

STEIN COLLECTORS INTERNATIONAL

PROSIT



Vol. 2, No. 110

The Beer Stein Magazine

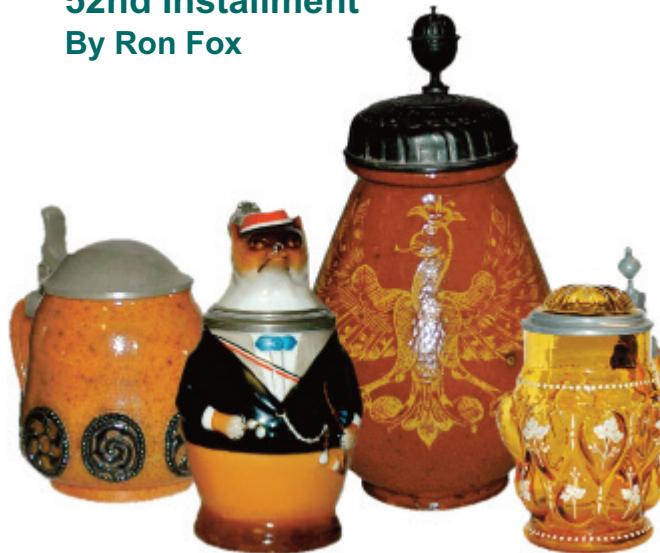
June 2019



Photos from the Road

52nd Installment

By Ron Fox



Reservist Steins of the
German Imperial Supply Train

By Peter Meinlschmidt



Old Repairs to Drinking Vessels

By Martin Kiely

...or

Finding Gold Among the Rubble

What's Inside

Book Review: Animal-Shaped Vessels.....	3
editor	
2019 Annual SCI Convention - San Francisco..	4
Golden Gate Zechers host	
Germany's Crystal Road.....	7
Mark Rossmann	
Imperial Supply Train Units.....	12
Peter Meinschmidt	
Reservist Steins of Supply Train Units.....	14
Peter Meinschmidt	
B. Shackman & Co. (old ad).....	17
submitted by Ron Fox	
Old Repairs to Drinking Vessels.....	18
Martin Kiely	
Pewter Overlay on Glass Steins.....	20
Ron Hartmann	
Photos From the Road - 52nd Installment.....	22
Ron Fox	
Meet the Master Steinologist - R Heiligenstein.	30
Joe Haedtke	
A Large Historical Punch Bowl.....	32
George Schamberger	
"Various Subjects" Steins and Marzi & Remy....	34
Randy Satterfield	
Talking About Glass: An English Glass Stein.....	38
Jim Sauer	



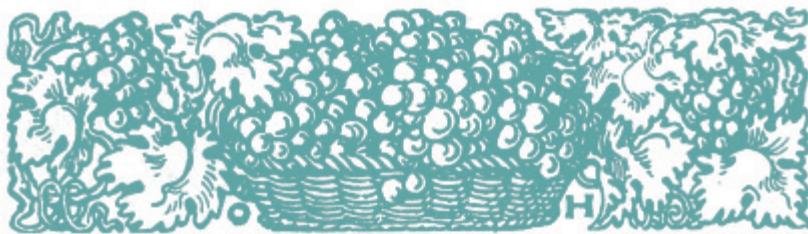
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SCI, 3748 Mulberry Lane, Williamsburg, VA 23188

Direct organizational correspondence to:
Eric Salzano
5704 Stanbrook Lane
Gaithersburg, MD 20882 or
ericsalzano1@gmail.com

Send all editorial items & advertising to:
Prosit Editor, Steve Breuning
3439 Lake George Road
Oxford, MI 48370 or
svcoyote@aol.com

Steve Breuning - Editor
Editorial Staff: Walt Vogdes, Rich Cress, Joe Haedtke
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Getting Your Issue of *Prosit* in the Mail – or not!

With every issue of the magazine we are likely to get a few inquiries like "where is my issue of *Prosit*?" Or, "when was *Prosit* mailed?" These are fair questions and we certainly don't mind. The process we follow is 1: A high-resolution digital proof of magazine goes to the printer. 2: A digital proof comes back to us. And 3: Once approved, the printer runs production and *Prosit* is packaged, labeled, and copies for U.S. members sent to the Post Office where they are mailed at the cost-effective Periodicals rate. Overseas mailings are provided to a mail consolidator to be shipped by air to the target country. It may take as long as 2–3 weeks for domestic delivery and 5–8 weeks for overseas. We get about 10–12 inquiries per issue on missing magazines. Half of these do arrive, just late. Thus, in reality, we have about 5–8 magazines per issue that do not arrive at their designation. This has nothing to do with us – it is a Post Office mystery. But seriously, many of the missing/lost issues are traced back to a problem with the mailing label. The postal process seems to be very sensitive to very minor discrepancies. One thing you can all do to help is **please review your mailing label with each issue** and let us know if anything looks wrong, has changed, etc. Also, if you have a different seasonal address let us know. The magazine **is not** forwarded consistently.

Thanks for your help.

Steve Breuning, Editor of Prosit

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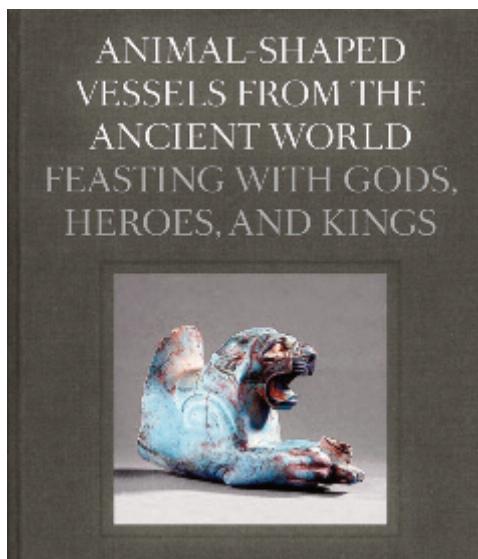
Book Review

From September 7, 2018 through January 6, 2019 the Harvard Art Museums had an exhibit of *Animal-Shaped Vessels from the Ancient World: Feasting with Gods, Heroes, and Kings*. The exhibit was coordinated by Susanne Ebbinghaus, the George M.A. Hanfmann Curator of Ancient Art and head of the Division of Asian and Mediterranean Art at the Harvard Art Museums.

The introduction to the exhibit states: “*While the songs, speeches, and prayers that enlivened ancient feasts are now largely lost to us, the vessels used to drink or pour liquids at these festive occasions have survived. And many—for reasons not always entirely clear—were made in the shape of animals: bulls and rams, lions and deer, graceful birds and braying donkeys, among others. What is more, the tradition of crafting animal-shaped vessels is not unique to one culture or geographic locale; the affinity for this type of object spans ancient civilizations in the Mediterranean, the Near and Far East, and South America*”.

Other than an amazing collection of illustrations, the text of the book presents stimulating thought into such things as 1: Throughout time what array of beverages did these drinking vessels hold? 2: How did one actually manage to drink from these awkwardly shaped items? 3: With such a preference for animal shaped vessels, what was the symbolic and mythical relationship with the animals and could some of the vessels have also been used as masks? 4: What was the relationship between the drinking vessels and social status?

The book, which corresponds with the exhibit, is edited by the Curator, Susanne Ebbinghaus. It is a beautifully presented Hardcover book of 404 pages and approximately 335 color and black/white illustrations. There are 24 expert contributors to the book. It is published by Harvard Art Museums and distributed by Yale University Press. At \$55.00, this book is a bargain.



Picture 1: Rhyton with forepart of a Griffen, Persian, 5th-4th century BCE. Silver, partially gilded.

Picture 2: Footed rhyton with horned head, Roman, 1st–2nd century CE. Glass.

Picture 3: Donkey head kantharos, Greek, 520-500 BCE. Terracota, black figure technique.

Picture 4: Rhyton with a centaur holding a goat, Perhaps Saka, late 1st millennium BCE. Bronze and copper.



1



2



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2019 Annual SCI Convention - San Francisco



San Francisco, "The City on the Bay," will be the site of SCI's 53rd annual convention from August 28th through September 1st. Pre-convention activities are planned for August 28th & 29th. The convention itself is from Friday, August 30th through Sunday, September 1st. Check out from the hotel is on Monday, September 2nd.

The convention features home tours of members' collections in the bay area, an auction by Fox Auctions and a strong program of speakers as well as round tables. There will be opportunities to buy and sell steins in the stein sales room in the members' auction. San Francisco and the nearby area are wonderful for a visit or an extended vacation.

The convention includes tours of two homes. The first tour visits SCI member Bill Floyd's home, who has some 600 of the very finest, top quality early late 16th to mid-19th century steins, including stoneware, faience glass, and rare character steins. Four tours of Bill's collection are scheduled; two Wednesday evening and two Thursday evening. There is no charge for the tours. But, because of space limitations, you must indicate which tour you prefer on the registration form. We may need to make adjustments if preferences exceed capacity for a given tour.

The second tour visits Les Paul's home. Les has narrowed his collection of 3300 steins to three basic cate-

gories: Character steins, Miniatures, and Early steins.

In addition, other local SCI members invite you to visit their collections before or after the convention. Information on seeing those collections will be made available at the convention. Members of Die Golden Gate Zecher are ready to welcome their fellow collectors.

The convention hotel is DoubleTree by Hilton, San Francisco Airport, 835 Airport Blvd., Burlingame, CA 94010. There is complimentary shuttle from the airport to the hotel. We were able to negotiate

very good hotel rates for the San Francisco area. The convention rates at the Doubletree by Hilton San Francisco Airport are \$129.00 a night for a single or a double room and \$139.00 for a triple or quadruple room. Discounted parking is \$5.00 per day for all attendees overnight and local.

The rates are available from August 27th through September 1st, with check-out on September 2nd. These rates are available only for reservations made through August 8th or until the block of rooms we have reserved is filled, whichever occurs first. To make room reservations, please call (650)373-2258 (in-house reservations M-F 7:00am-3:30pm) or (800)222-8733 (central reservations, 24 hrs. per day) or make a reservation online at <https://tinyurl.com/2019ConventionHotel>. Space is limited so we urge you to register early.



Stein Collectors International

Aug. 30. - Sept. 1, 2019



San Francisco, California

53rd Annual Convention

If you have problems making reservations, contact Carol Fox by email at carolfox0622@gmail.com.

There are two easy ways to register for the convention: 1) Using the registration form which is included with the March issue of Prosit. Mailing instructions are on the form for payment by check or money order. 2) Online with PayPal via a link provided on SCI's website www.stein-collectors.org.

The registration fee for the convention is \$610.00 for a couple and \$320.00 for a single registration. The registration fee includes two home tours, three breakfasts, one lunch, the final dinner, the hospitality room, and the convention stein. It also includes the program of speakers, round tables, stein sales, and members' auction.

Pre-Convention Activities

Wednesday, August 28th

The first preconvention day begins with a city tour of San Francisco, followed by lunch on your own and time to explore the Embarcadero area. The city tour departs from the hotel at 9:00am. We will visit principal sites of San Francisco and stop for photo opportunities of 15 to 20 minutes each. At 1:30pm we will stop at Fisherman's Wharf for lunch on your own. The possibilities range from street vendors to famous restaurants. Clam chowder served in a sourdough bread bowl and Dungeness crab are local favorites.

After lunch take time to explore the area. Pier 39 is to the east of Fisherman's Wharf and Ghirardelli Square is to the west. The area is full of restaurants, shops and attractions. Tour historic ships, watch a colony of sea lions, or ride a cable car or a vintage streetcar. The Maritime Museum houses fascinating artifacts of the seaport side of San Francisco. The bus will return to the hotel at approximately 5:00pm.

Tours of Bill Floyd's collection will depart from the hotel at 6:30pm and 8:00pm, returning at approximately

9:30pm and 11pm respectively.

The Executive committee will meet at 7:00pm.

Thursday, August 29th

The Board of Trustees will meet at 7:00am. The meeting is expected to conclude by 10:00am

The major event of the day will be the auction by Fox Auctions. The preview will be from 9:00am/12:00pm. The auction begins at 12:00pm.

The first timer's reception will be from 5:00pm to 6:00pm. If you are attending your first SCI convention, the officers of SCI and your San Francisco hosts want to extend a warm welcome. Enjoy hors d'oeuvres and drinks while getting acquainted with them and the other first timers.

Tours of Bill Floyd's collection will depart from the hotel at 6:30pm and 8:00pm, returning at approximately 9:30pm and 11pm respectively.

Convention Activities

Each day of the convention will begin with a buffet breakfast. The stein sales room will open Friday evening and Saturday afternoon. Consignments for the members' auction will be taken in the stein sales room. There will be four speakers at the general sessions and eight round tables. Each round table will be given twice.

Friday August 30th

The convention will open with the annual general meeting, followed by the first two speakers. Albert Nemeth will speak on art nouveau (Jugendstil) steins. Our second speaker will be Steve Steigerwald, speaking about rare Mettlach steins.

Friday afternoon will feature a visit to Les Paul's house to see his collection of 3,300 steins. The buses will leave the hotel after the morning program. We will stop for lunch at a restaurant on the way.

The stein sales room and the hospitality room will both be open Friday evening.

Saturday August 31st

The second day will begin with a presentation by Les Paul on rare character steins. We will then have the first four round tables, each of which will be given twice.

The Making of Prosit:Soup to Nuts
By Steve Breuning.

August Saeltzer Stoneware Steins
By Bernd Hoffman

Glass & Glass Steins
By David Harr

Sarreguemines Stoneware Steins
By John Lamb

The stein sales room will be open in the afternoon. This will be your last chance to consign steins for the members' attraction.

The afternoon tea will be Saturday at the Leland Tea Company.

Saturday evening offers a performance of Beach Blanket Babylon, a unique and zany musical comedy review. It is a stage show in a night club setting. We will be sitting at small tables and you can order drinks. No one under 21 may attend. Beach Blanket Babylon has been running in San Francisco since 1974 and is constantly updated. It now has become a San Francisco icon. Buses will leave the hotel at 8:00pm and will return approximately at 11:15pm.

Beach blanket Babylon is an option. The theater is holding a block of tickets for us, but we must purchase the tickets we need well in advance of the performance. To be assured of attending your registration must be received by June 22. If you register after that date, we cannot guarantee that tickets will be available. We think we have reserved an adequate number of tickets. However, Beach Blanket Babylon has

announced that its last performance will be New Years Eve, and the resulting public response has been strong. If requests for Beach Blanket Babylon exceed our supply of tickets, we will need to serve requests on a first come, first served basis.



Scene from Beach Blanket Babylon

Sunday, September 1st

The last day of the convention will begin with our fourth general session speaker, Tom McClelland, the founder of SCI. Tom will talk about the founding of SCI in 1965 and our early years.

We will then have the final four round tables, each of which will be given twice.

J.W. Remy Steins

By Lyn Ayers

Carved Wood

By Rich Cress

Faience Steins

By Ron Fox

Munich Brewery Steins

By Bill Fry

The members' auction will be in the afternoon. The second meeting of the Executive Committee will be held after the auction. The hospitality room will be open in the afternoon.

The convention will conclude Sunday evening with a reception and dinner in the DoubleTree Hotel. This will be German night with a German band, and we will have the traditional costume contests. Bring your Lederhosen and

Dirndl.

Experience more of what San Francisco and northern California have to offer if you extend your stay. For ocean views drive a few hours south to Monterey and Carmel, or north to Mendocino, which stood in for the quaint New England town in "Murder She Wrote."

Muir Woods, with giant redwoods that can live to be more than 1000 years old, is 12 miles north of the Golden Gate Bridge, and Sausalito is across the Golden Gate Bridge. The vineyards and wineries of Napa Valley and Sonoma are just north of San Francisco. Or stay in town. There is much more to see and do. Some of these possibilities are shown below.

Members of Die Golden Gate Zecher look forward to welcoming you to SCI's 2019 convention in San Francisco. For questions, contact Carol Fox at carol-fox0622@gmail.com or Richard Strom at stromrwk@gmail.com or call 301-530-2403.

Other San Francisco areas to see:



Muir Woods



Fisherman's Wharf



City of Carmel-by-the-Sea



NAPA Valley Wine & Vineyard Tours



Germany's Crystal Road

The Bavarian Forest Spruced Up with Glass - An Unblurred Tour of Discovery

By Mark Rossman

Nestled in the forest in the northwest corner of Lower Bavaria and a stone's throw from the Czech border lies the idyllic German village of Bodenmais. Boasting a population of some 3,500 happy inhabitants, it is a skiers' paradise in the winter, both for the cross-country and alpine varieties. In the summer, nature lovers, hikers, and even avid golfers find their way here as the region also lays claim to two of

Germany's top golf courses.

Aside from its natural beauty and being surrounded by lush green forests, Bodenmais has one other fascinating aspect that we, as lovers of all things elegantly artistic and delicately fragile, dare not overlook. Bodenmais is located right at the heart of Germany's *Glasstrasse* or "Crystal Road", as it is known in English.



German Village of Bodenmais



Bavarian Forest

GLASSTRASSE

The *Glasstrasse*, Crystal Road, covers a distance of some 250 kilometers (approx. 155 miles), stretching from *Waldsassen* in Upper Palatinate in the north to the Bavarian town of *Passau*, hugging the Austrian border in the south. Actually, the name "Crystal Road" is somewhat misleading. It is not, as the name implies, one long single road connecting these two locations, rather a spider-webbed network of several rural roads winding along or adjacent to the border to the Czech Republic.

Regardless which roads you elect to take, along the route you'll find countless glass galleries, crystal glass museums and glass-making huts and factories too numerous to even mention in one article. Tucked away in each village you'll also find the odd antique shop specializing in centuries old crystal and fine antique Bohemian glass. Chat up one of the locals and you might even be invited to view their private collection hidden in a secluded back room.



Glass Blower's Workshop



Furnace at the Workshop

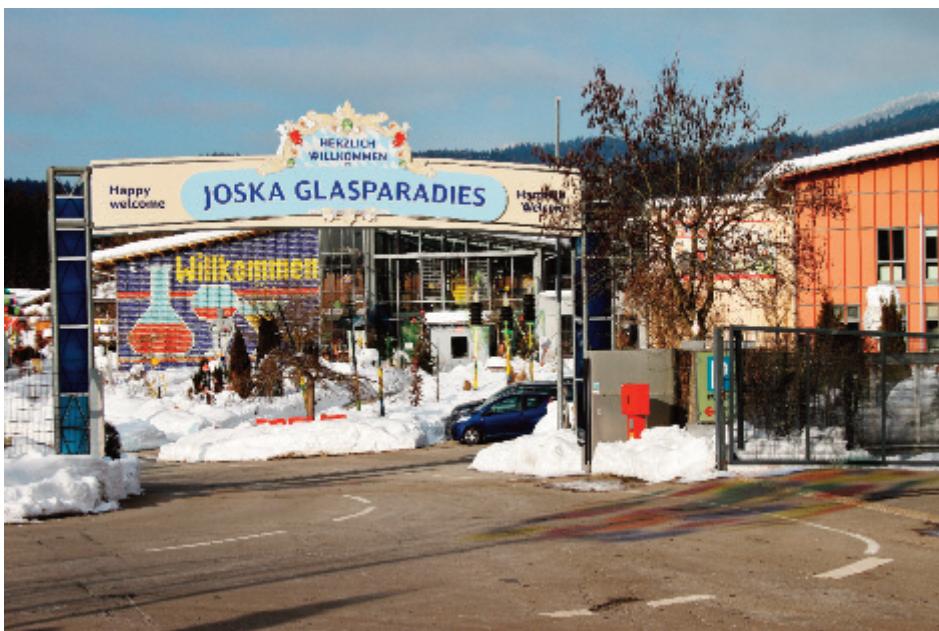
If you are looking for a good jump-off point from which to embark on an initial exploratory tour of the glass route look no further than Bodenmais. The little Bavarian town is ideally located for such a tour, no matter in which direction you're headed. You will also quickly discover that Bodenmais itself has become known as one of Europe's premier centers for the manufacture of fine crystal and glass. In fact, glass has been the backbone of the village now for over 700 years, dating back to the Middle Ages.

The residents of Bodenmais will proudly tell you that it was from here that the glass-making trade spread throughout the region to eventually encompass the forest districts of Upper Palatinate and Lower Bavaria.

GLASS PARADISE

"Herzlich Willkommen – Welcome to JOSKA Glasparadies" - is one of the first signs you'll notice upon arriving in Bodenmais. Josef Kagerbauer Sr. started this family-run company as a glass blower in 1960, making primarily beer steins and vases. At the time he was also the company's only employee. Since then the *JOSKA Glasparadies* has grown to employ more than 200 people.

When his son Josef Jr. returned from the United States after completing his apprenticeship there things began to change. Junior returned home with a suitcase full of new ideas to reinvigorate the then floundering glass industry in the Bavarian Forest region. At first Josef senior was a bit skeptical and it took some convincing. But lo-and-be-



hold, *JOSKA Glasparadies* – Joska's Glass Paradise – soon sprung to life.

Junior said when he returned from the United States, he recognized that the market for crystal, glass and glass products was rapidly changing. He realized that the company would not survive by solely producing beer steins and vases. The glass paradise idea came about by following a simple company philosophy of just doing one's own thing, while mastering new challenges at the same time, he said. Junior added that he wanted to generate a sense of pride for his little corner of the world, for Bodenmais in the forests of Lower Bavaria, where his roots are firmly embedded.

Today, Joska is certainly one of the leading manufacturers of crystal and glass in the Bavarian Forest with a very inviting outward appearance. Its manufacturing site immediately impresses with its theme park-like atmosphere, complete with play areas for the kids and of course a beer garden and festival areas for the entire clan. Joska's Glass Paradise attracts nearly a million visitors a year.



Home of the Glass Blower

Joska is also the world's leading producer of crystal trophies; the prizes bestowed upon winners of top international sporting and talent events.

GLASS WORLD RECORDS

The Bodenmais-based company also lays claim to a handful of world records, like the world record for creating the world's largest mouth-blown *Weiß* beer glass (*Weißbierglas*). It is three-and-a-half feet long, weighs ten kilos (about 22 lbs.) and can hold up to 65 liters of *Weißbier* or wheat beer. You can quench a lot of thirst with 65 liters of wheat beer.

The glass blowers of Bodenmais are also the creators of the world's largest Easter Egg made of glass, which tops the scales at 20 kilograms (44 pounds), another world record. It took the artists at Joska three days to add the finishing touches to the big egg. Try hiding *that* beast while preparing for your annual Easter egg hunt.

For the holiday season Joska also is well known for its mouth-blown glass and crystal Christmas tree ornaments. So it was only natural that they made it their mission to claim the world record in that department as well. They did it by creating a monster tree ornament with a diameter of 60 centimeters (24 inches) but weighing only 5 kilos. Nevertheless, you will still need a pretty sturdy fir or pine branch to hold that gem.

Of course, the string of world records would not be complete without the world's largest mouth-blown glass beer stein (not pictured). It stands 63 centimeters (25 inches) tall with a diameter of 30



World's Largest Glass Easter Egg, Glass Christmas Ornament, and Mouth Blown Weißbierglas

cm (12 inches). The stein, which holds 33 liters of the popular brew, is now owned by a Munich brewery and is proudly displayed in the brewery's own beer garden.

GLASS PYRAMID

No doubt Bavarians are very proud of their wonderfully weird world records and don't be surprised if you discover several more along the glass route. Just a hop, skip and jump down the road from Bodenmais is the town of Zwiesel, where you'll find the world's largest crystal glass pyramid. It stands eight meters (26 feet) tall in the middle of the *Schott-Zwiesel Kristallglas* company parking lot. The pyramid is made up of 93,655 white wine crystal goblets, carrying a total weight of more than ten tons. The goblets were meticulously and very carefully stacked one-by-one on top of each other spanning 65 levels. There is absolutely nothing, no glue, no sticky tape nor anything else holding them together. A casing made of laminated glass and steel protects the pyramid. Hate to think what would happen if an earthquake ever struck the area.

While in this neck of the Bavarian Forest hop over to the charming little town of Frauenau, only a few kilometers away from Zwiesel, and home to a truly unique glass museum. If you happen to be there at just the right time you might be able to take in one of their fas-



Zwiesel Glass Pyramid

cinating alternating exhibitions, like the recent exhibit of glass production during the late-baroque period of the 18th century. The museums' permanent exhibition however is also quite fascinating, showing the history of glass production in the region and how Bavaria and Bohemia became united through glass.

Unless you have oodles of time on your hands it is virtually impossible to cover the entire 250 kilometers of the Crystal Road in one visit, especially if your visit happens to be in late-January during a record snowfall. Plan it for the warmer

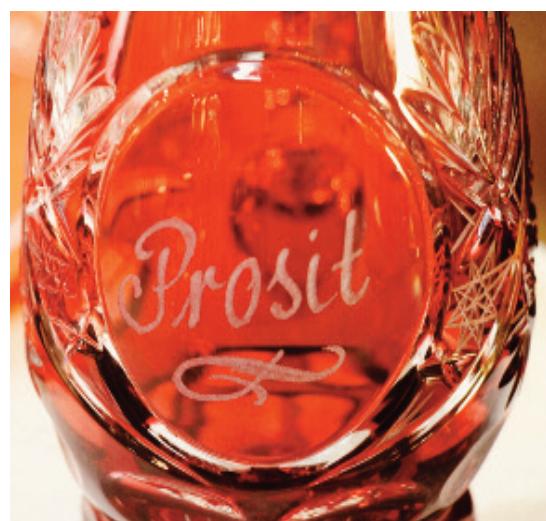


93,655 White Wine Crystal Goblets making up the Pyramid

part of the year - May through September - so that snow or slow snow-moving vehicles don't hamper your discovery tour. Not to mention, you'll most likely also be able to imbibe the local brew from a regionally made beer glass or stein at one of the area's traditional beer gardens while inhaling the surrounding natural beauty of the Bavarian Forest.



Some of Joska's crystal trophies used for the prizes bestowed upon winners of top international sporting and talent events.



My Crystal Road Souvenir

Some of the glass drinking vessels at Joska's Glass Paradise and a close up look at an engraving station.



Reflections on the Imperial German Army Service Corps

Supply Train Units

By Peter Meinlschmidt

Evolutionary History

The horse-drawn *Train* of the Imperial German Army was actually the supply train or baggage train during military campaigns. As a point of interest, the Romans designated their supply train as *impedimentum* (obstacle), which points to the fact that this service branch was both cumbersome and - if not carefully organized and operated - could call into question the outcome of the entire campaign.

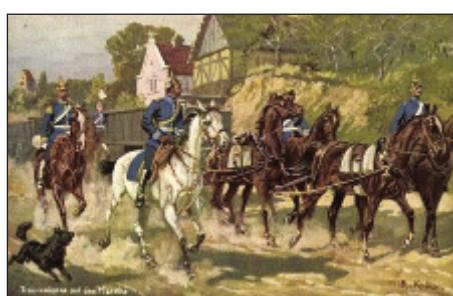


Roman supply train

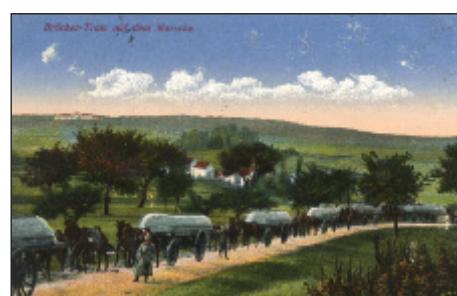
Horse-drawn carts have been used for military transport of supplies for more than 2,000 years.

In the middle ages, horse-drawn carts and wagons as well as "baggagers" were known, but these groups were quickly disbanded once the disputes were terminated. Even though farsighted and capable army commanders such as Frederick the Great (1740 - 1786) recognized the need for an organized supply convoy and even issued related regulations, another 100 years passed before units referred to as Train battalions were permanently established by the German Federation.

When first established in 1853, most had two companies but by 1887 they each received a third company, and a fourth company as late as 1 Oct 1913. The military mission of the supply train was succinctly summarized as follows: "The *Train Bn.* has the responsibility to



Train column on the move



Bridging train



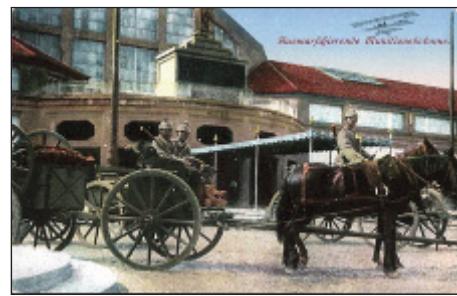
Four horse subsistence wagon



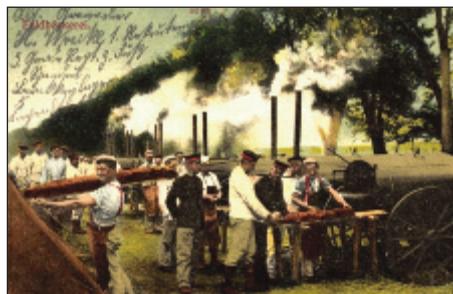
Stretcher bearers during field exercise



Train column with field kitchen



Ammunition column



Field bakery



Horse-drawn ambulances

meet the logistics support requirements of all kind to the fighting forces by means of horse-drawn vehicles." This made the *Train* the only service branch within the German Army that would not take to the field - in the event of mobilization - in its normal peacetime organization, but would expand into numerous special formations such as ammunition supply columns, subsistence supply columns, equipment transport columns, field bakeries, medical formations including wagons and equipment for field hospitals, bridging trains and horse depots.

In order to meet this challenge, the *Train* had adopted the special feature

that so-called *Trainsoldaten* (literally "train soldiers", but we will stick with the German term) would only serve for six months (April to October), while the so called *Traingemeine* (perhaps "train privates", but let's stick to the German term) had to serve for three years. However, as of 1893, the three-year service time was reduced to two years, and by the fall of 1898 the service time for the *Trainsoldaten* was conversely extended to a period of 12 months. Along with these changes, the number of *Trainsoldaten* versus *Traingemeine* was also gradually reduced from an initial fifty-fifty proportion down to some 15

Trainsoldaten per company. Physically strong young men from the country folks who were familiar with handling horses and horse-drawn carriages were selected for induction into the *Train*. With the service time modifications of 1893, it became increasingly possible for the *Train* to take part in major exercises and maneuvers (such as Kaiser maneuvers), and to extensively train for the possibility of mobilization. The members of the *Train* were combatants and they were armed with the multiple loading carbine M88 as of 1893, and with the Carbine M98 starting in 1911.

In 1860 the *Garde-Train-Bataillon* was awarded white plumes for their parade headdress, and the other Train battalions received black parade plumes. In 1863 the NCO's and enlisted men of the Train adopted the cylindrical shako as their headdress, while officers continued to wear a spiked helmet (*Pickelhaube* or *Pickelhelm*).

In accordance with the A.K.O. (Allerhöchste Kabinettsordre) dated 24 Oct 1903, the spiked helmet (1895 model) was re-introduced for the NCO's and enlisted men of the *Train* so that a uni-

form headdress was worn by all rank categories from then on. Furthermore, dark blue or black trousers and a dark blue tunic was worn with light blue shoulder boards with the battalion no. indicated in red, although shoulder boards for the *Garde-Train-Bataillon* did not have a number.

Noteworthy is also that, starting from 1891, draft-horse detachments (*Bespannungs-Abteilungen*) were raised within the train battalions and assigned to Foot Artillery, Telegraph and Air Ship units in order to provide them with greater mobility. Between 1902 and 1904, these detachments were permanently attached to the aforementioned units and would thus secede from the *Train* organization. Since the other service branches had only gotten to know the *Train*'s contributions and performance during former campaigns, the last one being the 1870-1871 Franco-Prussian War (where the *Train* had been awarded no less than 59 Iron Crosses), the *Train*'s reputation declined during the long peacetime years prior to WW1 and its service members were not regarded as full combatants, thereby being subjected to lots of

taunting, mocking and derision. Since the mounted *Train* soldiers had additionally been armed with the long M52 cavalry saber, for example, a satirical slogan was “Der *Train*, der *Train*, der führt den Säbel nur zum Schein” (the *Train*, the *Train*, they carry the saber just in vain”), implying that their sabers were “just for show”.

According to A.K.O. (Allerhöchste Kabinettsordre or imperial decree) dated 9 March 1914 one last organizational change was made affecting the *Train*. The existing *Train-Bataillone* were to be renamed *Train-Abteilungen* and their companies *Eskadrons* (squadrons). By 1 April 1914 new rank titles were also established—the two year *Trainge-meine* were now to be called *Trainreiter*, or train rider, and the one year *Trainsol-daten* called *Trainfahrer*, or train driver. (Note: These cavalry designations also led to changes in certain other ranks, such as *Rittmeister* (for *Hauptmann*) and *Wachtmeister* for *Feldwebel*.)

In 1914, at the outbreak of WW1, the German Army had a total of 25 *Train-Abteilungen* including three Bavarian ones.

Imperial German Armeekorps Train Abteilungen

Yr. Est. Name

1853	Garde-Train-Abteilung
1853	Ostpreußische Train-Abteilung Nr. 1
1853	Pommersche Train-Abteilung Nr. 2
1853	Brandenburgische Train-Abteilung Nr. 3
1853	Magdeburgische Train-Abteilung Nr. 4
1853	Niederschlesische Train-Abteilung Nr. 5
1853	Schlesische Train-Abteilung Nr. 6
1853	Westfälische Train-Abteilung Nr. 7
1853	Rheinische Train-Abteilung Nr. 8
1866	Schleswig-Holsteinische Train-Abteilung Nr. 9
1859	Hannoversche Train-Abteilung Nr. 10
1854	Kurhessische Train-Abteilung Nr. 11
1849	1. Train-Abteilung Nr. 12
1810	Württembergische Train-Abteilung Nr. 13
1864	Badische Train-Abteilung Nr. 14
1871	Elsässische Train-Abteilung Nr. 15
1890	Lothringische Train-Abteilung Nr. 16
1890	Westpreußische Train-Abteilung Nr. 17
1867	Großherzoglich Hessische Train-Abteilung Nr. 18
1899	2. Train-Abteilung
1912	Masurische Train-Abteilung Nr. 20
1912	2. Rheinische Train-Abteilung Nr. 21

Note: TA 12 and 19 were Royal Saxon, TA 13 Royal Württemberg, TA 14 grand ducal Baden and TA 18 grand ducal Hessian.

Garrison

Berlin
Königsburg
Alt-Damm
Spandau
Magdeburg
Posen
Breslau
Münster
Ehrenbreitstein
Rendsburg
Hannover
Cassel
Dresden,
Bischofswerda
Ludwigsburg
Durlach
Straßburg
Saarouis
Danzig (Langfuhr)
Darmstadt
Leipzig,
Frankenberg
Hammerstein
Forbach

Royal Bavarian Train Abteilungen

Yr. Est. Name

1872	1. Train-Abteilung	München
1872	2. Train-Abteilung	Würzburg, Germersheim
1900	3. Train-Abteilung	Fürth, Ingolstadt

Note: Between 1873 - 1900, four *Sanitätskompanien* (medical companies) were attached to the Bavarian Train. Its trumpeters wore black parade plumes, instead of red.)



Memorial to the fallen members of Großherzoglich Hessische Train-Abteilung Nr. 18 in WW1, Prinz-Emil-Garten, Darmstadt.

Reservist Steins of the German Imperial Supply Train (German, TRAIN)

by Peter Meinlschmidt

In this article we take a look at six steins from Supply Train units. Note: Although in English we commonly use the term *Regimental* to refer to all steins noting the military service details of a specific Imperial German serviceman, there are cases where this terminology is simply incorrect. The most obvious example is Naval steins, since the Imperial Navy was not organized into Regiments. The *Train* units are another example, since they were organized in battalions (renamed *Abteilung* (plural, *Abteilungen* in 1914), NOT in regiments. The original German term for these steins, *Reservistenkrug* (plural *Reservistenkrüge*), is more inclusive, signifying the souvenir steins purchased by members of the military as they completed their active duty. In this article I use the English version of this more accurate German term, *Reservist steins*.

As noted in the accompanying article about Supply Train Units, the service times for members of these units were different from the Imperial German Army Corps. Reservist steins dated during the 1890-1914 period will exhibit either a one-year or a two-year service time, and this difference is related to the role or title of the serviceman. Two-year service times applied to so-called *Traingemeine* (train privates), renamed as *Trainreiter* (train riders) starting from 1914. A one-year service time (which had only been 6 months prior to the fall of 1898) applied to the so-called *Trainsoldaten* (train soldiers), referred to as *Trainfahrer* (train drivers) as of 1914.

There were, of course, some “classical one-year volunteers” (German, *Einjährig-Freiwillige*) serving with the supply train (*Train*), i.e. recruits with higher education who were supposed to become reserve officers and who could therefore enjoy the privilege of serving only for one year with the military). Their reservist steins would, however, invariably show the shoulder boards with the so-called “one-year voluntary cord” in the national colors wrapped around it as part of the stein’s center motif.

Photos 1a-b show an early reservist stein owned by Jakob Schording, who served with the 2nd Bavarian medical company (2. bayerische Sanitätskompanie) from 1897 - 99. This company was attached to the Würzburg-based 2nd Bavarian Train Battalion until 1900, when it was disbanded. Note the rare “Bavaria” statue lid finial on this stein.

Photo 2 is another reservist stein dedicated to the medical company attached to the Munich based 1st Train Battalion with service dates 1896 - 98. A total of 4 such medical com-



Photo credit to Günther Kiy



Photo credit to Ron Fox

panies existed in Bavaria from the 1870's until their disbandment in 1900.

A Reservist stein of a “classical” one-year volunteer who served with a Train Battalion from 1907 - 08, more precisely, with the Darmstadt-based Grand-Ducal Hessian Train Battalion No. 18 (*Großherzoglich Hessisches Train-Bataillon Nr. 18*) is seen in photos 3a-d. This battalion had been raised in 1868 as *Großherzoglich Hessische Train-Compagnie* and was referred to from 28 Jul 1890 to 30 Sep 1901 as *Großherzoglich Hessisches Train-Bataillon Nr. 25*.

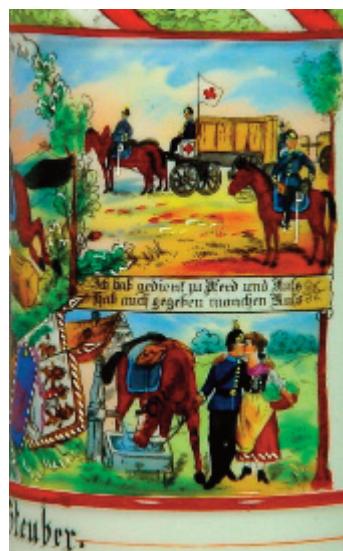
A close-up of the center motif on the “one-year volunteer” stein (photo 3d) on which the so-called “one-year volunteer



3b



3c



3d



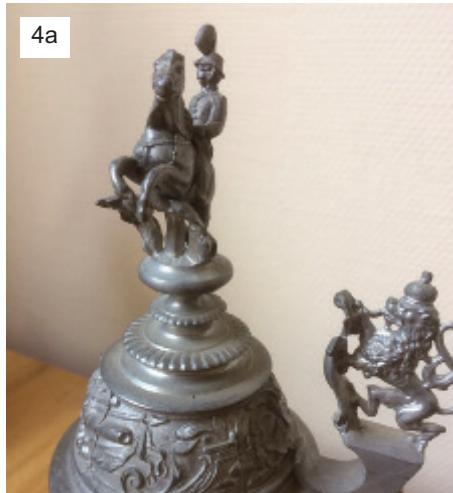
Photo credits to Josef Sedlmeir

cord" in the Hessian national colors (white and red) wrapped around the shoulder board can be clearly seen.

Photos 4a-d are a Reservist stein of a *Traingemeiner* (with a two-year service time) who served with the aforementioned *Großherzoglich Hessischen Train-Bataillon Nr. 25* from 1895 - 97.

Note the shako worn as a headdress (also on the lid finial). Interesting is also the appropriate slogan above the left-hand side scene which reads "Der Train ist stets hochgeehrt, weil er im Krieg Munition nachfährt" (The Train is always held in high esteem because it delivers the ammunition during a war).

(Photos courtesy Walter Heydt)



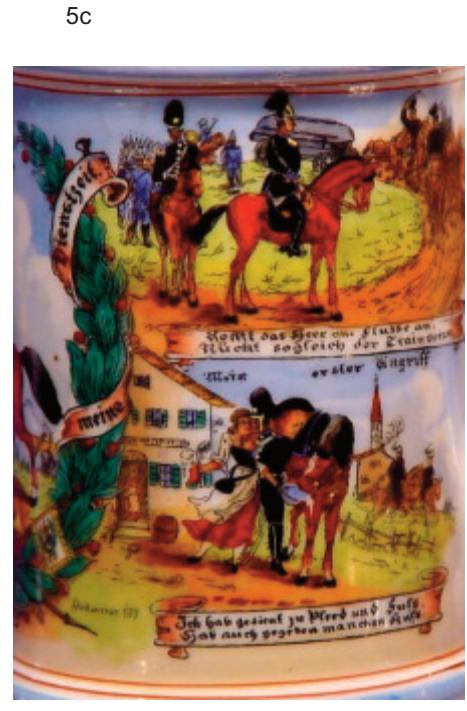
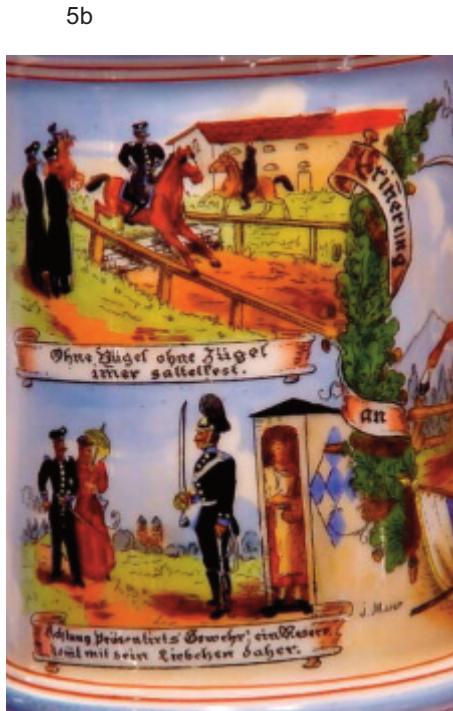


Photo credits to Josef Sedlmeir

Photos 5a-d show the Reservist stein owned by Josef Etmeder who served as a *Trainsoldat* (one-year service time) from 1900 to 1901 with the Munich-based 1st Bavarian *Train-Bataillon*. See the horsemanship training scene in the upper picture on the left-hand side of the stein and the humorous scene below. The upper picture on the right-hand side shows a bridging train with the slogan “*Kommt das Heer am Flusse an, rückt sogleich der Train heran*” (If the army arrives at a river, the Train will immediately move to the fore”). (Another appropriate slogan on a train stein reads “*Ohne Train kann man nicht siegen, das weiß man schon aus allen Kriegen*”— No victory can be achieved without the Train, this is a lesson learned from all wars.)

Yet again the Bavarians had their own way in that - contrary to the Prussian designations for train soldiers - the Bavarians would generally refer to the enlisted men serving with the Train as *Trainsoldaten* (which may be abbreviated in the comrade roster of a stein as *Trs/d*) regardless of whether they served for one year or for two years. Should, however, the soldier have been referred to as *Trainfahrer*, a one-year service time can be definitely assumed.

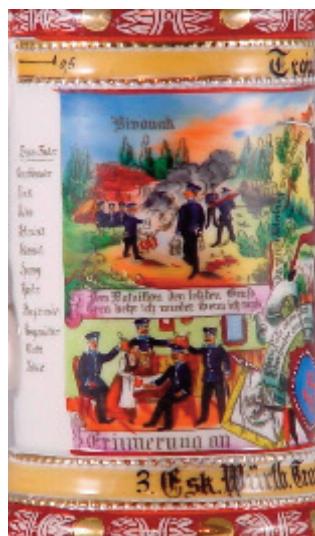
Additionally, it seems that the lithophane in the bottom of all Bavarian Train steins was the portrait of the much beloved King Ludwig II (often referred to as “The Fairy Tale King”).



King Ludwig II of Bavaria (August 25, 1845-June 13, 1886) was called the *Schwan König* (Swan King) or the *Marchenkonig* (Fairy Tale King). (Photo credit: Kokomo Herald)

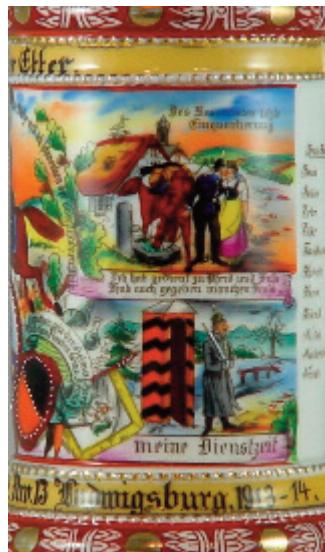


6a



6b

6c



6d

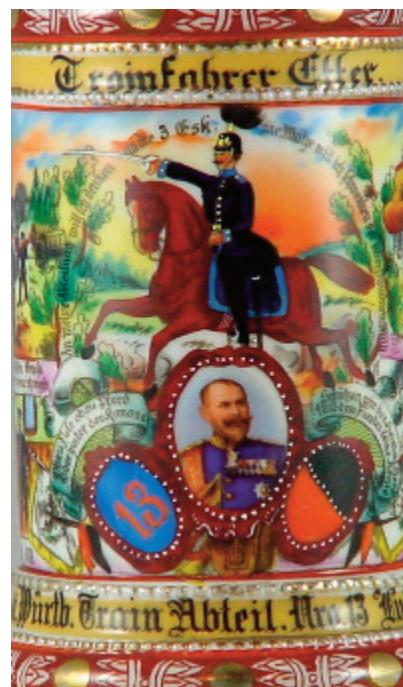


Photo credits to Josef Sedlmeir

The Reservist stein of *Trainfahrer Etter* who served with the 3rd Esk. Würb. Train Abteil. Nr. 13 from 1913-14 is seen in photos 6a-d. The names of 21 additional "train drivers" are listed in the roster beside Etter's.

We can assume that the named train drivers were not been released into the reserves in 1914 due to the outbreak of WW1, but had to continue serving.



B. Shackman & Co. began selling cheap toys, costumes, and gag gifts in 1898—one of several novelty stores that popped up in the early 20th century between Union and Madison Squares in New York City. In this undated ad, **provided by Ron Fox**, they offer two highly collectible character steins at unbelievable prices—\$2.00 each! Ron has also provided color photos of the steins.



B. SHACKMAN & CO., NEW YORK.

STEINS AND MUGS.—Continued.

Price Trade		
1459 Stein, mng. slugs, carbouline, 4 inches, with assorted open-face and solid signs.....	\$2.00 \$0.25
1460 Stein, decorated, no cover, 7 inches.....	\$5.50 \$0.50
1461 Stein, decorated, with cover, 4½ inches.....	250 .25
1462 Stein, decorated, with cover, 6 inches.....	5.50 .50
1463 Stein, decorated, assorted patterns, with cover, 8 inches.....	1.25
1464 Stein, decorated, very fine assorted patterns, with cover, 10 inches.....	2.00
Price Trade		
1465 Stein with cover, skull head, 4 inches.....	\$2.00
1466 Stein with cover, Indian head, 5 inches.....	2.00
1467 Stein, no cover, 4 inches.....	1.00

Old Repairs To Drinking Vessels

By Martin Kiely

Many countries today are fortunate enough to enjoy a high standard of living. If something is damaged or broken it can often be easily replaced with only a click or two on the computer.

Life was different up to the 19th century; goods were hard to come by and expensive to replace. Products sold in craft stores today which make repairs easier were not available. Still, people would take the time and trouble to repair a broken object. The British have a great phrase for a homemade repair—"a make do." The idea was to be able to use the piece for its original function even though the damage was still evident.

We all want to find a perfect drinking vessel for our collection. Rarity is the only exception. Both museums and collectors will proudly display a rare object even if it is damaged or part of it is missing. A damaged piece which is not saved by its rarity loses much if not all of its value. Realizing the resale value is diminished I still like purchasing repaired pieces for my collection. Usually the inherent beauty of the object can still be appreciated and the fact someone valued it enough to repair it intrigues me.

Figure 1 is a 750ml heavy bronze tankard possibly made in the 18th century. (Live Auctioneers had a similar piece which they dated to the 16th century.) Someone long ago installed a hand cut copper patch on the bottom which is held in place by four rivets (Figure 2) to stop it leaking. The patch makes the base uneven, causing the tankard to wobble when you set it down. The weight of the piece stops it from tipping over and it remains upright though listing to one side .



Figure 3 is a ruby red overlay glass pokal with a magnificent cameo portrait of a cavalier. Unfortunately, the lip of the pokal has been badly damaged. Someone had a glasscutter grind it down (Figure 4). It cannot be considered "a true make do" because it can't be used as a drinking glass, but you can still appreciate the fine workmanship of the piece.

Figure 5 is a 700ml stoneware stein which has seen better times. A metal rivet, an old method of repair used before the modern era of miracle glues, holds the top lip together. The lid is missing and the handle is broken. A piece of pewter was bent and added to the lid strap (Figure 6). It is sturdy enough



that the stein could be lifted even though the bottom part of the handle was not attached to the lower body. I used plaster to make the attachment. The stein does not leak when filled with liquid so one can assume it was used after it was repaired.

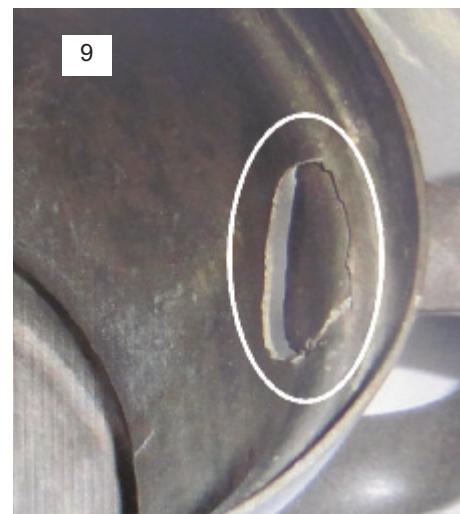
Figure 7 is a pewter quart tankard which was listed on eBay for 45 pounds. I admired the unique thumb lift. The body has eight oval cartouches, four are engraved and four are blank. The lid is beautifully engraved with the initial K so if I bought it I could pretend it belonged to one of my ancestors. I found nothing similar to this tankard in my books on pewter. The dilemma was that the part of the body to which the top of the handle was attached was torn off the tankard. Figure 8 shows the damage quite clearly. Figure 9 shows the torn attachment from the inside of the tankard. It was listed a few times with nary a bid. I thought about the items in my collection shown above which give me great pleasure even though they are far from perfect. I decided to contact the owner offering her 20



7



8



9

pounds for the tankard. I mentioned I was a collector and made my offer low because I was unsure whether it was possible to re-attach the handle. She accepted the offer.

When the tankard arrived I clamped it in the proper position and applied glue to the few spots where the broken parts matched up. I used a Massilla Fix-it Stick manufactured for Oatey which is used by plumbers to plug and seal leaks and available in hardware stores. The instructions state you cut off the stick the amount of material you need. The material is brown on the inside and gray on the outside. You mix it in your hand till you have a uniform brown color. Apply immediately because the material hardens quickly.

I applied the fix it stick material to the inside of the tankard. The next day the clamps were removed and the handle was



10

firmly in place. A little pewter paint bought at a craft store made by Pebeo from France completed the repair. I purposefully left the patch oversize to give it strength (Figure 10). The end result is not a perfect restoration but it could be classified as a present day "make do" repair.

Personally pleased with this amateur effort, I have subsequently decided to purchase a pewter blacksmith occupational tankard with three holes in the base where the feet which raised it off the table had been removed. I like it "as is" and maybe I can make it better.

I fully acknowledge some members might think this article is little off the wall because what we collect is so personal, but the wonder of a collection is you can take it in any direction you want.



Stein Exchange

Wanted - for Prosit: We need articles! Short or long, informative or entertaining, we are dependent on your submissions. Our editorial staff is happy to help you present your thoughts to all of our members. Each and every one of us has something interesting to share!

Selling: Leather bound book produced for the 500th anniversary of the founding of Heidelberg University in 1886. "RUPERTO-CAROLA, V. Säkular-feier der Universität Heidelberg." Fantastic source of historical information about the university, includes many engraved illustrations, poems, song lyrics, etc. Contact me for detailed information and photos. wvogdes8534@comcast.net Walt Vogdes

Selling: An opportunity for an Investor or a collector, perhaps doing repairs: I am selling my Reservists pipe collection (45), and Reservists pipe bowls (35), plus some non-regimental pipes and bowls. I am asking 50 cents on the Dollar, also I will include about 230 pipe parts and many pipe books for free. George Schamberger, long time SCI Member. Please contact me for more details. E-mail: g1934s@comcast.net

Selling: Jugendstil steins from my personal collection, including designers Wynand, Riemerschmid, von Heider, Müller, Behrens, Leybold, Mauder as well as lesser-known designers. Contact me for detailed information and photos. wvogdes8534@comcast.net Walt Vogdes

Wanted - for the SCI website: Each month the front page of the SCI website showcases a Featured Stein article written by one of our members. These short articles greet all visitors to our site, and are a means of increasing awareness of our hobby. We need several more articles for 2019, and will be happy to tuck away your article for future use. Send your articles to the webmaster@stein-collectors.org.

Free classified ads: On a space-available basis, SCI members may list items which they are selling or seeking at no charge. Send your ad to Steve Breuning (svcoyote@aol.com) or Walt Vogdes (wvogdes8534@comcast.net).

PEWTER OVERLAY ON GLASS STEINS

By Ron Hartmann
St. Louis Gateway Steiners

This pair of hand blown glass steins with extensive pewter overlay were offered for sale at our Gateway Steiners meeting last March. While a few people showed interest in them, at the close of the day they remained unsold. (Picture 1).



1

A couple of days later I decided to purchase them. Why? Well, not only are they quite handsome steins, the technique used to make them – applying pewter overlay on glass – fascinated me. I wanted to learn more on how these were actually made.

The glass cups used for these steins are of a pale green blown glass which is covered in a “thumbprint” pattern. A simple capacity line (no number) exists which measures to half a liter. The pewter is of a floral pattern with a winged cherub positioned on the upper front of the steins (Picture 2). Pedestal base is of pewter, the center left open. (Picture 3).

A large floral pod finial tops out the lids (Picture 4).

There are no markings on the stein that would indicate

a manufacturer. Based on available sources, these would date to ca.1900.

To quote Gary Kirsner's, *The Beer Stein Book*, p.80: “Around 1870, elaborate pewter pierce work or lattice overlays began to be constructed right over colored glass steins. Toward 1900, the pewter work became more elaborate and extensive, often encompassing the handle so that the colored glass cup could be separately manufactured and dropped into the pewter shell.”

The glass cups of these steins were made by blowing the glass into a mold. This would create the interesting “thumbprint” pattern. After finishing was completed, the cups were set into their pewter base, ready for the overlay to be added.

The pewter base was made separately. It appears that at least part of the pewter overlay was cemented into the base along with the finished glass cup. At this point the rest of the pewter overlay, including the pewter handle, which is attached to a section of the overlay, was assembled and tightly formed around the glass cup. The fit is perfect with only a hint of parts being soldered together. Exactly how this was accomplished might remain the pewter smith's secret.



2



3



4



Picture 5 shows the right side view and Picture 6 was taken looking down into the glass cup. It shows the cement used to secure the glass and pewter to the pewter base. This cement is also visible in Picture 3 looking into the open bottom of the pedestal base.



A lot of speculation and close visual examination was used to determine how these amazing pewter overlay glass steins were made. Several knowledgeable collectors were asked about this process prior to writing this article. While the basic process was understood, nobody could fully explain in any detail how the pewter overlay was assembled. Searching the internet turned up many examples of elaborate pewter overlaid glassware, but no written articles or "How it's made" videos could be found. Perhaps one day someone more knowledgeable in working with pewter will provide more answers for curious

collectors. Meanwhile, many thanks Ron Fox, Walt Vogdes, Jim Sauer and others who took the time to discuss the topic of pewter overlay with me.

References

The Beer Stein Book, 3rd edition, by Gary Kirsner.

Prosit, December 2016, p. 29, *Photos from the Road* by Ron Fox.

Corning Museum of Glass, Corning, NY.



PEWTER OVERLAY ON GLASS STEINS - How was it made?

The above article by Ron Hartman ends with him asking the question "*How was it made?*" Rich Cress, one of the reviewers of this article, took it upon himself to seek an answer to the question. Rich sent a message to George Schamberger, who in turn sent a message to a friend of his who is a master pewterer in Germany. Below is his response.

This is the letter I (George) received from my "Pewter Master" in Germany: "*I have never made such an artistic stein, it might be made the same way as we make this bottle, (see picture). The individual casted pewter parts are laid on top of the bottle to be soldered, and piece by piece soldered together. After this procedure, the solder joints are cleaned. Years ago there were only a few pewter works who did this kind of work.*" "Best regards," Gerhard Weiss, Öhringen, Germany.

Thanks to Rich Cress, George Schamberger, and Gerhard Weiss for helping to answer the question - *How was it made?*



Photos From the Road

Fifty Second Installment

By Ron Fox
SCI Master Steinologist

I begin this segment with a group of Jugendstil (Art Nouveau) steins. Jugendstil steins were made in glass, pottery, stoneware, and porcelain. This group is made of stoneware. The Jugendstil style became very popular just before and after World War I and were designed by many different artists, some well known and others more obscure.

The stein in the top row has a relief floral design. It was designed by Albin Müller and has a bullet shaped lid.

Next is a Marzi & Remy stein designed by Karl Görig and features a more geometric pattern.

The top row ends with a stein also designed by Karl Görig. It has a verse in the front panel.

The middle row has a stein with a leaf pattern designed by Richard Riemerschmid, one of the more well known Jugendstil artists.

The middle row features a stein with a large flower pattern and verse. It was designed by Bruno Mauder.

The middle row ends with another Bruno Mauder stein decorated with a large bird and flower pattern.

The bottom row starts with a brown glazed relief stein of stags designed by Albin Müller.

Next is a stein designed by Paul Wynand. It has a brown salt glazed body with relief circle pattern in cobalt.

The last stein on this page was designed by Ludwig Leybold. It has a brown salt glazed body with relief chain-like pattern.

There will be a lecture on Jugendstil steins at the San Francisco convention.

My thanks to Bob Horen for his identification of the designers.





While on my yearly trip around the country, one of my stops was at the home of Dave Cantwell. He has a wonderful varied collection. This page will cover his group of steins made by Max von Heider of Munich. Max started a factory in 1898 with his three sons.

As you view the nine steins on this page, you will see the same art style is repeated in different body shapes and colors.

The top row begins with their typical green and red coloring. The body is slightly bulbous and has a matching inlay lid.

Next is a very similar stein but taller and a variation of the red relief floral design.

The top row ends with the floral pattern in a print over glaze technique in green and the body in the reddish color. The inlay has a snail-like inlay lid.

The middle row starts with their usual coloring. The inlay has a serpent-like finial.

The next two steins have their easily identifiable floral in green on a grey body. The first has the snail-like inlay while the second has a relief one.

The bottom row starts with a stein having their floral pattern on a grey to green body.

Next is a stein similar to the one that starts the middle row, but has a matching flat inlay lid.

The last stein on this page has their most common color combination with a distinct variation of the floral design.



Dave has great passion for unusual glass steins. This page will show just a few of his fantastic pieces.

The top row begins with a cranberry glass Stein having a white diagonal thread running through the body. The clear handle has an internal decoration of twisted threads.

Next we have a double overlay. It has pink over white over clear and then detailed gilded enamel of knights on horseback.

The top row ends with a cobalt overlay. It has been wheel-cut with a stag in forest scene.

The middle row starts with a green glass Stein made by Moser. It has a busy enameled floral design with knight in armor. It has a matching glass inlay lid.

The middle of the page features another cobalt overlay on a tall slender body. The intaglio cut scene is of two stags fighting. The domed inlay lid is of the same cobalt overlay glass.

The middle row ends with another Moser glass Stein in blue glass with similar enameled knight scene.

The bottom row begins with yet another cobalt overlay. It features a unique scene of a vulture perched on the carcass of a fallen stag.

Next we have a double overlay Stein. It is blue over white over clear in a cameo cut. The decoration is of grapes and grape leaves.

The last Stein is similar to the first one on this page, but the body has blue and white threads running through the body.

I think you will agree, glass steins are colorful and gorgeous.





This page is an assortment of glass steins from many different collections.

The top row begins with a double overlay. It is purple over clear over white. The facet cut leaves raised circle and diamond designs. Brass mounts with glass inlay lid.

Next is a stein made of amber colored glass. It was blown into a mold giving the body a raised bubble-like design. It is further embellished with white enameled floral design.

The top row ends with a stein having an extremely detailed cut design. When you pick it up, you can feel the sharpness of the cut. It has a very fancy silver lid.

The middle row starts with a stein having a blue stain in the front panel that has been wheel-cut with a building scene. It has a prism lid.

The middle of the page features a white opaline glass stein that has been facet cut. It has pasty enamel floral decoration with a silver lid.

The middle row ends with a double overlay stein. It is white over ruby over clear. The front panel has a detailed landscape scene.

The bottom row begins with a stein made of green glass. It has an enameled scene of a woman playing a guitar in ethnic clothing.

Next is a clear glass stein with an enameled scene of a young Munich Child with a paint brush and pallet.

This page ends with an overlay glass stein of clear over cranberry. It has a great facet cut body with diamond pattern and matching inlay lid.

Besides Jugendstil and beautiful glass steins, Dave has one of the best collections of early stoneware and faience steins. He has examples of every known stoneware factory from the late 16th century through the mid 18th century. Examining his collection is quite the education.

The top row begins with a 17th century Bunzlau stein. It is not difficult to find 18th century examples from this factory, but 17th century is very difficult. This stein has an applied relief medallion and upper body band.

Next is another 17th century Bunzlau. It is in the *birnkrug* shape with applied relief.

The top row ends with a circa 1680 Muskau stoneware stein. This example has the uncommon multicolored glazed figures.

The middle row starts with an early 18th century Altenberg stein. It features applied pearl-like balls that creates a scene of a cavalier and maiden. It is amazing work.

The middle of the page is a late 16th century Siegberg stein. This shape is called a Pulle. It has three large applied medallions.

The middle row ends with another early 18th century Altenberg stein. It has an hour glass shape with vertical glazed stripes.

The bottom row begins with a late 16th century Westerwald stein. It has applied relief and pressed designs.

Next is a mid 18th century Hafnerware stein from the Vetterau-Hessen factory. It was first dipped into a yellow glaze and then the orange-red glaze. Once dry, they scratched through to the yellow. When fired, the yellow-scratched design comes through.

The last stein on this page is from the Raeren factory. The most unique thing about it is the lid. It is original to the stein and is made of copper.





This page starts off with a stoneware stein from the Waldenberg factory. It has an applied medallion depicting a Saxon shield. There is also lion heads with pewter rings hanging from their mouths,

Next is a Dippoldiswalde (Annaberg) stein from the late 17th century. Instead of having the usual enamel colors, it has the applied relief in black glaze and the background in a chocolate brown. This unusual coloring is difficult to find for this factory.

The top row ends in a late 17th century Freiberg stoneware stein. The floral pattern is enameled in white and blue. The Samuel Gunther relief pewter lid is a great addition.



The middle row begins with a late 17th century stoneware stein from the Muskau factory. It has a chocolate background with a black glazed floral design.

Next is a relief copper stein. It is done in an earlier style, but was made in Budapest in the late 19th century. It is decorated with Romanesque figures.

The middle row ends with a very unique Dippoldiswalde (Annaberg) stein. It has the rare blue background glaze with relief enamel. These are very hard to find.

The bottom row starts with a stein made from animal horn with silver handle, base and lid. A very unusual material for a stein.



Next is a faience type stein from the late 16th century, and very rare. These steins are decorated with a coat of arms featuring three towers. Because they have been found mostly in the Hamburg area, and the arms are broadly similar to Hamburg's, it was originally thought that they were produced in that city. Today, most researchers believe they were made in Portugal and exported to Hamburg.

This page ends with a 17th century stein made from serpentine. It has a silver handle, base, body bands and lid.

On this page I have a group of different character steins in the shape of a frog.

The top row begins with a frog stein made by the Reinhold Hanke factory. The frog plays an accordion.

Next is another Hanke frog stein similar to the last stein, only this one is playing a banjo.

The top row ends with a frog stein made by the Schierholz factory. He is very life-like.



The middle row starts with a frog stein made by the JW Remy factory. He has a rifle over his shoulder and holds a pipe.

The middle of the page has a frog stein made by the Ernst Bohne factory. It comes with and without the book music box base. This one is harder to find.

The middle row ends with a student frog stein made by the Bauer factory. You usually find this stein in honey coloring. This full color version is less common.



The bottom row begins with a Roman Gladiator frog stein made by the Dümmler & Breiden factory. This stein comes in pottery, stoneware and the uncommon full color.

Next is a frog stein made of stoneware. The shape is very different with the head facing straight up.

The last frog is a Jon Maresch terracotta tobacco jar. It is a fraternal student with cap and holding a stein.





On this page I have a group of different character steins in the shape of a fox.

The top row begins with a well dressed fox wearing a feathered hat and smoking a cigarette. It was made by the Schierholz porcelain factory.

The next Stein was made by the Amberg porcelain factory and is a fraternal student fox.

The top row ends with a pottery Merkelbach & Wick Stein of a fraternal student fox holding a pilsner glass.



The middle row begins with a Reinhold Hanke Stein of a hunter fox with a rifle and bag.

The middle of the page has a pottery well dressed fox.

The middle row ends with a stoneware HR student fox in cobalt salt glaze.



The bottom row starts with a Jon Maresch terracotta tobacco jar of a hunter fox with a rifle and smoking a pipe.

Next is a 2 liter Diesinger pottery Stein of a student fox wearing a cap and holding a pilsner of beer with a long pipe.

The last Stein is cobalt salt glazed of a fox wearing fancy clothes.

This ends another segment of this series. I would appreciate any comments or invitations to come photograph some of your steins.



MEET THE MASTER STEINOLOGIST

By Joe Haedtke

Ron Heiligenstein says, "my fifty years as a member of Stein Collectors International have been an important part of my life." Highlights of his membership are numerous, including co-founding Die Lustigen Steinjaeger von Wisconsin chapter in 1974 and the Arizona Stein Collectors in 1990, co-chairing international conventions in Milwaukee in 1977 and 1995, serving as president of SCI in 1991, receiving the Jack Heimann Service Award in 1999 and most importantly, being designated a Master Steinologist at the SCI Convention in Hamburg, Germany in 1990.

SCI: Ron, how long have you been collecting beer steins?

Ron: I've been collecting steins for nearly fifty years.

SCI: What was your first stein and its story?

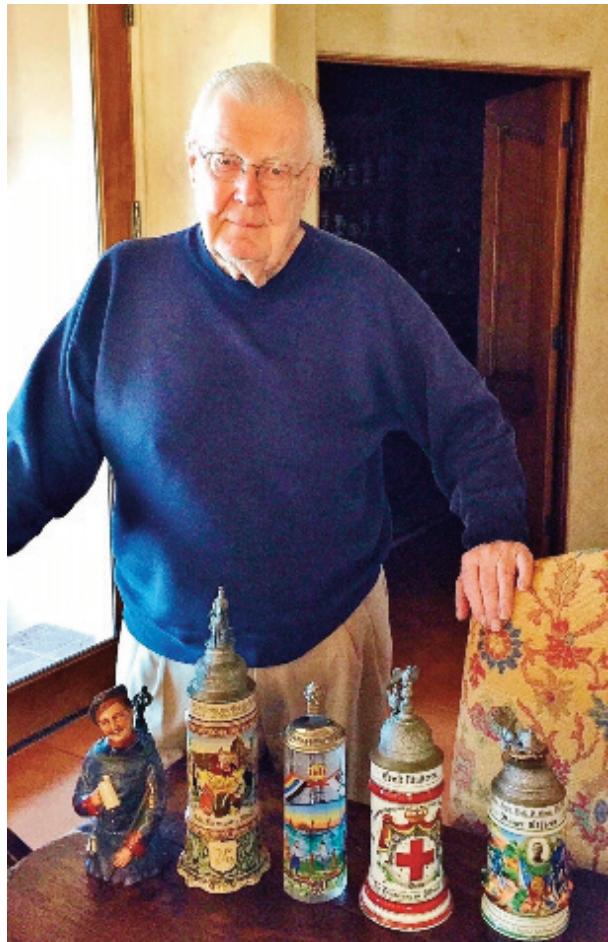
Ron: My first stein was given to me by my mother in 1951 when I went off to college, and it happened to be a regimental stein, although the significance of that meant nothing to me at the time. My mother correctly assumed I would be drinking a few beers during my college days and I guess she thought I might as well do it in style. As it turns out the regimental stein she gave me, originally owned by Reservist Spall, is inscribed to the 2nd Baden Grenadier Regiment Kaiser Wilhelm I No. 110. Spall was a military baker serving in that capacity from 1908 to 1909 in Mannheim, then ending his active military service in 1910 in Mannheim. The service dates are unusual for an infantry regimental stein and just three military bakers are shown on the roster. The stein features a bullet finial and a large field baker scene on the left. A small tag on the stein indicated my mother bought it at an auction in the late 1940's for \$2.75, probably brought back from World War II by a returning serviceman.

SCI: Was that what got you interested in collecting, or was there another instance?

Ron: What got me interested in collecting regimental steins happened about twenty years later. While attending an antique auction one evening, I noticed people bidding on steins that looked a lot like the one my mother had given me years before. So I bought a couple, finding out later they were actually reproductions. Several months after that unfortunate experience, while "checking out" an antique shop near the Viktualienmarkt in Munich, I saw dozens of old looking regimental steins for sale. The owner said "100 DM each, it's your choice." Of course, I bought several. A few days later, I began experiencing what is called buyer's remorse. I asked myself "why are you spending your hard earned money on things about which you know absolutely nothing, zero?"

SCI: When did you know you were no longer a casual collector?

Ron: I had several friends in Milwaukee that had old beer steins. They told me there was an organization of stein collectors called Stein Collectors International and the executive director was a man by the name of Jack Heimann who lived in Minneapolis. I promptly contacted Mr. Heimann who told me he wanted to organize an SCI Chapter in Wisconsin and he asked to meet with me to discuss that subject. Having told him of my interest in learning about regimental



steins, he brought with him back issues of Prosit that contained a few articles on regimental steins, which I devoured (although much of it was erroneous). In 1971, Major John Harrell, Ret. had written a book on regimental beer steins and it was like a bright light was turned on for me when I purchased a copy. Here, for the first time, was everything I wanted to know about those colorful drinking vessels originally owned by German reservists, prior to the Great War. Then confident, with information provided by John Harrell, I began acquiring regimental steins wherever and whenever they were for sale. For certain, after reading John's book, I no longer could be considered a casual collector.

SCI: Does your collection have a focus or main area of interest and has it changed over the years?

Ron: After reading the above, it should be quite obvious what my main focus of interest is - regimental steins. But has it changed over the years? Yes, to some degree. While initially I put emphasis on a stein's over-all appearance, as years passed, I became equally interested in the "story behind the stein." Did a specific stein represent a rare unit; was it from an area or region where regimental steins were seldom seen, like from behind the former Iron Curtain? Did the stein's unit designation indicate the regiment's participation in some famous battle? Obviously, a lot more questions could be asked regarding a stein's rarity. Suffice to say, as time goes on, I believe most ardent collectors tend to gravitate to what they believe is more rare and/or unusual. At least that's what I did.

SCI: Do you have a favorite stein or stein story?

Ron: I have many favorite steins and every stein in my collection has its story. There is not enough paper, ink or time to share all that with you. Obviously my very first stein, the one my mother gave me seventy years ago, is a favorite and you already know that story. If I could rephrase your question, perhaps I would ask what are the most important steins in your collection? Here are several, named to: the 2nd Bavarian Jäger Battalion's bicycle detachment, in existence for just a few months prior to the start of World War I. A Naval Artillery Regiment stein showing the owner was stationed in Kiautschou, China. A stein owned by a volunteer army medic that served in German Southwest Africa. A Cuirassier Regiment Empress (Pomeranian) No. 2 stein, stating the original owner served as one of the twelve personal body guards for Augusta, Empress of Germany, stationed in Potsdam. A regimental character stein named to the 2nd Nassau Infantry Regiment No. 88 in Mainz.



SCI: If you could give any advice for today's stein collector, what would it be?

Ron: Knowledge is everything when it comes to collecting anything. Select your area of primary interest and take the time to learn everything you can about the subject, and then make your purchases. There are literally dozens of categories of steins. No one can claim expertise in multiple categories, so it's important to pick your primary area(s) of interest. Finally, work with reputable dealers and auction companies. A poor transaction will take all the fun out collecting!



A Large Historical Punch Bowl

By SCI Master Steinologists George Schamberger and Walter Vogdes

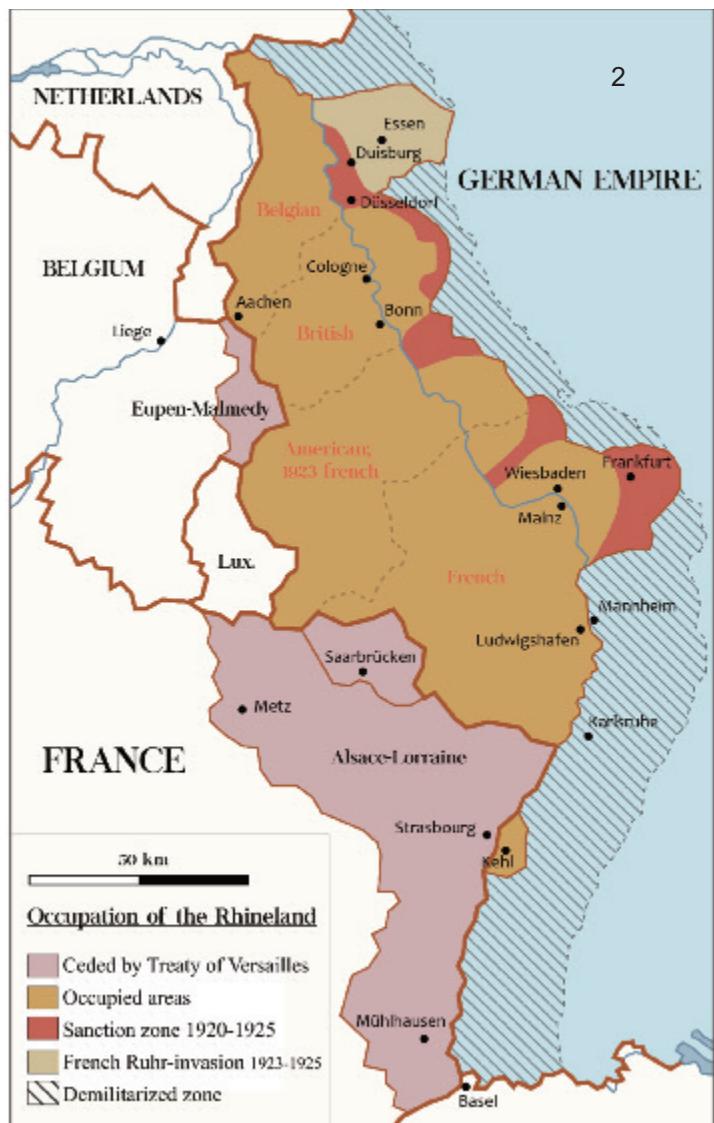


Punch bowls often have a lot in common with beer steins: they were made for drinking occasions, were commonly made by firms which also made steins, and often show similar historic or cultural decorative themes. For stein collectors who can provide the necessary display space, they have an innate appeal as "go-withs." The large stoneware punch bowl featured in this article is one example.

Made by Rheinische Steinzeugwerke in Grenzhausen by Koblenz, this bowl was produced in 1930 to mark the end of the allied occupation of the Rhineland following Germany's defeat in World War I. The Treaty of Versailles was the most significant of the peace treaties following this World War.

Of the many provisions in the treaty, one of the most important and controversial required "Germany [to] accept the responsibility of Germany and her allies for causing all the loss and damage" during the war. This article, Article 231, later became known as the War Guilt clause. The treaty required Germany to disarm, make ample territorial concessions, and pay reparations to certain countries. In 1921 the total cost of these reparations was assessed at 132 billion marks (then \$31.4 billion or £6.6 billion, roughly equivalent to US \$442 billion).

The troops of the victorious allied powers occupied the left bank of the Rhine and four right bank "bridgeheads" with a 30 kilometres (19 mi) radius around Cologne, Koblenz, Mainz and a 10 kilometres (6 mi) radius around Kehl. Furthermore, the left bank of the Rhine and a 50 kilometres (31 mi) wide strip east of the Rhine was declared a demilitarized zone. The presence of the foreign troops was limited to fifteen years after the signing of the treaty (until 1934). The purpose of the occupation was on the one hand to give France security against a renewed German attack, and on the other to serve as a guarantee for reparations obligations. After this was apparently achieved with the Young Plan, the occupation of the Rhineland was prematurely ended on 30 June 1930.



Understandably, the end of the occupation was a time of relief and celebration for all of Germany. Many souvenirs like punch bowls, plates, sports events/goblets, medals and many more articles were produced with the words RHEINLAND BEFREIUNG 1930 (Rheinland Liberation 1930).

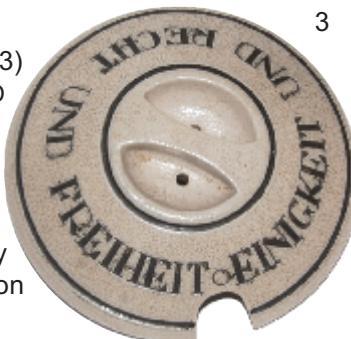
Pictures 1a-c show left, center and right views of the bowl. The sides of the bowl (Pictures 1a and 1c) proclaim:

WENN IHR EINIG SEID UND TREU
NIMMER WIRD DAS REICH ZERSTÖRET

When steadfast and true
Never will the Reich be destroyed

In addition to the words RHEINLAND BEFREIUNG, the bowl displays a stylized eagle based upon the coat of arms of the Weimar Republic. Accounting for the political changes, the Weimar Republic (1918–1933) retained the *Reichsadler* without the symbols of the former monarchy (crown, collar, breast shield with the Prussian arms). Note the eagle's talons breaking the chains of occupation.

The lid of the bowl (Picture 3) bears the words EINIGKEIT UND RECHT UND FREIHEIT (Unity and Justice and Freedom). These words are the first line of the third stanza of the German National Anthem written by August Heinrich Hoffmann von Fallersleben in 1841.



3

Around the lower portion of the body appear six simplified coats of arms which are labeled Rheinland, Westfalen, Baden, Nassau, Hessen, Rheinpfalz. Historically, the term Rheinland refers to a loosely defined region embracing the land on the banks of the Rhine in Central Europe with no unifying cultural or political identity. The other five arms signify the German states subject to the occupation.

The underside of the bowl (Picture 4) shows the trademark for the RHEINISCHE STEINZEUGWERKE G.M.B.H. of Gren-



4

zhausen by Koblenz. We can assume that the output of this factory was fairly limited (only two items, this bowl and a single pouring Stein are shown on www.steinmarks.co.uk). However, a postcard from this firm addressed to the Firma Martin Diener, Hofbräu Rosenheim (estab. 1650) confirms that they did produce utilitarian stoneware items, as well as brewery Masskrüge (Pictures 5-8). The postcard reads:

"We are honored to respectfully announce that our proprietor E. Merkelbach will be honored to visit you. We kindly ask to reserve your valued orders for us. Sincerely Rheinische Steinzeugwerke."

Brewery steins like the ones seen on this card are very seldom marked, but based upon the postcard it is believed that the two steins seen in Pictures 7 and 8 were made by this firm.

References:

[Wikipedia: Occupation of the Rhineland](#)

[Wikipedia: Treaty of Versailles](#)

[Wikipedia: Coat of arms of Germany](#)

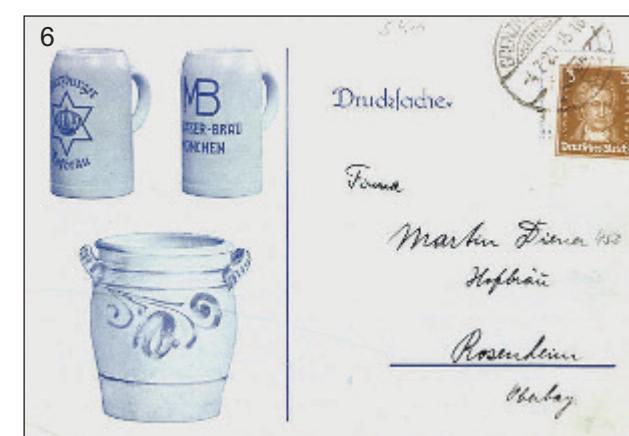


5

Befuchs-Anzeige.

Wir bedanken uns Ihnen ergeben mitzuteilen, daß unser Geschäftsinhaber E. Merkelbach...
für die Ehre geben wird, Ihnen in aller Kürze seine Aufwartung zu machen.
Wir bitten höflichst um Ihre geläufigen Aufträge freundlich zu reservieren und uns diese durch denselben zukommen zu lassen. Mit vorzüglicher Hochachtung

Rheinische Steinzeugwerke
BEREICHSMIT BESCHRÄNKTER HAFTUNG
Grenzhausen b. Koblenz a. Rh.
J. 18 + 56203



6

Drucksache.

Franz

Markus Diener 402
Rosenheim

West-Berlin



7

8

“Various Subjects” Steins and Marzi & Remy

Randy Satterfield
Dixie Steiners

And now for something a little different.

We're all familiar with “various subjects” steins. Those steins with a uniform (sometimes with minimal variation) stein body but varying the illustrated subjects. Frank Loevi originated this term to describe variations in the same stein body in the Beer Stein Library. Two of the most well known would be Mettlach molds 1526 and 1909 (see Beer Stein Library). For reasons mysterious to me, I've developed an interest in “various subjects” steins over the past two years. This may partially be because my chief collecting interest, as far as manufacturers go, is Marzi & Remy. If you collect Marzi & Remy you'll continually run into “various subjects” steins. They devoted more molds to them than any other manufacturer. But most manufacturers had at least some of these style steins. It makes a lot of sense to economize by using a single mold and just varying the PUG or POG on the front of the stein. Below is a list of all “various subject” steins (hereafter referred to as **VS** steins) gleaned from The Beer Stein Library:



Marzi & Remy - 56
Adolf Diesinger - 42
Reinhold Merkelbach - 36
Mettlach (Villeroy & Boch) - 29
Reinhold Hanke - 19
Rosskopf & Gerz - 14
Hauber & Reuther - 13
A.J. Thewalt - 9
Matthias Girmschied - 9
Merkelbach & Wick - 9
Dümler & Breiden - 2
J.L. Knoedgen - 1
J.W. Remy - 2
S.P. Gerz - 2

Marzi & Remy and Adolf Diesinger were #1 and #2 in having the highest number of molds that were used in this way. Diesingers are a little different in that some are in threaded relief instead of the usual PUG. Also, in some cases there is only one known example.

Utilizing the same mold makes business sense. You can sell a lot of different steins without having to develop a different mold for each one. In one example, Louis Martini helped save and expand the August Saeltzer firm by switching from hand painted stoneware to PUG decorated porcelain using the same stein body. Also, decorators purchased stein blanks from various manufacturers and then finished them to their own orders or purpose.

It's one thing to use the same mold number and another for it to actually be the same mold. In a number of examples the same mold number is actually applied to different **VS** molds. Typically it's simply different sizes. The king of different sizes would have to be Mettlach 1526. I have 1526's ranging from 1/4 liter to 3 liters. Also different features can appear with the same mold number such as some relief work or different bases (solid, elevated, music box). So the same mold number doesn't mean that there aren't different sizes and body modifications.

Let's take a look at some of the variations in Marzi & Remy's **VS** steins. Marzi & Remy molds 990 and 1828 were very popular **VS** steins and also very similar to Mettlach's 1526. An example of a Marzi & Remy 990 and a Mettlach 1526 are seen in Picture 1.

Several molds (62,64,76,100,311) are mostly covered with relief work, usually scrollwork or floral with a saying, leaving an area front center for the PUG image or any hand painted variation or customization to go. (Pictures 2, 3 - molds 5038 and 76).



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Mold 846 was done entirely in relief, including the array of varying central decorations (Picture 4).



4

Some molds (374, 989, 1759, 5341, etc.) were tall and plain, without banding, allowing maximum space for varying decoration.

Others were tall and plain but with banding such as molds 1186 and 992 (Pictures 5 and 6).



5

Molds 6009, 60021, and 6035 used an art nouveau decoration by Karl Gorig around the body except for the varying central decoration, which was not art nouveau.

Occasionally one will see some steins that look like VS steins because they clearly are using the same mold. But they have different mold #s. This is because the use of the mold was **pre-planned**. True VS steins did not involve pre-planning.

Molds 6007, 6042, 6049 and 6052 are examples of pre-planning. Same mold, modified decoration, but all are specifically a souvenir stein for Florida or New Orleans. Mold 6007 can be seen in Pictures 7 and 8.

Mold 1597 (Pictures 9, 10) is a favorite of mine. It's a somewhat odd stein. It has relief work with a central PUG decoration. All are the same except for two variables, the background color (dark blue or terracotta) and the central decoration (all family scenes painted by the same unknown artist). The relief work is something of a hodge podge of different or loosely related commonly used themes. There are two cartouches on either side, on the left



6



7



8

the top is a saying (English translation: "**Where there are full beakers and rosy lips**"), the lower is a relief of Old Germans being served a horn of beer/wine.

The right side upper cartouche continues (English translation: "**There you must drink and not just sip**") with the lower cartouche being relief of the Old Germans drinking.



9

On the front of the stein is a small cartouche with deer in a forest just above the central decoration.

Picture 10, again mold 1597, shows a small cartouche with the brewers star. The central decorations are of domestic scenes, usually with children, and seem completely at odds with the rest of the stein. Marzi & Remy used different and unrelated common themes in decoration on other steins as well, see 6173 (Drinkers Through the Ages) which has three scenes; Old Germans, Landsknecht, and Lindenwirtin. These steins with varying but planned and similar scenes, I would call series steins rather than various subjects. They were planned as a unified series from the beginning as opposed to open ended, whatever we need central decorations.

Probably the most prolific of Marzi & Remy **VS** molds, both in numbers sold and numbers of designs, was 992. There are usually several of these for sale at any point in time on eBay. It's a good example of the many ways a manufacturer could utilize a **VS** stein.

In a typical 992 stein (Picture 11) the body is cylindrical with a raised base and is cream colored stoneware. It has a banded top and bottom with raised dots circling above and below the bands.

These specific bands are normally, but not always, used on 992. It has a



10

central PUG decoration that extends partially around the sides. These steins normally use the same handle, but there are some with slight variations. While the lids can vary tremendously of course, this one is very typical and they are always high quality lids.

A common use for 992 was as a souvenir stein (Pictures 11). The central image is usually bordered by a semi-circular floral design which is usually hand painted. This photo also illustrates two variations in 992. It's almost always a half liter in size but occasionally is seen as a one liter or a

The one pictured here is the only one I've seen.

Another possible use for a **VS** stein is as a reservist stein. Mold 1589 was one mold used for this purpose (Pictures 5, 6). Marzi & Remy produced reservist steins utilizing the 992 body on three levels. The first was the standard highly personalized reservist stein with lots of text and a mixture of PUG and hand-painted decorations and a fancy lid with appropriate finial and thumblift.

But these reservist steins were quite



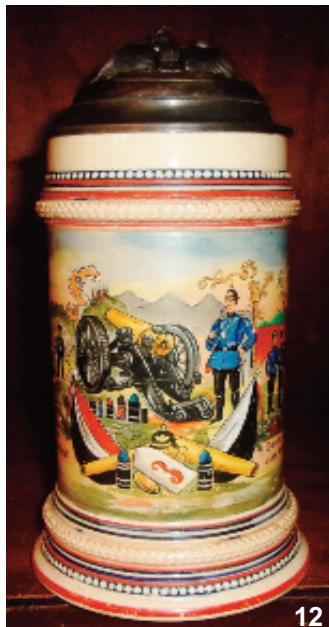
11

1/4 liter stein). The base is almost always the standard raised base. It is rarely seen with a music box base.

expensive and there must have been a market for reservists who wanted a souvenir stein of their service but didn't

want to, or couldn't, spend a month's salary on it. So Marzi & Remy filled that need with less expensive steins. A step down from the highly personalized steins is shown in Pictures 12 and 13. It featured highly detailed, hand painted decorations that stretched around the stein body, but no personalization other than the unit number. You would need to have the lid engraved, as was usually done, to indicate the reservist's name, dates of service, etc.

A considerably further step down is pictured in Picture 14. It has a PUG decoration which doesn't vary, the unit



12



13

number was hand painted on the shoulder board. Again, any other personalization had to be done via lid engraving.

Another way to use a VS stein is as a student stein and again Marzi & Remy stepped in with good old 992. Shown



14



15

in Picture 15 is a fairly standard student stein with a quartered shield and Zirkel and the standard top and bottom sayings. The dedication is engraved on the lid.

One of the interesting things about VS steins for a collector is that with some of the more widely used mold numbers you can literally put together a nice collection composed of just one mold number. I currently own 29, Marzi & Remy 992's and that number continues to grow. Also I can often get "two-fers". For instance, two of my collecting interests are student steins and bowling (kegel) steins (Picture 16). It's satisfying to add to more than one part of your collection with the same stein, and cost effective as well.

The various subjects steins were an important part of many stein manufacturers portfolio. They could be morphed to fit many different niches and needs. And today they occupy and deserve a place in our collections.



16

Talking About Glass Steins: An English Glass Stein

By Jim Sauer
Master Steinologist

Nineteenth century English glass makers weren't known for the production of glass steins, but occasionally a piece can be found that shows some effort must have gone into designing and making that type of a drinking vessel. An English Stein with silver mounts, as shown in Picture 1, had an appeal that made it a bit difficult to pass up the chance to obtain something so unusual. Concerning the English appearance, there is a definite mix of glass decorating styles from different periods of the nineteenth century that had to be looked at to satisfy a personal curiosity.



1

A notable feature of the Stein is the glass style, known as "Wrythen", which is usually seen on an English dwarf ale glass, which is a small funnel shaped glass bowl mounted on a short stem over a plain circu-



2

lar foot. A search in the glass reference book, *An Illustrated Dictionary of Glass* by Harold Newman, provided a picture of the ale glass which is reproduced above in Picture 2.

The glass originated in England during the seventeenth century, and with variations remained a popular and a rather inexpensive drinking vessel over several centuries.

Wrythen is described as a vertical decoration of mold blown reeds, ribbing or fluting formed in a spiral or swirled pattern. The same glass reference book explained a method of shaping the glass for this Stein. A gather of molten glass on a blow-pipe was inserted into an iron dip mold (a one piece open mold) with an interior of vertical

ribs. The bottom of the mold shaped the base for the glass, and with blow pipe pressure the rib impressions formed the sides. The glass was withdrawn and at that point the glass-maker, using a tool, twisted the malleable glass approximately 120 degrees. This was followed by a final inflation, and shaping, which completed the full spiral shape. The elongated glass body was fire polished to bring out the shine of the heavy English leaded glass, transferred to a pontil rod, and "cracked-off" (separated) from the blow-pipe. Cracking-off was the method of circumscribing the glass with a scratched line and giving the blow pipe a sharp tap to break the glass away cleanly. The lip rim was shaped, the handle attached and the glass cracked-off from the pontil rod, which completed the hot glass process. The glass was then placed in an annealing chamber for the controlled cooling down period.

Back to the Stein in Picture 1. The silver mounts certainly catch the eye, as the flat lid and small plain thumb lift (Picture 3) follow the designs of earlier English silver tankards from the Georgian Period of the mid-eighteenth



3



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century. The lid hinge assembly also resembles attachments from that earlier period.

The silver decorations on the lip and base rims (Picture 4) show a design difference, as the influence of the Art Nouveau style with foliage, rolling curves and scrolling dominate the matching rims.

The three silver pieces are each hallmarked, and also show the initials CJF of Charles James Fox, a London silversmith (Picture 5). The three individual hall-

marks are of a walking lion, the head of a leopard and the letter P. The lion indicates London as the location of manufacture, the leopard head denotes the silver assay hall (the origin of the term hallmark) and the letter P is code for the year date of 1910. The CJF initials were registered to Charles Fox & Co. Ltd. from 1893-1920.

There are four features that are not English, such as the capacity of the Stein at 0.5 liter, and the tall tapered shape of the glass followed the style of the Empire Pe-

riod from the first quarter of the nineteenth century. The base is cut with a sixteen point star (Picture 6), a decoration that originated during the Biedermeier Period in the second quarter, and the handle shows the influence of Jugendstil glass designs during the fourth quarter.



There are many unusual glass steins in a wide variety of styles from the nineteenth century, which is the primary reason glass is so interesting. One hundred years of production and design changes, which have ranged from the most basic steins to the more elaborate pieces of colored, cut, enameled and engraved decorations. The finer glass steins are easily recognized and appreciated by collectors today.

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Newman, H. *An Illustrated Dictionary Of Glass*, Thames & Hudson, 1987. Picture 2 photo credit.

Phillips, P. *The Encyclopedia Of Glass*, Peerage Books, 1987.

Wheaton Art Glass Studio, Millville, N.J. Information received from a live demonstration of glass making.

Photos courtesy of Michael McArdle





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