



# The Beer Stein Magazine

## PROSIT



VOL. 2, No. 64

Stein Collectors International

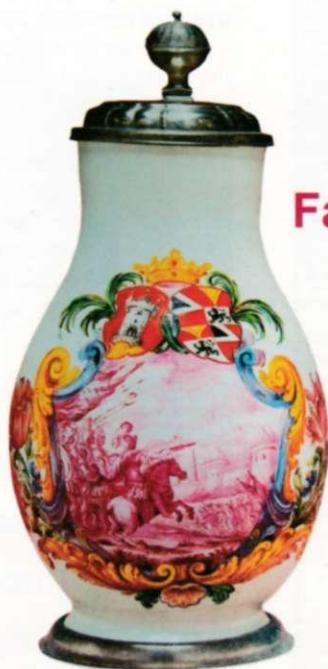
December 2007

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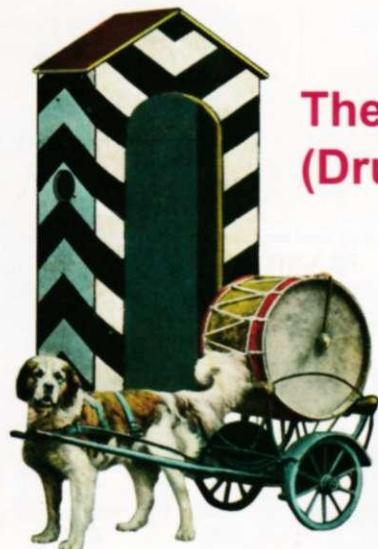
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by George Schamberger



### Faience Artists

by Bill Hamer



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by John Harrell



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by Ron Fox

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**Prosit** (ISSN 0147-5274)

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Note: Deadline for the next issue is January 1.

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## Membership Drive Contest

In our ongoing efforts to increase membership, I am announcing a membership drive contest. The three SCI members who recruit the most new members - or convince a former member to rejoin - will have their own membership paid for three years!

Each copy of Prosit contains a card for your use in recruiting new members. When you use this card, place your name or SCI number where it asks for "Referred by:" to receive credit in this contest. Each chapter has been given an additional supply of these cards, if you need more. If you don't use your own card, please don't throw it out - pass it on to a fellow collector or to the president of your local chapter so it can be put to good use.

Three SCI members will have their dues paid for three years, *and it could be you!* Hand these cards to a fellow collector, post them on a bulletin board in an antique mall, tuck them into steins which you offer for sale - make them work for SCI, and you could be a winner.

This contest will begin in January, and run thru 2008.

Bill Hamer, VP Membership

## Stein Exchange

This space is available to all SCI members at no cost. Tell other members what you have to buy, sell or trade. Send an email to the editor, [oz@webspan.net](mailto:oz@webspan.net), we'll do the rest.

**For sale:** My collection of a hundred plus European "Beer glasses & mugs" accumulated during fifteen years of business related travel. Some are quite ornate (or perhaps fancy is a better word) and others are plain, just a decal on a beer glass. For sale as a "single lot", so please call and perhaps we can make a sale that makes us both happy. Email me at [targetguy39@hotmail.com](mailto:targetguy39@hotmail.com) or call at 636-797-4203. Karl J. Schmitt.

**Wanted:** Faience and early stoneware steins. William Hamer, 518-399-8364. or [William\\_Hamer@msn.com](mailto:William_Hamer@msn.com).

**Wanted:** Your membership renewal! Does your subscription to Prosit expire in December? Take advantage of the savings offered by a three-year renewal. Send your dues payment to SCI Treasurer, PO Box 222076, Newhall, CA 91322

**Selling/Seeking:** Did you know you can also list stein for sale, or items you are seeking, on the SCI web site. Just go to [steincollectors.org](http://steincollectors.org) and click on Selling/Seeking. It's free!

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# American Souvenir Steins Spokane, Washington

by Ron Fox

Spokane Washington's first residents were Native American Indians, the Spokanes, from which the city took its name, meaning "Children of the Sun." The city of Spokane was incorporated on November 29, 1881, and only encompassed 1.56 square miles. Originally the City was known as Spokan Falls and had a mere 350 residents. The "e" was added to Spokane in 1883, and the "Falls" was dropped in 1891. The city suffered an enormous setback in 1889, when a fire ravaged the downtown area, destroying 32 blocks.

A new City Hall was built at the southwest corner of Spokane Falls Boulevard and Wall Street in 1913, serving as the city's main offices right up to the city's centennial year of 1981. In this same centennial year, the 1920's era Montgomery Wards building at Spokane Falls Boulevard and Post Street was renovated to house the city's offices. The Old City Hall is now home to restaurants and shops.

Figure 1 is a 4/1 OL porcelain Stein with a lithophane base. It was made by Wheelock and depicts the City Hall described above.

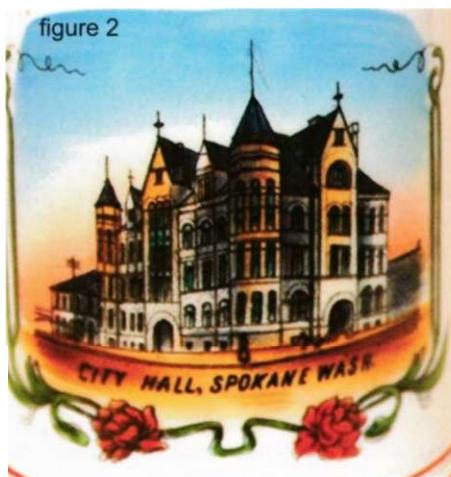


figure 3



Figure 2 is a close-up of the Spokane City Hall found on this stein. Figure 3 is a photo of this same city hall building, taken in the year it was built and new to that community.

Figure 4 is a period postcard of this same building. It would be nice to see a photo of this building today. Can anyone in this area do that for us?

# PROSIT

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figure 4



*Who's going to help us get a photo of this building as it exists today?*



## Welcome New Members!

New members of SCI since the last issue of Prosit are listed below:

John Hall San Antonio, TX via the Internet	Alex & Michele Forster San demente, CA TSACO catalog	Dianne & Kirk Conway Carmel, CA via the Internet
Bobbie & Anne Watts Goodyear, AZ via the Internet	Christopher Wilson Berea, OH via the Internet	Mark Rossman Köln, Germany via the Internet
Don Gill Westport, MA credit to Frank Francese	Donald & Karen Staples Harbert, MI TSACO catalog	David Underwood Phoenix, NY ad in The Antique Journal
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*We'd like to see your name here as a successful recruiter! When you are at an antique show or mall, or even in your own home, when you meet someone who is interested in steins, make sure they know about SCI. Use the card in each issue of Prosit as a means of getting them to join. The three winners of our 2008 Membership Drive Contest will have their own membership extended for three full years!*

## FAIENCE ARTISTS

by William Hamer

As a faience stein collector, one of the hardest things to do is identify what artist may have decorated a particular faience stein. The faience factories made many items in addition to steins including plates, serving items, soup tureens, teapots, pitchers, wall tiles, stoves, vases, wall plaques, jars, decorative items, etc. The faience artist worked on painting many of these items. With all the different items being manufactured, identifying the artist of any faience article can be a daunting task, as many faience pieces are not marked by the factory or the artist. Steins can be particularly difficult as the marks that may be on the bottom of the stein are often covered by the pewter work.

Faience artists can be grouped into three categories. First is the *Hausmaler*, an independent painter. Second is a group of artists who produced top quality faience decorations and were the best of the factory artists. The last group is the factory artist who had painting skills but did not produce the quality of the steins that were decorated by the best factory artist. Most of the faience steins that you will find will be decorated by this last group.

Before I continue discussing faience artists, let me give you a little background on faience steins. Faience factories were always located near wood and clay, the two most important ingredients for production. Once the factory established a workable clay recipe, a thrower then made a basic shape. For steins, that shape is the straight sided tankard (*Walzenkrug*), the pear-shaped stein (*Birnkrug*), or the narrow-necked jug (*Enghalskrug*). The piece was then left to dry until leather-hard. The handle was attached and the piece received its first firing to about 700°C. This drove off the water and left a hard porous body.

After the first firing, the stein was dipped in a tin oxide glaze (tin oxide, powdered glass, and a flux). Most factories then decorated the stein with high temperature pigments (cobalt blue, antimony yellow, copper green, manganese violet, and iron red). The stein then received its second firing to about 1000°C. This second firing melted the tin glaze and the pigments into a smooth porcelain type finish. Sometimes the steins were sent to the second firing with only the tin oxide glaze. This produced a smooth enamel finish and provided an ideal surface for painting in fusible colors. It is these

white blanks that were sold to Hausmalers for painting.

### Hausmalers

The Hausmalers or studio painters started sometime after the end of the Thirty-Years-War in Germany (1648). They were among the top artists of their day and worked independently from any of the faience factories. They purchased the undecorated white faience blanks from various factories and decorated them in the technique of muffle-fired painting. These artists used a greater variety of low temperature glazes, sometimes even using gold leaf. Once decorated, the stein now underwent a third firing where the temperature usually was about 750°C. Often fired at the same time as the second firing temperature of 1000°C, these pieces were set behind muffle bricks to protect them from the higher temperature. This muffle-fired decoration now appears over the white background glaze.

Initially, the first few Hausmalers used the *schwarzlot* technique of painting on their faience pieces. The Encyclopaedia Britannica defines the *schwarzlot* technique as a decoration done in linear style that was nearly always based on line engravings. It is done in monochrome; usually black but sometimes red or brown. The *schwarzlot* technique in black was used extensively on glass prior to being used on faience. In the late 1600's this glass decoration fell out of favor, being replaced by diamond point or wheel engraving. The glass enamellers needed to find a new vehicle to exercise their art, and they found it in faience.



figure 1

Figure 1 shows some of the Hausmaler faience pieces in the Metropolitan Museum of Art in New York City. The museum has a great collection and close-ups of some of these pieces will be seen later in this article.

The following is a brief summary of some of the Hausmalers working in the late 1600's and early 1700's.

**Johann Schaper (1635-1670)** was one of the first painters to use *schwarzlot* technique painting on faience. In addition to painting on faience, Schaper did a lot of enameled work on glass with many of his pieces being signed. His attention to fine

detail and his mastery of perspective made Schaper one of the finest Hausmalers of his time. Most of his works are dated and signed, either with his full name or his initials, which were a monogram **iS** (interlaced) with the **i** in the middle of the **S**.

**Johann Heel (1637-1709)** was born in Augsburg and remained there until 1659. He became a master-goldsmit in Nürnberg in 1668-9. He had great experience in many art fields: working in silver and gold copper engraving (his engraving being published in at least four books), iron work glass enameling, and glass engraving. Both the Birnkrug and the Enghalskrug were decorated by this artist. His pieces are signed with his initials **JH** or his full signature **J:Heel.feit.**; as can be found on a faience pear-shaped tankard in the Metropolitan Museum of New York. See figure 2.

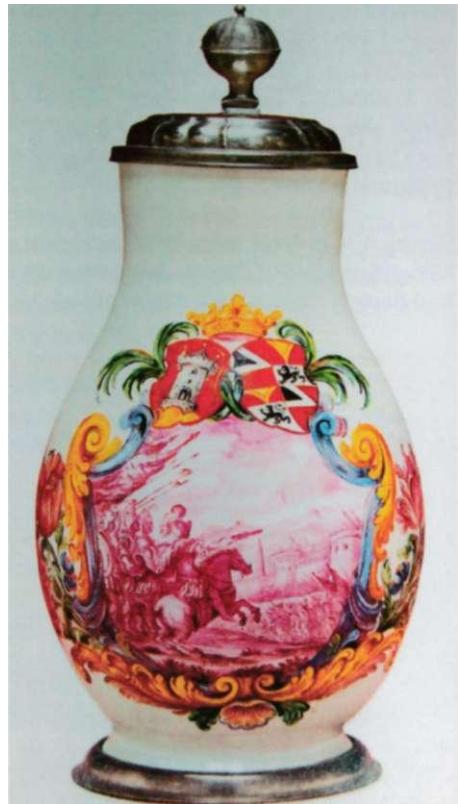


figure 2 - a Birnkrug by Johann Heel

**Hermann Benckert (1652-??)**, another glass painter working in Nürnberg, originally came from Stockholm. His glass and faience work was often done in the *schwarzlot* technique. Much of his faience work was done on pear-shaped tankards though: to be of Hanau origin. His pieces can be found signed with his initials **HB Fecit** or with his full name **HBenckert Fecit** or **Hermann Benckert Fecit**.

**Abraham Helmack (1654-1724)**, who worked in Nürnberg as a glass painter and copper engraver, has a large number of paintings on faience with many of them appearing on the narrow-necked jug (Enghalskrug).

skrug) form. His early works were done in schwarzlot painting. Around 1680 he changed to color decoration. His works often had a center cartouche painting surrounded by large Baroque flowers such as roses, tulips, carnations, lilies, etc. This flower ornamentation allowed the whole faience stein body to be decorated. Helmhack took many of his motifs from the Bible, but also painted coats-of-arms or purely floral decorations. Many of his works are signed with his initials AH in monogram form either on the tongue of the handle or under the picture cartouche. Figure 3 shows an example of Helmhack's work in the Metropolitan Museum of New York.

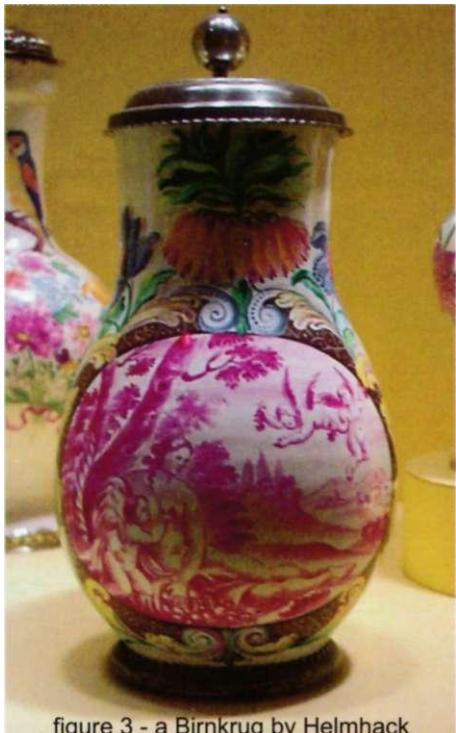


figure 3 - a Birnkrug by Helmhack

**Wolfgang Rössler (1655-1717)**, a goldsmith and copper engraver who also worked in Nürnberg. Initially, he also preferred painting in schwarzlot, usually on pear-shaped steins (birnkrugs). His pictures were of cavalry battles, biblical scenes, or mythological scenes which often encircled the entire stein. Like Helmhack, Rössler changed to color decoration. Enhanced by his work in enamel painting on gold, Rössler's color palette had more brilliance and nuances to it, and his works are thought by many to exceed the work of Helmhack. Thus, he is regarded as one of the most important Hausmalers. Most of Rössler's works bear his initials WR in monogram form on the tongue of the bottom handle attachment. Figure 4 shows a beautiful lake scene done by Rössler and is signed with his initials WR in monogram.

**Johann Ludwig Faber (1660-??)**, another glass painter who did most of his work in the schwarzlot technique, taking after Johann Schapen



figure 4 -  
a Birnkrug  
by Rössler



figure 5 - a Walzenkrug by Schmid



figure 6 -  
a Walzenkrug by Schmid

**M. Schmid (working about 1720/30)**, produced some of the finest paintings on faience tankards. He produced both schwarzlot and polychrome pieces. Most of his work is on tankards, where his scenes are often of battles or hunting. Earlier research identified M Schmid to be Matthäus Schmid, but later research also brought up the possibilities of Melchior Schmid or Michael Schmid. His tankards are usually signed either with the initials MS or the signature **M. Schmid**.

Figure 5 shows a battle scene tankard that is in The Metropolitan Museum of Art in New York. This tankard has silver mounts with gold wash and a lion thumblift. It is signed with the initials MS.

Figure 6 shows a second M. Schmid tankard that is also at the Metropolitan Museum of Art. This tankard also has silver mounts with gold wash. The lid, footring, and handle strap are extensively engraved. This tankard is signed **M. Schmid**. Figure 7 is a close-up of the two figures to the right of the stag and shows the great detail in this piece. This is one of the finest faience Hausmaler tankards that you will ever find.

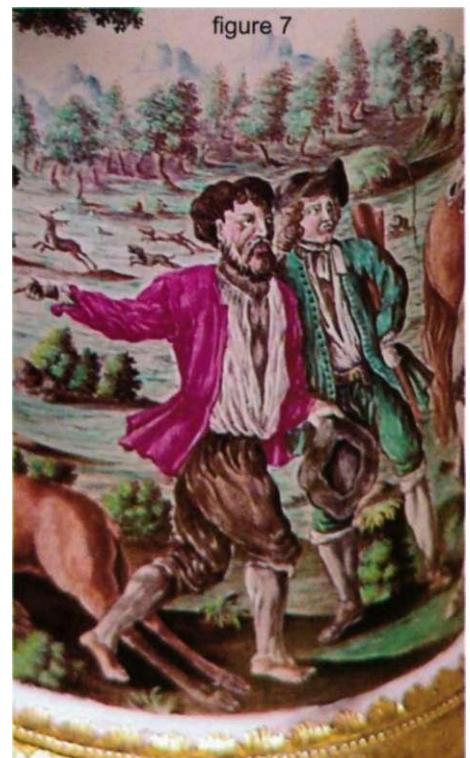


figure 7

**Bartholomäus Seuter (1678-1754)** was a man with many skills. Working in Augsburg, he was an engraver on copper, an enameller, and a goldsmith, along with being a faience painter. Almost all his faience paintings have little birds in trees and the goldfinch (which is part of Seuter's Coat-of-Arms). He is also well known for his peacock narrow-necked jugs. Figure 8 is an example of his peacock jugs. This narrow-necked jug was recently sold by a Euro-

pean auction house. Most of his works are signed with his initials **BS**.

figure 8 -  
an Enghalskrug  
by Seuter



Hausmaler steins only occasionally come on the market and when they do they are usually very expensive. Typically they will be found at European auctions, several have become available for sale in recent years by either Peter or Johannes Vogt in their auction catalogs.

#### Quality Factory Artists:

This is a group of artists that is hard to categorize. Their works include faience steins that were the closest to the quality of the faience produced by the Hausmalers. Where the Hausmaler usually had several skill sets (enameller, engraver, goldsmith, etc), this group of artists tended to be painters and they worked in faience and later, often, in porcelain. They moved around and worked at various factories, although some did remain at a single factory. Their work can be found in both faience categories. They produced steins in high temperature paints as well as muffle-fired steins which used low temperature paints and were fired a third time. These muffle-fired steins have the greatest detail in the painting. Because of the quality of these steins, these artists are often listed as Hausmalers in auction catalogs. Although not "true Hausmalers", one cannot argue with the fact that you need to set these artists apart from the normal faience artists.

Some books have called these artists factory Hausmalers, but this can be confusing. So, I have separated these artists by calling them *quality factory artists*. Steins decorated by these artists do come on the market regularly, although their price is at the higher end of faience steins. Below, I have listed some of these artists alphabetically giving the various factories where they are known to have worked and the time frame that they worked at each (if known). This list does not contain all the quality factory artists because opinions will vary on who should be on this list. However, most of the artists whose steins have recently come on the market are included.

*Johann Andreas Bechdolff*  
Schrezheim 1761-64

*Johann Valentin Bontemps*  
Ansbach 1716-29, Nürnberg 1729-41,  
Ansbach 1741-51, Künnersberg 1751-68

*Joseph Philipp Dannhöffer*  
Bayreuth 1731-38,  
Abtsbessingen 1744-47,  
Fulda 1751-2 & 57-8,  
Ludwigsburg 1762-??

*Johannes Espenmüller*  
Künnersberg 1745-58

*Johann Georg Flieget*  
Bayreuth 1762-74,  
Dorotheenthal 1775-??

*Justus Alexander Glüer*  
Nürnberg 1722-23

*Georg Friedrich Grebner*  
Nürnberg 171731, Bayreuth 1731-38,  
Öettingen-Schrattenhofen 1738-40,  
Fulda 1742-43

*Georg Friedrich Hess*  
Fulda 1746, Höchst 1746-51,  
Fulda 1751-82

*Andreas Kordenbusch*  
Nürnberg 1723-54

*Georg Friedrich Kordenbusch*  
Nürnberg 1755-63

*Abraham Leihamer*  
Kiel 1768-71, Stockelsdorf 1771-74

*Adam Freidrich von Löwenfinck*  
Bayreuth 1736-37, Ansbach 1740-41,  
Höchst 1746-49

*Johann Wolfgang Meyerhöffer*  
Ansbach 1724-39, Crailsheim 1740-??

*Johann Georg Christoph Popp*  
Ansbach 1715-29

*Johann Georg Rupprecht*  
Künnersberg 1767-68,  
Öettingen-Schrattenhofen ????

Figures 9-17 show some of the steins that were produced by this group of artists.

Figure 9: a landscape scene by Schrezheim artist Johann Andres Bechdolff.

Figure 10: a religious scene by Johann Georg Flieget. This piece is signed and dated: **Bayreuth, 1769: Pinxit: Fliegel;**

Figures 11 and 12: a tankard by Glüer recently sold by Christies. Glüer's signature appears at the lower left in the closeup.

Figure 13: a peacock done by Georg Friedrich Grebner. This piece has both a factory mark **BK** which is the Bayreuth mark used during the Knöller period from 1728-1744, and the artist mark **Gr.**, one of Grebner's signatures. He also signed as **GFG** or with his last name **Grebner**.

Figure 14: a town scene done by Andreas Kordenbusch, signed with his conjoined initials **AK**, and dated 1728.

Figures 15 and 16 are examples of steins done by Georg Freidrich Kordenbusch. Figure 15 is a nice religious scene, while figure 16 shows a very detailed farm scene.

The elaborate harbor scene in figure 17 was done by Johann Georg Rupprecht while working in Künnersberg.

#### Factory Artists

These are the artists who painted most of the faience steins. Most do not have any artist signature or mark; finding a marked stein is hard to do. I have a few in my collection that I would like to share.

Figure 18 is a Kordenbusch stein done at Nürnberg. The inset shows his signature **K:** which is on the bottom of this stein.

Figure 19 is an Ansbach factory stein of a bird. Signed on the bottom with a **W**, it may have been decorated by Joachim Wolf.

Figure 20 is a floral scene on an Erfurt factory stein which is signed with an **H** (inset). The artist is unknown.

The database at the end of this article lists the artists mentioned in the various reference books that I used for this article. Some faience factories -and their artists - are well documented, while very little information exists about others. As a result, this work cannot be considered complete; but a long-term effort of discovery. I will be grateful to receive any additional documented information or photographs you can provide.

#### References

In addition to the references that are listed in the Faience Factory Artists database. I used the following books in preparing this article: *Deutsche Fayencekrüge des 17 und 18 Jahrhunderts* by Helmut Bosch and *Die Nürnberger Hausmaler* by Helmut Bosch.



figure 9



figure 10



figure 11



figure 12

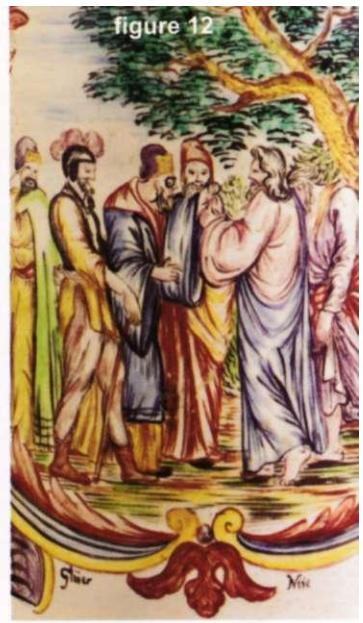


figure 13



figure 14



figure 15



figure 16



figure 17

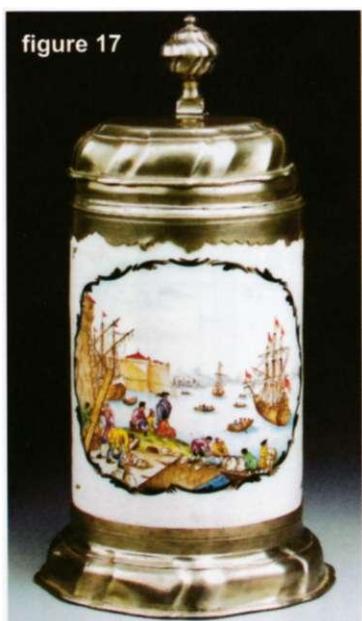


figure 18



figure 19



figure 20



## A Compilation of Faience Factories, Artists and Artist Signatures

compiled by William Hamer (updated 10/04/07)

<b>FACTORY</b>	<b>Artist</b>	<b>Artist</b>	<b>Artist</b>
<b>Western German</b>			
Flörsheim [1765-1922] Frankfurt am Main [1666-1772]	Nicolaus Diehl 1769 [Nicolas Diehl] Martin Schröder 1670-84 [MS] Johann Balthasar Thau 1684-1713 [BT] Johann Niklaus Dauernheim 17?? J. Alinson ??? [JAI.A] Adam F von Löwenfinck 1741-44 [F.VL] Georg B. Birkenkopf 1742-43 [BK] J. B. Schmidt 1744 Johann Lorenz Hess 1746-51 Johann Simonet ? 1661 [Si] Heinrich Eissermann 1683 [E] Johannes Carle 1699-1709 [C] Jacob Schilles 1706-18 [IS] Johann Kasper Rib(Ripp) 1708-10 Johann Niklaus Dauernheim 1725 Johann Daniel Gelberich 1735-40 [HDG] Adam F von Löwenfinck 1746-49 Johann Lorenz Hess 1746-51 Joseph Philipp Dannhöffer 1747-51 [D] Johann Christoph Walter? 1748 [W] Johann Zeschinger 1748-53 [I.Z.Zeschinger] Johann Heinrich Koch 1718-24 [HK.JHK] Christian Daniel Busch 1761-64  Kassel [1680-=1780] Kelsterbach [1758-=1835] Köln/Cologne [1770-?] Offenbach [1739-1807] Poppelsdorf [1755-=1900] Wiesbaden [1770-1797]	Johann Peter Baumann 1771/2/5/6 [B] Barthol? Heil 1670-1712 [H] Johann Werreshofer 1685 [W] Johann Jodocus Heckel 1740 [JJH] Johann Herlemann ??? [IH] Karl H. von Löwenfinck 1741- Georg Friedrich Grebner 1742-43 Georg Friedrich Hess 1746&51-82 [FH.Hehs] Joseph Philipp Dannhöffer 1751/2/7/8 [Dannhöffer] Johannes Poits 1681 [P] Wenzelaus Schreiber 1684-90 [S, WS] Johann Paul Schütz 1699-1721 [IPS] Siemon 1706-20? [Si] Johann Georg Duscheer 1712-94? [D] Johann Leonhard Preiss 1732 [P] Carl Christian Fischer 1763-94 [F] Georg Friedrich Hess 1746-51 [FH,H] Johann Gottlieb Rothe 1748 Gottfried Grund? 1748 [g] Lothar Chariot 1748-49 [C]? Adam Ludwig 1749-58 or 1746-56[AL,Ludwig] Johann Christoph Gilze 1724-35 [G]  Franz J. Jölb 1807 [Frantz J. Jölb]	Johann Ludwig Werikerts 1676 [HLW] Johann Kasper Rib(Ripp) 1703-08 [KR] Johann Carl Auer 1742 [AuerJHA]  Christian Müller 1741-61 [CM,M] Johann Birkensee 17?? Ignaz Hess 1746-51 Louis-Victor Gerverot 17?? Abraham Butz 1683 [B] Jacob Dösch 1688 [D] Johann Helferich Auer 1701-26 [A.Auer.IHA] Peter I. Frickel 1706-23 [PF] Johann Wilhelm Zirkel 1720-25 [Z] Carl Heinrich Bläuer 1732-64 [CHB] Johann Heinrich Hofmann 1796 [HH] Ignaz Hess 1746-51 [IH.HehsJgn] Johann Niklaus Dauernheim 1747-51 [D] H. ? Preisel 1748 [P] Cajetan Huber 1748/49 [CH] Johann Philipp Zisler 1750-56 or 1746-56 [Z.Zisler]
<b>Central German</b>			
Berlin [1678-=1768] Braunschweig [1707-1807] Frankfurt a.d.Oder [=1763-=1795] Hannoversch-Münden [1732-1854]	Johann Kasper Rib(Ripp) 1717-20  Johann Jacob Ehrhard 17?? [E] Johann Georg Jeremias Uz 1769 Georg Christoph Schäfer 1789 [S]	Martin Friedrich Vielstich 1724-52 [V]  Johann Matthias Tauber 1735-36 Assmus F. Zimmermann 1774-91 [Zimmermann] UNKNOWN [B,C, &V]	Peter David Pielke 1768 [P] Karl Friedrich Krause 1777-86 [K]
Magdeburg [=1754-1785] Potsdam [1739-=1796] Rheinsberg [1762-1866] Wrisbergholzen [=1735-1834]	Johann Heinrich Schröder 1738 [S] Johann Christoph Haase 1746-49 [H] Victor Gerverot 1816-20	Johann Thiele Ziegenhain 1739 [Z] Heinrich Ernst Grote 1750 [G] Cyriacus Löwer ????	Ulrich von Dassel 1740-48 [D] Johann Ludwig Wohlmann 1802
<b>Eastern German</b>			
Glinitz (Zborowski) [1767-?] Proskau [1769-1793] <b>Württemberg</b>	Georg Veit Weiss 1715 [W.Weis] Johann Michael Burckhardt 17?? Johann Matthias Pliederhäuser 1735-78 [JMPH, P] Georg Michael Zing 1758-62 [Z] Johann Michael Burckhardt 1764-70 [B]	Johann Wolfgang Meyerhöffer 1740 Johann Daniel Tobias Illing 1759 [I]  Johann Martin Frantz 1761 [F]	Johann Leonhard Uz 17??  Joseph Philipp Dannhöffer 1762-??

## A Compilation of Faience Factories, Artists and Artist Signatures

compiled by William Hamer (updated 10/04/07)

<b>FACTORY</b>	<b>Artist</b>	<b>Artist</b>	<b>Artist</b>
Schrezheim [1752-1852]	Louis-Victor Gerverot 17?? Johann Baptist Bux 17??-1800 [JH Bux]	Georg Michael Zing 1754-58? [Z] Franz Heinrich Wintergerst 1789 [W]	Johann Andreas Bechdolff? 1761-64 [AB, 1766] UNKNOWN [A,B,C,D,F,J,K,L,M,N,S,&U]
<b>Baden</b> Durlach [1723-1847]	Johann Heinrich Wachenfeld 1722-26 [W] Georg B. Fichtmeier 1751-1803 [F] Cyriacus Löwer 1755-99 [L] Georg Friedrich Engel 1763-77? [E] Johann Valentin Pfalzgraf 1764-90 [JPFF] Johann Christoph Dumas 1766-74[D, Dumas] Johann Georg Tritt? 1770 [T] Johann Adam Haug 1782-84? [H] Carl Wettach 1801 [W] Johann Michael Burckhardt 17??	Dominikus Hennig 1749 [H] Johann Michael Burckhardt 17?? Georg Jakob Strohm 1757-1800 [S] Georg Christian Gabriel Renk 1763-1816 [R] Johann Hartmann Knobloch 1765-1806 [K] Johann Georg Franz 1767-1813 [F] Johann Jacob Kaiser 1773-1835 Friedrich Gottlieb Löwer 1788-1831 [G.Löwer]  Gottlieb Diehl 1780-1810? ^ ^ ^ ^ ^ ^ ^	Christoph Salomon? 1750 [S] Wilhelm Clemens Heim 1754-82 [H] Karl Friedrich Rossnagel 1761-87 [R] Philipp Friedrich Meier 1763-1825 [M] Georg Chr. Schwander 1765-1817 [S] Friedrich Wilhelm Fuchs? 1768-71 [F] Johann Jakob Keim 1774-1822 [K] Philipp Jakob Keim 1799-1840? [Keim]
Mosbach [1770-1828]			
<b>Thüringen</b>			
Abtsbessingen [=1739-end 1700's]	Joseph Philipp Dannhöffer 1744-47 Georg Friedrich Fuchs 1760-72 [for F]	Dölle 1752 [Dölle] Heinrich Christoph Muth 1761-77 [M]	Johann Gottfried Kiel 1753-91 [K,K-L, or J.G.Kiel] UNKNOWN [E,V, & W]
Coburg [1739-=1786]			
Dorotheenthal [=1707-1803]	Johann Martin Frantz 1717-29 [MF] Johann Martin Meiselbach 1733-58 [MB]	Johann C Alex 172?-?? [AL] Johann Georg Fliegel 1775	Johann Michael Reissland(Rasslaender) 1724-40 [RL] UNKNOWN [f]
Dresden [1708-1784]	Johann Kasper Rib(Ripp) 1720-23 ??? Gottlob Köhler 1729-33 [K]	Michael Crantz 1730 [C] Georg Matthäus Schmidt 1737-53 [S] Johann Christoph S Langlotz 1759-64 [L] Eigentümer 1779	Johann Jacob Wunderlich 1730-51 [W] Christian Andreas Vogel 1738-52 [V] UNKNOWN [A,B,E,G,H&P] Johann Gottlieb Gottbrecht 1780
Erfurt [1717-1792]	Johann A Gaub 173?-?? Johann Martin Frantz 1751 [F]		
Gera-Untermhaus [1750-1780]	Matthias Eichelroth 1750 [E]		
Halle a. d. Saale [1736-1773]			
Zerbst [1721-1796]			
<b>Upper Plains</b>			
Arnberg [1759-1910]	Johann Kasper Rib(Ripp) 1720-23 ??? [R]	Johann Heinrich Koch 1724 [Ko]	
Ansbach [1710-1804]	Johann H. Hochgesang 17?? Johann Kasper Rib(Ripp) 1710-11/12 Johann V. Bontemps 1716-29 & 41-51 [B, Bontemps] Christian I. Kruckenberger 1718-30 [K or VK] Johann Wolfgang Meyerhöffer 1724-39 [WM] Johann Lorenz Rosa 1728-80 Johann Leonhard Förster 1732-44 [f, Förster] Johann Julius Popp 1746-92 Matthias Rosa 1751-68 [MR, Matthias Rosa] Johann Kasper Rib(Ripp) 1714-17 [Rib]	Andreas Windschügel 1759-63 Joh. Georg Christoph Popp 1715-29 [P, Popp, Po, Pop] Jeremias Bitsch? 1716-32 [JB] Johann Georg Taglieb 1720-35 [T, Taglieb] Johann Jacob Hahn 1726-31 [H] Joachim Leonhard Wolf 172?-?? [W] Johann Hermann Meyer 1733-35(or 1745) [M] Johann Leonhard Uz 17?? Georg Wolf. Saalbaum 1771-1802 [S.] Johann Georg Bayer 1728-32	Johann Albrecht Nestel 1716-27 [J.A.Nestel] Joh. Matthias Hollering 1717-41 [Johann Mathias Holering] Georg Balthasar Birkenkopf 1724-27 [B] Georg Christain Oswald 17257-37 Georg Nicolaus Hofmann 1732-37 [NH] Adam F von Löwenfinck 1744-45 [L.] Johann Martin Drost 1749-60 Johann Michael Silberhorn 1786-1806 [M/S] Johann Nicolaus Grüner 1728-33 [GR] Johann Clarner 1731-48 [C] Johann Matthäus Horn 1734-47 [Hi] Ludwig Adolf Glaser 1737 [G] Johann Heinrich Schirmer 1740-43 [S] Christian Daniel Busch 1750
Bayreuth [1714-1835]	Georg Friedrich Grebner 1731-38 [JFGR.Grebner] Johann Daniel Albrecht Bayer 1732 [B] Georg Adam Hagen 1735-63 [GAH] Joseph Philipp Dannhöffer 1737-44 Johann Carl Auer 1747-71 [A] Johann Adam Auer 1750-60 [Auer., junior] Johann Gräff 1754 [Gr] Johann Markus Hagen 1760-1803 [J.M.H.] Johann Albrecht Popp 1766-71 [Po] Johann Christoph? Fehr 1771 [JCF] Johann Kasper Rib(Ripp) 1712-13 Paul Ströbel 1722 N. Pössinger 172?-?? [NP]	Johann Heinrich Gleichmann 1731-41 [G] Georg Balthasar Birkenkopf 1730's [B, K] Adam Friedreich von Löwenfinck 1736-37 [FVL] Johann Christoph Juchtl 1739-63 [J.JohChristophJuchtl] Paulus Wilhelm Wanderer 1749-92 [W] Adolf Wannersdörfer 1753-56 [W] Johann Heinrich Preuss or Preissl 1756-63 [Pr] Johann Georg Fliegel 1762-74 [Fliegel] Trauer 1767-69 [Trauer] Elias Bauer 1773-75 [Elias Bauer] Georg Friedrich Grebner 1717-31 [Gr.; G.F.Greuber, GFG] Justus Alexander Glüer 1722/3 [Glüer] Justinus Rossel 173?-??	Johann Konrad Bayer 1753-57 Johann Kasper Biegel 1756-92 [Biegel] Johann Martin Anton Oswald 1764-1808 [Oswald] Georg Siegmund Hofmann 1768 [Hofmann] Jacob Hullkiess 17??-?? Georg Michael Tauber 1717-35 [Georg Michael Tauber] Andreas Kordenbusch 1723-54 [AKordenbusch, AK] Johann Valentin Bontemps 1729-41 [Bo]
Nürnberg [1712-1840]			

# A Compilation of Faience Factories, Artists and Artist Signatures

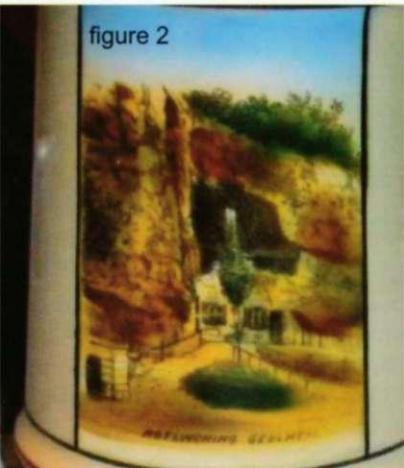
compiled by William Hamer (updated 10/04/07)

FACTORY	Artist	Artist	Artist
Nürnberg [1712-1840] (cont'd.)  Sulzbach [1752-1774] Swaben Augsburg [=1747-=1749] Donauwörth [=1740-?] Friedberg [1754-1768] Gögglingen [1748-1752] Künersberg [1745-1768]	Georg Fried. Kordenbusch 1755-63 [G.K.,K:.,&G:K:] Hans Sebald Frantz ???? [F]  Josef Hackl 1749 [JH] Georg B. Birkenkopf 17?? Josef Hackl 1754-68? [JH] Josef Hackl 1749-52 [Jh] Johann Michael Stieffvater 1745 Johann Kasper Biegel 1745-48 Johannes Espenmüller 1745-58 [IE] Georg Michael Zing 1747-54 Johann Ignaz Stegmann 1748-50 Matthäus Karrer 1750-56 [K] Johann Georg Ruprecht 1767/8 [R]	Johann Andreas Marx 17??-70 [J.A.M.,J.A.Marx] Leonhard Freidrich Marx ????  H. Simon 1750 [S, H Simon, HS] Georg Nicolaus Hofmann 1745 [Hf.Ho] Johann Georg Conradi 1745-48 Albrecht Aug.Freid. Köhler 1745?-59 [K] Johann Martin Frantz 1747-56 [F.Frantz.J.M.Frantz] Gottfried Gussmann 1749 [g] Johann Valentin Bontemps 1751-68 Johann Harlander 17??  Albrecht Aug.Freid. Köhler 1737-56? [Kohler]	Andreas Tobias Feuerlein ???? [F]  Johann Peter Leinefelder 1745 Johann Ulrich Sperl 1745-48 Johann Georg G. Leinefelder 1745-64 [L] Johann Georg Schwartz 1748 [full name] Christian Daniel Busch 1749-50 Anton Schüele 1752-70 [AS] UNKNOWN [H,h,0,& MW]  Georg Friedrich Grebner 1738-40
Öettingen-Schrattenhofen [1735-=1830]  Öettingen-Tiergarten* Schrattenhofen* Upper Rhine Hagenau [1724-1781] Strassburg-Hagenau [1709-1779] Niederweiler [=1755-1827] Seas Kellinghusen [1763-=1846]  Kiel [1763-1787]  Lesum [1756-1800] Stockelsdorf [1771-1786]	Johann Georg G. Leinefelder 1736-45 [L] Johann Heinrich Jacob 1798 [Jacob] Johann Georg G. Leinefelder 1747-??  Johann Peter Anstett 1754-68 [JP]  Carsten Behrens 17?? [B] Maximilian Philipp Iwan Albrecht 1789-1809 [KA] Johann Samuel Tännich 1763-68 [T] Abraham Leihamer 1768-71 [AL.L.Leihamer] Joachim Brink 176?-177? [B] Abraham Leihamer 1771-74 [AL.L.Leihamer] Dietrich Nicolaus Otto Seritz(Seritius) 1771-84 [S] Carl Timotheus Friedrich Creutzfelt 1776-84 [C] Johann Martens Gützow 1783/4 [G?]  Simon Pesendorfer ???? Thomas Obermillner 16??-?? Jakob Pisotti 1777-1820  Johann Kasper Rib(Ripp) before 1703	Franz Michael Anstett 1758/59-71 [A]  Christian H. Geppel 1774-1812 [CG] Stefan FredrichCarlChristian Pähl 1795-1851 [F.Paul, F.P.] Johann Andreas Gottfried Adler 1764-70, 1781 [A] Johann G.L.B. Buchwald 1768-71 [B.Buchwald] Casper Grothe 1773 [G] Johann Leihamer 1771-78 Christian Gottfried Sache 1772 Feldt 1777-83  Josef Sauber ???? Hanns Stockhauer 1691-1710	Dr. med Grauer 1784-1820 [Dr.G] Ratje Möller 1800 [M] Johann Leihamer 1768-71 Dietrich Nicolaus Otto Seritz 1783 [S] ?? Johann Cornelius Ewald 1780-?? Johann Andreas Gottfried Adler 1771-81 [A] Johann G.L.B. Buchwald 1772-85 [B.Buchwald] Georg Andreas Unger 1778-80  Johann Michael Moser 1736-76
Niederösterreich(Lower Austria)* Other Delft [1638-1818]  References:	<i>Deutsche Fayencen</i> by Adalbert Klein 1975 <i>German Porcelain and Faience</i> by Siegfried Ducret 1962 <i>Deutsche Fayencen</i> by Lydia Dewiel 1977 <i>Collecting European Delft and Faience</i> by D. Imber 1968 <i>Fayencen</i> by Gert Nagel 1977 <i>Europäische Fayencen</i> by Margrit Bauer 1977 <i>Bayreuther Fayencen</i> by Albrecht Miller & Alfred Ziffer 1994 <i>Stockelsdorfer Fayencen</i> by Ulrich Pietsch 1987		

# The Cave Homes of Limburg, Netherlands

by Norm Paratore

In my never ending quest for steins on eBay, I ran across this one a while back (figures 1 and 2).



I bid a fair amount of money but was not the winner. Still... I thought the subject matter was interesting enough to make a short article. The description below, in italics, is from the seller of the stein with minor corrections by the editor. Unfortunately, I do not have his/her name.

*"It is a very old (around 1900 according to the previous owner) stein with a picture of Cave houses and a Lithophane of a grazing deer, a very special, rare, lovely beer stein!"*

*I have never, ever seen this one before. Please have a look at the pictures and you will agree with me that this stein contains a lot of wonderful history in it.*

*The stein has a painting of cave house on front. It is made of ivory colored porcelain, with modest dark red and green decorations rims and of course in the bottom the lovely lithophane."*

I dug a little deeper and found out a lot more about these unique homes.

In the most southern part of Limburg, the most southern province of the Netherlands and somewhere between the great city Maastricht and the lovely little town of Valkenburg, you will find hidden in the green woods and hills the very small village of Geulhem.

Walking through that village you pass by high walls of marl, soft, sandy, yellow stone that is easy to sculpt and mainly found in South-Limburg, and all that remains of a sea that disappeared 160 million years ago. As you walk around, you see walls of white painted bricks. Cut into the marl wall are small windows and tiny little doors!

Figure 3 is the home of the old lady who was the last person living in the cave houses. At the time of this picture (late 70s) she still lived there and you can see the curtains in her windows. These are the famous "Cave Houses" of Geulhem/Valkenburg. You can't believe how lovely they are, like they were made for little dwarfs and elves... but *real people* have been living there until the late 70s when the last old lady who lived in her cave house all her life died.



The people who lived in the cave houses used to work in the "Marl-Caves." They used a special technique to break out big blocks, perfect squares, from the caves. The marl is needed to make mortar. They did that all by hand! Those "Blok-Brekers" rented a cave-house from the owner of the marl-caves for 50 cents a year!

The cave houses are well taken care of today. They are important monuments of South Limburg history. They have been turned into a restaurant and museum and are a big attraction for the tourists. You are advised to *never* venture into the caves without a guide as there are over 550 Kilometers of corridors around and under Maastricht. If that wasn't enough to get good and lost in, you could try the caves in Valkenburg and all the little surrounding villages!

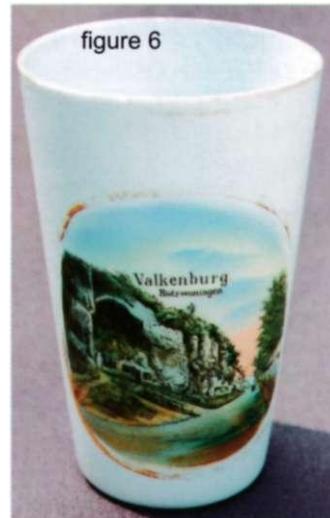
Figure 4 shows the little restaurant. Wonder what the main course is - mushrooms??

Figure 5 is a postcard from around 1900,



showing the cave homes while they were still occupied. You can see the curtains in this picture as well. Note the path or dirt road on the post card versus the paved road in the other picture.

I recently picked up this lovely little opaline cup or glass (figure 6).



Yes, I know it has gold wear and it isn't a stein. But, it is interesting and since I didn't win the stein, it is my crying cup. Note that the picture is almost identical to the postcard seen in figure 5. The cup is 4%" high and has an oval shape to the top. I think it slumped during the process or in the years that have passed since it was created. The base is still perfectly round, as you can see in the photo, but the rim is distinctly oval (figure 7). ^



## Part II

**Hampshire Pottery**

by Jack Strand

Martin Kiely's article in the December 2006 issue of *Prosit* on Hampshire Pottery gave an excellent history of the company (1871-1923) and featured a mug with the Alexander Willard sketch of "Yankee Doodle." I would like to follow up showing some of Hampshire Pottery's other souvenir mugs. These came in three different basic styles: 1. Holly Band, 2. Scalloped top & base, and 3. Basket Weave bands. All seem to have been made in the Royal Worcester finish. The mugs were made in different heights and band colorations. Also, there were various trademarks used during Hampshire's 52 years of operation, some impressed on the base, others stamped in color. Some of the marks you will find are: James S. Taft & Co., Keene, N.H.; J.S.T. & Co.; Hampshire; J.S. Taft, Keene, N.H.; Hampshire Pottery; Keene, N.H.; and J.S.T. & Co., Keene, N.H. (see figures 1a,b and c).

Figures 2-11 illustrate the different styles of the Hampshire American souvenir mugs:



Figure 1a

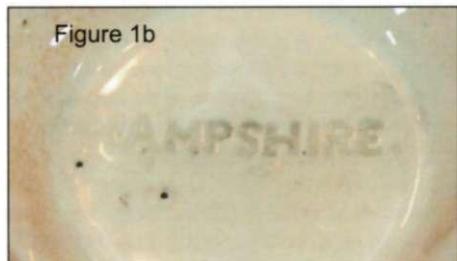


Figure 1b

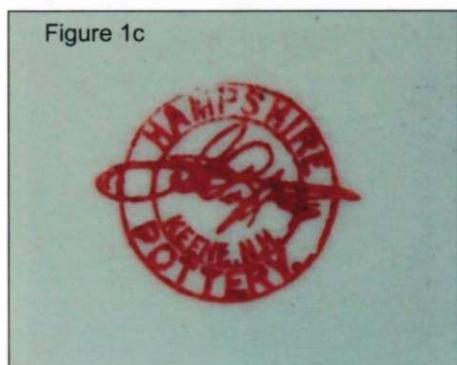


Figure 1c

**Figs. 2-7: The Holly Band Style - A holly band around the top rim with a reed handle**

Figure 2: All are 5 1/2" tall, a) Masonic Temple, Yankton, S.D.; b) Deady Hall, U of O, Eugene, Oregon; c) State Normal Industrial College, Greensboro, NC (now known as UNC-Greensboro); d) Greensboro, N.C. Female College (now known as Greensboro College).

- The Holly Band style displays a wide band around the upper body relief decorated with holly, and a reed handle.
- The Scalloped style utilizes a simple scallop-shaped band at the top and base.
- The Basket Weave style has upper and lower bellybands in a basket pattern.



3. 3: The reverse sides of 2c and 2d bearing portraits of Charles Duncan McIver, founder and first president of State Normal Industrial College (left) and Mrs. Lucy H. Robertson, president of Greensboro Female College, both women's schools at that time.

In reviewing these mugs from both Bernie Gould's souvenir stein collection and mine, it is apparent that many of the photographs featured were not major souvenir landmarks, but rather more local, and even obscure, "landmarks." Hampshire Pottery entered the American souvenir market after the German manufacturers had demonstrated great success in the field. What set Hampshire apart was their technique of transferring printed pictures and sketches of scenes of local interest onto their mugs. Today, this may seem a simple process. However, in the late 1800s and early 1900s, it often required five firings to produce these Hampshire mugs.



Figure 4: All of these mugs are 3 15/16" tall, a) City Hall, Portland, Maine; b) High School, Reed City, Michigan; c) Capitol Building, Frankfort, Ky.; d) Willard Hall, U of O, Eugene, Oregon; e) Magnolia Ave., Riverside, Cal.

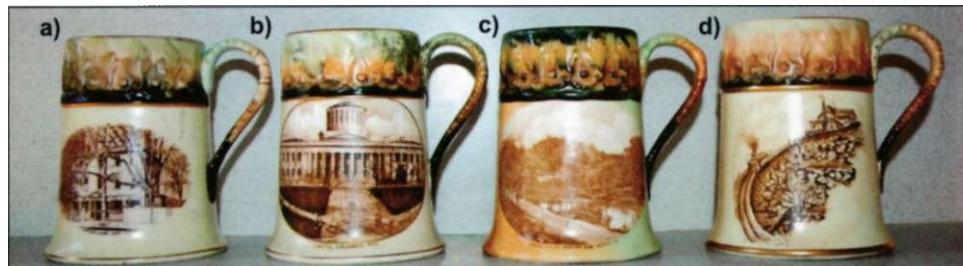


Figure 5: All of these mugs are 3 15/16" tall, a) Longfellow's Early Home; b) Capitol, Columbus, Ohio; c) Cascade, Lake Hubbard, Meridan, CT.; d) Summit 4.



Figure 6: a) a 7-1/2" pitcher; Landing of the Pilgrims; b) 5-1/2" Masonic Temple, Yankton, S.D.; c) 3-15/16" Cascade and Lake, Hubbard Park, Meriden, CT.



Figure 7: All of these mugs are 5 1/2" tall, a) Grade School, High Point, N.C.; b) Pigeon Gap, Waynesville, N.C.; c) Chadron, Nebraska; d) The Cumberland Narrows, Cumberland, M.D.; e) Cathedral Drive, Lakewood, N.J.

**Fig. 8: The Scalloped Style - scalloped border at top and base**



Figure 8: All are 5 7/8" tall with a variety of colorings, a) Memorial Park, Malone, N.Y.; b) Race Rock; c) The Old Brig, Birthplace of Moll Pitcher; d) Custom House, Eastport, ME; e) Gould Memorial Church, Roxbury, N.Y.; f) Chimney Rock, Hendersonville, N.C.

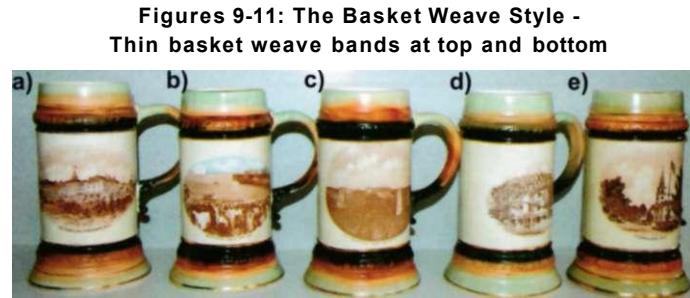


Figure 9: All are 6" tall. a)The Carolina, Pinehurst, N.C; b) Beach & Pier, Asbury Park, N.C; c) Lady Fenwick's Tomb, Saybrook Pt., Conn.; d) Longfellow's Early Home; e) Fitzwilliam, N.H.



Figure 10: 7" tall, a) Pine Grove Springs; b) The Elwood, High Point, NC; c) Blackstone Memorial Library, Branford, Conn.



Figure 11: 7' tall, a) Low Tide, Oyster Bay, L.I.; b) Universalist Church, Canton, N.Y.; c) Stone House, Guilford, CT. Erected 1639.

## John Harrell Writes to Louis Foster **About the A-A-A-0 Article**

in the September 2007 issue of *Prost!*

Hello Louis,

My copy of *Prost!* arrived and I read with interest your article on Lt. Krohn's GI Stein from the 39th Inf. Regiment. Since my branch in the Army was infantry, I'm always interested GI steins from that branch.

While not dated the stein was probably made before 1 December 1957, as on that date the regiment was redesignated 1st Battle Group 39th Infantry.

The "M5C" after Lt. Krohn's name is undoubtedly a mistake by the German engraver who confused an "S" with a "5" and should read "MSC" for Medical Service Corps.

Since only infantrymen in the rank of Colonel and below were at that time eligible for the CIB (Combat Infantryman's Badge), Krohn would not have qualified for the CIB if he was in the MSC. My guess is that he got the CIB in Korea as an enlisted man in an infantry outfit and was subsequently commissioned through OCS or through a direct commission. If he had been a company medic in combat in Korea he would have qualified for the Combat Medics badge, not the CIB. There is also a reasonable chance that the CIB is on the stein as a decorative item only to go along with the

Below - The Combat Infantryman's Badge



World War 2 campaign streamers and that this decor was typical for steins from the 39th at the time. The CIB was authorised October 27, 1943. You are correct that few steins are seen with a CIB as part of the decoration.

The thumblift is a falcon holding an ivy leaf, although it does look like a star. The falcon represents Montfaucon (Mount Falcon) in the Meuse Argonne in France during WW 1, and the ivy leaf is from the 4th Inf. Division's shoulder patch, "The Ivy Division", as you wrote. The thumblift is taken from the regimental crest as seen on the side of the stein.

I always find your GI stein articles interesting and commend you for your research instead of just writing about what you can see on the stein. I look forward to seeing more of your articles.

## 1. Schweren Reiter Rgt. Prinz Karl von Bayern First Heavy Cavalry Rgt., Prince Carl of Bavaria

by John Strassberger

Over the years I have been collecting steins I have somehow avoided being bitten by the "Regimental & Military-Stein-Bug." The one regimental I do have seemed to be a sufficient representative in my collection. That may have changed with the Louisville convention. The military Stein in figure 1 caught my eye at the TSACO auction because it was in excellent condition, had a very detailed decoration, and an equally detailed pewter lid. Fortunately, it and several other steins from the auction and the Stein sales room followed my wife and me home.



I like to know as much about my steins as possible, and I knew right away that this stein offered a good opportunity for some serious research. Little did I know that one thing would lead to another. First, the basic details of the stein itself. It is a .5L Stein made by Marzi & Remy, the decoration is a

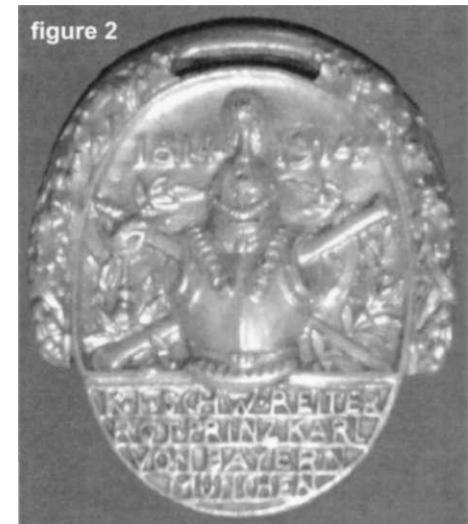
POG with hand painted enamel highlights. The decorator's name is very small and hard to read but appears to be Al. Pfisteren. Along the lid's rim is engraved, *Reiter Vieh, III Esk, 1913/16*. In English, Rider (a private in the cavalry) Vieh, III Squadron, 1913/16. The decoration on the stein shows it was made in 1914 to commemorate the 100th anniversary of the formation of the 1. Schweren Reiter Regiment Prinz Karl von Bayern. So what was the history of this regiment that warranted such a nice centennial stein?

The regiment was established on 16 July 1814 as a *Regiment Garde du Corps*, a light cavalry bodyguard unit for Prince Carl of Bavaria. It was made up of soldiers returning to Bavaria after serving in the 7. Chevauleger-Regiment against Napoleon in the War of the Sixth Coalition.

In 1825, the Bavarian army determined that more heavily armed cavalry units were required and the regiment was regrouped to form the 1. Kürassier Regiment Prinz Karl von Bayern. The change meant that the regiment had to give up the signal drums that were common to light cavalry units and carried on horses. In exchange, the soldiers received the helmets, chest and back armor plates typical of Cuirassier units. European armies had several forms of cavalry with a variety of weapons, but the Cuirassiers were the most direct link to the medieval "knights in shining armor". Such armor was already obsolete and certainly could not stand up to advances in weaponry and tactics developed during the 19th century. In 1876, the regiment gave up its armor, and became the 1. Schweren Reiter Regiment Prinz Karl von Bayern. Although Prince Carl had died in 1875, King Ludwig II decreed that the unit would permanently carry the "Prinz Karl von Bayern" designation in recognition of its long association with the Prince.

During the 19th century, the regiment saw action in the Austro-Prussian War of 1866 and the Franco-Prussian War of 1870-1871. Another war was looming in 1914 as the regiment's centennial approached but that does not seem to have deterred the celebration. Not only was a stein produced but each soldier was also issued a commemorative silver-toned badge, figure 2. The badge measures 1.5 inches by 1.25 inches. Finding and obtaining the badge was a surprising bonus while researching the history of the stein.

As an additional honor at the July centennial celebration, the King, now Ludwig III, and the Bavarian Parliament returned the original drums from the regiment's earliest days as a light cavalry unit. This was a nice touch but it did not last long. Less than a



month later, on 2 August 1914, the regiment was mobilized with the start of World War I. During that war, the regiment initially saw action in France but was soon transferred to Belgium where it performed police duties. In May 1915, the regiment transferred to the Russian front where it remained for the rest of the war.

Following Germany's defeat and the subsequent forced reduction in the size of its army, the regiment was deactivated on 30 September 1919. The new German army then took a rather strange action to recognize the memory of units with distinguished service. The only cavalry unit remaining in Bavaria was *Kavallerieregiment 17*, headquartered in Bamberg. That regiment had six squadrons, and each squadron was assigned the name, traditions and music of two former Royal Bavarian cavalry units. Squadron 4 took on the identities of both the 1. Schweren Reiter-Regiment Prinz Karl von Bayern and the 2. Schweren Reiter-Regiment Erzherzog Franz Ferdinand von Österreich-Este. As a former enlisted man in the US Army, I can only assume the reaction of the German soldiers to this dual identity would have been somewhat like mine, "You want us to do what?"

No matter how these strange unit designations were received, they did not last long. When Hitler came to power all references to the Imperial armies were dropped. Following World War II, neither the West nor East German armies tried to resurrect the past, nor did the German army following reunification in 1990.

During its existence, the regiment had permanent quarters in two locations in Munich that have notable significance today. The regiment originally was quartered at *Isar Kaserne* (Isar Barracks) on an island in the Isar River and remained there until 1902. The land was then given to a group planning a new museum, the Deutsches Museum. Anyone who has visited that

excellent museum has walked the original grounds of this regiment. The move in 1902 was to the newly constructed *Prinz Leopold Kaserne* on the western edge of Munich in an area known as *Oberwiesenfeld* (Upper Meadow Field). Over the ensuing years that location remained under the control of the Bavarian, then German, and finally American military until 1965. It then became Olympiapark, the site of the 1972 Olympics. The regiment's former presence in that area is memorialized today by the nearby *Schwere-Reiter Strasse*.

figure 3



Photo supplied by TSACO,  
The Stein Auction Company

I began the research that led to this article shortly after returning from the Louisville convention. To my surprise, the very next TSACO auction included yet another stein from the regiment (figure 3) but I was not successful in winning it.

This stein presented a challenge because it shows the year 1896 in a prominent position. The regimental histories I have found make no mention of a significant event occurring in 1896. The conversion from an armored to non-armored unit, depicted by the two soldiers shaking hands, occurred in 1876. So what happened in 1896? Thanks to Dagmar Rives, who had just this photo to work from, I learned that the veterans

who had served in the regiment formed an association in 1896 and this stein commemorated a meeting of that association in 1910. From these two steins, it is clear to me that these cavalrymen had excellent taste in beer steins as well as great pride in their regiment.

In addition to the two steins and the badge shown above, since the convention I have become aware of six other items related to this unit that were recently available. Five are the traditional regimental steins commemorating service from 1896 -1899, 1900-1903, 1904-1907, 1908-1911, 1910-1913, and a regimental glass for service from 1901-1904. I let them pass. My goal now is to find a stein issued for service covering the 1914 centennial year. It will be interesting to see if the design of that stein matches, or is at least as nice as, that of the centennial military stein. Do you already have one? If so, I have it on good authority that it will qualify for "Stein of the Month" on the SCI web site.

The author thanks Dagmar Rives and Marc Lang for their translation help.

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## Research Resources

by Lyn Ayers, SCI Library Director  
email to [layers@wa-net.com](mailto:layers@wa-net.com)

Over the past several months several good reference books have been acquired by the SCI Library, including the following:

- *Antiquitäten Zinn* by Renate Dolz, 1970 - History of pewter including early pewter, figures, soldiers, containers, 192 pp. Much text, many sketches. Several pages of early touchmarks, in German.
- *Bohemian Glass* by the Victoria & Albert Museum, 1965 - London exhibition

of Czech glass all belonging to the Museum of Industrial Art in Prague, 45pp. 11 pages of discussion, 45 illustrations, B/W.

- *Kunstzingusswaren, Fabrik und Malerei*, Bruder Thannhausen 1900 - Original catalog. 17 pages including examples of pressed glass, pewter, stoneware, replacement lids. German.
- *Musterbuch der FABRIK*, Reinhold Hanke, post-1884 - Photocopied catalog. Some 107 pages of photos of stoneware products. German.
- *STEINZEUG, grau/blau, HISTORISMUS*, STEINZEUG, c. 1900 - Photocopied catalog. Some 44 pages of photos of stoneware products. German.

These books, as are all of the materials in the Library, are available on loan to SCI members to aid in research.

A decision was made prior to the Convention to purchase new equipment to record our key speakers at the Convention. We were able to purchase professional wireless audio microphone and a digital camcorder. The first three DVDs based on convention lectures are now available from the SCI Library for a fee of \$5 each to cover the cost of duplication and shipping. We hope that you will take advantage of these DVDs to educate and inform those of your chapters who weren't able to attend the Convention. Contact Lyn Ayers for more information.

If you have need for an index to Prosit, we have several partial solutions to offer on the SCI web site. As each issue of Prosit is published, a web page is created containing the title and author for each article. These pages cover every issue from 1997 to the present. In order to allow searching of the collection of these pages, a cumulative index covering the same period has been created. And finally, if your interests go back further than 1977, links are provided to Les Hopper's earlier printed works. To access any of these online indices, go to the Library section of the SCI web site ([www.stein-collectors.org](http://www.stein-collectors.org)), scroll down to *Index to Prosit* under *Other Reference Works*.

We are still looking for someone who can do further development on a comprehensive index to Prosit. If you know someone who has the skills or if you possess them yourself, please contact Lyn Ayers by email ([layers@wa-net.com](mailto:layers@wa-net.com)) or any SCI officer.

## Military Souvenir Pipe Bowls Depicting the Soldier's Civilian Occupation

by George Schamberger

Pipe bowls, cups and saucers, and other souvenirs from the soldier's Garrison which also depicted the soldier's occupation in civilian life were very popular presents to family members and friends.

Phil Masenheimer's excellent round table talk in Louisville on occupational steins inspired me to write this related article.

### Occupational Guilds in Germany

In Germany, guilds were already formed by the 11-13th century, to protect the trades' artisans. After 1300 new trades came into being.

With the growth of cities, many new and different trades developed; the products were constantly getting better, and more manifold. From the Orient, the weavers took over the horizontal weaver's loom which was operated with pedals.

The spinning wheel was mentioned for the first time in 1298, with it, it was possible to spin sheep wool into threads much faster. The dyers learned how to dye fabric into precious colors. The method of that process was kept a secret.

The brass, bronze and pewter foundries made bells, decorative items and tableware for nobility, clergy and upper class citizens. Goldsmiths and silversmiths made ornaments and jewelry for clergy, nobility and upper class customers. A high-class artist trade was established.

For the knife and armor makers, there was a big market, as the knights needed armor, helmets with visors and many different kinds of weapons. The invention of black powder for use in tinderboxes for firing guns and heavy cannons resulted in new, specialized, trades. In 1363 the Nürnberg Register mentions 1,217 trade masters in 50 different trades.

Hans Sachs (1494-1576), shoemaker and famous poet, wrote:

*Ehre Deutsches Volk und hüte treulich deinen Handwerkstand, denn wenn Deutsches Handwerk blühte, blühte auch das Deutsche Land.*

"Honor the German Nation, faithfully protect your trade and workers guild, when German trade-guild blossoms, the German Nation also blossoms."

### From Apprentice to Master

The structure was strictly implemented and watched over by the *Zunft Innung*, or trade guild. The apprentice time was generally between 2-4 years, mostly 3 years. A young man was apprenticed to a master to learn his trade. He did not get paid but received meals and lodging at the masters house or business. His progress was watched by the "Guild-Commission", where he had to demonstrate his skills; showing improvement from year to year.

For example, after three years the blacksmith apprentice became a blacksmith journeyman. He had to prove his ability to form a horseshoe from a piece of iron and fit it on a horse's hoof. If his work was satisfactory to the guild commission, he would receive his papers to be a full-fledged journeyman, and from now on he would be paid a salary.



This is my own Journeyman certification. The *Lehrbrief* is a certificate of 3-year apprenticeship. The *Prüfungszeugnis* certifies that you passed the necessary exams in theory and experience, and you are now a journeyman with pay.

"Going on the walz" meant that the journeymen were going on the road, traveling to other masters in different cities or towns to further their knowledge. There was a certain procedure that had to be followed. For example, the journeyman blacksmith went to a blacksmith shop, took off his hat and greeted the master as follows: *Es grüss euch Meister und Gesellen, ein fremder Schmied der spricht um Arbeit an.* ("Greet

ings master and colleagues, a journeyman blacksmith, a stranger to you is asking for work.") Then, the journeyman was handed a hammer by the master and, with it, was asked to perform a ritual with rhythmic strokes on the anvil, that only a blacksmith knew how, to prove that he is what he said.

After that, two things would happen; if the master had enough work, he'd hire him for a certain time. If he could not use him because of a lack of work, he would be fed and given some pocket money, so he could go to the next town. He also could stay overnight at the master's house or at a small house that was established by the town, for just these journeymen.

This was basically the same with most of the trades. Even today, you can see the *Zimmermann* (building carpenters) walking through the streets with their large round black hats, black uniforms with mother-of-pearl buttons and a large twisted walking cane.

It was difficult to become a master of any trade in the early 17th-19th century. It was common practice that the journeyman/tradesman married the master's (boss's) daughter, this way he could later take over the business. For the journeyman, it was also necessary to make a "Masterpiece" of his trade to get his certification papers (*Meisterbrief*) from the Guild Commission. For example: a pewterer might have to make a fancy goblet (*Pokal*), or a shoemaker would make a special pair of boots.



This is my own *Meisterbrief*, the Master Craftsman Diploma, with the signature of the board of examiners. This proves that you are a master of your trade, with the master diploma you can now open your own business and train apprentices.

The Schlossers Trade (Locksmith)  
All trades had sayings or verses. Some were funny like the one I picked out about the locksmith:

*Wenn an jedes böse Maul ein Schloss gehä'ngt werden soll, dann ware die Schlosserzunft die grösste auf Erden.*

"If there was a lock on each bad and evil mouth, the locksmith would be the largest guild on earth."



Wilhelm Kaufmann, 12. Comp. 2. Oberrhein Inftr. Rgt. Nr. 99 in Pfalzburg, presented this pipe bowl to comrade Ernst Bange in 1906 on his leave. The back reveals Kaufmann's civilian occupation as a locksmith.

Over generations there were changes, but the basics are still practiced today. Up to WW II the shoemaker, butcher, baker, blacksmith, pewterer, tanner, brewer, wagon maker or gardener could not make a living in small towns and villages from just their trades. Most of them had small farms, raised sheep, pigs, grew hops and fruits to supplement their income.

I want to draw a distinction between Reservist's pipe bowls and Souvenir pipe bowls, which are often confused with each other (especially on eBay). A Reservist pipe bowl has two dates indicating the start and end of military service, a picture of the Reservist going home, no belt, no gun, no sidearm, with rolled up epauleettes, flask and a roster.

On the other hand, a soldier's souvenir, whether it be a pipe bowl, cup and saucer, or something else, will have only one date and most of the time a dedication on it, e.g.: to his mother, father, brother, uncle, cousin or friend. These were inexpensive gifts at the soldier's first leave, Christmas or after the first year of service. If a date says 1894 the soldier was drafted in 1893 and finished 1895, unless he belonged to the cavalry or navy, which had three year terms of service.

The special feature of the presentation pipe bowls is that they often display the soldier's civilian occupation in the form of a picture or emblem, as they were very proud of their trade. After all, they spent years developing the specialized skills of their trade, and that's where they made their living for themselves and their families both before and after leaving the military. The link between military duty, civilian life and family made these very special gifts indeed.



Heinrich Storm, 6. Comp. Inftr. Rgt. Nr. 131 in Metz, gave this cup and saucer to his brother Georg on his first leave, 1894.



This cup and saucer was given by Wilhelm Rieht, 8. Comp. 15. Inftr. Rgt. in Minden, to his sister Louise Frey, lady of the house. This very early souvenir item made by KPM shows fine hand-painting.



Johann Zeitz was a gardener. The front of this bowl displays his gardening tools while civilian and soldier clasp hands. He served in the 8. Comp. 3. Rhn. Inftr. Rgt. Nr. 29 in Metz. The back of the bowl, which was presented to his father Wilhelm in 1884, shows a civilian gardening scene.



Peter Höhr, a factory worker, gave this pipe bowl to his brother Johann. Peter served with the 4. Comp. 1. Oberrhein. Inftr. Rgt. Nr. 97 in Saarburg. This bowl is unusual because it contains two dates, 1910-12, indicating that it was purchased when Peter's service was completed and he was returning home. On the back of the bowl is a large factory with chimneys, beneath the wish *Hoch lebe die Industrie* (long live the industry).



Ferdinand Wehner was a farmer with a twist - the words *Hoch lebe der Korbmacher* indicate that he was also a basketweaver (see the front scene). He served in 10. Comp. 8. Westph. Inftr. Rgt. Nr. 57 in Hannover, and presented this pipe bowl to his friend Wilh. Schnee in 1869. On the back of the bowl a farmer plows his field.



Wilhelm Meier, 7. Comp. 5. W-Preuss. Inftr. Rgt. Nr. 175 in Graudenz, had this pipe bowl made for his brother Johann, presenting it on his first leave in 1902. The back of the bowl reveals Meier's civilian trade as a potter, showing the potter's wheel, several tools and finished works.



This pipe bowl is rare and interesting. Above the scene on the back are the words *Hoch lebe der Tagner* - long live the day laborer. Vetter (cousin) Litt served with the 5. Comp. Inftr. Rgt. Nr. 138 in Strassburg, and presented this bowl to his cousin Rudolf in 1900. On the front are soldier and civilian with clasped hands framing a pickaxe and shovel. Litt appears on the back with pickaxe over his shoulder. Then as now, a day laborer was pretty low on the totem pole, but he was still proud and had his picture on the pipe bowl.



Philipp Eckstein was trained as a carpenter. He served in the 1. Comp. 7. Rh. Inftr. Rgt. Nr. 69 in Trier, and on his first leave he dedicated this bowl to comrade Jakob Melcher in 1872. The tools of his trade appear on the front.



*Es lebe der Bahnbeamte* - long live the railroad official! Wilhelm Dickman, 3. Comp. Inftr. Rgt. Nr. 131 in Metz, dedicated this bowl to friend Hermann Schneckener in 1888.



*Vivat der Metzger!* Jäger Löwenstein, 4. Comp. Hess. Jäger Battl. Nr. 11 in Harburg, was a butcher or sausage maker. This pipe bowl was a present to his father in 1889. The front shows a steer head and butcher's utensils, the back, a toasting scene with the Jäger in dark green uniform and Tschako helmet, very impressive handpainted bowl.



Wilhelm Schell served in the 12. Comp. K. Alexander Garde Rgt. Nr. 1 in Berlin. The bowl is dedicated to his brother Engelbert. On the front we see the soldier in Garde helmet, his regular and his dress uniforms, and symbols of his civilian occupation as a *Gastwirt* (inkeeper) - beer, wine and a large sausage.



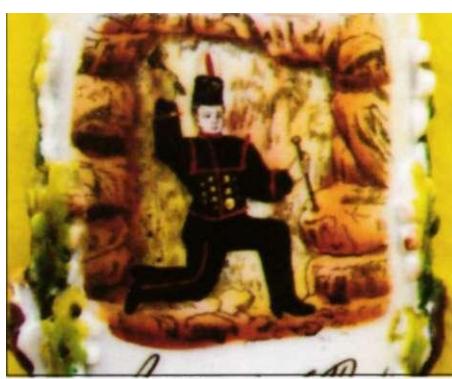
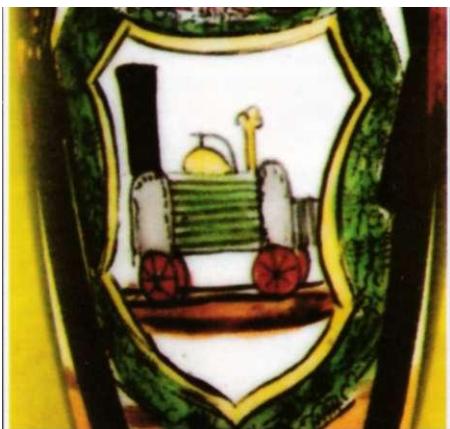
Heinz Iffert ordered this bowl as a gift to his brother Jakob in 1880. A trained *Gerber* (tanner), Iffert served in the 3. Comp. Hess. Fuss. Rgt. Nr. 80 in Wiesbaden. The back of the handpainted bowl shows a toasting scene.



Adam Rinsche, 1. Comp. Infr. Rgt. Freiherr v. Sparr Nr. 16 in Coin, gave this pipe bowl to his brother R Rinsche on his leave. The primitive locomotive tells us that Adam's civilian work was with the railroad.



Heinrich Gross, 1. Comp. II Oberharz. Infr. Rgt. Nr. 99 in Zabern, worked as a miner. His military service is celebrated on the front, and his civilian occupation on the back in a working scene. The pipe bowl was presented to his brother Jakob in 1903 upon his leave.



C. Enz was a *Kutscher* (coach driver) in civilian life, as proclaimed on the front: *Hoch lebe der Kutscher*. He was a member of the 1. Comp. Train Battl. Nr. 15 in Strassburg. The illustration on the back is quite fancy, suggesting that Enz may have driven for nobility. There is no dedication, so perhaps Enz had this pipe bowl made for himself.

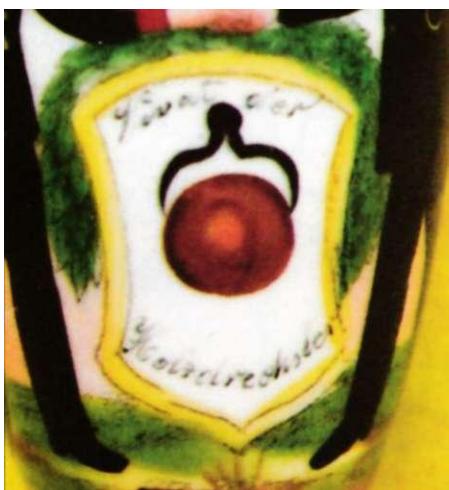
As I wrote in *Prosit* Dec. 2006, the Military Tross were supply troops. Even so, they liked to portray themselves on steins and pipe bowls riding a charging horse with drawn sword. Other units made fun of them, as they were not fighters.



Johann Runkel, a shoemaker in civilian life, was a member of 1. Hess. Hussar Rgt. Nr. 11 in Bockenheim. He presented this pipe bowl to Wilhelm Hoffmann on his first leave in 1886. The front shows the tools of Runkel's trade above the symbolic military-civilian handshake. He must have been very proud to be picked to such an elite unit. Note his beautiful blue Hussar uniform, his black horse and drawn sword, what a difference from his job in the small shoemaker's workshop. But let's not forget how important a shoemaker was in earlier times. The most famous shoemaker and poet Hans Sachs (1494-1576) once said that the shoemakers guild is the most important one, otherwise all mankind would have to go through life barefoot, without protection from thorns, stones and other hazards.



F. Wilhelm Holweg, 11. Comp. Infr. Rgt. v. Lützow (1. Rhn.) Nr. 25 in Rastatt, may have had this pipe bowl made for himself, as it displays his name on the front and bears no dedication. Holweg was a *Drechsler*, or wood turner. In proving his worthiness to that trade Holweg had to turn a perfect wooden ball, as seen on the front of the bowl.



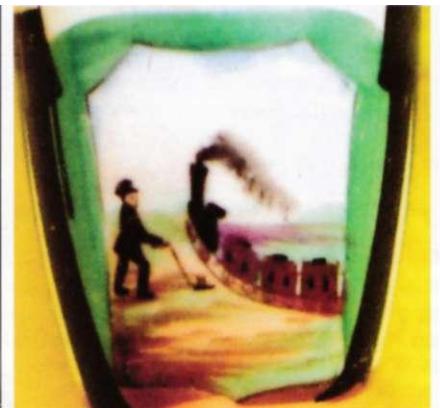
H. Panne, 3. Comp. Infr. Rgt. Nr. 37 in Saarburg, was proud to be a factory worker in civilian life. This pipe bowl was given to his cousin H. Winkhaus in 1889. On the back we see a factory building.



Hornist Heinrich Meerwiseen, 2. Comp. Garde Grenadier Rgt. Nr. 5 in Spandau, had this pipe bowl made for his friend Leonard Bischofs in 1908. The soldier is seen on the front in his Garde uniform, with bugle, swallow nests and Garde Star. His occupation was a farmer, as seen on the back. To be chosen for this elite regiment he must have been very proud, being just a country farm boy.



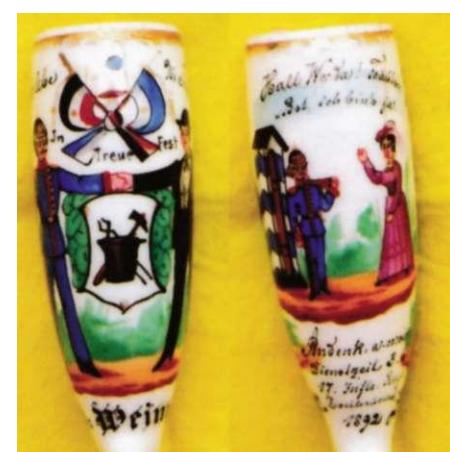
Wilhelm Piller had a very unusual job in civilian life, he was a *Schwellenstopfer*. He was employed by the railroad to replace the stones under the tracks that had been dislodged by the trains. He is depicted at work on the front of the bowl. Piller served in the 5. Comp. 4. Garde Rgt. Königin in Coblenz, and in 1879 he presented this bowl to his brother-in-law, Wilh. Brestgen. This is a rare, early bowl.



Franz Wirtz, 2. Comp. 4. Magdeburg Infir. Rgt. Nr. 67 in Metz, dedicated this bowl to his brother Heinrich. The back of the bowl proclaims Wirtz to be a *Sandformer*, or sand-caster, a very rare occupation. In that trade he would have made forms with sand for casting iron stoves, stove plates, pots, bath tubs, cannon balls, etc. On the back we see a sand-caster at work.



Caspar Krämer, 2. Comp. 2. Bay. Art. Rgt. in Metz, apparently had this bowl made for himself. On the front we see the artillery crew wearing the old Raupen helmet. A farmer in civilian life, the tools of his occupation appear on the back.



Ad. Weimer, 3. Comp. 17. Infir. Rgt. in Zweibrücken, had this pipe bowl made in 1892 either for himself or as a present to someone, there is no dedication. The bowl depicts the tools of his trade as a *Klempner* (tinsmith).



Heinz Hendricks was a miner in his civilian life. He served as a member of 12. Comp. König August Garde Grenadier Rgt. Nr. 4 in Spandau. This pipe bowl was given to his uncle Friedrich in 1896 upon his leave. The Garde Star and miner's tools are present on the front of the bowl.



Heinrich Kochhäuser, 6. Comp. Infir. Rgt. v. Horn 3. Rh. Nr. 29 in Trier, presented this bowl to his father Christian on his final leave as a Reservist. On the back we see a large decal of farmer's tools, a sheaf of wheat and a basket of potatoes. This bowl is signed by the decorator - "S.W. No 302".



Jakob Will, 3. Comp. Infir. Rgt. Nr. 132 in Strassburg, dedicated this bowl to his father, also named Jakob, on his first leave in 1899. *Hoch lebe der Bauer* (long live the farmer) and the scenes on front and back celebrate Will's civilian occupation.

## Best Longhaired Black? An Interesting Trophy

by Lyn Ayers

Here is a 3-handled pass cup to end all pass cups. It is large, nearly  $\frac{1}{2}$  liters, or more likely, 1  $\frac{1}{2}$  quarts. It was manufactured by the St. Louis Silver Company and has a patent date of 1905.

The metal-work is astounding and in nearly perfect condition considering that it is now more than 100 years old (although the silver plating has almost entirely worn off).

I was in California wandering through a lower-end antique/second-hand store and saw this piece sitting on a table by itself with a highly visible price tag. Because of its size I picked it up to examine it. (Recall how David Harr says that he always handles a stein to let it talk to him? This piece talked to me.) Looking closely I noted several inscriptions on the flat metal bands. The three sections of the upper band encircling the cup read "Challenge Cup", "Offered by Mrs. J.L. Byrne" and "Atlantic Club". The corresponding sections of the middle band read "For Best Longhaired Black", "Johnnie Fawe II - 1906 - Strongheart - 1906", and "Columbia Patrick - 1907 - Columbia Patrick." One further inscription appears on the band encircling the base - "Black Lynx - 1908."

What did this all mean? I was intrigued! Fortunately I was able to hide my interest from the owner and we struck a deal that was acceptable to me. I felt the historical value of this pass cup was worth a few dollars and some time on the internet.

After my return home, I could hardly wait. I Googled the words Atlantic Club and found several websites referring to cat shows. More searching with the name Johnny Fawe II resulted in more hits. At this point I felt I was on to something, and since Janine and I have three cats and she is a dedicated cat lover, I knew I would have to continue my research. So I searched using the other listed "cat" names and found nothing. But overall I did find enough to piece together a rough outline of what this pass cup was about.

Here I will break in to provide some historical background so that you can better understand the significance of the pass cup.

In the second half of the 19<sup>th</sup> century, breeding became popular across many animal species. Cats were no exception and competitive shows became very popular in England in the late 1800s. Interest developed in the US shortly thereafter as winning

cats were brought to America, encouraging similar contests here. One of the first cat shows of general interest in America was held at Madison Square Garden in 1895. In 1896 an American Cat Club was organized, and another was started in Chicago a few years later in 1899. Competition for the best was keen and so were the awards. In 1904 the Hofstra Challenge Cup was valued at \$125 for best cat in show (about \$2500 in 2007 dollars). Mrs. Hofstra was the President of the Atlantic Cat Club.

Dr. Roper at the turn of the century, and was then exported to the US. I found no further reference to him.

While preparing this article I attempted to contact the Cat Fanciers Association Foundation to see if they could shed any light. This organization has as its mandate "the collection, preservation and exhibition of works of art and literature related to the cat." Vice-President Karen Lawrence responded as follows:

- Johnnie Fawe II is in the first studbooks of the CFA and ACA, born 3/1903
- Strongheart was born 7/1904, also in the first ACA and CFA studbooks and was quite an influential cat in the early days of the Persian breed.
- Columbia Patrick was born 7/8/1902, also in the first CFA studbook and the fourth Beresford studbook. Sire of Cyrus The Great.
- Black Lynx was an ACA registered cat out of Kewlocke and The Beadle's Psyche.



In addition to the organizations, there were many cat shows. In 1906 the Cat Fanciers Association replaced the Cat Club. Still active today, it oversees breeding records of pure-bred cats across that industry.

In these early years of breeding there were primarily five breeds of cats entered in competitions. There were two longhaired varieties, the Angora and the Persian (often referred to as "doll-face"), and three shorthairs, the Siamese, the Manx and the "shorthair" (domestic shorthair), though the shorthair came in nine color varieties.

This brings us to identifying Johnnie Fawe II. Blacks were the first of British solid colors to attain popularity. Johnnie Fawe II was a black Persian bred in England by a

As for Mrs. J.L. Bryne, the only clue I have uncovered is of a James Lewellen Bryne, born in 1873 in Truro, MA who married Ella Frances Whidden about 1897. The age is about right, but still not nearly enough information to go beyond this point.

Here are my thoughts about how this pass cup came to be. A wealthy cat lover (Mrs. J.L. Bryne) decided to create her own Challenge Cup specifically for long-haired black Persians (possibly in competition to the Hofstra Challenge Cup?). It was offered at the 1905 cat show and the three ensuing competitions but then dropped out of sight for nearly 100 years.

From the photos I am sure you would agree that it has been well taken care of, despite the wear to the silver plating. It appears that much of the information it carried with it has been lost.

Hopefully you were intrigued at the beginning of this article and now feel that the time you spent reading about cat history was worthwhile. Even now I wonder about the identity of Mrs. J.L. Bryne, why she made this cup, and even more intriguing is the question of where has this pass cup been for nearly 100 years.



Johnnie Fawe II  
Best Longhaired Black, 1906

One final thought - you might wonder why I have not had the silver-plating restored. Actually, it's simple self-preservation. Janine refuses to polish silver, and I would rather not. So today this pass cup sits on an end table in our living room, just as you see it here. Janine won't move it anywhere else, and of course, I can't sell it either.

## Thewalt

by Barry Toussaint

This is the second installment in a series of articles concerning steins manufactured in Germany for the American souvenir market. Here we examine steins produced by the firm of Albert Jacob Thewalt.

The firm was founded in 1893 in the village of Höhr, in the Westerwald region of Germany, for the production of stoneware for retail trade. They are still operating today, headed up by Albert Jakob Thewalt, grandson of the founder.

The steins we will concern ourselves with are the ones produced specifically for the U.S. market. These were produced from 1905/06 until about 1913/14, according to information recently supplied by emails from Albert Thewalt in response to a request from Ron Fox. The records concerning who ordered them and the quantities ordered and/or produced are essentially nonexistent. The only records remaining are the mold numbers in the company archives. We do know that they produced them under their own name and also specifically for an importer named A.C.Bosselman. See figure #1 for the base markings.



According to information received again from the firm, items were manufactured in the following sizes; 1/16L, 1/12L, 1/8L, 1/4L, 1/2L and 1L. The numbering system was very simple. They assigned numbers sequentially as items were put into production regardless of the type of ware or decoration. Therefore, the numbers assigned to the souvenir steins do not follow a numbering system unique to themselves but rather they are in line with all wares produced by the factory. For example, 551 is a souvenir Stein, and 552 could be a Stein or any other ware produced. It should also be noted here that when a number was assigned to a scene, that number was used on all sizes. For example, #468 is a Washington, DC scene produced in 1/16L, 1/8L, 1/4L and 1/2L with each bearing the same number (see figure 2). Note, however, the variations in the way the central scene is framed. Although the numbers appear prominently on the larger sizes, most are missing on the smaller sizes.



In correspondence with the firm, their mold records indicated a list of approximately 114 items. However, as we continued our study, we found that the records are incomplete and, therefore, the number of items is actually unknown. We have located at least six that do not appear on the lists of the firm. More on this later.

The bulk of the Thewalt steins have single scenes in the center and usually Art Nouveau decorations on the sides. They are generally cream colored stoneware with minimal single color although several are multicolored. Examples exist in both dull matte finish and high gloss glaze. There are, however, many exceptions to this rule, as seems to be the case in all Stein research. Some have three scenes around the body, some have two, etc. Apparently, they manufactured to the specifications sent in by the agent with the orders.

In figure 3 we see two steins again featuring a scene of Washington, DC, this time with different color and different wording. These steins are #468A.



The capacity mark is used on the bulk of the steins from 1/8L up but does not generally appear on the smaller sizes. As mentioned earlier, the same holds true for the number. When a number is present on the larger ones, it will appear either on the base or on the back of the Stein near the handle. It may be embossed in raised numbers or impressed into the body. The bottom is generally marked with the Thewalt symbol consistent with the time period along with "Made in Germany", "Germany" or nothing. Consistently inconsistent. If it was manufactured for Bosselman, it will bear his mark on the base.

At the end of this article is a complete list from the firm's records of 114 steins. It lists steins in six different sizes: 1/16L (36), 1/12L (4), 1/8L (34), 1/4 L (33), 1/2 L (6) and a single Stein in the 1L size. Lids were apparently optional, as pieces are found both with and without lids.

The scenes on most are simply places of interest to tourists of the period. We must remember here that with the advent of the railroad and the move from an agrarian to an industrial economy, we had a population suddenly able to travel. The purchase of a souvenir Stein as a memento of their travels was an inexpensive remembrance. Generally, they feature some attraction which makes the city, town or area significant, such as a monument, memorial, major building, etc. Again, here we go with the exceptions and there are many. I think that it is the exception to the norm that makes collecting more enjoyable. The following page includes a variety of these souvenir steins. The first two rows show some of the more unusual and uncommon examples:

#595A compliments of A. J. Abel, F.O.E., 9302 Kinsman Road, Cleveland, O.

#569 has no scene but four lines reading Compliments of Dietrich Tafje, 174 Onderdonk Ave., Brooklyn N.Y.

#692 is a great scene of the amusement park in Nantasket Beach, Mass.

#797 is a great shot of people travelling in an early auto, souvenir of Detroit.

#798 is an unusual shot of Chattanooga Golf Club, Chattanooga, Tenn.

#691 is a scene from Murray's Dancing Pavilion, Rockaway Beach, NY.

#625 "One view of Milwaukee" as a man guzzles beer directly from the keg.

#693 shows the Alamo, San Antonio, Tex.

#721 displays the coat of arms of Jacksonville, Fla.

#728 is of the Wireless Station at Brant Rock, Mass.

As with the earlier article on the Girmscheid series, much work is still to be done. Many have yet to be identified and, hopefully, with help from fellow collectors, we can fill in some of the missing pages. My personal goal is to be able to at least identify all of the steins in the series over the next few years. Since the records are so incomplete, we have no idea of the scene or content of those not identified. Your help is welcomed and encouraged.





**Souvenir Steins by the firm of Albert Jakob Thewalt**

as found in company records, compiled by Barry Toussaint

Nbr.	Motif	Capacity		Motif	Capacity	
		CD	30		to T-	30 9!
468	Washington, DC - Capitol	•	•	676A	Albany, NY - state capitol	•
468A	Washington, DC - Capitol	•	•	677	Mackinac Island, MI - Old Block House	•
515	Albany, NY - State Capitol	•	•	678	Washington Mansion, VA- Mt. Vernon	•
515A	Albany, NY - The Capitol	•	•	678A	Washington, DC - Mt. Vernon	•
516	Washington, DC	•	•	679	Milwaukee, WI - fat man with keg, side scenes	•
526	Milwaukee, WI	■	•	681	Mackinac Island, MI - The Slapes	•
527	Milwaukee, WI - fat man with keg	•	•	682	Michigan City	•
527A	Milwaukee, WI - City Hall	•	•	683	Thousand Islands - Alster Tower	•
531	St. Paul, MN	•	•	691	Rockaway, NY - Murray's Dance Pavilion	•
531A	St. Paul, MN	•	•	692	Nantasket Beach, MA - amusement park	•
546	Washington, DC	•	•	693	San Antonio, TX - The Alamo, built 1718	•
547	Washington, DC - Library of Congress	•	•	702	Palm Beach, FL	•
548	Washington, DC	•	•	703	West Baden, IN - West Baden Springs Hotel	•
549	Washington, DC	•	•	704	Union Nation	•
551	Washington, DC - White House	•	•	705	State Capital	•
557	Niagara Falls, NY	•	•	706	Jacksonville, FL	•
558	Niagara Falls, NY	•	•	707	Jacksonville, FL	•
559	Albany, NY	•	•	708	Milwaukee, WI - souvenir of Jos. Dudenhofer	•
559A	Albany, NY	•	•	709	Milwaukee, WI	•
560	Niagara Falls, NY	•	•	721	Jacksonville, FL - Coat of Arms, two hotels	•
560A	Buffalo, NY	•	•	726	Milwaukee, WI - fat man with keg, side scenes	•
561	Mt. Clemens, MI	•	•	727	Pen Mar	•
567	Kitaling House	•	•	728	Brant Rock, MA - Wireless Station	•
568	Washington, DC	•	•	746	Fredericton, NB	•
569	Brooklyn, NY - Compliments of Dietrich Tafje	•	•	758	New York, NY	•
594	Washington, DC - Klinger's Hotel, Jamaica, LI	•	•	759	Chicago, IL	•
595	Washington, DC	•	•	760	Pickes Park	•
595A	Cleveland, OH - Compliments of A. J. Abel	•	•	763	Washington, DC	•
596	Hot Springs, AR - Hotel Arlington	•	•	772	Indianapolis, IN - Soldiers & Sailors Monument	•
597	Fatman with keg, US Army & Navy Hospital	•	•	774	New York, NY	•
598	Indianapolis, IN	•	•	775	Chicago, IL - Post Office	•
599	Indianapolis, IN	•	•	776	New York, NY - Statue of Liberty	•
607	St. Joseph, MI	•	•	777	St. Paul, MN State capital	•
608	Brant Rock, MA - Brant Rock House	•	•	778	Des Moines, IA- State Capital	•
609	Maines	•	•	779	Buffalo, NY - Niagara Falls	•
609A	Maines	•	•	779A	Niagara Falls, NY	•
617	Indianapolis, IN - Soldiers & Sailors Monument	•	•	780	St. Louis, MO - Eads Bridge	•
618	Indianapolis, IN - State Capital	•	•	782	St. Louis, MO - Union Station	•
619	Milwaukee, WI	•	•	783	Cleveland, OH - Soldiers & Sailors Monument	•
619A	Milwaukee, WI - City Hall	■	•	784	Providence, RI - State Capital	•
620	Milwaukee, WI - fat man with keg and slogan	•	•	785	Lincoln, NE - State Capital	•
623	St. Paul, MN - State Capital	•	•	786	Scranton, PA - Court House Square	•
624	Milwaukee, WI - City Hall	•	•	787	Detroit, MI - Heart of the City	•
625	Milwaukee, WI - fat man with keg	•	•	788	Chicago, IL - Masonic Temple	•
626	St. Louis, MO - comp, of Julius Wehmueler	•	•	792	New Orleans, LA - Hotel Grunewald	•
627	Hot Springs, AR - Hotel Arlington	•	•	793	New Orleans, LA New St. Charles Hotel	1/12 liter
629	St. Louis	•	•	794	Jacksonville, FL - Hotel Seminole	1/12 liter
630	St. Louis, MO - fat man with keg and slogan	•	•	795	Hot Springs, AR - Eastman Hotel	1/12 liter
638	St. Louis, MO - city scene	•	•	796	Monument Cavalry	1/12 liter
641	Hot Springs, AR - Hotel Arlington	•	•	797	Detroit, MI - The Automobile City, car scene	•
650	St. Louis	■	•	798	Chattanooga, TN - golf and country club	•
672	San Francisco, CA	•	•	799	Jacksonville, FL - Hotel Mason	•
673	St. Joseph, MI - Court House	•	•	800	Mackinac Island, MI - Marquette Park, old fort	•
673A	St. Joseph, MI	•	•	805	Reading, PA - City Park	•
674	Washington Park	•	•	no#	Mt. Clemens, MI - City Hall, two add'l. scenes	•
675	Michigan City, IN - Soldiers & Sailors Mon.	•	•	no#	Washington, DC - Capitol, Washington Monu-	•
676	Albany NY - state capitol	■	•	ment and White House	ment and White House	•

## Photos From the Road

by Ron Fox

This segment begins with a flight from California to Columbus, Ohio, on my way to the home of Elbert Innis, a long time member of SCI and stein enthusiast. His collection has well over 300 steins; mostly Mettlach and HR steins. I would like to show the pieces that I think are real standouts.

Figure 1 is a large 2-liter sized Capo-di-Monte stein. It has a beautifully painted relief scene with a very delicate figural woman finial on the lid. What amazes me is that the figure has never been damaged in the over 100 years since it was made. It is obvious to me that this stein was highly cherished by its owners.

figure 1



Figure 2 is one of Heinrich Schlitt's more interesting and endearing scenes. It is a Mettlach #2703 PUG punch bowl. The scene,

figure 2



which wraps around the entire body, features winged cherubs bringing out the evenings stars. This is one of the more uncommon and sought after punch bowls.

Through the years, I have seen and handled many Royal Vienna-type steins. The one in figure 3 really got my attention. I don't know if it is the coloring or the woman, or a combination of both, but I love the stein. It has a handpainted scene on both the inside and outside of the porcelain inlay.

figure 3



As I searched Elbert's cabinet for candidates for this series, back in the corner of one shelf was this August Saeltzer stein. This small decorating firm in Eisenach, Germany, is a focus area of my stein collecting, as I have over 150 examples. Needless to say, I was thrilled to see this stein. One of the fun aspects of this firm is that there are no records or books documenting the steins they made. In most cases, you do not know of a certain scene until you find it. This piece shows an elephant holding a paper with writing on it. I have taken blown-up photos of that paper to see if I could get it translated to English,

figure 4



but so far, the language has not been determined. The neatest thing about this stein, though, is that it is now mine, as Elbert graciously agreed to sell it to me. It is now on my shelf with its long lost friends.

Figure 5 is Mettlach #2096 which does not come up for sale very often. I have heard many theories of what the stein is actually depicting. I believe it is a man's man or a valet occupational. There does not seem to be much of a call for this profession in today's world.

figure 5



Figure 6 is a 2!4-liter amber blown glass stein with a light green pinched thread that spirals around the body from top to bottom. It ends right next to a very large patterned prunt. The lid has a matching domed glass inlay. A very striking piece!

figure 6



The Vienna type stein in figure 7 is about a 6 liters in size. With the finial atop the domed set-on lid, it is both tall and wide. Unlike most of the other smaller Vienna type steins, this piece has transfer scenes rather than handpainted decorations. It is marked with the Beehive mark and "Austria."



figure 7

Figure 8 is a 2-liter relief stein with a massive 3-D lid. The most unusual thing about this stein is that the lid is still intact. Such a large heavy lid is not very functional, but it looks good.



figure 8

Next, we look at some steins from Houston, Texas. David Harr traveled there recently to speak at the Lone Star chapter meeting. I asked him to take photos while he was there, but unfortunately he did not bring his camera, as he had too much to carry for his presentation. He tried taking some photos with another collector's camera, but the resolution was not high enough for good printing reproduction. In any event, this gave me the idea of enlisting collectors around the country, who have good camera equipment, to take photos of interesting steins from their area. The rest of this segment of "Photos From The Road" comes from the efforts of Lawrence Beckendorff of Katy, Texas. He has been a good friend for about 30 years and is one of the nicest guys I have ever come to know.

figure 9



Figure 9 has a bit of a history. Back in the late 1970's and early 1980's, I was doing ceramic repairs on steins. I had gotten very interested in the manufacturing techniques used to make our much loved beer steins. I had my own small kiln and decided to try and make some of the Schierholz character steins. I was successfully able to make molds of several of these steins, starting with the Gentleman Rabbit, Uncle Sam, and finally the Pixie. When Lawrence and Pam had completed their new ranch house, I wanted to do something special as a house warming present. Lawrence has always liked the character steins, so I made a Pixie and decorated it very differently from the usual. He seemed to get a real kick out of it and after all these years he still has it among his other cherished steins.

Stein collecting can be a very enjoyable hobby, but I have found its greatest blessings have come through the strong friendships I have made.

figure 10



One of the categories Lawrence is attracted to is good glass steins. Figure 10 is one of his choice enameled glass pieces.

The enameled stein in figure 11 has a very comical scene which will make you giggle. Boy, I wish they had beer in school when I was there. It would have saved me the trouble of having to bring my own. It really brings meaning to a higher education.

figure 11



figure 12



Figure 12 is a typical porcelain stein with a lithophane bottom. The decoration of the United States flag is what separates it from the rest. With its matching porcelain inlay lid, it is a real standout.

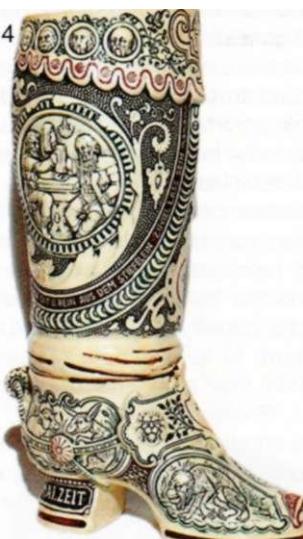
figure 13



Another category of stein collecting which Lawrence favors is steins with student dueling society decorations. Figure 13 is a blown glass stein with a very detailed student shield on the front. It is further enhanced with wide pewter bands around the upper and lower portions of the body. The lid and thumblift have Art Nouveau designs. It is easy to see why this stein is one of his favorites.

What's a Texan without his boots? Lawrence has a small collection of boots, made in both glass and pottery. Figure 14 is

figure 14



a pottery relief boot made by the Dumler & Breiden firm.

Just as important as it is for a Texan to have his boots, he must also remember the Alamo.

figure 15



Figure 16 is a van Hauten decorated stein on a Mettlach body.

figure 16

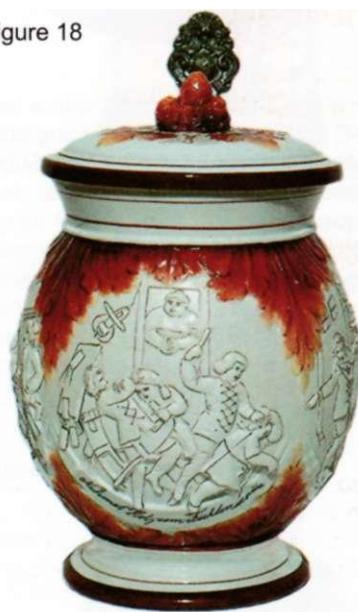


figure 17



No one is going to make a jackass out of figure 17. He is dressed to kill with his jacket and tie. He is having a bit of trouble twirling his cane, though.

figure 18



One of Lawrence's most interesting steins is here in figure 18. It is a porcelain relief stein with three separate scenes, all depicting students drinking and fighting. It has an all porcelain lid with a floral finial. It has a very different short ball-shaped body. All the decoration is done in an iron red coloring, including the outlining of the relief figures. It is believed to be an unmarked Schierholz piece, but in any event, it is very different from what you usually see in porcelain steins. The student decoration is what makes it of interest to Lawrence and a fit for his collection.

figure 19



steins, but has some rare pieces in most Stein categories.

Figure 19 is a miniature blue opaline Stein with a metal cagework design around the body. It is a Bohemian glass piece from the 1850's era, and a real quality mini.

figure 20



Mephisto is our figure 20. He does not show up very often and it is just as well as he can be a bad influence. Lawrence must have him under control as Mephisto's evil ways have never rubbed off on him. This is a Schierholz Stein that usually comes with a very detailed decoration making him almost life-like. His sly smile could cause chills to run up and down your spine.

I am sure you will agree, Lawrence did a great job with the photos of his steins. He was kind enough to travel to the home of another real southern gentleman and one of our recent Master Steinologists, Dave Cantwell. Dave has a multitude of antique interests, as his home will attest. His collection of steins is one of the premier collections in this country today. He specializes in early Faience and stoneware

Figure 21 is a fabulous Kreussen stoneware tankard from the later 1600's. The enameled hunt scene is busy and detailed. It doesn't get much better than this.

figure 21



Figure 22 is a large impressive 1.5-liter sized Thüringen faience Stein. The oversized central figure of a woman makes this Stein both attractive and out of the ordinary. The wide pewter top rim and base ring help give this Stein its very tall appearance.

figure 22



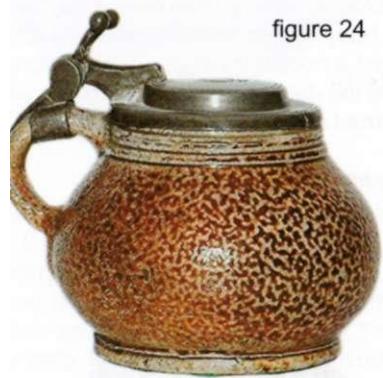
Medical reservist steins are hard to find and command a high price in today's market. Figure 23 displays a large red cross and I am sure is the envy of many collectors.

Figure 24 has been around a while. It dates to the later part of the 1500's. It is from the Frechen stoneware region. Les Paul's book on stoneware is the best source of infor-

Figure 23



figure 24



mation on early stoneware steins. It is a must for those who want to learn more.

The general short wide shape of the faience piece in figure 25 is very different from what you will usually find. It certainly catches your eye.

figure 25



When you are talking glass steins, figure 31 is at the top. It is a Bohemian Cameo wheel-cut glass stein. The cutter was probably Zach. Cameo steins are very hard to find and equally expensive.

figure 31



figure 26



Figure 26 is one great looking Altenburg stoneware stein. This decoration was achieved by adding small dots of clay to the stein body. It does not look like it, but it took at least a couple thousand dots or more to create the design. You know this stein wasn't turned out quickly.

figure 27



Here in figure 27 is one of Dave's pretty enameled glass steins. It features a heraldic shield and nicely enameled glass prunts attached to the upper and lower stein body. A matching glass inlay lid, with ball finial, is set into the pewter lid.



The faience stein in figure 28 is from the Frankfurt faience factory. It has the most elaborate pewter mounts. As you can see, it features an Oriental scene which was influenced by the earlier Oriental porcelain coming from both China and Japan. The Europeans had a taste for that style and the earliest faience factories capitalized on it.

figure 29



Figure 29 is an Annaberg stoneware piece. Like Kreussen, they used enamel decoration. The difference between the two is simple, Kreussen enameled over a brownish salt glaze body and Annaberg enameled over a blackish lead glaze body.

Figure 30 is an attractive Art Nouveau (*Jugendstil*) stein. The body shape, decoration and lid design come together for a total work of art.

figure 30



figure 32



Figure 33 is of a potter's occupational. The scene on this stein is of the potter at work with his kiln in the background.

figure 33



American Rookwood steins are far from being common. Not many collections have an example. Dave not only has one, but as we see in figure 34, he has three. That is quite an achievement.

figure 34



Figure 35 is a double overlay Bohemian glass stein with a matching glass inlay lid. An attractive cut and polished design.

figure 35



Figure 36 is a 17th century Muskau stoneware stein. It is very unusual to find a stein from this factory with the glaze colors. The Muskau factory had not perfected this

figure 36



technique, as the glaze had a tendency to cover most of the detail of the relief images. That probably explains why you do not find pieces like this very often from this factory. Don't let this explanation lead you to believe this stein is anything but a great piece.

Figure 37 is another wonderful glass stein. It is a cranberry overlay with an intricate cut design on a pedestal base. The pewter lid is adorned with a neat finial and innkeeper thumblift. This is just eye candy.

figure 37



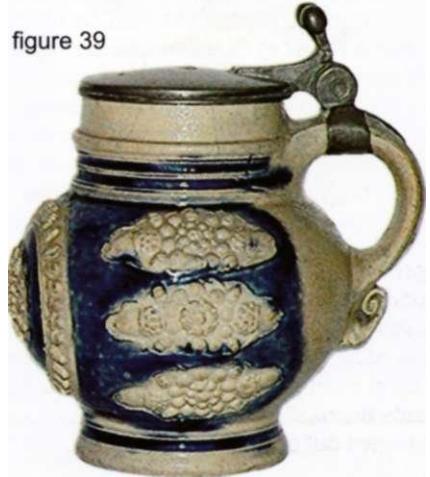
Figure 38 is made of copper with a nice Art Nouveau relief floral design. This is one you will not see very often.

The last stein for this segment is a Westerwald piece from around 1700. Notice the rolled tail of the handle. The ball shape is a bit unusual and just adds to its charm.

figure 38



figure 39



This group of steins is interesting and varied. It is my hope to cover other parts of the country with the help of you, the members. If you have an interesting stein or many steins, and can take a good photo, I need your help. If you have the steins and not the camera ability, please let me know and we will work the photo part out from here. I hope to hear from many of you soon. **A».**

#### An Update

#### Mary Gregory Type Glassware

In the March 2007 edition of "Photos From the Road" I showed a Mary Gregory type glass stein and expressed the wish that "hopefully one day we will have an in-depth article for our education." Elaine Pandl gently pointed out that her husband, Jack Pandl, wrote an article titled "Mary Gregory Type Glassware; Steins, Mugs Beakers & Glasses" in the September 2000 issue of *Prost!* In addition to showing a number of examples, the article provides historic information about the nature and source of this type of glassware. If you do not have a copy of that article, a photocopy can be ordered from the SCI Museum/Library.

## A Rare and Unusual Occupational Stein

by Walt Vogdes

The stein seen here originally belonged to Parish Priest Johann Steets. Ordained on 1 August 1894, Steets was originally from Nuremberg. Among other places, he spent his chaplaincy in Forchheim and in the Church of our Beloved Lady in Nuremberg. In 1899, while in Forchheim, Streets was presented with this stein on his *Namenstag*. (In Catholic Bavaria this is the day honoring your Christian namesake, in Steets' case, John the Baptist.) In 1907 he fittingly became Priest of St. Johannes der Täufer (St. John the Baptist) in Auerbach (about 45 km NE of Nuremberg), a church dating to 1288. In 1918 Father Steets was a delegate to the Bavarian government in Munich; because church functions were suppressed in these years, church officials were frequently used in this fashion. Father Steets died on 23 July 1920.

This porcelain occupational stein is in the collection of Phil Masenheimer.



## Organic Designs of the Jugendstil Era

by Walt Vogdes

Art Nouveau literally means the "new art." The German "flavor" of this art style is termed *Jugendstil*, meaning "young style". Regardless of which term is applied, the aesthete of this period was rooted in organic motifs, subjects drawn from nature. Plant forms were often drawn in an abstract or idealized fashion, and designs were repeated on an object. The emphasis was less on realism, more on balance, harmony and simplified colors. The six steins seen here, all of which date to circa 1905-1915, exemplify this aesthetic.

Top row, left to right:

Marzi & Remy #1943, abstract floral with exaggerated curvy stems.

Reinhold Merkelbach #1711, by "Schmidt." Stylized trees, branches and leaves.

Sarreguemines, by von Heider, an abstract floral design with emphasis on sinuous lines. Note the figural frog inlay.



Bottom row, left to right:

Reinhold Merkelbach #1778 by Max Prugger, violets.

Reinhold Merkelbach #LH2, by Leonhard Hellmuth, abstract flower and leaf.

Reinhold Merkelbach #2019, by E. Berdel, radishes tiled around the circumference of the body.

## Dr. Karl Lueger stein

by Ron Fox

Some time ago I came across a stein that stimulated my curiosity. It is a porcelain stein with a transfer scene of a man (figure 1). It says beneath the illustration; "Dr. Karl Lueger, *Der Volks Mann*" (the people's man). Putting his name on it sure made the research much easier. Many times you only get the illustration and spend a lot of time trying to find out if the person was important at that time or if it was just a personal vanity stein.

figure 1



It turns out that Dr. Lueger was in fact a very important man in connection with the city of Vienna and the late 19th century Austrian political scene. As I studied this man, I learned that he was full of contradictions. As a young man he held strong alliances and intimate personal relationships with the Jewish community. In his political life, he aspired to an anti-Semitic philosophy. Though this garnered him a strong following with the lower middle class of that day, he lived his personal life much differently.

Karl Lueger was born in 1844. He rose to become the leader of the Christian Social party. His anti-Semitism was partly reli-

gious, but history has shown that it was mostly opportunistic. Politics have not changed much as men still follow what gains them popularity and too seldom follow their hearts.

Dr. Lueger was mentioned in Adolph Hitler's *"Mein Kampf"* (my struggle) and given credit for the birth of Hitler's sick philosophy. Hitler lived in Vienna as a young man. How little we have come to understand about the influence we have on one another.

Lueger was elected mayor of Vienna in 1897, despite the initial opposition of Emperor Francis Joseph. He held that post until his death in 1910. Figure 2 is Lueger toward the end of his life. The Austrian Emperor was disturbed by the fact that Lueger was much more popular with the people than he himself.

figure 2



Lueger's popularity with the people of Vienna continued to grow and he is still highly revered in that city. His talented organizational skills and insightful changes to the city's infrastructure has had lasting impact on this city and their view of the man. Hence the fond reference to him on the stein as "*Der Volks Mann*".

More recently I came across another one of these steins on eBay. This second stein is also of porcelain with a similar illustration of Dr. Karl Lueger, only it is a 1/2 liter size instead of the 1/3 liter size of the first (figures 3 and 4).

It only goes to prove the point again that there is so much more to our steins if we look closely.

figure 3

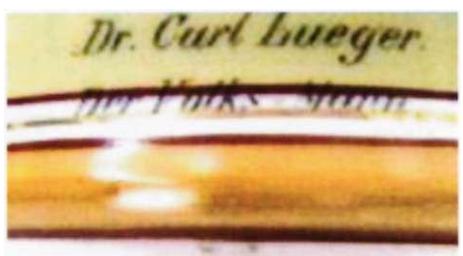


figure 4

Fairy Tales Depicted on *Kinderkrüge*

(Steins or mugs made in Germany specifically for children)

## Snow White and the Seven Dwarfs

### (*Schneewittchen*)

by the Brothers Grimm... and Stephen Lee Smith

Translated from the German by Margaret Hunt



Once upon a time in the middle of winter, when the flakes of snow were falling like feathers from the sky, a queen sat at a window sewing, and the frame of the window was made of black ebony. And whilst she was sewing and looking out of the window at the snow, she pricked her finger with the needle, and three drops of blood fell upon the snow. And the red looked pretty upon the white snow, and she thought to herself, "Would that I had a child as white as snow, as red as blood, and as black as the wood of the window-frame."

Soon after that she had a little daughter, who was as white as snow, and as red as blood, and her hair was as black as ebony, and she was therefore called little Snow White. And when the child was born, the queen died.

After a year had passed the king took to himself another wife. She was a beautiful woman, but proud and haughty, and she could not

bear that anyone else could surpass her in beauty. She had a wonderful looking-glass, and when she stood in front of it and looked at herself in it, and said,

"Looking-glass, looking-glass, on the wall,  
Who in this land is the fairest of all?"

The looking-glass answered,

"Thou, o queen, art the fairest of all."

Then she was satisfied, for she knew that the looking-glass spoke the truth.

But Snow White was growing up, and grew more and more beautiful, and when she was seven years old she was as beautiful as the day, and more beautiful than the queen herself. And once when the queen asked her looking-glass,

"Looking-glass, looking-glass, on the wall,  
Who in this land is the fairest of all?"

It answered,

"Thou art fairer than all who are here, lady queen.  
But more beautiful still is Snow White, as I ween."

Then the queen was shocked, and turned yellow and green with envy. From that hour, whenever she looked at Snow White, her heart heaved in her breast; she hated the girl so much. And envy and pride grew higher and higher in her heart like a weed, so that she had no peace day or night.

She called a huntsman, and said, "Take the child away into the forest. I will no longer have her in my sight. Kill her, and bring me back her lung and liver as a token."

The huntsman obeyed, and took her away, but when he had drawn his knife and was about to pierce Snow White's innocent heart, she began to weep, and said, "Ah dear huntsman, leave me my life. I will run away into the wild forest, and never come home again."

And as she was so beautiful the huntsman had pity on her and said, "Run away, then, you poor child."

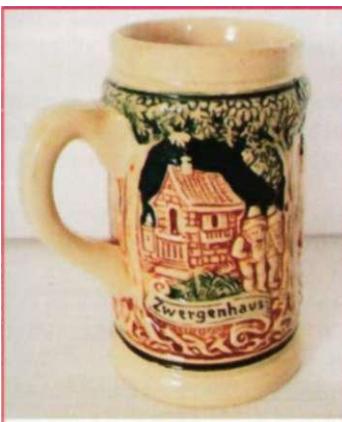
"The wild beasts will soon have devoured you," thought he, and yet it seemed as if a stone had been rolled from his heart since it was no longer needful for him to kill her.

And as a young bear just then came running by he stabbed it, and cut out its lung and liver and took them to the queen as proof that the child was dead. The cook had to salt them, and the wicked queen ate them, and thought she had eaten the lung and liver of Snow White.

But now the poor child was all alone in the great forest, and so terrified that she looked at all the leaves on the trees, and did not know what to do. Then she began to run, and ran over sharp stones and through thorns, and the wild beasts ran past her, but did her no harm.

She ran as long as her feet would go until it was almost evening, then she saw a little cottage and went into it to rest herself.

Everything in the cottage was small, but neater and cleaner than can be told. There was a table on which was a white cover, and seven little plates, and on each plate a little spoon, moreover, there were seven little knives and forks, and seven little mugs. Against the wall stood seven little beds side by side, and covered with snow-white counterpanes.



**The house of the seven Zwergs  
(Dwarfs, or Gnomes)**

Little Snow White was so hungry and thirsty that she ate some vegetables and bread from each plate and drank a drop of wine out of each mug, for she did not wish to take all from one only. Then, as she was so tired, she laid herself down on one of the little beds, but none of them suited her, one was too long, another too short, but at last she found that the seventh one was right, and so she remained in it, said a prayer and went to sleep.

When it was quite dark the owners of the cottage came back.

They were seven dwarfs who dug and delved in the mountains for ore. They lit their seven candles, and as it was now light within the cottage they saw that someone had been there, for everything was not in the same order in which they had left it.



The seven dwarfs coming home after a day at work at the mines.

The first said, "Who has been sitting on my chair?"

The second, "Who has been eating off my plate?"

The third, "Who has been taking some of my bread?"

The fourth, "Who has been eating my vegetables?"

The fifth, "Who has been using my fork?"

The sixth, "Who has been cutting with my knife?"

The seventh, "Who has been drinking out of my beer stein?"

Then the first looked round and saw that there was a little hollow on his bed, and he said, "Who has been getting into my bed?"

The others came up and each called out, "Somebody has been lying in my bed too."

But the seventh when he looked at his bed saw little Snow White, who was lying asleep therein. And he called the others, who came running up, and they cried out with astonishment, and brought their seven little candles and let the light fall on little Snow White.

"Oh, heavens, oh, heavens," cried they, "what a lovely child."

And they were so glad that they did not wake her up, but let her sleep

on in the bed. And the seventh dwarf slept with his companions, one hour with each, and so passed the night.

When it was morning little Snow White awoke, and was frightened when she saw the seven dwarfs. But they were friendly and asked her what her name was.

"My name is Snow White," she answered.

"How have you come to our house?" said the dwarfs.

Then she told them that her step-mother had wished to have her killed, but that the huntsman had spared her life, and that she had run for the whole day, until at last she had found their dwelling.

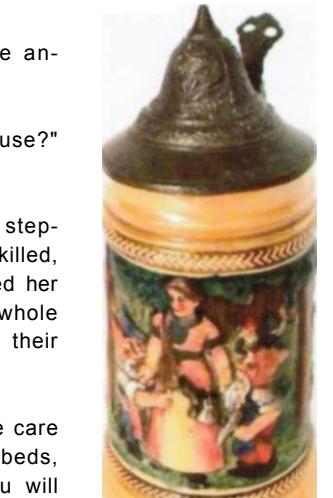
The dwarfs said, "If you will take care of our house, cook, make the beds, wash, sew and knit, and if you will keep everything neat and clean you can stay with us and you shall want for nothing."

"Yes," said Snow White, "with all my heart." And she stayed with them.

She kept the house in order for them. In the mornings they went to the mountains and looked for copper and gold, in the evenings they came back, and then their supper had to be ready.

The girl was alone the whole day, so the good dwarfs warned her and said, "Beware of your step-mother, she will soon know that you are here, be sure to let no one come in."

But the queen, believing that she had eaten Snow White's lung and liver, could not but think that she was again the first and most beautiful of all, and she went to her looking-glass and said,



"Looking-glass, looking-glass, on the wall,  
Who in this land is the fairest of all?"

And the glass answered,

"Oh, queen, thou art fairest of all I see,  
But over the hills, where the seven dwarfs dwell,  
Snow White is still alive and well,  
And none is so fair as she."



Then she was astounded, for she knew that the looking-glass never spoke falsely, and she knew that the huntsman had betrayed her, and that little Snow White was still alive.

And so she thought and thought again how she might kill her, for so long as she was not the fairest in the whole land, envy let her have no rest. And when she had at last thought of something to do, she painted her face, and dressed herself like an old peddler-woman, and no one could have known her.

In this disguise she went over the seven mountains to the seven dwarfs, and knocked at the door and cried, "Pretty things to sell, very cheap, very cheap."

Little Snow White looked out of the window and called out, "Good-day my good woman, what have you to sell?"

"Good things, pretty things," she answered, "stay-laces of all colors," and she pulled out one which was woven of bright-colored silk.

"I may let the worthy old woman in," thought Snow White, and she unbolted the door and bought the pretty laces.

"Child," said the old woman, "what a fright you look, come, will lace you properly for once."

Snow White had no suspicion, but stood before her, and let herself be laced with the new laces. But the old woman laced so quickly and so tightly that Snow White lost her breath and fell down as if dead.

"You were the most beautiful," said the queen to herself, and ran away.

Not long afterwards, in the evening, the seven dwarfs came home, but how shocked they were when they saw their dear little Snow White lying on the ground, and that she neither stirred nor moved, and seemed to be dead. They lifted her up, and, as they saw that she was laced too tightly, they cut the laces, then she began to breathe a little, and after a while came to life again.

When the dwarfs heard what had happened they said, "The old peddler-woman was no one else than the wicked queen, take care and let no one come in when we are not with you."



Snow White comes back to life after the gnomes cut her laces

But the wicked woman when she had reached home went in front of the glass and asked,

"Looking-glass, looking-glass, on the wall,  
Who in this land is the fairest of all?"

And it answered as before,

"Oh, queen, thou art fairest of all I see,  
But over the hills, where the seven dwarfs dwell,  
Snow White is still alive and well,  
And none is so fair as she."

When she heard that, all her blood rushed to her heart with fear, for she saw plainly that little Snow White was again alive.

"But now," she said, "I will think of something that shall really put an end to you." And by the help of witchcraft, which she understood, she made a poisonous comb. Then she disguised herself and took the shape of another old woman.

So she went over the seven mountains to the seven dwarfs, knocked at the door, and cried, "Good things to sell, cheap, cheap."

Little Snow White looked out and said, "Go away, I cannot let anyone come in."

"I suppose you can look," said the old woman, and pulled the poisonous comb out and held it up.

It pleased the girl so well that she let herself be beguiled, and opened the door. When they had made a bargain the old woman said, "Now I will comb you properly for once."

Poor little Snow White had no suspicion, and let the old woman do as she pleased, but hardly had she put the comb in her hair than the poison in it took effect, and the girl fell down senseless.

"You paragon of beauty," said the wicked woman, "you are done for now, and she went away."

But fortunately it was almost evening, when the seven dwarfs came home. When they saw Snow White lying as if dead upon the ground they at once suspected the step-mother, and they looked and found the poisoned comb. Scarcely had they taken it out when Snow White came to herself, and told them what had happened. Then they warned her once more to be upon her guard and to open the door to no one.

The queen, at home, went in front of the glass and said,

"Looking-glass, looking-glass, on the wall,  
Who in this land is the fairest of all?"

Then it answered as before,

"Oh, queen, thou art fairest of all I see,  
But over the hills, where the seven dwarfs dwell,  
Snow White is still alive and well,  
And none is so fair as she."

When she heard the glass speak thus she trembled and shook with rage.

"Snow White shall die," she cried, "even if it costs me my life."

Thereupon she went into a quite secret, lonely room, where no one ever came, and there she made a very poisonous apple. Outside it

looked pretty, white with a red cheek, so that everyone who saw it longed for it, but whoever ate a piece of it must surely die.

When the apple was ready she painted her face, and dressed herself up as a farmer's wife, and so she went over the seven mountains to the seven dwarfs. She knocked at the door.

Snow White put her head out of the window and said, "I cannot let anyone in, the seven dwarfs have forbidden me."

"It is all the same to me," answered the woman, "I shall soon get rid of my apples. There, I will give you one."

"No," said Snow White, "I dare not take anything."

Are you afraid of poison?" said the old woman, "look, I will cut the apple in two pieces, you eat the red cheek, and I will eat the white."

The apple was so cunningly made that only the red cheek was poisoned. Snow White longed for the fine apple, and when she saw that the woman ate part of it she could resist no longer, and stretched out her hand and took the poisonous half. But hardly had she a bit of it in her mouth than she fell down dead.

Then the queen looked at her with a dreadful look, and laughed aloud and said, "White as snow, red as blood, black as ebony-wood, this time the dwarfs cannot wake you up again."

And when she asked of the looking-glass at home,

"Looking-glass, looking-glass, on the wall,  
Who in this land is the fairest of all?"

And it answered at last,

"Oh, queen, in this land thou art fairest of all."

Then her envious heart had rest, so far as an envious heart can have rest.

The dwarfs, when they came home in the evening, found Snow White lying upon the ground, she breathed no longer and was dead. They lifted her up, looked to see whether they could find anything poisonous, unlaced her, combed her hair, washed her with water and wine, but it was all of no use, the poor child was dead, and remained dead. They laid her upon a bier, and all seven of them sat round it and wept for her, and wept three days long. Then they were going to bury her, but she still looked as if she were living, and still had her pretty red cheeks.

They said, "We could not bury her in the dark ground," and they had a transparent coffin of glass made, so that she could be seen from all sides, and they laid her in it, and wrote her name upon it in golden letters, and that she was a king's daughter. Then they put the coffin out upon the mountain, and one of them always stayed by it and watched it. And birds came too, and wept for Snow White, first an owl, then a raven, and last a dove.

And now Snow White lay a long, long time in the coffin, and she did not change, but looked as if she were asleep, for she was as white as snow, as red as blood, and her hair was as black as ebony.

It happened, however, that a king's son came into the forest, and went to the dwarfs' house to spend the night. He saw the coffin on the mountain, and the beautiful Snow White within it, and read what was written upon it in golden letters.

Then he said to the dwarfs, "Let me have the coffin, I will give you whatever you want for it."

But the dwarfs answered, "We will not part with it for all the gold in the world."

Then he said, "Let me have it as a gift, for I cannot live without seeing Snow White. I will honor and prize her as my dearest possession."

As he spoke in this way the good dwarfs took pity upon him, and gave him the coffin. And now the king's son had it carried away by his servants on their shoulders. And it happened that they stumbled over a tree-stump, and with the shock the poisonous piece of apple which Snow White had bitten off came out of her throat. And before long she opened her eyes, lifted up the lid of the coffin, sat up, and was once more alive.

The Prince has awakened Snow White with a kiss, and she is talking to him

"Oh, heavens, where am I?" she cried.

The king's son, full of joy, said, "You are with me." And he told her what had happened, and said, "I love you more than everything in the world, come with me to my father's palace, you shall be my wife."

And Snow White was willing, and went with him, and their wedding was held with great show and splendor. But Snow White's wicked step-mother was also bidden to the feast. When she had arrayed herself in beautiful clothes she went before the looking-glass, and said,

"Looking-glass, looking-glass, on the wall,  
Who in this land is the fairest of all?"

The glass answered,

"Oh, queen, of all here the fairest art thou,  
But the young queen is fairer by far as I trow (sic)."

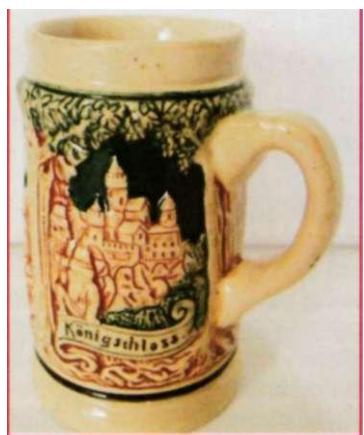
Then the wicked woman uttered a curse, and was so wretched, so utterly wretched that she knew not what to do. At first she would not go to the wedding at all, but she had no peace, and had to go to see the young queen. And when she went in she recognized Snow White, and she stood still with rage and fear, and could not stir. But iron slippers had already been put upon the fire, and they were brought in with tongs, and set before her. Then she was forced to put on the red-hot shoes, and dance until she dropped down dead.

Photos from the Stephen L. Smith collection  
of Fairy-tale "Kinder" mugs.



Above: Snow White awakens.

Below: The King's palace.



## The Hundepauker (Dog Drum)

by John Harrell



Postcard ca. 1910, the *Hundepauker*

In this three part article John Harrell uses Mettlach military stein 2140/847 to tell us the very unusual story of the *Hundepauker*, or dog drum, of the Inf. Rgt. Herzog Karl von Mecklenburg-Strelitz (6. Ostpr.). No. 43. Following a brief introduction to the Grand Duchy of Mecklenburg-Strelitz, he provides the history of the man in whose honor this regiment was named, and then turns to the story of the *Hundepauker* and its depiction on this stein.

### Grossherzoglich Mecklenburg-Strelitz

Mecklenburg-Strelitz was a landlocked state established as a duchy in 1701 and named for its capital, Strelitz. Located in northern Germany, it was bordered on the north and east by Pommerania, on the south by Brandenburg, and by Mecklenburg-Schwerin in the west. It was elevated to a grand duchy by the Congress of Vienna in 1815. It was the smallest grand duchy in the 1871-formed German Empire with 2900 sq. kilometers of land and a population of 106,000 in 1910. Neu Strelitz, its capital, was built after 1712 following a fire that destroyed the previous capital city. Other towns included Friedland, Furstenburg and Mirow.

The two Mecklenburg grand duchies were among the poorest German states with little land available for cultivation. Numerous lakes and waterways existed in Mecklenburg-Strelitz.

### Herzog Karl von Mecklenburg-Strelitz

Friedrich August Karl, *Herzog* (Duke) von Mecklenburg-Strelitz, was born at Hanover on 30 November 1785, the son of Herzog Karl II and his second wife Charlotte, a princess of Hesse-Darmstadt. She died twelve days after Karl's birth. Herzog Karl II's first wife was Charlotte's sister Christine with whom Karl II had ten children. One of their children was Luise who married the future King Friedrich Wilhelm III of Prussia in 1793. Christine had died in 1784, also following childbirth.

Karl was a *Prinz* of Mecklenburg-Strelitz until his older brother Georg became *Grossherzog* (Grand Duke) in 1816. Upon his brother's succession, Karl received the title *Herzog Karl von Mecklenburg-Schwerin*.

At the ripe old age of thirteen, Karl was appointed a staff captain (*Stabskapitän*) in the Prussian Army of King Friedrich Wilhelm III. Karl attended a military school in 1801 and was assigned to the I Batl. Garde in 1804 (renamed as the 1. Garde Rgt. zu Fuss on 19 June 1813). The following year he was promoted to major and appointed a *Kompanie Chef* (commander) in the same unit. In the 1806 campaign, he fought at Auerstadt against the French who crushed the Prussians. He was in the brief siege at Prenzlau, and captured when the French

commander bluffed the Prussian commander into surrendering 10,000 troops, 1800 horses, 64 cannons and a number of colors and standards. Karl was released from captivity due to illness and returned to Mecklenburg-Strelitz. In November 1808, he returned to the army as commander I Batl. Garde. He was promoted to Lieutenant Colonel (*Oberstleutnant*) in February 1810, and to Colonel (*Oberst*) in August 1812. He was appointed a brigade commander in the Prussian Auxiliary Korps commanded by Lieutenant General Hans David von Yorck [1]. Yorck's Korps, which was Prussia's forced contribution to Napoleon's Grand Armeé of 1812, was not seriously engaged in the 1812 campaign against Russia. On 30 December 1812, Yorck signed the Convention of Tauroggen with the Russians which declared his Korps neutral. This act was the beginning of the War of Liberation against Napoleonic France.

As a brigade commander in the 1813 campaign, Karl fought in the Battles of Gross-Görschen (Iron Cross II Class), Bautzen, Katzbach (Iron Cross I Class), Wartenburg (*Pour le Mérite*) and Leipzig, where he was badly wounded near the village of Möchern. His other engagements and actions were Colditz, Hagnau, Goldberg, Graditz and Löwenberg. During this campaign, he was promoted to major general in July, then to Lieutenant General in December. He did not take part in the campaign against France in early 1814, probably due to his wound. In September 1814, he was appointed commander of the Garde Brigade.

### Father of the Prussian Garde Korps

The title "Garde" by tradition implied a select body of men whose appearance, discipline, morale, training, courage, loyalty and *esprit de corps* consistently exceeded those same traits found in other similar sized units of the same type. Historically, many Garde units began their service by providing personal security for the sovereign of their respective state.

Prinz Karl was appointed Chef of the Garde Brigade on 21 February 1815. This brigade consisted of the 1. (1688) and 2. (1813) Garde Rgts. Zu Fuss, the Garde Jäger Batt. (1744), the Rgt. Der Garde du Corps (1740) and the Garde Husaren Rgt. (1815). The Kaiser Alexander and Kaiser Franz Grenadier Rgts. (1814), the Garde Schützen Batt. (1814) and the 2. Garde Kavallerie Brigade of the Garde Dragoner Rgt. and Garde Ulan Rgts. (1815) formed the Grenadier Brigade. These two brigades were joined on 1 June 1815 to form the "Garde and Grenadier Korps" under the command of Prinz Karl. This Korps took part in the 1815 campaign against Napoleon which ended in his defeat at Waterloo/La Belle Al-



Herzog Karl von Mecklenburg-Strelitz,  
1785-1837.

lance on 18 June 1815. The Korps was not in action.

Upon the Korps' return from the campaign, Prinz Karl instituted a training program with the goal of making it a model for the rest of the army. In 1819 he formed the *Lehr Infanterie Batl.* at Potsdam. This demonstration unit, a model training battalion, existed as such until 1914. Prior to 1819 Prinz Karl had persuaded König Friedrich Wilhelm III that the Garde and Grenadier Korps should be independent of any other army commander, a move that angered some senior generals. On 13 November 1821 the Korps was renamed "Gardekorps," the name it retained until the Imperial German Armies were disbanded in 1919.

The Garde was especially close to the heart of the king. On 30 May 1824 he authorized the 1. Garde Rgt. Zu Fuss to wear the tall grenadier *Mütze* (helmet) patterned after the *Mütze* worn by the Grenadiers of King Frederick II the Great. This *Mütze* was worn by the regiment for parades and special ceremonies. In 1894 a new helmet plate was introduced for the regiment. The original *Mützen* were then given to the Kaiser Alexander Garde Grenadier Rgt.

During the annual peacetime maneuver, the Gardekorps gathered much praise. Prinz Karl commanded the Korps until 1827 when he was succeeded by Prinz Wilhelm of Prussia, who in 1871 became Kaiser Wilhelm I. Karl's talents were not limited to military affairs. In 1817 the King appointed him to the Prussian State Cabinet. Ten years later, Karl was appointed president of the Cabinet. Prinz Karl had a strong aristocratic personality and was not especially popular among his contemporaries, but he served the king and the army well in war and peace. He had great courage and was an outstanding combat leader. He died on 23 September 1837 in Berlin, and was buried in the family vaults at Mirow.

#### **The Hundepauker Regiment Inf. Rgt. Herzog Karl von Mecklenburg-Strelitz (6. Ostpr.) No. 43 as seen on Mettlach Stein 2140/847**

Inf. Rgt. Herzog Karl von Mecklenburg-Strelitz was raised on 5 May 1860, one of four Garde and 32 line infantry regiments raised that day in a massive Prussian Army reorganization and expansion. Its original name was 3. Kombiniertes Inf.-Rgt., but two months later it was renamed 6. Ostpruss. Inf.-Rgt. No. 43. The regiment was a *Landwehr* unit when raised. Its soldiers served only until they were replaced by the annual October draft of recruits. Its final

name, with honorary title *Herzog Karl von Mecklenburg-Strelitz*, was authorized on 27 January 1889. The original strength of the regiment was three battalions, each with four companies. These battalions, I, II and III (Fusilier), were moved around in East Prussia in at least ten different garrison towns until 1892. The regiment was at Lotzen 1892-99, and then dispersed again. The final regimental garrisons were at Königsberg (I and III Batl.) and Pillau (II Batl.), 1899-1919. Soldiers in the I and II Batl. were known as "Musketier" while those in the III Batl. Were called "Fusilier."

The transfer scene on this Mettlach 2140/847 military stein includes the *Hundepauker* or drum dog which belonged to the Prussian 43. Inf. Rgt. garrisoned at Königsberg in East Prussia. Königsburg was retained by the Russians following World War II and was renamed Kaliningrad. The story of the *Hundepauker* began in the final days of the Austro-Prussian War of 1866 and spanned the years 1866 to 1945.

As the 1. Armee Korps of the victorious Prussian Army drove the retreating Austrian troops from the field in the decisive battle of Königgrätz late in the day on 3 July 1866, the Prussian 43. Inf. Rgt. came upon an unusual battlefield scene. Among the dead, dying and wounded Austrians and horses, mingled with typical battlefield debris of abandoned rifles, helmets, packs and other equipment, a wounded St. Bernard dog was found. It was hitched to a two-wheel cart upon which there was a large drum. The dog had been shot and the drum head had been holed a number of times. The body of the drum was decorated with the Imperial Austrian double-headed eagle and belonged to the *Kaiserlich und Königlich Infanterie Rgt. Karl Salvator von Toskanna Nr. 77*. The 43. Inf. Rgt. took possession of the dog, cart and drum as a war trophy. From that day forward, the regimental music corps had a unique addition to its ranks and instruments. A Prussian A.K.O. (Allerhöchsten Kabinetts-Ordre, or highest cabinet order) on 9 March 1867 officially authorized the regiment to retain the *Hundepauker* or Dog Drum.

The regiment obtained two St. Bernards, and named them Sultan and Pasha, names that were passed on to their successors. The daily food bill was five silver Groschen, and every fourth day the dogs were given bread. Following the *Hundepauker's* arrival in Königsberg they became great favorites among the citizens and especially the children. The children always wanted to pet the dogs and would feed them cake and milk. Sultan and Pasha each led a real "dog's life"!

Both dogs were promoted, and eventually became sergeants wearing their rank on their collars. Except for when cats crossed their paths, the dogs were quite well behaved with one exception. One day Sultan met a female dog with whom he fell in love and overturned the drum as she led him on a merry chase. He was eventually located and placed under arrest and punished for three days. The fate of the female dog is unknown.

The *Hundepauker* always paraded with the regiment except for one diplomatic absence. For the 1895 Kaisermaneuvers, Kaiser Franz Joseph of Austria was an honored guest and observer. In the pre-maneuver Kaiser parade the *Hundepauker* was discreetly left behind in his kennel as the regiment passed in review.

In August 1914, the *Hundepauker* went off to war with his regiment on the Eastern Front. On 30 August 1914 during the decisive German victory at Tannenberg, the Russians nearly captured the *Hundepauker*. The dog and drum were saved through the bravery of *Feldwebel* (First Sergeant) Fritz Purwin of the 5. Komp.

In early 1916, the regiment was transferred to the Western Front in France to take part in the battle at Verdun where its casualties totaled nearly 1300 officers, NCO's and men. Just before its transfer, the *Hundepauker* was returned to Königsberg where he remained for the rest of the war. In 1919 the old army was disbanded in accordance with the Treaty of Versailles. However, this was not the end of the tradition. In the new Reichswehr, the old traditions of the 43. Inf. Rgt. were passed to the 16. Komp of the *Ausbildung* (training) Battalion, of the newly formed Inf.-Rgt No. 1 at Königsberg. The drum and cart were retrieved from the local museum and underwent a reconditioning. Herr Katilzki, a resident of Königsberg, gave a St. Bernard to the regiment. A second dog was presented to the regiment by the officer's association of the 43. Inf.-Rgt. The names Sultan and Pasha were once again on the rolls.



Hundepauker, 1930

Following the reorganization and expansion of the army in 1935, the tradition of the old 43. Inf.-Rgt. was passed to the III Batl. Inf.-Rgt. Nr. 1 at Königsberg.

A contemporary description of the drum survives from 1937. The drum base was painted blue, the rims were black and yellow and the Austrian double headed eagle remained. During the 1937 army maneuvers in Mecklenburg-Pomerania the firm of Continental Wick in Hannover replaced the metal wheels with rubber tires.

In 1939 the *Hundepauker* made its last campaign. He accompanied his regiment during the short Polish Campaign in September 1939. Following the campaign, the *Hundepauker* returned to its garrison in Königsberg where it and its keepers met a sad fate. A family by the name of Ohlhorst maintained both dogs. When the Russian army captured Königsberg in early 1945, they shot the Ohlhorst family. The fate of the dogs is unknown but they undoubtedly perished too. The fate of the drum and cart are also unknown but they were possibly considered a "war trophy" and taken to Moscow. The Russians looted museums large and small in Germany. The drum and cart may well be stored in the basement of the Red Army Museum. [2]

## Transfer Scene

The six regimental figures in the transfer scene represent two officers, two musicians, an NCO and a Musketeer, each in a distinctive uniform. The far left figure is a company grade officer Captain (*Hauptmann*) or Lieutenant in parade uniform. He wears the officer's *Waffenrock* (tunic) with yellow metal "banjo" epaulets, silver brocade belt with two black stripes. His *Pickelhaube* has a gilt helmet plate, spike and trim. His left hand rests on his Model 1889 infantry officer's sword. Next to him, arms folded, is the bandmaster (*Stabshoboister*) wearing the double breasted *Überrock*, a frock-like coat, and a billed cap (*Schirmmütze*) with red band. He wears white shoulder straps as worn by all infantry and artillery regiments in the I Armee Korps. In front of the *Hundepauker* stands an NCO, Sergeant or *Unteroffizier*, in the white summer dress uniform. The difference in the two ranks would be in collar side buttons which cannot be seen. The trousers are worn outside the boots. His uniform facing, cuffs, collar and *Waffenrock* trim, are red. The regimental number 43 is in red on his shoulder straps. He is identified as an NCO by a thin yellow strip of lace on the edge of his standup collar and the upper edges of the cuffs. He holds a Model 1888 rifle as he stands at attention (*Achtung!*). The musician standing behind the *Hundepauker* is the *Paukenwagen* drummer. He is an *Unteroffizier* based on his collar lace and lack of a button on his collar. On his shoulder

are the red and gold swallows nests (*Schwalbennester*) worn by musicians. In his right hand, he holds the drumsticks. The standing Musketeer with rifle and field pack is in the field uniform. His red cuffs trimmed in yellow with three vertical buttons are the Brandenburg pattern. A red stripe runs down the outer seam of his trousers which are tucked into his boots. The metal tip of his leather bayonet scabbard can be seen at his left knee. The mounted officer, a captain or above in rank in this instance, although regimental and battalion adjutants who were lieutenants were also mounted, wears the gray double breasted *Paletot* (overcoat) and officer's *Schirmmütze*. His sword scabbard hangs down his left side from under the *Paletot*. The horse's tail is bobbed. In the distant background is a hazy, light gray outline of Königsberg's skyline with the Schloss tower to the far left. As with all other Mettlach military steins examined by the author, the scene is not signed.

The uniform details are from the period of c. 1900, about when the stein was made. These details changed little until about 1910 when the new *feldgrau* (field gray) uniform was introduced. The model 1888 rifle was replaced starting in 1901 by the famous Mauser Model 1898, the standard infantry rifle through 1918. The Prussian I Armee Korps stationed on the German-Russian frontier would have been one of the first Armee Korps to be re-armed with the new rifle.



This is one of only two Mettlach military steins from the 43. Inf. Rgt. known by the author. The second such Stein is also in an American collection. Undoubtedly others exist. The lid on the author's Stein is engraved with initials, and the lid of the second Stein contains the shooting prize inscription: "III Preis 16.8.07", a clear indication that the Stein was either made or sold to the regiment in 1907. Official funds were provided to regiments for marksmanship prizes which took various forms including, of course, Steins.



The author has not seen or heard of a Reservist's Regimental Stein from this regiment. A flask depicting the *Hundepauker* is known and pictured here. This flask is unique in the author's experience.

A close-up of the *Hundepauker* depicted on this flask seems to suggest the drum has been replaced by a keg of beer, which would not have been totally unexpected!

On the day of Königgrätz the Prussian 8. Dragoon Rgt. also captured an Austrian *Hundepauker* which they gave to the Prussian 50. Infantry Rgt. This regiment also kept the *Hundepauker*, but never had the official authorization that was bestowed on the 43. Inf. The distinction was probably due to the different circumstances in the capture of the two *Hundepauker*.

#### Notes:

[1] On 27 January 1889 the Prussian 1. Jäger Batl. Was renamed *Jäger Battalion Graf Yorck von Wartenburg* (Ostpreuss.) No. 1 in Yorck's honor.

[2] An idea suggested by Edward M. Owen.

#### Special thanks to:

Kurt Siemon and Edward M. Owen for identifying the various uniforms in the transfer scene.

Herr Wolfgang Gult for translating assistance and the photographs of the 43. Inf. Rgt. flask from his outstanding collection.

Walter Vogdes for his editing and preparing these articles for publication.



A flask from 1. Komp. Inf. Rgt. Nr. 43, 1910/12, Königsburg i.P., Res. Fr. Wesselmann, courtesy of Wolfgang Gult



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## A Question for the Readership What is the Significance?

by William H. Schemel

figure 1



The Stein seen in figure 1 is a mystery to me. It was manufactured by Whites Pottery Company in Utica, N.Y., probably in the late 1800's. Most scenes etched on Steins depict an actual event, legend or some point of interest. I was born and raised in Western New York State and neither I nor anyone I know can shed any light on the meaning of this picture. The man is tied on his back, on the back of the horse, with his feet tied under the horse and his hands tied under the neck of the horse. The horse is being chased by a pack of dogs depicted on the left side of the Stein, and there is a rising sun on the right side of the Stein. Figure 2 is a close-up of the scene. Since this is purely an American piece and something which I have never come across, the event may have very localized significance. I am hoping that one of our readers can help me discover the meaning of this scene.

figure 2



## SCI Returns to Bad Schussenried

The 2008 SCI Annual Convention will be held in Bad Schussenried, Germany from July 30<sup>th</sup> through August 3, 2008. Ask any one who attended the 2002 convention in Bad Schussenried and they'll tell you it was one of the best and most fun SCI conventions ever. If you missed the last one and want to have a great time or if you just want to do it all over again this is your chance.

Why is the convention being held in the small town of Bad Schussenried? One of SCI's very own members, Mr. Jürgen Ott, has taken his collection of beer steins to create Germany's first Beer Stein Museum. It's not just the collection of beer steins that's impressive but the manner in which they're displayed that helps bring a new level of understanding to our hobby. Mr. Ott wants to make sure all SCI members get a chance to see his museum, and he also knows how to throw a great party.



We'll begin our adventure by gathering in Munich where the sight-seeing activities are endless. We encourage you to stay at the Holiday Inn - Munich City Centre as this will be our location for convention registration and departure to Bad Schussenried. For reservations call 1-888-HOLIDAY or book online at [www.ichotelsgroup.com](http://www.ichotelsgroup.com). (If you pay in advance there are substantial savings, so please ask.) This hotel can be

reached directly from the airport via the S-Bahn (S8). A group dinner has also been arranged in the *Ratskeller* of the *Neues Rathaus* on Tuesday evening where attendees will be surrounded by the paintings of Heinrich Schlitt.



*Your time in Munich is optional and is not part of the convention costs. You must make your own hotel reservations in Munich. You are not required to stay at the Holiday Inn. If you choose a different hotel in Munich, we ask that you make your way to the Holiday Inn lobby by Wednesday morning.*

**Wednesday, July 30** - Registration for the convention will take place in the lobby of the Holiday Inn - Munich City Centre in the morning. Buses will depart shortly after noon to take you to your hotel in the Bad Schussenried area. The Board of Trustees meeting will be held in the *Sommerkeller* of the Schussenrieder brewery from approximately 4:00 pm to 6:00 pm. Immediately following the meeting, there will be a festive evening of food, beer and entertainment in the *Bierkrugstadel* at the brewery. Buses will take you back to your hotels at the end of the evening.

**Thursday, July 31** - Following breakfast at your hotel, buses will take you to the library of the New Monastery in Bad Schussenried where the general meeting will officially start things off. The town of Bad Schussenried is situated on the Upper Swabian



*Our general meeting and lectures will be held in the ornate library of the New Monastery.*

Baroque Route (*Oberschwäbische Barockstraße*); a 500 km route of baroque and rococo culture stretching from the city of Ulm to Lake Constance (*Bodensee*). The Schussenried Abbey, originally founded in 1183, with its church and library, are the main attractions as the Barockstraße passes through Bad Schussenried. After a couple of interesting and informative talks, lunch will be served at the brewery. Later, we will all take a short bus ride to the city of Friedrichshafen where you will have some free time to take in the beautiful scenery and shops after we tour the Zeppelin Museum. Count Ferdinand von Zeppelin first began to pursue the idea of airships after



he retired from the military in 1890, at the age of 52. Construction of the first Zeppelin airship began in 1899. Civilian Zeppelins attained prominence in the 1930's but the disaster of the Hindenburg in 1937 all but signaled the end of these great airships. That evening, we will be treated to entertainment and culinary delights from neighboring Switzerland in the Bierkrugstadel.

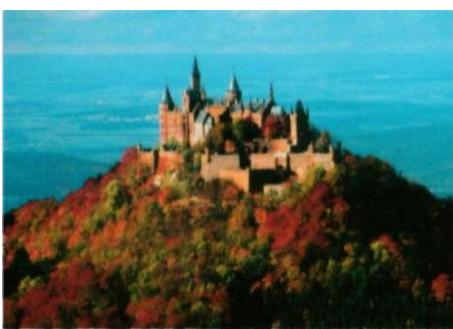
**Friday, August 1** - It's back to the library (*Bibliothekssaal*) of the New Monastery for more educational presentations followed by lunch in the Beer Stein Museum. Stein tables will be set up at the brewery for sales. Tours of the *Bierkrugmuseum* and the brewery will be given in the afternoon, and for those looking for a little more, an optional tour of the city of Ulm is available. Ulm was founded around 850 and is rich in history and traditions. This former Free Imperial City (*freie Reichsstadt*) lies at the point where the Blau and Hirsch rivers join the Danube. Ulm is primarily known for its Lutheran church (the *Ulmer Münster*) and is the birthplace of Albert Einstein. The *Ulmer Münster* is unique in that it was fi-



nanced by the inhabitants of Ulm themselves rather than by the church. It also boasts the highest church steeple in the world at 161.53 meters. If you're ambitious enough to climb the 768 steps to the top of the steeple you'll be rewarded with fantastic views of the city. The old fisherman's quarter (*Fischerviertel*), on the river Blau, is full of half-timbered houses, cobblestone streets and picturesque footbridges that capture the old world charm of this city. Our evening in the Bierkrugstadel will once again be our venue for great food and entertainment by the Marine Choir from nearby Aulendorf.



**Saturday, August 2** - "The earlybird gets the stein" this morning. The German Breweriana Collectors Society will hold their annual summer "swap-meet" on the grounds of the Schussenrieder brewery beginning at 8:00 am. This is a great opportunity to expand or start your brewery stein collection. Don't forget to bring items to swap and sell with this group. By mid-morning buses will leave from the brewery for an optional excursion to the Hohenzollern Castle. Burg Hohenzollern was originally constructed in the first part of the 11<sup>th</sup> century as the home of the Hohenzollern family, rulers of Prus-



sia and Brandenburg from the Middle Ages to the end of World War I. The version of the castle that stands today was constructed by King Friedrich Wilhelm IV between 1846 and 1867. This version was intended to be a memorial to the family, and it wasn't until 1945 that the last Prussian Crown Prince Wilhelm and his wife Crown Princess Cecile took up residence there. Their tombs are now part of the castle along with many historical artifacts of Prussian history. For those who will not be going on this optional excursion, a preview of Johannes Vogt's auction will take place

followed immediately by the live auction. Our last evening in Bad Schussenried is sure to be a memorable one. Wear your *Dirndl*s and *Lederhosen* as we celebrate Oktoberfest-style with all the trimmings.

**Sunday, August 3** - It's time to say goodbye to all of our friends with a *Weisswurst* breakfast at the brewery. For those who will be going home, buses will take you directly to the Munich airport. If you are continuing your stay in Germany on the post-convention tour, buses will also leave from the brewery for the start of what promises to be a truly once in a lifetime tour.

**What's included in the cost of the convention?** All bus transportation that is part of the convention is included in your cost. This includes travel from Munich to Bad Schussenried and back to Munich, the excursion to Friedrichshafen and all daily shuttles to and from your hotel and the brewery complex. Your convention fee includes four (4) buffet dinners complete with live entertainment, two (2) lunches and the farewell breakfast. The excursion to Friedrichshafen, entrance to all convention presentations, sales and other activities and one (1) convention stein per registration complete the items included in your cost.

**What's NOT included in the cost of the convention?** Your hotel costs, both in Munich and in the Bad Schussenried area, convention options, tips and other gratuities.

The convention is limited to 250 people due to hotel space in the Bad Schussenried area. [Hint: REGISTER EARLY] Final cut-off will be April 15, just like your taxes so it's an easy date to remember.

^

## Post Convention Tour August 3-10, 2008 Discover the Beautiful Rhineland in 2008

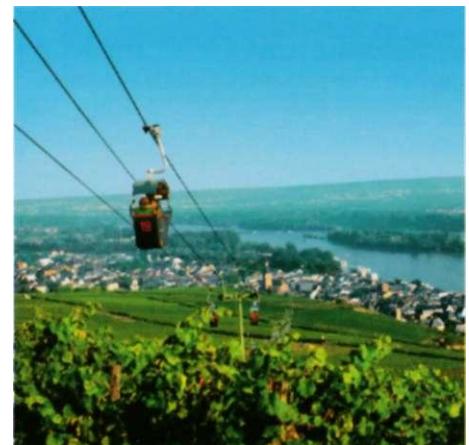
Master Steinologist and art historian Beatrice Adler has planned a one week post convention bus tour, concentrating on central Germany and the beautiful Rhineland. Highlights include the Heidelberg Castle, a cruise on the Rhine River, the Loreley, the Cologne Cathedral and a visit to Mettlach. As an SCI member for more than 20 years, she is well aware of the interests of our members and has lined up a fantastic week. For your ease and comfort, she has limited bus travel time and hotel changes. We will stay only in three choice hotels: two nights in Rüdesheim, three nights in Cologne and the last two nights in Mettlach.

Both stein collectors and their spouse's interests will be served with plenty of time for site seeing and fun, as well as for shopping and visiting collections.

**Sunday, August 3** - The bus will depart Bad Schussenried after the *Weisswurst* breakfast en route to Heidelberg. We will visit the world famous Heidelberg Castle (motif on many Mettlach steins and plaques) with the world's biggest barrel from 1591 and the German Pharmacy Museum. A one hour drive to Rüdesheim takes us to the banks of the Rhine River, where we will stay two nights in a charming, typically German, old-style hotel.



**Monday, August 4** - We will explore the Rüdesheim area. One highlight of a stay in Rüdesheim is the 10-minute ride on a cable-car to the *Niederwald* Monument with the statue of Germania, symbol of German unification after the Franco-Prussian War in



1870/71. Enjoy a panoramic vista over the old town of Rüdesheim, the vineyards, and the Rheinstein Castle across the Rhine valley. A chairlift takes us down to Assmannshausen, known for its red wine and romantic narrow lanes. After this, enjoy the uniquely beautiful Rhine on board a cruise ship passing by *Mäuseturm* (Mouse tower) and the ruins of the Ehrenfels Castle. Back in Rüdesheim, be sure to go to the world-famous *Drosselgasse*, an ancient, narrow cobble-stoned alleyway with shops, beer and wine bars, and live music.



Tuesday, August 5 - The bus will take us along the Rhine River to enjoy this unique river landscape between Rüdesheim and Koblenz with landmarks such as the *Loreley*, the idyllic little town of St. Goarshausen at the foot of the legendary *Loreley* with its two city towers and the remains of the old city walls, the castles of *Katz* and *Maus* and, opposite, Castle Rheinfels, looking down proudly over the Rhine. The afternoon will be dedicated to a visit to Höhr-Grenzhausen, located in the Westerwald and known for the salt-glazed blue and gray stoneware made for centuries. From here, it is only an hour drive to Cologne, where we will stay the next three nights.

Wednesday, August 6 - All day will be spent in Cologne, one of the famous production places of early stoneware steins. The Cologne cathedral is the largest German cathedral and the most visited site in Germany. But the more than 2000 year old city has more to offer. Besides the special beer, the *Kölsch* and the eau de Cologne "4711", there are numerous cultural monuments, such as the famous Roman Dionysus mosaic, the medieval *Overstolzenhaus* and the *Gürzenich* hall. Modern structures such as the opera house (1957) and the Media Park (from 1989 onwards) are to be found at the foot of the cathedral. There is a Ceramic Museum, a Chocolate Museum, the Roman-Germanic Museum, the Museum of Modern Art... and a lot of antique shops. Enjoy the evening in one of the numerous *Kölsch* breweries.

Thursday, August 7 - Our bus will take us on a one hour ride to Düsseldorf for an all day excursion. This very unique city on the Rhine has a lot to offer. The county capital

is known for its *Alt* beer and the "longest bar in the world", its mustard, the fashion and design business, the art museums and last but not least - Rhenish lifestyle. We start with a guided scenic tour and have a walking tour of the Old City, with its more than 250 pubs, restaurants and bars. There will be time to visit the ceramic collections in the Hetjens-Museum, but there are a lot of other museums, as well (Mustard Museum, Neandertal Museum, Goethe Museum). The afternoon will be reserved for antiquing or shopping on the famous *Königstrasse* with its elegant shops, considered the last word in the world of fashion. Back in Cologne, there is time to attend one of Cologne's numerous music events.



Friday, August 8 - We will leave Cologne with all our luggage and head south towards Bonn, the birthplace of Ludwig van Beethoven, where we will visit his birth house. Many interesting places can easily be discovered walking through the "historic heart" of Bonn: the statue of Beethoven, the Romanesque Munster's basilica, the electoral Castle - which is today the university - with its *Hofgarten* (garden park), the ancient town hall known for a lot of state receptions, the Poppelsdorf Castle and the Botanical Garden. From Bonn's Rhine banks you will have an impressive view of the *Siebengebirge*, the oldest Wildlife park of Germany, and the famous Drachenfels Castle. In the early afternoon, we will have two important stops on our way to Mettlach. The first stop will be at Remagen to see the ruins of the bridge of Remagen, captured during World War II. The next stop will be at Burg Eitz, one of the most beautiful and well preserved castles in Germany. Lying in a romantic setting surrounded by an unspoiled landscape, inviting and majestic at the same time - like a fairy-tale castle come to life. You will find history cast in stone and you will feel yourself immersed in the spirit



of the past. In the late afternoon, we arrive in Mettlach where we will stay for two nights in the Hotel Saarpark.

Saturday, August 9 - We will spend the entire day in Mettlach, where the first SCI Convention in Germany was hosted in 1978 - 30 years ago! A lot has changed in Mettlach since then, and we will visit the old Monastery with the new Museum of Ceramics, including a multi media presentation, fine exhibits, and a view of the old abbey. Enjoy lunch in the most beautiful museum cafe, a replica of Pfund's *Milchladen* (milk shop) in Dresden. Explore the Villeroy & Boch outlet center or antique shops in the afternoon. We will spend the last evening at a special farewell buffet dinner in the Abbey Brewery.

Sunday, August 10 - It is only a half hour drive from Mettlach to Wallerfangen, where we will have two home tours. We will start with the Villeroy Castle, where we see the private collection of Villeroy & Boch Wallerfangen earthenware of Claude Villeroy, descended of Nicolas Villeroy, the co-founder of the world famous Villeroy & Boch Company. Then we will see the home of Richard and Margot Adler, parents of Beatrix, and their collection of Villeroy & Boch Wallerfangen ceramics. Just across the street, the *Heimatmuseum* will be open for our private viewing. It contains the history of Wallerfangen with one room dedicated to Villeroy & Boch. The post convention tour will end with a BBQ lunch in the Adler's beautiful garden. In the early afternoon, the buses will return to Munich (and optionally to Frankfurt if requested by enough participants).

Due to space limitations the post convention tour will be limited to one bus. Early registration is strongly recommended and will be handled on a first come-first-served basis. Send any questions to Beatrix Adler by email ([beatrixadler\(S>qmx.de\)](mailto:beatrixadler(S>qmx.de))). For your convenience, these questions and answers as well as the registration form and further details will also be posted on the SCI website ([www.steincollectors.org](http://www.steincollectors.org))

# My First Stein Collector's Convention

by Pat Zimmerman

I now know what Rookwood is. I have lived in Louisville all my life and grew up knowing about the historic Seelbach Hotel and the famous Rathskeller covered in beautiful tiles that portrayed pictures of a world found only in a young girl's dreams or the movies. I have even been in the Rathskeller twice in my life. Both times were brief and awe inspiring, but no history came with the visit, so it just went down as a very unusual place to see. But now, I am a stein collector. So I know what Rookwood is and I know how special the Rathskeller really is.

A stein collector; me, a stein collector, it even sounds funny to say it, but since I own more than one stein, I am indeed a stein collector. It started with a visit to the Thoroughbred Stein Verein meeting at the German-American Club one Saturday afternoon. They set me straight about the stein I brought in. For what I used to look upon as a fancy drinking vessel, or something to keep receipts in, is now in a place of honor in my breakfront. I have a regimental stein owned by Ulan Klimmer who served in the Uhlan Regiment of King Wilhelm I, 2nd Wurttemberg No. 20, in Ludwigsburg, Germany from 1903-1906. It is topped with a lancer on horseback and lists the names of the people in the regiment and is just beautiful. It has a lithophane of a couple waving goodbye. See, I know what a lithophane is, too.



This started my collection, and through the people of the Thoroughbred Stein Verein, I came to know Ron Heiligenstein, who told me all about my stein, and David Harr, who

repaired the horseman on top of my stein. I joined the stein club and that began my education into the rich history of steins and the interesting people who collect them. I also found all the other items collected, not just drinking vessels but plates, glasses, drinking signs, and other odds and ends. If it has to do with drinking beer, it's collected.

Being a member of the host club for a convention means working behind the scenes, but there were many opportunities to participate in the activities that took place throughout the week. I learned that people collect many different kinds of steins, from brewery steins (which look real plain to me), to steins from different colleges and universities (which can be hard to find but don't usually cost a whole lot). I saw steins that were like works of art, and some steins that looked like something I wouldn't give a dime for. At the member's sale my husband and I found matching steins at two different tables. They were both only \$20 each and I love them.

I met the nicest people from 28 states, Canada and Germany. I didn't actually meet them all, but I knew their names because I made their name badges. There were two other Zimmers there, but they were from California and no relation to Bruce and me. I also know Mettlach has two T's since I typed the catalogue for the members' auction. I met Ron Heiligenstein who wrote the book on regimental steins. I wanted to meet David Harr, who repaired my stein, but I missed him. I also missed the High Tea. I wish I had attended, but maybe next time. There were many sessions I did not get to attend, but I got to some and as usual I was impressed by the knowledge of the presenters.

I did greet all the people who came to the German-American Club for German Night. Janice Oberhausen and I stood at the door and greeted everyone as they came off the bus with a "Guten Abend". That was a fun night. And I had never heard of Miss Beer Stein, but I was glad to see it go to Drema Harden. She got a beautiful crown and having worked with her and Charlie closely all week I know she deserved it. And that brings me to what I feel was my best experience of attending my first stein collector's convention - working with the host club who put it all together.

I saw people who worked long and hard to take care of every little detail needed to ensure that those who attended this convention would have a wonderful, meaningful, educational and fun experience. People were treated to a real taste of "Southern Hospitality" that gave them the flavor of Indiana, Kentucky, Ohio, Tennessee, and West Virginia. All the snags and flaws and

problems that go on at any convention this large were kept out of sight of the participants and were handled with efficiency and speed, to ensure our guests were inconvenienced as little as possible. Even when people disagreed with each other, the differences were resolved quickly and the job taken care of without lingering hard feelings. People made decisions, adjustments and compensations on the fly when needed, and it all worked out beautifully. I was so impressed.

And then we had the best night of all - Great Gatsby Night. We all dressed in costumes of the Roarin' 20's and after a beautiful meal, danced all the oldies to a real smooth jazz combo that set the mood appropriate for the setting. I looked more like Sophie Tucker than Betty Boop, but who cared; I had a ball, literally. Pat Shockley carried those costumes all the way from Knoxville, TN, another case of giving that little extra effort.

Best of all, I got to know the people in my own club better. I came to respect them as mentors and friends. I saw them do a tremendous job under a great deal of pressure and at all times they were ladies and gentlemen who put the people coming to the convention first.

Yes, I learned a lot at this convention. I used to own just one little stein I happened to come across by accident. But now I know what Rookwood is. I know what Mettlach is. I have purchased a few steins on my own. I may not know which are the best steins to buy, but I know what I like and that is what any collector should buy. So now I can truly say I'm a stein collector, because I've been to a Stein Collector's Convention.



This is the first of a planned series of articles reporting on steins offered and/or sold on eBay, and your contributions are solicited. The articles may be about unusual prices - either high or low - or outrageous listing descriptions. There are two ground-rules which will be enforced- this is not the place to make accusations, and neither seller's nor buyer's eBay handle will be given. Send your articles to [sci@steincollectors.org](mailto:sci@steincollectors.org).

Recently on eBay...

## The Stürmritter

reported by Walt Vogdes

The *Stürmritter*, literally "storm knight", is a figure which is sometimes used as a supporter for the arms of a student society. The knight is a brave and valorous figure, skilled at fighting, and chivalrous. Recently several student association items featuring this motif sold on eBay at noteworthy prices.



First we look at a handpainted porcelain stein from Jena, dated by the dedication to 1890. The opening bid was 12 euros, but with three days remaining, three bidders had submitted bids between 1000 and 1470 euros. No further bids were submitted until the closing seconds of the auction, when two new bidders entered the fray, raising the winning bid to 2222 euros, equivalent to \$3050!

The arms are those of Turnerschaft Salia. While Jena is prominent among German universities, the society itself is relatively obscure and this piece is not particularly old. The overriding factor which led to this auction result seems to be the exceptional quality of the painting.



Next, a handpainted porcelain insert, most likely originally inset into a wooden table or cabinet, the dedication dating the piece to 1879. The coat of arms was identified to Corps Schacht Leoben, in Austria. The knees of the knight are both painted with faces, possibly representations of the two students who are named in the dedication. Bidding opened at 1 euro, closed at 1622 euros (\$2334!). Again, this student association is not well known. Pricing factors involved in this sale include the age, which at 1879 is on the edge of being called "early", the curious faces appearing on the knees of the Ritter, and the fine quality of the painting.



Finally, a handpainted Mettlach 1526, one-liter, named to Germania. Again, bidding opened at 1 euro. In the first two days the bid rose quickly to 800 euro, before stalling until the close of the auction, at which point it advanced an additional 5 euros, making the winning bid equivalent to \$1158.

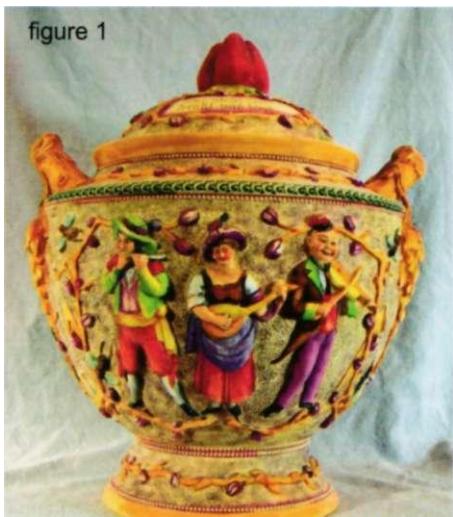
In addition to the factors noted, the obvious common ingredient for all of these pieces is the Stürmritter motif.



## Diesinger "Go-Withs"

by Arvid Frende

Many Stein manufacturers made other items besides steins. Collectors consider some of these as "Go-Withs" when the item has some relation to the steins they may collect. In addition to steins, Diesinger made vases, punch bowls, humidors, pokals, flower pots, ewers, and probably other items that I have never seen. Diesinger made maximum use of their designs. It is fairly common to see the same images or parts of the same images on many different steins. Typically, the full design image appears on a large object, and truncated or rearranged versions appear on smaller objects. The punch bowl (figure 1) is an example. This punch bowl is the largest in my collection with a capacity of six liters. It is mold number 816. Here you see three musicians.



The same musicians appear in different combinations on the two half liter steins in figure 2. The Stein on the left with a recessed base is mold number 803. The Stein on the right is mold number 800.



The ewer (figure 3) is one of the tallest items in my collection at 19 Vi".



The image is of a western individual on horseback. He looks like Buffalo Bill to me. In figure 4 we see the same horseman with a different background. This Stein is mold number 676 with a capacity of 2 Vi liters.

The examples I have given show how non-stein items depict images that also appear on steins. There are many examples of the figure 1 and 2 scenario where a large image must be truncated in order to fit on a smaller Stein. In a future issue I will show how some of the smaller images make no sense until you see the larger image.

### Verses on Steins

## The Verse on HR #153

by George Schamberger

HR model number 153 contains a simple verse which I would like to share with my collector friends.

Beim Küssen zwei	Two to kiss
Beim Trinken drei	Three to drink
Bein Singen vier	Four to sing
Das lob ich mir.	That's what I like



## Air Weapons Unit Mug (Decimomannu Sardinia)

by Martin Kieley

The earliest people known to have lived on the island of Sardinia were the Sari (3000 BC), hence the island name. The only traces of their civilization are circular stone structures (*Nuraghi*) made of basalt rock culled from the extinct volcanoes found on the island. It is interesting that the nuraghe (figure 1) was built by overlapping the stones. No mortar or similar substance was used, yet some nuraghis survive to this day. Official sources state there are 3000 of them of various sizes on the island. Other estimates are double that. The largest examples, approximately 70 feet high, were used as fortresses and observation posts. To compensate for the entranceway, the stairs inside were narrow and difficult to navigate, making intruders easy targets for the Sardis standing on the upper levels. Nuraghis were placed within sight of each other, allowing for an effective early warning system of enemy attack.

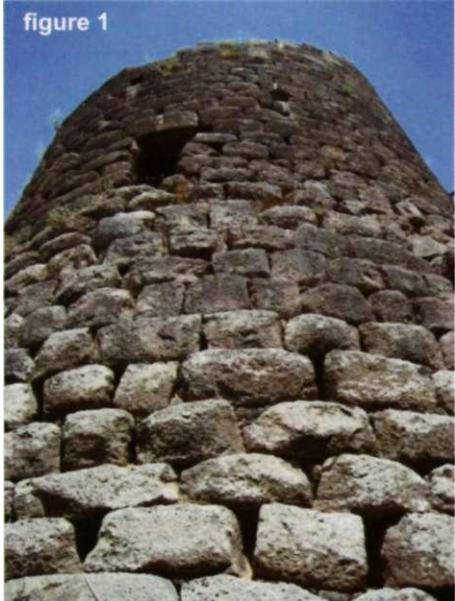


figure 1



figure 2

Similar stone structures are found on the nearby isles of Balearic and in Scotland. Why they are found in far off Scotland is a whole other discussion.

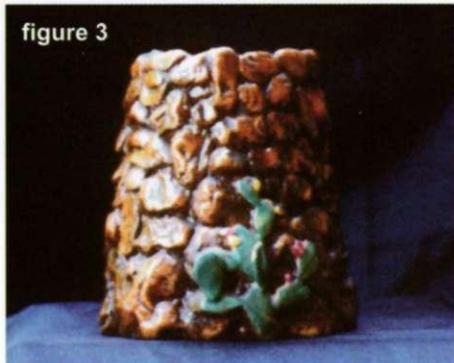
Fast forward to World War II where we find Sardinia was an important airplane and naval base for fascist Italy. In 1940 approximately 200,000 soldiers, including the 9<sup>th</sup> German motorized division, were stationed there. Airfields in Sardinia were used to launch air strikes in the Mediterranean. American fighter planes in 1943 destroyed two convoys and damaged much of the airfields. Further allied attacks immobilized the German Air Squadrons causing major damage to Italy's naval base in Sardinia.

Moving ahead a few more years, NATO Command realizes Sardinia would make an ideal weapons training ground for their airforce. In 1957, Canada, Germany and Italy plan to train their pilots for NATO Exercises at Decimomannu, Sardinia. Decimomannu, an unusual name, comes from a Roman inscription found there, stating the distance between cities, essentially an ancient road sign. The Royal Canadian Air Force (R.C.A.F.) decided to send their pilots there to practice rocketry and gunnery firing twice a year for three weeks. A formal Tri-Lateral Agreement between Canada, Germany and Italy was signed in 1959 to use Decimomannu for Air Weapons Training.

The R.C.A.F. had approximately 50 employees plus their families living in Sardinia. Some resided in the capital city of Cagliari but most chose the more pleasant Poetto Beach area east of Cagliari.

The R.C.A.F. had eight squadrons in Europe equally divided between France and Germany. The pilots who went to Deci for live firing practice over the Mediterranean flew F86 Sabres and CF-100's. They were not as fortunate as the permanent staff as far as housing. They bunked in rather primitive quarters at Decimomannu. The pleasantries found in their home bases in France and Germany were all but eliminated. It was not uncommon to have lizards sharing your blanket shortly after you bunked down. In 1960 the base didn't have a PX or station store.

figure 3



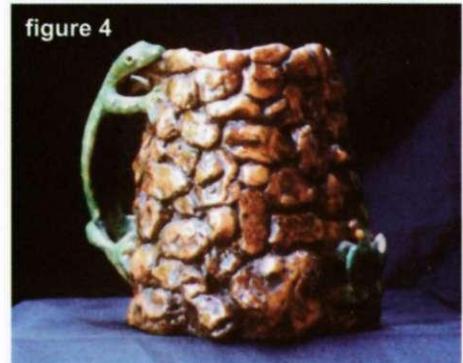
Someone (very probably F/L John Richards who was part of the permanent staff at Deci in administration) decided the boys might be interested in a souvenir of their time at Deci. John and a local potter designed a beer mug. The body of the 650 ML mug is in the shape of a nuraghe (figure 2). There is an inscription "Air Weapons Unit Decimomannu Sardinia." Halfway up the mug we find the entrance to the nuraghe. The handle is in the shape of an Italian wall lizard common to Sardinia. Figure 3 shows the front of the mug decorated with a cactus pear, also indigenous to the island. Figure 4 is just so you can see what a great job the potter did on the lizard's face.

I purchased the mug in the photos at an antique shop in Ottawa. Some mugs have 1960 scratched on the bottom under the glaze. Others have P. Meie Cagliari 1960 etched on the bottom. One can assume P. Meie was the name of the firm or the potter located in Cagliari who made the mug. Permanent staff also had their name and rank marked on the inside lip at the top. The balance of the stock could be purchased by visiting wings for approximately \$10.00 US in the mess hall at Deci. In late 1961, early 1962, a second version of much poorer quality was made. The inside of the mug was not properly glazed, making beer consumption from it a hazardous sport. The lizard handle was smaller and faced the other way.

Dr. Eugene Manusov in his book "The Encyclopedia of Character Steins" defines a character stein as a drinking vessel representing an object, figure or caricature. Considering the Air Weapons Unit Souvenir is in the shape of a nuraghe, I think we can classify it as a character mug.

I would like to thank the Air Force Magazine for publishing my request for information regarding the Deci mug, and the following, most of whom are R.C.A.F. Personnel: Bob Cowie, Ken Porter, Julianne and Ron Hay, Kenneth Eavis, A. Milroy, Ken Black, April Krastel, Joe Grunewald, Desmond Blanchard, Neville Taylor and James Third for making this article possible.

figure 4



## A Bronze Nautilus Cup

**Paul F. Whittemore (1914-2007)**  
SCI # 290

SCI and particularly the Desert Steiners lost a really great friend on August 29th, 2007. Paul Whittemore was an early member of SCI and co-founder of the Desert Steiners. He never missed an international convention until the last few years, when it became more difficult for him to travel. Why? He said "I like the people, I love the steins and I like to dance with the ladies." What a guy!

Paul was born in New Hampshire and he never lost his New England accent which often caused those meeting him for the first time to ask, "do you really live in Tucson?" He was career U. S. Army, serving 28 years, including during World War II, Korea and Viet Nam. But it was while he was serving in Germany that his interest in steins began and where he met his loving and totally devoted wife, Hannah.

Paul's duties in Germany involved arranging athletic events between military units throughout the U.S. occupation zone. He was a charter member of the International Association of Sports Officials and served in the Athletic Department at West Point, where he became a lifelong friend of legendary Coach Bobby Knight. After retiring from the Army, Paul moved to Tucson, took a job with the city and served as Baseball Commissioner, which got him seriously involved in Cactus League spring training for Major League Baseball.

I met Paul twenty years ago at the SCI Convention in Washington. It seems like just a few years ago. I had recently purchased a home in Tucson, so I said "Paul, we need to form an SCI Chapter." Paul said "OK, but it probably will be just you and me and our wives." For a while that was almost true, as we often had only five to ten people at our meetings. But as Arizona grew our chapter grew and meetings now draw typically twenty-five to thirty people. Paul was so pleased that his early efforts to make our meetings interesting and informative finally paid off. This friendly, caring man will surely be missed by all.

Ron Heiligenstein, Chapter Reporter  
The Desert Steiners

by Martin Kiely

Beware of the impulse purchase. While surfing through eBay I found a bronze nautilus cup with twenty minutes remaining in the auction. It was advertised as "age unknown" but "after the Cellini School." Twenty-one minutes later it was mine for \$95 US dollars. My hope was that it dated from the Historismus period.

The cup has no marks. It stands 15" high, 10 1/4" wide and weighs 9 3/4 pounds. A winged dragon perches above the cup (figure 1). A female figure, probably Eve, supports the shell.



Adam (figure 2) holds the nautilus shell on the other side. Both anatomically correct figures have a snake entwined between their legs. The base is decorated with leaves. A second smaller version of this cup (12 1/4" high) is offered for sale on eBay.



**PROSIT**

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figure 3



An examination of the base (figure 3) shows no bolts or nuts connecting the stem to the base. When my nautilus cup arrived it was obvious that it was new. Some of the shiny parts where the bronze would have been handled over the years are in the wrong places. The exterior of the casting has excellent detail. The interior of the cup is quite crude (figure 4). My guess is that it originated somewhere in Asia, and is yet to celebrate its first birthday.

figure 4



Bronze costs about \$4.00 a lb. depending on the weight of the bar. Add on the cost of melting and casting the cup plus the finishing work and \$95.00 seems like a better than fair price. My worry is what inexpensive reproductions of drinking vessels will do to the value and desirability of authentic older pieces.

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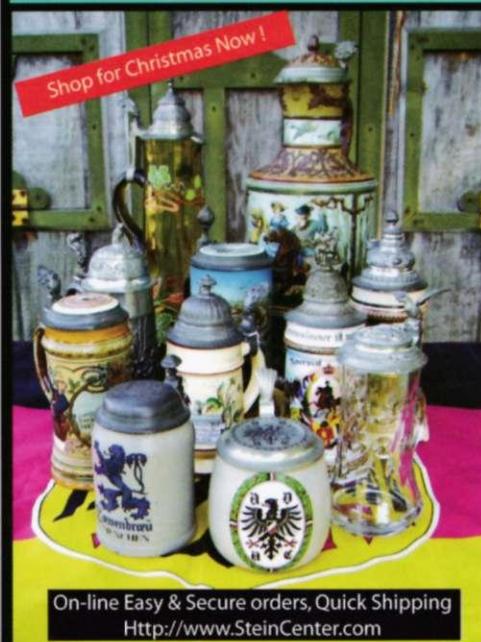
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