cleveland, Ohio

by Jack Strand

It's a nice summer day in 1913. I have a round trip train ticket to Cleveland and over \$30 in my pocket, so I thought I'd take a week's vacation and head there. Primary decision: where to stay? My first stop was the Colonial Hotel at Euclid & Prospect Avenue (Figures 1 & 2). They offered 200 rooms on the European Plan at \$1.50 and up; but, with private bath, \$2.50 and up. I went to their bar and had a 10 cent domestic beer and decided to continue comparison shopping. I passed the Hotel Hermit (Figure 3) and had a 20 cent imported beer but was not impressed enough to inquire further. Then on to one of the newest hotels in Cleveland, The Statler at Euclid & 12th with over 700 rooms (Figures 4 & 5).



figure 1



figure 2



figure 3

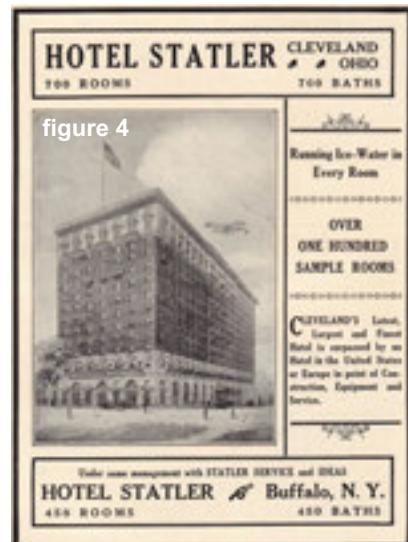


figure 4



My final stop was at the impressive Hollenden Hotel at Superior and Bond Street (Figures 6 & 7). Their prices were competitive: \$1.50 to \$5.00 and had 800 rooms - all with baths! I decided on the \$1.50 room, number 607 (Figure 8), and settled in to enjoy their restaurants and bars. Beers were served in a variety of steins. My budget kept me with the 10 cent domestic offerings. I tried several local beers including P.O.C. - Pride of Cleveland (Figure 9).

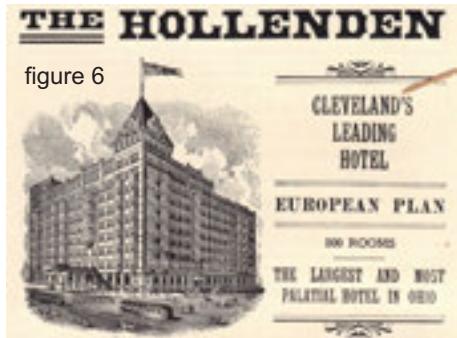


figure 7



figure 8



figure 9

Now, content and settled in, it was time to experience "Cleveland". Starting with breakfast at The Hollenden, I opted for the cheapest item on the menu: fruit, corned beef hash and poached egg at 50 cents (Figure 10). It bothered me that breakfast was 5 times the price of a domestic beer. After smarting over the cost of breakfast, I started taking advantage of the free lunch offered in many saloons. Always a bit salty, you needed more than one beer to wash it down and quench your thirst.

figure 10

The Hollenden Individual Club Breakfasts are served in the Crystal Restaurant from 6 to 10:30 a.m. They range in price from fifty to eighty cents. All include coffee, tea or milk, and (with the exception of No. 18) rolls and butter. In the presentation herewith, these general items are omitted simply to avoid repetition:

- No. 1—50 cents: Fruit; eggs, boiled or fried.
- No. 2—50 cents: Fruit; cereals with cream.
- No. 3—50 cents: Fruit; corned beef hash with poached egg.
- No. 4—50 cents: Fruit; stewed lamb kidneys with mushrooms.
- No. 5—60 cents: Fruit; calves liver and bacon; potatoes any style.
- No. 6—60 cents: Fruit; ham or bacon; fried eggs or boiled eggs.
- No. 7—60 cents: Fruit; omelette (with ham, cheese, fines herbes, chicken liver or pâté.)
- No. 8—60 cents: Fruit; boiled salt mackerel, butter sauce; boiled potatoes.
- No. 9—70 cents: Fruit; minced chicken with poached egg.
- No. 10—70 cents: Fruit; broiled breakfast sausage; griddle cakes; boiled or baked potatoes.
- No. 11—80 cents: Fruit; mutton chops; potatoes any style.
- No. 12—80 cents: Fruit; half broiled chicken with corn fritters; potatoes any style.

After attending a play at the 4500 seat Hippodrome Theatre (Figure 11), it was time for dinner at the Hippodrome Inn located in the basement of the theatre (Figures 12 & 13).

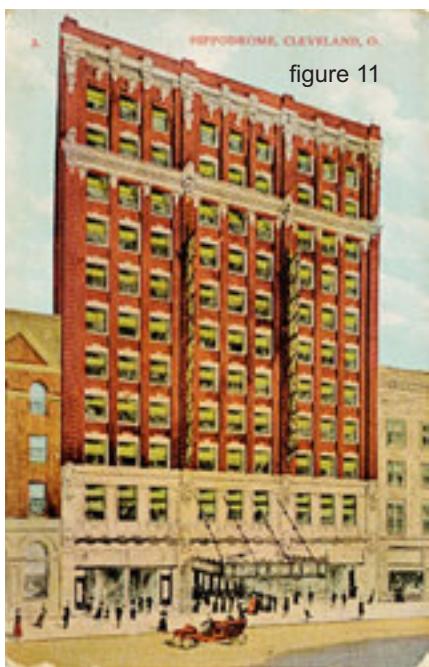


figure 11



figure 14



figure 18



figure 12



figure 13

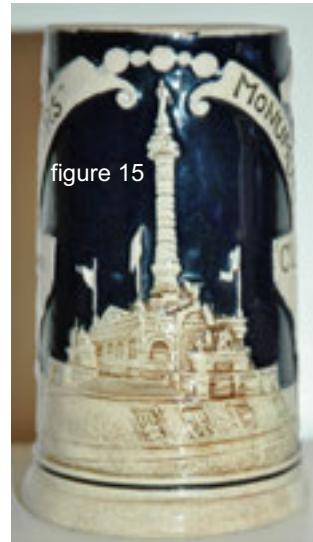


figure 15



figure 19



figure 20



figure 16



figure 21



figure 22



figure 17

As I crisscrossed the town, I kept passing The Soldiers and Sailors Monument (Figures 14, 15, 16, & 17), a magnificent tribute to our Civil War heroes. The next day, I stopped by the Post Office (Figure 18) to send cards to friends back home. A craving for German food brought me to the Hofbrau (Figure 19) for dinner. It's funny how the "Hofbrau" name has caught on for German fare in so many cities. Before leaving I visited The Garfield Memorial (Figures 20 & 21) in Lakeview Cemetery where James Garfield, our 20th President, was buried after his assassination. I felt a kinship as we both attended Williams College (Figure 22, Mettlach 1526) and his son, Hal, later became president of the college from 1908-1934.

The rest of the week was filled with a lot of walking and sightseeing and, finally, I compiled my expenses. A bargain stood out: 50 beers, 40 at 10 cents each and 10 at 20 cents each for a total of \$6.00! Besides the beer, Hotel \$10.50, Dinners \$5.25, Breakfasts & Lunches \$3.75, Miscellaneous including gratuities, trolley fares, postcards, etc. \$.78 and Entertainment and Tickets to plays \$.75. A grand total of \$27.03.



Chalkware Tankards and Statues

by Martin Kiely

Chalkware figurines, statues and ornaments were made of liquid plaster of Paris which was poured into molds. Once hardened they were hand painted or tinted with oil and then varnished. The earliest examples made in Europe and the USA date from the nineteenth century. Meant as an inexpensive substitute for pottery and marble it is prone to breakage and chipping. Over time the paint can flake and washing of some painted pieces can lead to disastrous results. Part of the charm of chalkware is its fragility.

Utilitarian chalkware, usually unmarked, was sold door to door, given as carnival prizes and purchased in five and dime stores. Some of the higher-end items were made by companies that obtained the rights to duplicate chalkware museum pieces.



Figure 1 is a green and brown tankard made by the Francis Statuary Co. who were in business from 1880 to 1914 in Cleveland Ohio. The body is divided into panels with raised figures: A Landsknechte (a German Mercenary Pikeman), a bearded nobleman and either a young boy or a lady in men's attire. It was fashionable in the sixteenth century for ladies to cut their hair short hence the debate as to the sex of the person in the third panel. A devil-like figure with horns at the top and a snake head at the bottom separates the three raised figures.

Each panel has a castle in the background. The set on lid is in the shape of a turret. The tankard is very large, standing 19 1/4" high by 8 1/4" at the base. There is a circular impressed mark on the bottom: The Francis Statuary Co. Cleveland Ohio. I suspect a museum or a very lucky individual has the original of this tankard made out of silver or ivory.



Figure 2 is a chalkware tankard which is probably a copy of an ivory tankard. Unmarked, the details of the casting is of lesser quality than our first example. Molds wear a little with each casting which means latter ones produce an increasingly inferior product. However the allegorical handle of a panther alone makes it sing. The body has raised figures of a drunken Dionysus being carried by a satyr and a man accompanied by maenads, a putto and another satyr. Again we have a set on lid covered with leaves, grapes and vines. Why the set on lid? The fragility of plaster does not lend itself to a hinged lid. A similar tankard was offered on E bay clad in copper. Overall height is 15" by 7 1/4" diameter.

Bastogne is a Belgian town located in the Ardennes mountains. You have to pass through Bastogne to reach the Antwerp harbor. During WW 2 the town was protected against German attack by the 28th Infantry Division, a battle-weary group who were low on manpower and supplies. Allied intelligence thought there was very little chance of a full scale attack on Bastogne. It would be a perfect place to station the 28th for a much needed rest. Hitler felt differently. He wanted to regain the Antwerp har-

bor and sent three Panzer divisions to get the job done. Vastly outnumbered, the 28th Infantry fought hard to maintain their position. Inclement weather retarded the allies from quickly moving more troops to help defend the town. Finally the 101st Airborne arrived. Even with the additional troops the allied forces were still facing a vastly superior force. The Germans demanded they surrender. Brigadier General Anthony McAuliffe responded with one word "NUTS" meaning bring it on we will never stop fighting. Tenuously they defended Bastogne until more troops arrived. American newspapers named the soldiers "The Battered Bastards of Bastogne". These valiant soldiers felt they could have withheld the German forces even if additional troops had not arrived.





figure 5



figure 7



figure 8



figure 9



figure 10



figure 11

The Belgian people were extremely grateful for their efforts and decided to build the Mardasson Memorial located near Bastogne in 1950 to honor the 76,890 American soldiers who died in the Battle of the Bulge which included the conflict at Bastogne. Figure 3 is a large chalkware tankard 11 3/4" by 6 1/4". with raised figures. The Mardasson Memorial sits above a forest scene populated with wild boars. Figure 4 is decorated with nuts referring to B.G. McAuliffe's rejection of the German demand for surrender. Figure 5 features a Sherman Tank which played a key role in the victory above a forest with a deer and a fawn. Around the top of the tankard are the words Bastogne Memorial. The letters B.B.R.I. are found on the base. I believe they mean the tankard is protected by patent. Usually the patent number is also included. There is no marker's mark but it is safe to say it was made sometime after 1950.



figure 6

Water pollution was a major problem in the middle ages. The Belgian government strongly advised the population not to drink the water. Low alcohol beer was brewed (small beer) for consumption by children and pregnant women. Figure 6 is a tankard 10"high by 4"dia.with raised figures again set in the Ardennes forest in Belgium. The town crier is blowing his trumpet draped with the coat of arms for Ardennes Belgium. A barrel has the French words L'EAU EST POLLUEE BUVONS DE LA BIÈRE ET DU VIN. The water is polluted drink beer and wine. Figure 7 has a resident following his government instructions to the letter. Straddling a barrel he is holding aloft a beer mug and a wine glass. Written on the barrel are the words JE SUIS VENU J'AI VU J'AI TOUT BU. I came I saw I drank it all. Grapes and vine leaves separate the two raised figures. The tankard is marked in an unusual place, the inside of the handle . DEPOSE (trademark) OCADA (maker's mark) MADE IN BELGIUM. The initials WS which is probably the artist who created the prototype are also on the handle. The tankard commemorates events from the middle ages but probably dates from the late 20th century. The quality of the casting of this tankard is pristine with sharp lines and great detail compared to the tankard in figure 2.

Figure 8 is a chalkware statue of a monk lovingly looking at a large tankard in his right hand . He is rubbing his stomach in eager anticipation with his other hand. Figure 9 has a leprechaun in the same pose of immediate gratification but holding a stein and licking his lips . The monk statue has a wonderful paint job featuring many shades of the same color leading us to believe his robe is well worn. The leprechaun is old enough for the paint to dry but has a charm which makes you smile. Figure 10 is

a statue of Falstaff resplendent in his finest attire looking like he is imitating the monk and the leprechaun. Figure 11 is a bartender with his elbow on the bar probably engaged in conversation with his customer. A sign on the bar reads FREE LUNCH BAR 5 CENT BEER OUR SPECIALITY EVERY 3rd DRINK ON HOUSE MIKE O'HOOOLAHAN, PROP.

Chalkware, like oysters, is an acquired taste but one I think makes an interesting addition to a stein collection.



The Lure of "Greentown" Glass Steins

by Joe Beard

This article chronicles the items of Early American Pattern Glass generally referred to as "Greentown Glass" steins. Although there was never a glass maker named The Greentown Glass Company, the term "Greentown Glass" is most often attributed to items that were developed and produced by The Indiana Tumbler and Goblet Com-

The close similarities in design allows these steins to transcend the different manufacturing firms, form their own "grouping", and present a very interesting and attractive line of collectibles in a wide array of colors. In collecting these steins, one can span production periods from 1894 to the early 1900's for the older items and supplement holdings with the more contemporary pieces.

With this article, I have attempted to assign the various styles and colors of the "Greentown" steins to the specific companies involved in their making. However, due to the

among glass companies of the period with buy-outs and mergers occurring on a frequent basis.

In July 1899, through an effort to stabilize prices, The Indiana Tumbler and Goblet Company, The McKee Brothers Glass Company and 17 other glass firms were consolidated by The National Glass Company (Combine). Regardless of this joining of firms, several were still forced to shut down and The National Glass Company assumed control of the consolidated entity on November 11, 1899.

Management at Indiana Tumbler and Goblet Company was assumed by Jacob Rosenthal in the fall of 1900. Rosenthal had 35 years of glass making experience and the next few years saw the development of many beautiful items winning national acclaim, including Chocolate Opaque, Golden and Rose Agate glass. Glass produced at The Indiana Tumbler and Goblet Company ended on June 13, 1903, when the factory burned to the ground never to be rebuilt. However, production of at least Indiana Tumbler's Serenade pattern steins continued for a while at The McKee Brothers Glass Company. "Greentown" steins generally believed to have been made at Indiana Tumbler and Goblet Company include the following:

a) Serenade pattern steins have 3 panels. The two side panels are a lute player and a maiden, and the center panel is a swordsman holding a stein. A German language legend runs around the base of the stein: "Massig trinken Lieder Singen Half Je zu Guten Dingen". This translates: "Massive drinking and singing songs has always led to good things". These steins are 4 11/16 inches tall and 2 5/16 inches across the top. There is an upward scowled design on the lower inside portion of the handle. Annealing marks are frequently seen on these steins. These are hairline cracks and disturbances caused by the heating process during manufacturing and are not generally considered to be damages. Fragments of the Serenade pattern found at the site of the Indiana Tumbler factory are very limited, casting suspicion on just how many



pany (1894 - 1903). In 1899, along with 18 other glass companies, Indiana Tumbler joined together into the National Glass Company (Combine). Thereafter, some product molds were shared among this family of companies resulting in the manufacturing of the same items (usually in different colors) at more than one glass firm (1899 - 1907). Thus, the "Greentown" name came to be associated with steins that were produced by the McKee Brothers Glass Company. Further, until as late as 1910 - 1915, The Westmoreland Specialty Company, made small glass steins very similar to those by Indiana Tumbler and McKee Brothers, and they are also often referred to as "Greentown glass".

Westmoreland went out of business in 1984 and many of their molds were acquired by Rosso Wholesale Glass Dealers, Inc. Shortly thereafter, the Rosso firm commissioned steins in "jadeite" green glass and "amberina carnival" glass using the Westmoreland molds. These steins were actually manufactured for Rosso by Mosser Glass, Inc.

close inter-working of member firms in the National Glass Company (1899 - 1907), and the lack of precise historical records, exceptions to this breakdown are possible.

1. The Indiana Tumbler and Goblet Company

The Indiana Tumbler And Goblet Company was established in Greentown, Indiana on February 10, 1894. Initially, the firm flourished under the management of D.C. Jenkins (previously with the United States Glass Company). There was constant competition



Serenade pattern steins can be found with "layered" markings on their bottoms possibly indicating molds shared amongst firms.

colors of that pattern were made there. It is also possible that Serenade pattern steins in some of these colors could have been produced at McKee Brothers Glass Co.



Transparent Amber



Clear



Transparent Green



Frosted

Overpainted
"Goofus Glass"

Serenade pattern steins generally attributed as manufactured by The Indiana Tumbler and Glass Company

b) Indoor Drinking pattern steins are entwined with one continuous scene depicting the inside of a tavern where a barmaid draws beer from a large barrel and a group of six men toast each other and drink from their steins. There is also a dog on the back of the mug near the base of the handle. The relief work on these steins is most intricate and elaborate making them very attractive pieces of glass. Some of these steins can be found with a pouring lip. These exam-

ples are quite desirable for most collectors. This pattern can be found in Clear, Chocolate Opaque and Nile Green Opaque glass. These steins feature a flattened thumb rest pad on the top of the handle and they come in various sizes (5 inches, 5.5 inches, and 8 inches tall). This pattern also has a tumbler (referred to as a handleless mug) which can be found in Chocolate Opaque and Nile Green Opaque glass.

The overall design is not as elaborate as that on the Indoor Drinking pattern, but still rather nice. This pattern can be found in Chocolate, Nile Green, Cobalt Blue, and Clear glass. These steins feature a flattened thumb rest pad on the top of the handle, stand 4 ½ inches tall, and are 2 5/8 inches across the top, and were made with or without a pouring lip. Most of them are found with a "beaded" handle design, but there is also a rare smooth handle version known in Chocolate Opaque.



5" Chocolate



8" Nile Green



5" Chocolate, 5.5" Nile Green, and 5" Nile Green with pouring lip



Handleless Mug

Indoor drinking design generally attributed to The Indiana Tumbler and Glass Company. As "slag" glass there is a wide range in shades of coloring which could also indicate manufacturing at different companies.

c) Outdoor Drinking Pattern steins are entwined with two panels. In one scene, a man holds a large ewer in his right hand and his left hand holds up a drinking glass. The other scene depicts the man pouring from the ewer into the glass. Buildings are depicted in the background of both scenes.



Chocolate



Chocolate/White

Chocolate with
pouring lipNile Green with
pouring lip

Outdoor drinking design generally attributed to The Indiana Tumbler and Glass Company. As "slag" glass there is a wide range in shades of coloring which could also indicate manufacturing at different companies.

2. The McKee Brothers Glass Company
The McKee Brothers Glass Company was started in Pittsburgh, Pennsylvania in 1852. Their production included a wide range of glass products ranging from elaborate fine crystal to pressed glass items. Although there are exceptions, the majority of items produced by The McKee Brothers Glass Company were made in one of the following colors: Black Amethyst, Seville Yellow, Chalaine Blue, Jadeite Green, and Custard (sometimes referred to as French Ivory). In 1888, the firm relocated their operations to Jeanette, Pa. In 1889, McKee Brothers along with 18 other glass firms (including the Indiana Tumbler and Goblet Company) joined together under The National Glass Company. The firm then reorganized in 1903 and went independent under the

name McKee Glass Company. In 1951, the McKee Glass Company sold out and became a division of the Thatcher Glass Manufacturing Company. In 1961, the Jeannette Glass Company (Jeannette, PA) bought the McKee division of Thatcher and moved into the McKee factory the following year, acquiring many of the McKee molds at that time. "Greentown" steins generally believed to have been made at the McKee Brothers Glass Company (using molds that were developed by The Indiana Tumbler and Goblet Company) include Serenade pattern pieces in Custard (French Ivory) Opaque, Blue Opaque, Chocolate Opaque, and White Opaque glass. It is also possible that Serenade steins in some of these colors were produced at Indiana Tumbler And Goblet Co.



Custard Opaque
French Iv



Custard Opaque Glows
under black light



Dark Blue Opaque



Light Blue Opaque



White Opaque



Chocolate Opaque
rare 5" tall



Chocolate Opaque with rare 8" Pitcher



White rare 5" with lid

3. The Westmoreland Specialty Company

The Westmoreland Specialty Company was founded in 1889, in Grapeville, Pennsylvania and they began the production of glass items in early 1890. In the early 1900's, in addition to glass, the firm processed many condiments (mustard, baking powder, lemon flavor, vinegar, etc.), but it is not clear if the main purpose in this venture was to sell the glass containers the condiments were packed in, or for the sale of the condiments themselves.

In 1923, the firm changed its name to The Westmoreland Glass Company. A large quantity of the old Westmoreland Specialty

Company molds were sold for scrap iron in 1924. To aid in the war effort, more of the Westmoreland molds were sold in 1945 and the firm initiated the "W" superimposed over a "G" as their company logo in 1946. In 1981, The Westmoreland Glass Company was sold to David Grossman and a new logo, a "W" with the word "WESTMORELAND" spelled out in a circle around it, was introduced. The factory closed down on May 24, 1984 and all their assets were auctioned off. Thus ended the operations of a glass making firm that, in one form or another, had been in operation for nearly 100 years.



Partial Mustard Label on
Stein Base

Steins made at Westmoreland in the early 1900's were used as containers for the specialty items the firm processed at that time and were referred to as "packer's items". They were designed to hold 8 ounces of mustard. Many of the steins made in white milk glass are found today showing traces of having originally been cold painted. There were various designs involved in this "over painting" process. Of note is one particular design painted on a white "Troubadour" stein which commemorates the 1904 World's Fair in St. Louis, Missouri and was probably sold as a souvenir at that exhibition. Today, these steins are most often found without their lids. Occasionally, examples can be found with original glass lids (see illustration at beginning of this article) or metal lids (see below).

a) **Troubadour pattern steins** have three panels. The left panel is a lute player with the legend "Gluck ist murb" ("Luck is fragile"). The right panel is a maiden with the legend "Imer wirb. das" ("Always strive for it"). The center panel shows two lovers holding hands. These steins are also referred to as Lovers or Romeo pattern. Although slightly larger in size, the characters on the side panels are the same as those featured on the Serenade steins produced at the Indiana Tumbler and Goblet Company and the McKee Brothers Glass Company. Handles attached to the Troubadour pattern steins are also identical to those of the Serenade pattern, to include the upward scrolled design on the lower inside portion of same. The Troubadour steins

measure 4 13/16 inches tall and 2 5/8 inches across the top. Thus, they are slightly larger than the Serenade design.



Blue



Light Green



Dark Green



White with Lid

1983 Ruby Red Carnival
(Issue of 1000 each numbered)1983 Silver Carnival
(Unknown Number of Issue - Rare)

Troubadour pattern steins manufactured by Westmoreland Glass Company. Body features the same panels as on the Serenade pattern steins from Indiana Tumbler and Glass Company and the McKee Brothers Glass Co.

b) Gnome pattern steins have three panels. The right side panel shows gnomes bowling with the legend "Ein Lustig Spiel Frewt Jung u alt", which translates "A happy game enjoyed by young and old". The center panel has gnomes sitting at a table drinking with the legend "Wohl be Koms" which translates "To your health". The left panel is a scene of gnomes walking in the woods carrying a keg and steins with the legend "Ein Kuhler Trunk, Ein gruner Wald", or, "A cool drink, a green forest". Handles on the Gnome pattern steins feature the flat thumb pad as seen on the "Indoor" and "Outdoor" scene steins made by The Indiana Tumbler and Goblet Company. Gnome steins measure 4 13/16 inches tall and 2 5/8 inches across the top.

c) Knights pattern steins have four panels and are found with two different arrangements of those panels around the body of the stein. Starting with the handle on the left, the different arrangements are:

#1 - Knight with left arm raised and pointing finger upward, knight holding battle ax upright with left hand, knight with implement resting on left shoulder, knight holding spear upright with right hand.

#2 - Knight with implement resting on left shoulder, knight holding battle ax upright with left hand, knight with left arm raised and pointing finger upward, knight holding spear upright with right hand.

 Blue	 Gray (Rare)	 Light Green
 Dark Green	 White (Traces of Cold Painting)	 1983 Ruby Red Carnival (issue of 1000 each numbered)
 1983 Silver Carnival (Unknown Number of Issue - Rare)	 Gnome pattern steins manufactured by Westmoreland Glass Company	

Handles on the knight steins feature the flat thumb pad as seen on the "Indoor" and "Outdoor" scene steins made by The Indiana Tumbler and Goblet Co. Knight steins measure 4 13/16 inches 6 tall and 2 5/8 inches across the top.

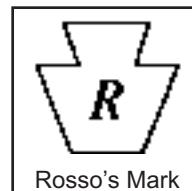
d) **1983 Special Issue** by Westmoreland included steins that were produced in limited numbers. The Ruby Red Carnival steins (Troubadour and Gnome designs) were limited to 1,000 each with individual steins being inscribed on the bottom with their number in the series. It is not known how many of the Silver Carnival steins (Troubadour design) were made, but they are quite hard to find. Illustrations of these steins are shown under the Troubadour and Gnome sections above.



Logo used on the 1983 Westmoreland steins



Steins commissioned by Rosso Wholesale Glass Dealers Inc,
Manufactured by Mosser Glass Company



4. Rosso Wholesale Glass Dealers, Inc.

In the late 1960's, Helen and Phil Rosso started up their own business which they operated out of the basement of their home until 1988 when the old Slovak Club in Port Vue, Pennsylvania was purchased for use by the firm. Along with a thriving wholesale glass business, this location also became a museum of nearly all the items produced by the Westmoreland Glass Company. Rosso Wholesale Glass Dealers, Inc., acquired some of the Westmoreland molds after that firm shut down in 1984 - including those for the Troubadour and the Gnome steins. In 2001, Rosso released some of these steins that were made for them at Mosser Glass Company in Cambridge, Ohio. Most of these steins are found with no markings on them, while some rare examples have the "Rosso" mark or the 1983 - 1984 "Westmoreland" mark. The quality in detail of design on the Rosso steins is less than that seen on those made by Westmoreland. However, with the introduction of the new colors by Rosso, they do their part in adding to the interest in the long history of these steins.



Blue Pattern #1

Green Pattern #1

Blue Pattern #1

White Pattern #1



Blue Pattern #2

Green Pattern #2

Blue Pattern #2

White Pattern #2



White -Metal lid Pattern #2, Cold Painted -Glass lid Pattern #2, White -Glass lid Pattern #1

Knights pattern steins manufactured by Westmoreland Glass Company

Des Kriegers Heimkehr Beer Stein

(The Soldier's Homecoming)
Heimkehrer Franz Wolf
1914-1918 Amberg
1 Liter Mettlach Stein 1526 Body

By John Aschenbrenner
 Wisconsin

I had been a member of Stein Collectors International until about 15 years ago and collected Mettlach steins at that time. I sold my collection, but the curse of the hunt never left me. When in an antique store I'd always pick up a German stein, check it over and set it back, telling myself I had stopped collecting. Back then I'd written many articles for Prosit. My articles were then sent to Mettlach where they were translated into German and published in Mettlacher Turm. But that was then, and now...well...well not quite! Now I've found myself having returned to the joy of the hunt. It had finally gotten the best of me and I'm back, and have recently rejoined Stein Collectors International.



As a matter of course I no longer collect Mettlach, and have specialized in very early stoneware steins from the 17th & 18th Centuries, and since I've always had my grandfather's regimental stein, I continue collecting the regimentals. Something else happened since my past collecting years. I discovered Ebay.com and also its German sister, Ebay.de, where one can find a huge number of wonderful steins if you're willing to pay more expensive shipping costs.

Awhile back I was checking available regimental steins on Ebay.de and found a truly curious stein. I still don't know what to think about it. The bidding was heavy, though I finally won the stein.



The stein is a very unusual and beautiful 1 liter hand painted Mettlach stein on a very usual 1526 body. Though it was usual to date steins on the underside, this one is not dated.

Technically the stein is not a reservist/regimental stein. It's a stein celebrating the homecoming of a German soldier, Franz Wolf, who fought in World War I from 1914 to 1918 and who had survived to return home. The soldier was from Amberg, which is a good-sized community in the Bavarian Forest area.

The painting of the soldier returning home to his wife, daughter and son is not only on the body of the stein, but also is carried through on the underside of the inlaid prism that crowns the stein. The thumb lift is typical for regimental steins from before the war, featuring the Bavarian lion and shield. The included photos better describe the stein than I possibly could.

I consider myself somewhat of an expert on German beer steins, but this one has me stumped. Is it a one-of-a-kind stein crafted by Mettlach as a special order? Are there other known "Soldier's returning home steins," whether crafted by Mettlach or other factories? Any information other members can give me and our readership about this stein would be greatly appreciated. It seems there's always something new and wonderful surfacing from the past when we least expect it.



**Thank you to all of our
bidders. The LA auction
was a huge success.**

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sold for \$7800



sold for \$6720



sold for \$2640



sold for \$8400



sold for \$6240

Consign Today



sold for \$16,800



sold for \$11,400



sold for \$1450

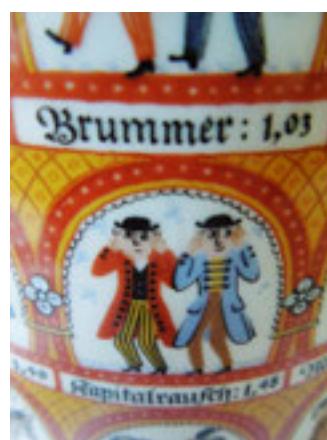
How Drunk Am I ? (Check The Beer Stein)

by Lorraine Merz

Many years ago, while in Germany, my husband Hermann purchased this whimsical $\frac{1}{2}$ liter porcelain stein. It is multicolored, with a tapered body, pewter lid and c.1725 style thumb lift. The only identifying manufacturer's mark is a thick, black block-lettered "L" in the center of a teal-colored oval on the underside of the stein. The saying scrawled along the base of the stein reads "Ausführliches Verzeichnis der verschiedenen Räusche und wieviel jeder von ihnen kostet." (1)

German dialects vary from region to region. Some Germans consider them a "language of their own". But the humorous phases and phrases depicted on the 27 miniature panels of this stein are recognizable to all. (1) The sketches represent the different levels of intoxication and the monetary values needed to reach those degrees of inebriation (increase that amount 20x to account for today's inflation).

Germans, in olden times, were passionate about drink. Today their consumption of spirits has lessened. (The average German consumes just over two kegs of beer a year.) This particular manufacturer captured the essence of those earlier days and created a comical stein design. Listed below are some excerpts from the stein's descriptive panels:



The State of Insobriety - German English Equivalent

Early Stage Row 1, Scene 2, "Woozy" "Spitz" - .27

Middle Level Row 2, Scene 5 "Head Throbbing/Pounding" "Bender" "Brummer" 1.03

Highest Tier Row 3, Last Scene, "Soused" "Saurausch" 2.42 - "Drunk as a Skunk"

Thankfully, I have never had to gauge my alcohol intake but if need be, I have just the stein to use as a reference!

The 2014 SCI Convention will be in Pittsburgh, Pennsylvania

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Plan on joining the fun



