

STEIN COLLECTORS INTERNATIONAL

PROSIT



Vol. 2, No. 79

The Beer Stein Magazine

September 2011

Identifying Faience Steins

by William Hamer



Testing The Advanced Mettlach Collector

by Bernard E. Gould



Wedding Cups

by Martin Kiely



Photos From the Road

The Twenty first installment

by Ron Fox



Collector's Guide to

Dümler & Breiden Beer Steins

by Frank Loevi



Type 1 Steins, The Hoosac Tunnel, and Herman Haupt

by Bernard E. Gould

What's Inside

What is a Fahrradmelder Regimental Stein?...	3
by Ron Heiligenstein	
Identifying Faience Steins.....	4
by William Hamer	
The Hoosac Tunnel and Herman Haupt.....	10
by Bernie Gould	
Die Meister Klebstoffer.....	11
by Rich Cress	
Dümler & Breiden Steins.....	12
by Frank Loevi	
Photos from the Road.....	16
by Ron Fox	
Good Beer, Good Friends and a Display.....	26
by Jeff Arduini	
Humbser Beer Steins by Mettlach.....	29
by Robert D. Wilson	
Student Steins with Family Coats of Arms.....	30
by Roy De Selms and Hans Joachim Loose	
Villeroy & Boch, Mettlach, or a Look-Alike?.....	35
by Robert D. Wilson	
Wedding Cups.....	38
by Martin Kiely	
Wooden Tankards.....	39
by Martin Kiely	
Testing the Advanced Mettlach Collector.....	40
by Bernie Gould	
The Liberal Emperor !!.....	42
by Dave Lowry	
Mystery Man Breindl.....	44
by Marty Cameli	
Prost Blume.....	47
by Frank Loevi	

Visit the SCI web site at
www.steincollectors.org

Prosit (ISSN 0147-5274)

is the official publication of Stein Collectors International (SCI), a non-profit organization devoted to the study of beer steins and other drinking vessels. Prosit is published in March, June, September, and December for SCI at 1155 Northland Dr., St. Paul, MN 55120. Periodicals postage paid (011-582) at St. Paul, MN, and additional mailing offices. Dues are \$35 per year (\$45 for overseas addresses, of which \$40 is used for a one year subscription to Prosit).

POSTMASTER: send address changes to
 SCI, PO Box 502, Fairless Hills, PA 19030-0502

Direct organizational correspondence to:
 David Bruha, 1142 Weeping Willow Circle
 Wisconsin Rapids, WI 54984

Note: Deadline for next issue October 15

Send all editorial items & advertising to:

Prosit Editor, Ron Fox
 P.O. Box 4069
 Vallejo, CA 94590
 631-553-3841

e-mail: Foxauctions@yahoo.com

Ron Fox - Editor

STEIN COLLECTORS INTERNATIONAL, INC.
 © 2011 ALL RIGHTS RESERVED
 Reproduction in whole or in part without written
 permission is prohibited.

A Message from Executive Director David Bruha

This past July I attended my 20th consecutive SCI Annual Convention; that's right, I haven't missed one since I joined SCI. First of all I want to thank the New England Steiners for all their work in putting together such a wonderful convention, but secondly what continues to amaze me is that each convention I have attended has been a wonderful event for a different reason. Whether it's the location, the friends I see, the friends I make, the steins I buy, the lectures and presentation I learn from or the food and beverages each convention has been an experience I'm glad to have been a part of. If you've never attended an SCI convention or if it's been a while since you've gone to one I strongly urge you to register for our next convention in Annapolis, Maryland. I know it's going to be another great event! While I'm on the subject of conventions, if you and/or your chapter have any interest in hosting an upcoming convention please contact our VP of Conventions, Ralph Joyce or myself. We have the information to help you get started.

It's always nice to be able to pass along good news. For the last several years SCI has seen a gradual decline in membership. The good news I have to share with you is that this trend has changed. Our membership numbers have leveled off and through the efforts of our VP of Membership, Carolyn Estep, and you, the members of SCI we are poised for membership growth. Keep up the good work and keep recruiting new members.

From time-to-time I receive requests from our members to send a replacement copy of Prosit. Often times this is the result of an out of date mailing address in our database. Please try to remember that if you move you will need to either contact Chuck Keiser, our Membership Database Manager, or update the information yourself in the "Members Only" section of our website. The same goes for changes in email address. Over the past several years SCI has been able to reduce expenses by getting announcements to our members via email. If you're not sure if we have your current email address you can look this up in the "Members Only" section of the SCI website too.

Speaking of the SCI website, have you been there lately? Did you know that you can now search back issues of Prosit or search stein manufacturer catalogs? We've still got material to add but the capabilities are there for you to use, so please make use of this new feature and let us know what you think.

Facebook is new to SCI too. How do you "like" that? You don't have to be a registered Facebook user to access the SCI wall. Just go to the SCI website page and scroll down until you find the Facebook logo, then click on it.

I think I've used up my allotted space so until next time, PROSIT!

David Bruha
 SCI Executive Director



Prosit Subscriptions/Renewals

	US address	Canada/ Mexico	Overseas
One-year subscription, new or renewal	\$35	\$40	\$45
Save! - Special three-year rate for <u>new subscribers!</u>	\$75	\$90	\$105
Save! - Three-year renewal for <u>current subscribers!</u>	\$100	\$110	\$120

**Renew your subscription at any
 time, either online or by mail.**

ONLINE

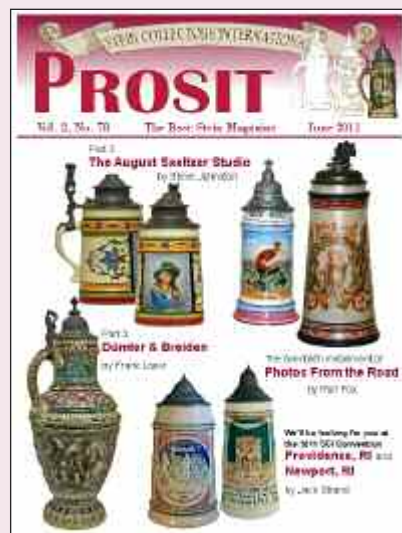
Pay via PayPal account or your own
 credit card using PayPal online

Visit the SCI web site at
www.steincollectors.org
 then click on RENEW

BY CHECK

Make your check payable to SCI
 and mail to

SCI
 PO Box 502
 Fairless Hills, PA 19030-0502



What is a Fahrradmelder Regimental Stein?

Ron Heiligenstein
SCI Master Steinologist

The unit designation seen on the regimental stein originally owned by Ernst Hildmann is: Royal Saxon 9th Infantry Regiment No. 133, Zwickau, 1903-05 (*Königlich Sächsisches 9. Infanterie-Regiment Nr. 133, etc.*). This regiment was nicknamed "the arsonists" (*Brandstifter*), because during the night of 29th April 1897 a fire destroyed the regiment's barracks. Although there was never any evidence that the fire had been intentionally set, the nickname stuck. Most likely the name originated from disparaging remarks by soldiers from another regiment stationed in one of the nearby cities. Razzing between regiments was quite common back in those days.

On the face of Hildmann's stein is a large royal crowned Saxon shield, within a cartouche surrounded by oak leaves on the left and laurel leaves on the right. Over my years of collecting regimental steins, I've often wondered about that distinctive shield, but had no answers until recently. The shield, which originated in the 14th Century, is described as "five black chevrons on a golden background, overlaid by a diagonal green rue-crown (*Rautenkranz*) from the Coat of Arms of the House of Wettin." The Wettins were the rulers of Saxony from 1423 until 1918. Black and gold were the colors of the Holy Roman Empire. The Wettins were Prince-Electors of the Empire, until Napoleon dissolved it in 1806.

Above the royal crown is the national slogan of Saxony, *Providentiae Memor*, which loosely translates: Keep Providence (God) in Mind. Right above that is the phrase: *Es lebe hoch das Regiment, das sich mit Stolz das 9. nennt!* This can be translated: Here's to the regiment that is proudly called the 9th!

The stein's lid is a tall steeple type, the thumbtuck a Saxon shield being held by a pair of lions. To the left of the shield on the face is a standing soldier waving his hat. Further to the left is a large bivouac scene. To the right of the shield is a standing soldier in his field uniform holding a rifle on his left shoulder. Both of the standing soldiers are wearing a marksmanship lanyard (*Schützenschnur*) attached from their right shoulder strap to the third button on their coat (*Bluse*). On the far right is a messenger (*Fahradmelder*) riding his bicycle. So how do we know that rider is actually a messenger, rather than just an ordinary soldier out riding a bike?

I asked collector friend Peter Meinschmidt, who possesses a vast knowledge of German army regulations, "how would one identify a bicycle messenger?"

His answer was: "Equipment and uniform regulations for cyclists dated 1899 specified that cyclists wear a visor cap as a head-dress and laced leggings that were brown and made of waterproof cloth." Peter added, as best he could tell, "each infantry company had no more than one or two bicycle messengers." If one looks closely at the right side scene on Ernst Hildmann's stein, the rider's uniform fits the 1899 regulation Peter provided.

The logical question might then be asked, if Hildmann was a *Fahradmelder*, why isn't that mentioned somewhere on his stein? It's not found in the double roster by the handle nor seen as a prefix to his name found just above the base. This writer has no answer to that question. Regardless, because the uniform in the scene matches the 1899 regulation, there can be little doubt that the stein's original owner was in fact a *Fahradmelder*. Why else would Hildmann have specified that side scene when he ordered his stein in the spring of 1905?

Photography by John Piet



References:

Regimental Beer Steins, 1890 – 1914, R. Ron Heiligenstein, Milwaukee, WI 1997

Peter Meinschmidt's personal data base

Ruhmeshalle Unserer Alten Armee, Militär-Verlag, undated

Wikipedia, the On-Line Encyclopedia



Identifying Faience Steins

PART 1

By William Hamer

North Germany vs. South Germany

This is the first in a series of articles that will discuss identifying faience factories. Although I have written several articles in the past, when it comes to identifying faience steins, this is the article I should have written first, before the articles about specific factories (Poppelsdorf Faience in March 2009 and Magdeburg Faience Factory in September 2006). Subsequent articles will discuss specific faience factories.

First, 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 (Birnenkrug), or the narrow-necked jug (enghalskrug). The piece was then left to dry until leather hard. The handle was then attached, and the piece received its first firing to about 700°C. This drove off the water and left a hard porous body.



figure 1

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



figure 2



figure 3

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. Most of the faience steins were produced this way (see article Faience Artist in December 2007 where there is a discussion about muffle fired faience).



figure 4



figure 5

When identifying faience steins, they can be broken down into two major categories: North Germany and South Germany. These two regions produced different style steins and had different techniques in applying pewter to the steins. These differences can be used to identify a stein as either coming from the north or the south.



figure 6

NORTH GERMANY

Figures 1 & 2 show two typical steins produced in the north. They feature steins without pewter work to better show this type of stein body. The bottom of these steins have straight sides and the tops are indented. Figure 3 & 4 is of two steins with typical pewter work. The top of the steins have a lid ring which fits around the indentation at the top of the steins body along with a lid that closes over itself. Figure 5 shows the bottom of a typical pewter base. The pewter base is straight at the sides and it usually has a full pewter base underneath, which would cover up any markings on the bottom of the stein. This is one reason why identifying faience can be difficult when the base pewter work covers up any markings that may be on the bottom of the stein. The lid ring and the pewter base are attached to the stein using pitch. Over time this pitch dries out and due to the straight sided design at the bottom of the stein body, the pewter base can come loose and is often missing. The stein in figure 6 has lost its base because of this manufacturing flaw.



figure 7



figure 8

SOUTH GERMANY

A typical south German stein is shown in Figure 7. The stein body is straight at the top and the bottom is flared out. This stein does not have a lid ring but other south German steins may have a lid ring, as shown in Figure 8. The pewter at the bottom of the stein is a ring which fits over the flare at the base of the stein body. This



figure 9

ring only fits around the edge of the stein and does not cover the bottom of the stein body, so any markings on the bottom of the stein are visible as shown in Figure 9.

Summary

So, by looking at the stein design and the pewter work you can identify whether a faience stein is from the north or the south. Now the hard part begins in trying to identify the individual factories. In the next several articles I will discuss specific factories and give you help in identifying their steins. I will address the factories that I have studied and identify specific decoration traits that I have noticed. There should be another 6-10 parts to this series and I hope to have one article in each of the next several *Prosits* until finished.

There are two charts at the end of this article that list the NORTH GERMAN and the SOUTH GERMAN factories. Opposite each chart are photos of various faience stein from each region. The charts list the factories and their manufacturing dates, pewter base design, and the number of steins that I have in my faience stein database. I have been tracking faience stein that come up in auctions both in the USA and Germany as well as eBay, going back to the mid '90s. Currently there are over 8100 steins in my database, which includes delft and Austrian faience. So the factory numbers will give you an idea of how rare a particular factory may be. The pewter base information is SSFPB – straight side full pewter base and FFR – flared foot ring.

Northern German Faience Factories

Factory	Pewter Base	Total
North Germany (Norddeutsch)	SSFPB	62
Central German		934
Berlin (1678-1768)	SSFPB	185
Braunschweig (1707-1807)	SSFPB	74
Frankfurt a.d.Oder (1763-1795)	SSFPB	18
Hannoversch-Munden (1732-1854)	SSFPB	407
Magdeburg (1754-1785) White	SSFPB	114
Creamware	SSFPB	84
Potsdam (1739-1796)	SSFPB	17
Rheinsberg (1762-1866)	SSFPB	34
Wrisbergholzen (1735-1834)	SSFPB	1
Thuringen		1013
Abtsbessingen (1739-1790's)	SSFPB	6
Coburg (1739-1786)	SSFPB	2
Dorotheenthal (1707-1803)	SSFPB	85
Dresden (1708-1784)	SSFPB	63
Erfurt (1717-1792)	SSFPB	318
Gera-Untermhaus (1750-1780)	SSFPB	3
Halle a.d. Saale (1736-1773)	SSFPB	2
Rudolstadt (1720-1809)	SSFPB	2
Zerbst (1721-1796)	SSFPB	7
Thuringen Region	SSFPB	525
Eastern German		116
Glinitz (Zborowski) (1767-?)	???	0
Proskau (1769-1793)	SSFPB	116
Seas		6
Kellinghusen (1763-1846)	SSFPB	1
Kiel (1763-1787)	???	0
Lesum (1756-1800)	SSFPB	5
Stockelsdorf (1772-1786)	???	0



Berlin



Berlin



Braunschweig



Potsdam



Thuringen



Magdeburg



Thuringen



Erfurt



Dresden



Proskau



Rheinsberg



Dorotheenthal



Thuringen



Hannover-Munden



Braunschweig

Southern German Faience Factories

Factory	Pewter Base	Total
South German (Suddeutsch)	FFR	150
Wester German		798
Florshein (1765-1922)	FFR	36
Frankfurt am Main (1666-1772)	FFR	182
Fulda (1741-1758)	FFR	3
Hanau (1661-1806)	FFR	527
Hochst (1746-1758)	FFR	2
Kassel (1680-1780)	???	2
Kelsterbach (1758-1835)	FFR	11
Koln/Cologne (1770-?)	FFR	6
Offenbach (1739-1807)	FFR	19
Poppelsdorf (1755-1900)	FFR	6
Wiesbaden (1770-1797)	FFR	4
Wurttemberg		1260
Crailsheim (1715-1827)	FFR	309
Göppingen (1741-1778)	FFR	4
Ludwigsburg (1734-1824)	FFR	14
Schrezheim (1752-1852)		933
Baden	FFR	75
Durlach (1723-1847)		71
Mosbach (1770-1828)		4
Upper Plains	FFR	1861
Amberg (1759-1910)	FFR	30
Ansbach (1710-1804)	FFR	384
Bayreuth (1714-1835)	FFR	706
Nurnberg (1712-1840)	FFR	735
Sulzbach (1752-1774)		6
Swaben	FFR	342
Augsburg (1747-1749)	FFR	7
Donauworth (1740-?)	FFR	3
Friedberg (1754-1768)	FFR	30
Goggingen (1748-1752)	FFR	14
Kunersberg (1745-1768)	FFR	153
Oettingen-Schrattenhofen (1735-1830)	FFR	71
Oettingen-Tiergarten	FFR	27
Schrattenhofen	FFR	32
Swaben Region		5
Upper Rhine		0
Hagenau (1724-1781)		0
Strassburg-Hagenau (1709-1779)		0
Niederweiler (1755-1827)		0



Frankfurt Main



Crailsheim



Oettingen-Schrattenhofen



Durlach



Bayreuth



Bayreuth



Nurnberg



Crailsheim



Ansbach



Ansbach



Nurnberg



Schrezheim



Schrezheim



Koln/Cologne



Nurnberg

Type 1 Steins, The Hoosac Tunnel, and Herman Haupt

By Bernard E. Gould

On July 24, 1998 I made a trip to Columbus, Wisconsin to go through the huge antique mall located in that town. I was delighted to find several souvenir steins to add to my collection. I found two different steins that I call type 1. I had been collecting these American Special Production Steins for nearly 20 years at this point, and had about 40 different steins in this series. I had noticed that these unmarked steins were of similar design and carried a number in a circle under the back handle. The numbers seemed to run 1 through 167. I felt sure that one of these steins existed for each of the missing numbers and planned to find as many as possible. These steins often have unusual and very interesting subject matter with great detail. The manufacturer of these steins was unknown to me at that time. We have since discovered they were made by Matthias Girmscheid. Barry Toussaint wrote an in depth article on these souvenir steins for the June 2005 issue of *Prosit*.



figure 1

One of the steins I bought at the Columbus Mall was this 1/8L stein made for the Hoosac Tunnel, North Adams, Mass. (163) in circle (figure 1). The next year I acquired another type 1 stein, 1/8L, Western Portal, Hoosac Tunnel. (39) in circle (figure 2). I had never heard of the Hoosac Tunnel, but when I researched it, I found a remarkable story. The construction on the Hoosac tunnel began in 1855, and was completed in 1876 through the Berkshires mountains.



figure 2

Important advances in its construction included one of the first uses of dynamite, electric detonation of explosives, and the use of steam and compressed air-drills. Prior to 1855, tunnels were built with men swinging pick axes and other hand tools. In 1855, engineers started to use primitive drills and black powder explosives. Considering the state of technology at that time, the tunnel was the most remarkable engineering project in the history of the United States and perhaps the world.



Brigadier General Herman Haupt

The Hoosac Tunnel was built by Herman Haupt, America's greatest railroad engineer of the nineteenth century. Haupt was a

child prodigy and mechanical genius. He graduated from the Military Academy at West Point in 1835 at the age of eighteen. Over the next 25 years Haupt constructed more than six of the most important railroads in the east. During this same time Haupt built the Allegheny and Hoosac tunnels. In 1862, the second year of the American Civil War, Haupt was made the chief of construction and transportation on the U.S. military railroads. Haupt's engineering skills brought order to the chaos of the railroad system that was the result of the political generals and corrupt politicians in Washington. On September 5, 1862 Haupt was made a Brigadier General of volunteers. The word order is a tremendous understatement when used to describe Haupt's innovations. He turned waste and corruption into brilliant and rapid military advantage. After looking at one of his railroad bridges, President Lincoln said, "That man Haupt has built a bridge across the Potomac River about four hundred feet long and nearly one hundred feet high, over which loaded trains are running every hour, and ... there in nothing to it but beanpoles to beanpoles and cornstalks." Haupt's engineers built the bridge in less than forty hours.



The Hoosac Tunnel in use today

The Hoosac Tunnel is still in use today, 135 years after it was completed. It's a living monument to the all but forgotten engineer that built it. I also have my two really nice steins as a smaller monument to General Haupt.

In future articles I will describe more of my favorite type 1 steins.



Die Meister Klebstoffer

by Rich Cress

I've known Al Hoch for about 40 years, having been introduced to him and his lovely wife Barbara, at my first-ever Meister Steiners meeting in the Chicago area when I was just a pup.

Al was a teacher by profession, and is a true teacher of many, many things; a smart man and a kind man. He also became a master repairer of ceramics, with beer steins at the top of his list, as he is also a collector of those clay-fired drinking vessels.

I found a 3.8 liter Mettlach Wartburg stein, form 2828, at a extremely reasonable price in Atlanta, Georgia, while driving back from a combination business/vacation trip to Florida. Just a very "slight problem" was that the insert was smashed beyond recognition, and as it turned out, pieces were missing too (see figure 1). Well, at least the body was in good shape.

Aha, the perfect challenge for Al! I knew he was tired of the simple inlay-crack repairs for Mettlachs, so I dropped off the Wartburg on my way back to Minneapolis. It happened that he did not have the molds for the missing buildings and tower, so he borrowed long-time friend Marty Jahn's stein in



order to make his latex molds. And from them, the actual buildings and tower.

Many weeks of effort later, voilà, as you can see in figure 2, a beautiful repair. The old was mixed with the new, and now we have a complete insert.

Finally, in figure 3 we have a brand new Bierkrug. Actually we have a new Krug and an old one, side-by-side - mine and Marty's. Now, get out your magnifying glasses and see if you can figure out which one is which. If you can, I might buy you a beer the next time we meet!

My thanks to both Al Hoch and Marty Jahn, but especially to Al - he's still the best stein repair man I've ever seen.



Collector's Guide to Dümmler & Breiden Beer Steins

by Frank Loevi

This article was originally published as an adjunct to the online "Dümmler & Breiden Stein Catalog" in the Beer Stein Library, and is being reprinted in Prosit by permission of the author as a three part series. Some content has been revised and adapted for publication in print.

Part 1: March 2011

Introduction and Historical Backdrop

Part 2: June 2011

The Art (and Politics) of Peter Dümmler on Beer Steins
Additional Characteristics of Pre-1907 D&B Steins

Part 3: This issue

Note: This chapter in this three-part article builds upon material included in Parts 1 and 2, and for that reason, it is recommended that the three parts be read in order.

Note: For purposes of clarity, figure and footnote numbers are continued in sequence from Part 2

Paul Dümmler and the Terra Sigillata Period

By 1907, the *Jugendstil* (literally "youth style") era was finally in full swing in *Kannbäckerland*, producing a dramatic shift in the kinds of beer steins that were being sold by Westerwald manufacturers. In no case would the change be more far-reaching than at Dümmler & Breiden where, within just a few years, production of more traditional steins would literally come to a halt. They would be replaced by a product line composed solely of the *Jugendstil* designs of Paul Dümmler, almost all with the distinctive terra sigillata finish, which as a group make up the second of our two "most desirable" D&B stein collecting categories.

When we recall the confluence of events that were directly impacting Dümmler & Breiden at the time, *i.e.*, the death of Peter Dümmler, Paul Dümmler's coming of age as an artist and designer, and the unveiling of terra sigillata, the reasoning behind D&B's product line overhaul begins to become clear.

Consumer demand for *Jugendstil* ceramics was strong, but that certainly wasn't to the exclusion of everything that had preceded it. The artists who had created the earlier, more traditional Westerwald designs were largely still in place, and the companies that employed them were hardly likely to view a complete break with the past as being in their interest.

The situation at Dümmler & Breiden, meanwhile, was very different. As of 1907, the

design genius of Peter Dümmler that had in large part been responsible for the company's success to that point was no longer available. In his place was a young man who, by both schooling and inclination, was a *Jugendstil* artist. And then there was the terra sigillata, which produced a finish that was being well received by consumers, that no competitor was able to duplicate, and that seemed almost perfectly suited to the modern designs being produced by Paul Dümmler. For practical purposes, the decision by D&B to ultimately abandon traditional offerings was the only one the company could have made.

It was noted earlier that the first beer stein described in a D&B catalog as "terra sigillata" (model No. 937) was introduced in 1910, but it's quite possible that beer stein

designs by Paul Dümmler, first produced with traditional glazes and cataloged as such, were actually remade with the terra sigillata finish as early as 1907, when that glaze treatment was introduced. For example, Figure 44 shows two versions of model No. 788, the stein on the left produced circa 1906 (*i.e.*, pre-terra sigillata) while the one on the right could not have been produced any earlier than 1907, but quite probably appeared in this finish well before 1910. It's not unlikely that other early Paul Dümmler stein designs were also later released in terra sigillata versions, but as of this writing they're still to be discovered.

Between 1910 and 1920, Dümmler & Breiden produced well over 300 terra sigillata products, generally believed to have all been designed by Paul Dümmler prior to his departure for war in 1914. Stylistically the beer steins that are known to exist from the period certainly exhibit similar characteristics, and at least one credible researcher, in cataloging a number of D&B terra sigillata offerings from 1912 to 1920, credits them all to Paul Dümmler in apparent agreement of that conclusion.⁸ To some extent, support for that position is also provided by the fact that during much of the period in question Germany was at war, and all available evidence points to the conclusion that there was no one hired to replace Paul Dümmler until his cousin, Ernst Dümmler, came on board in 1920.

The five steins shown in Figure 45 are just a small sampling of Paul Dümmler's terra sigillata output, selected to illustrate, at least to some extent, variations in form and subject-matter. A number of additional examples may be seen by simply clicking through the online **Dümmler & Breiden Stein Catalog**, starting at model No. 937 and continuing through the high 1200s.

Figure 44





Figure 45

Although Dümmler & Breiden continued to produce terra sigillata wares well into the 1930s, as we've already noted, beginning shortly after 1920 terra sigillata was typically only one among a number of available glaze options. Moreover, with few exceptions, the post-1920 designs are generally what might be fairly described as "uninspired". From a collecting standpoint, most of the best D&B terra sigillata steins are the designs that have been credited to Paul Dümmler, all of which carry a model number under 1300.

Marks on D&B Terra Sigillata Steins

The terra sigillata finish on *Jugendstil* beer steins is pretty hard to overlook or to misidentify as the product of another manufacturer. Nonetheless, after operating for twenty-four years without once applying any sort of identifier other than a model number to its wares, with the coming of terra sigillata in 1907 D&B began a period extending through 1920 where the absence of a manufacturer's mark becomes the rare exception. Even later terra sigillata pieces produced through circa 1930 are generally more likely than not to be marked. In Figure 46, at the left and top right, we see what we'll refer to here to as D&B's "stylized" terra sigillata mark. While at first glance the mark may appear to be a just a "T" over an "S" with some extra and seemingly unnecessary flourishes, closer examination reveals that the TS has actually been integrated into a stylized potter's wheel design.

Normally seen together with "ges. geschützt" (legally protected), it also appears regularly in conjunction with another mark showing "D&B/Höhr" in a circle. The circular mark has also been seen independently, but only rarely, on non-terra sig-

illata wares, the rarity for the most part attributable to the relatively small number of non-terra sigillata items that were being produced at the time — which brings us to the question of usage dates.

The existence of the two marks shown in Figure 46 has been pretty well documented. Unfortunately, previously available statements of usage dates for these and most other known D&B base marks have been either substantially inaccurate or almost uselessly vague, sometimes both. For example, the highly regarded *Keramik-Marken Lexikon*⁹ shows the usage dates for the TS mark seen in Figure 46 as "vor 1900–(1924)" (i.e., before 1900 to circa 1924), which is well off the mark on both ends. Unfortunately, these dates have also been picked up and republished in any number of secondary sources.



Figure 46

It's obvious, of course, that the mark could not have existed before the terra sigillata wares that it identifies. The 1907 date that has been used throughout this article as the year D&B introduced its first terra sigillata

products was determined by using the formula outlined earlier in footnote 1, which in all tests has consistently produced matches to known control dates. The only two credible reference sources on this question that I've been able to locate put the terra sigillata introduction date as either 1907¹⁰, exactly matching the year produced by our formula, or 1908¹¹, just one year later, an effectively insignificant variance.

Intensive observation over several years has led to the clear conclusion that the ending usage date for the TS mark in Figure 46 is circa 1920, generally coinciding with the initial production of the last of Paul Dümmler's terra sigillata designs and the arrival of designer Ernst Dümmler on the scene. It's unlikely at this point that it will ever be possible to determine how much (if any) meaning should be applied to this coincidence, but the fact remains that the likely initial production date of the highest model number so far observed bearing this mark (No. 1290) coincides precisely with the 1920 change in D&B's artistic leadership.

Moving to the circular "D&B/Höhr" mark, previously published sources are again typically well outside any acceptable margin of error, ranging from the precise but inaccurate "1910"¹², to the broad and generally unhelpful "early 1900s".¹³ In fact, again based on actual observation, the circular mark appears to have been first used at pretty much the same time as the stylized TS. Its use in conjunction with the TS mark was no doubt initially intended as way for D&B to ensure recognition, not only of the product, but also its producer, while the stand-alone usage would achieve the same end for non-terra sigillata wares. As we have seen, by circa 1910 D&B had shifted its production almost exclusively to terra sigillata, thereby obviating the need for the "D&B/Höhr" mark

as a stand-alone symbol. In subsequent years the TS mark would have likely become so closely associated with Dümmler & Breiden that the circular D&B Höhr had, for practical purposes outgrown its usefulness. In any event, the last observed usage of that mark on a stein as of this writing has been on D&B model No. 1100, circa 1915.

Something of an anomaly is presented by the TS mark shown in Figure 47. In an effort to avoid confusion it will be referred to here as the “plain TS” mark, as opposed to the “stylized TS” mark shown in Figure 46. Unlike the stylized TS mark, the plain TS mark exists on beer steins that in all likelihood didn’t see the light of day until circa 1930, with No. 1633 being the highest observed model number to date.



Figure 47

At first blush one might be tempted to think that the plain TS served as a replacement for the stylized TS, until we discover that the plain TS has also been seen in conjunction with the circular D&B/Höhr mark, which we’ve already established went out of use around 1915, while the stylized TS mark was being applied until circa 1920. Moreover, the plain TS mark has been found on steins bearing model numbers as low as No. 937.

Although it might be tempting to dismiss stand-alone usage of the plain TS mark on pre-1920 models as simply the result of application on reissues of the earlier items, that explanation fails when the plain TS is found partnered with the D&B/Höhr mark (i.e., 1915 or earlier). While the reason for using both the stylized TS and the plain TS simultaneously may never be satisfactorily explained, it’s all but certain that simultaneous use took place, most likely from 1907 forward.

To summarize, based on actual observation and other considerations discussed above, the probable usage date for the three most commonly observed marks on Dümmler & Breiden terra sigillata steins are:

Stylized TS: 1907 – circa 1920

Plain TS: 1907 — circa 1930

Circular D&B/Höhr: 1907 – circa 1915

Before ending this discussion, it should be noted that one additional D&B mark is known to exist on terra sigillata, although at this point it appears to be quite rare. The

mark, shown in Figure 48 and reading “Manufact. by/Dümmler & Breiden/Höhr Nas-sau”, was found on a tobacco jar dated 1919. The “Manufact. by” portion of the mark seemingly indicates that the product was intended for export, but other than that there’s little to be learned from this single example. How frequently the mark was used, and whether or not it was applied to beer steins at all, are questions still to be answered.



Figure 48

Identification and Dating of Post-1920 D&B Steins

We’ve already had a brief look at some of the highlights of D&B stein production between the two World Wars in the “Historical Backdrop” section of this article, and won’t dig much more deeply into that era here. As the *Jugendstil* and terra sigillata periods drew to a close, there presently appears to have been little coming from the company worthy of much serious collector attention. On the other hand, what’s been identified and cataloged to date as confirmed D&B steins may eventually end up being only the tip of the iceberg, with surprises still to come.

During the decade of the 1920s, base mark identifiers were applied only rarely on D&B steins. This problem is compounded by the fact that there are no manufacturer’s catalogs extant that were published any later than 1912. Consequently, even where a particular piece is thought to possess “collectible” characteristics and a stylistic connection is somehow made to Dümmler & Breiden, only two infrequently seen indicators exist to confirm such a judgment that don’t leave considerable room for doubt. One, of course, is the “plain TS” mark discussed above, applicable to only a portion of the scattered terra sigillata offerings after 1920, and the other wasn’t really intended as an identifier at all.

Shown in Figure 49 as it’s typically found, the sans-serif “KB” has been observed as a D&B base mark for a period that appears to start in the early

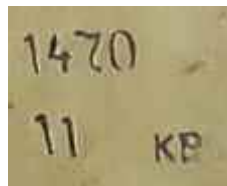


Figure 49

1920s and continue through sometime in the mid-1930s. The latest occurrence so far observed was found on D&B No. 1822. There has been some speculation that the KB might have been an artist’s mark, but that is definitely not the case. More likely, the initials belonged to someone at the factory (perhaps a finisher) who applied them as a sign that the piece had successfully passed a particular pre-firing stage in the production process. We know the initials are unrelated



Figure 50

to any artist because they have been seen on a 1920s era reproduction of D&B No. 854, which originally bore the “AM” monogram of the stein’s actual designer, *Jugendstil* artist and sculptor Albin Müller (Figure 50).¹⁴ In any event, the KB base mark is currently believed to be a trait exclusive to D&B and has so far proven to be a highly reliable recognition device.

As they moved into the 1930s, Dümmler & Breiden began applying identifying base marks with a much higher degree of frequency. Some examples are shown in Figure 51. As may be seen, the marks existed in two basic configurations, both showing stylized crossed swords with a “D” and a “B” used to represent the hilts, but distinguishable from each other by the inclusion or exclusion of an ampersand (&) between the swords. Both versions can be found either impressed, impressed and inked, or just stamped (in varying colors) on D&B steins.



Figure 51

Like the two versions of the “TS” mark discussed earlier, the two different crossed sword marks also appear to have been used simultaneously, in this case from

around 1930 (model numbers in the mid-1600s) through the early 1950s. Note that although the town of Höhr officially ceased to exist in 1936 (when Höhr, Grenzhausen and Grenzau were consolidated into Höhr-Grenzhausen), “Höhr” remained a part of D&B marks until well after World War II. In fact, its relative size and prominence was actually increased in post-war iterations of the mark seen in conjunction with the words “French Zone”. Consequently, the presence of “Höhr” in a stein’s base mark has no value as a dating device.

The final mark we’ll look at is shown in Figure 52. This mark was put in place circa 1958 and can be found on virtually all



Figure 52

Dümler & Breiden wares manufactured from that point forward. This particular example, however, is the single currently known instance of the mark being applied to a beer stein. Since D&B had effectively exited the stein manufacturing business some time earlier, the likelihood of finding more than a handful of additional examples is believed to be relatively limited.

The mold number accompanying the mark is also worth a mention, in that by this time D&B had transitioned to a new numbering system for identifying its art pottery that, as here, used a 3-digit shape code combined with a 2-digit size code, expressed in centimeters, making this particular stein-shaped vessel thirteen centimeters in height. Unfortunately, because of the change in numbering systems there is no way to determine a production date for the piece, which theoretically could have been manufactured at any point between 1958 and the termination of the firm’s operations 1992.

A Closing Thought

With that we conclude our look at the Westerwald firm of Dümler & Breiden from a beer stein collecting perspective. When research began for this project a number of years ago, it quickly became clear to me that as collectors we had a lot to learn. As we have seen, the steins they produced can often be described as “unique” or “outstanding”, yet for the most part collectors were hard-pressed to even identify them as D&B products.

At this point, a great deal of progress has been made, progress that would not have been possible without the cooperation of lit-

erally dozens of people who willingly and without compensation took the time to contribute the photographs and facts that allowed for the creation of a Dümler & Breiden Stein Catalog in the Beer Stein Library, and in so doing helped to build one of the primary resources from which this article has been drawn.

However, it’s important to emphasize that our knowledge of D&B steins is far from complete. The gap between what has so far been clearly identified and cataloged as a D&B stein and what is believed to exist is still huge, probably representing well over half of the company’s stein production. There is much yet to be discovered and learned, but it won’t happen without an ongoing, *cooperative* collector effort. Readers, particularly those who may have been aided by this article in the detection of a heretofore unrecognized D&B stein, are encouraged to contribute to that effort by sending photographs and related information to info@beerstein.net.



Footnotes

¹ Here and elsewhere throughout this text, stated initial production dates have generally been computed using a straight-line arithmetic progression, the result of which has so far matched up fairly precisely with all available dates certain. Control dates were drawn from sources that include dates cast into the bodies of specific D&B steins, known catalog production dates, and dates of various contemporaneous historical events. Dividing the model number by 35, and then adding the rounded-up quotient to the 1883 founding date of Dümler & Breiden, consistently produced a reliable initial release date for control group steins through model No. 1000, the last number appearing in a 1912 (latest known) D&B catalog. Between 1912 and 1920, D&B appears to have introduced approximately 300 new product designs, and while the likelihood of some fluctuation during the war years is high, the same formula has been applied and is believed to be reasonably accurate for that period also. After 1920, statements of initial production dates have been based on style and sequence considerations and are generally stated with less precision than those of earlier pieces.

⁸ Dry-von Zezschwitz, Beate: “Westerwälder Steinzeug des Jugendstil 1900-1914” (Westerwald Art Nouveau Stoneware 1900-1914); unpublished doctoral dissertation; University of Munich; 1993.

⁹ Zühlsdorff, Dieter: *Keramik-Marken Lexikon* (Ceramic Marks Encyclopedia); Arnoldsche, Stuttgart; 1994; at page 69.

¹⁰ Earlbach, Jürgen and Schimanski, Jürgen; *Die Neue Ära* (The New Era); Con-tur-Verlag, Düsseldorf; 1987; at page 38.

¹¹ Dry-von Zezschwitz, Beate: *op. cit.*

¹² Zühlsdorff, Dieter: *op. cit.* at page 27.

¹³ Kirsner, Gary: *The Beer Stein Book* (3rd edition); Glentiques Ltd., Coral Springs, FL; 1999; at page 21.

¹⁴ Müller had designed two pieces for D&B circa 1908 (numbered 853 and 854), which are the only two steins known to exist with that mark, and in that very limited sense, it too is a reliable D&B identifier.

Many thanks to:

Armin Seng, who surprised me one morning in the mail with a box full of materials about his great grandfather, Peter Dümler, that I would have never been able to obtain otherwise, and who was also more than generous with his time in responding to follow-up email inquiries. Among other things, his help with naming the people in the front row of Figure 1 allowed for the correction of some previously published confusion between Dümler and Albert Breiden.

Albert Thewalt, who devoted a significant effort to tracking down the relationship between Peter Dümler and Thewalt artist Wilhelm Kamp, and also played a critical role in uncovering some otherwise unobtainable background information on Ernst Dümler.

Walt Vogdes, whose personal archive was the source of the cited Dry-von Zezschwitz doctoral dissertation, which added significantly to my understanding of D&B’s *Jugendstil* period, and who also volunteered, without hesitation, to spend time putting a number of German language reference documents through his OCR scanner (that can even read unlabeled text).

And finally, to the many Beer Stein Library members and others whose efforts produced the hundreds of photographs that are at the heart of the Library’s Dümler & Breiden Stein Catalog, without which this article could have never been written.

The Twenty First Installment

Photos From The Road

By Ron Fox SCI Master Steinologist

I have several hundred American Cold War Regimental steins. There is a large showcase full that I look at every day. I thought I would start this segment with sharing some of my favorite pieces.

With the cold war revving up in the early 1950's, intelligence gathering was of great importance. Knowing what the other side was thinking and planning helped direct our military deterrent. Several CIC units (Counter Intelligence Corps) were raised and stationed throughout Germany. This first stein is to one of these units. Notice the spy decoration with the matching spy finial.



The second stein is a character of this same spy, which was purchased by soldiers assigned to these CIC units. It has a music box that plays the theme to Dragnet, which went on TV in 1951.

This next Cold War stein has a map that wraps around the entire body. It is what they called the European Theater. It was Europe, northern Africa, and the USSR. There are comical cartoon characters, making fun of each country. What I like best about this stein, is I bought it from my friend Al Mahr just before his passing. I think of him when I look at it.



There are many duties in our American military. Running a photo lab is not one I would normally associate with service life. This is an interesting and very unusual stein.

I am attracted to uncommon finials, like the spy in the first stein. This stein with the steel helmet on the lid, is to the 103rd Infantry Regiment. The large helmet makes this stein for me.

As we know, beavers build dams, so it is fitting for this engineers units to have a beaver for their mascot.

I am particularly fond of my Naval steins. This naval air unit served on one of our famous aircraft carriers, the U.S.S. Roosevelt. The Roosevelt has served this country well on many occasion.

The last Cold War stein is to a Naval air unit and uses the fox as their mascot. It's obvious why it is in my collection.





I had to fly to Chicago for a few days, so I took advantage of visiting John Schaefer in Ohio. John and I have done business for many years, but this was the first opportunity to visit with him and view his collection. John has a variety of steins, but leans heavily toward Regimentals. Here is some interesting pieces from his collection.

Medical steins have really increased in value through the years. This first stein shows a red cross on either side of a photo transfer of "Sanitäts Gefr. Martin Demelt." It gets your attention.

One of the neatest lids you can find on a Regimental stein, is the crown with a glass dome. This stoneware Bavarian infantry has one of these lids, that contain painted pewter figures of a soldier and his guard house. In some cases, the crown screws off, allowing you to remove the glass dome. Usually, it is permanently fixed.

This next stoneware Infantry also has a crown on the lid. It is part of the screw off finial. What is unusual, is there is a green glass beneath the crown. This is not common.

This 1 liter Naval stein is named to "Reservist Schaefer." As a collector of Regimental steins, it is an extra bonus to have a stein with your family name. The most interesting feature of this stein is the stanhope. It is a photo of a woman riding an old bicycle completely naked. Quite unusual for the era.

This 114 Infantry from Berlin is an attractive stein. On the rear there is a designation for the reservists time spent at "Kriegsakademie in Berlin" (War Academy in Berlin).

In the Calvary units, Hussar steins are most popular. Look at the side shot of this stein and you will see the unusual hinge attachment. The pewter fits around the handle, and is attached with a bolt. In addition to being the attachment, it also pivots as the hinge. You usually see this on 1/2 liter porcelain Naval steins. It is an easier way of attaching the lid to a stein, and I am surprised it was not used more often.

Our last stein from John's collection is this Versuchs Abteilung (experimental Detachment) from Berlin in 1910. A rare and interesting stein and it looks great as well.



AS you may remember, I visited the home of Phil and Peggy Masenheimer in the last segment of this series. They have a fabulous collection with a heavy emphasis on occupationalals. This next group of worker steins are some you will not see every day.

This first stein was to Fraulein Huber. She was a waitress (Kellnerin). It has a scene of a woman delivering a full 1 liter of beer to a man seated at a table, while she carries several more in her other hand. I have been to the Hofbrauhaus in Munich and watched their waitress' carry five full beers in each hand. They don't need any bouncers in this establishment,. one of these girls could knock you out with one punch.

The next stein is for Thomas Diegli, a paperhanger (Tapezierer). Two men ready the wallpaper while a third applies it to the wall.

Georg Ringold purchased his stein, in Nurnberg, in 1906. His job was a Feingoldschlagler or fine gold worker. It has a scene of many men working at their benches around the room. With the price of gold today, I would love the task of sweeping their floor.

The first stein, on the bottom row, is to a Potter (Hafner).The scene is of two men working with the tiles they have made.

The stein beside it shows a man crashing his high wheel bicycle through the front window of a bank. It is designated to a Banker (Bankkaufmann), Karl Reithinger. It is a very interesting scene, but I have no idea what the crashing bicyclist has to do with the banking profession. I guess it was some kind of joke.

This next stein is a curiosity for me. It is to a wagon driver who delivered petroleum (Fuhrmann). Houses were heated with either wood or coal as oil fired furnaces were yet to be developed. I cannot help but wonder who he would have been delivering the oil to, and for what purpose? Also of interest, the tank is marked "Deutsch-Amerikanische Petroleum" (German American Oil). An odd name for an oil company back then.





Here we see another wagon driver who delivers softdrinks. The scene shows a horse drawn wagon with cases of the bottled soda across the roof. Considering the era, this occupational is another uncommon stein.

Germany has been a tourist hot spot for many years. As we see with this next stein, it was purchased by either an American or Englishman. It is named to "Frank the Jeweler" in English not German. A wonderful treasure to bring home back then, as it is now on Phil's shelf.

We find another rare occupational in this next stein belonging to Kurt Gruber. He was a Bookbinder (Buchdrucker). As you would imagine, this is not a common profession.

This next stein brings back nice memories. Remember when you only had to go outside your front door in the morning, to get fresh milk? The milk bottles would be covered with crushed ice to keep them cold. This stein is to Michael Schuster, a wagon driver who delivers milk (Kufscher).

At a fast glance, the photo transfer on this next stein looks like he is a student. His fancy uniform was not school related, but rather for his occupation as a Bellhop at a swanky hotel in Nurnberg. He was certainly proud of his job.



This last stein, from Phil's collection, is for a cook (Koch). In the 1900 era, most work was performed by men. The mindset at that time was the woman's place was in the home. As you notice occupational steins, you will realize that there are very few for women. The cook who owned this stein was Maria Kellner. The scene shows a woman working at the stove.

This group represents some of the more uncommon occupational steins that you would have to work hard to find. They may be more expensive, but well worth the extra money.

I think it is fitting to remind the members of SCI that Phil Masenheimer just finished five years as our President. We all owe him our gratitude for devoting his time to this organization. Thank you Phil.

When you consider all of the steins manufactured over the last 400 years, most were made of a ceramic material. This next group of steins is from various collections and they are made from materials other than the usual ceramics.

We start out with this pewter stein. The material is not unusual, but the enameled glass panels that are attached to the body are. They are held in place with a pewter flange much like an inlay on a stein lid. The paintings are of Martin Luther on one side and his wife on the other.



Steins made of stone are not easily found. This blue marble-like stone is called Lapis Lazuli. The body is constructed with about 20 slats of this blue stone. There are gilded silver strips between each one of the slats. The lid, top rim, bottom rim, and handle are also of gilded silver. These relief mounts are delicately enameled and have semi precious stones attached. A very rare stein.



Like pewter, silver is not an uncommon material used for making steins. What is extremely rare is the shark skin that covers most of the body. The proper name for it is Shagreen. I have never seen another.

Serpentine is another type of stone used in the making of steins starting in the late 17th century. It is a soft stone that can be easily cut and ground. It is usually found in this dark-greenish-black coloring. It will have some veins of lighter color running through it. This example is from about 1680.

Woven baskets have been around for thousands of years. In the early 18th century, steins were made with this woven technique. They are not common, probably because they are not very functional. For the body to be able to hold a liquid, tree pitch had to line the entire interior. The pitch would make any beverage taste terrible. These steins look great, but make little sense.



Ivory makes a great medium for carving. Carved ivory steins are not rare, but because of their usually great quality, they are expensive. One of the flaws of this material, is that it will split if it is kept in a dry environment. You should always keep a glass of water near it for moisture. This will help prevent any splitting.



Wood steins are not uncommon and have been made for several hundred years. The wood type varies as well as the quality. As you would imagine, the earlier the stein or better quality of workmanship, the higher the value. This wood stein is from the 1900 period and has very intricate carvings. The carved dwarf on the lid only makes this stein more charming.

This next stein is a one-of-a-kind owl character. It is a hand crafted piece of silver plated copper. The craftsman used mother-of-Pearl and turquoise pieces to simulate feathers and glass eyes. He truly is a rare bird.

Another rarity is this Daubenkrug-like stein. Instead of the slats being made of wood, they are cut out of stag horn. It was made around 1700 and is the only one like it I have ever seen.



Copper brings a very different look to a stein. This particular piece is Bohemian circa 1720. The design is all hand hammered (chased). The rear seam and base is attached with tin solder. When you find these steins, they are usually terribly tarnished. Steve Smith has great directions on cleaning them and bringing back their intended colorful beauty. Go to:

www.steevonsteins.com

You will find his copper cleaning article, as well as other informative stein articles.

This circa 1700's Mother-of-Pearl tankard is tremendous. It has hundreds of pieces pinned to the body, handle and lid. It's origin was the middle east. I have only seen three of these in over 35 years of collecting. Not something you want to pass should one come your way.



Meerschaum was commonly used for the making of pipes. Through the years, I have seen many large elaborately carved pipe bowls. It was not a common material used for the making of beer steins. This example is similar in form to a Capo-di-Monte. It is a typical Bacchus orgy. The mounts are gilded brass with a cherub finial. It makes a very attractive stein.

I would love to hear from anyone that has a stein made from an unusual material. I have just scratched the surface with these examples and hope to have many others in future segments.

Spring of 2011 was upon us, and our yearly trip to the large outdoor antique market in Brimfield, Mass. The weather was perfect, it was not too hot or too cold and no rain. Unfortunately, there was no great stein finds for me to report on this trip.

David Harr lives very close to this show, so we made a trip to his house to take photos. David's splits his stein interests between characters and glass. I photographed a nice group of each to share with you.

Bohemian opaline glass steins are very attractive. Their translucent rather than transparent nature, gives them a very different appearance. This first stein is an overlay with blue opaline, over off-white opaline. The facet cut designs, through the overlay, really accents the two layers of color.

David and I share a passion for glass. We both like the beaker and pokal form as well as steins. This first beaker is decorated with chinese figures in a transparent enamel. The Egermann name was a dynasty in the Bohemian glass industry, and this piece is from their earlier period of 1840.

The most exciting feature of collecting glass, is when you find a piece with a very different color or decorating technique. This amethyst colored glass stein is an overlay. It has a layer of clear glass over the amethyst. The most unusual part of this stein is the internal decoration of multi-colored flecks. A very rare piece.

Bohemian steins, with a tall slender form, are extremely appealing to me. This ruby stained and wheel-cut piece, fits that description.

This amber stained pokal has everything going for it. Elaborate facet cut form, detailed wheel-cut horse decoration, and the addition of a complimenting cranberry color as well. I'm jealous.

This green piece, with the enameled coat of arms, looks like a pokal, but it is actually a stein.

I am not sure this printing will capture the unusual color of this next stein. It is cranberry with a strong orange tint. It also has nice rounded facets that go around the body. It is simple, but elegant.

This brass mounted green glass stein has applied threading and small prunts. You will also find these same brass mounts on Royal Vienna steins.





The last of the group of glass from David's collection, is this amber stained and wheel-cut 1/2 liter stein. Here's a quick guide to help determine if a glass color is an overlay or a stain. Amber is always a stain. Cobalt is always an overlay. Ruby and cranberry can be either.

As mentioned earlier, David loves his character steins. We start this group with a very hard to find Schierholz piece. It is a Chinese soldier wearing a German uniform and helmet. He sports a monocle and has one side of his mustache turned up. I believe it is poking fun at Kaiser Wilhelm II.

The pig holding the money bags is not commonly found in this rare cobalt stoneware version. I like it much better than its full color cousin, but then I am very partial to stoneware.

David has more than 46 different skull steins. This one has a very different jaw structure than all of the others.

The double sided skull devil has never been seen on the large book, other than this one photographed, that is David's. The extra thick book was so it could house a music box in the base.

This next stein is so ugly it is beautiful. It is believed to be a Pacific island tribal king riding a dolphin. It is much bigger than the impression the photo gives it. It stands about 10" tall. Not a stein you are likely to run in to, in the near future. David has more information on this tribal king. I will have to nudge him for an article.

There are several steins in the shape of a pickle. This Bohne version is difficult to find, but this particular one is in a 3/10 liter size, and is the only one that has surfaced so far.

We finish up at David's house with another skull variation. The snake forms the handle and comes up through the top of the set on lid. Just another difficult to find and great skull stein.



It was time to head out for my long drive across the country to the Convention in Rhode Island. It gave me the opportunity to visit several collections I had yet been able to get to.

Dagmar Rives lives in Harrisburg, Pennsylvania and has a varied collection. She built the collection along with her husband Jack who passed away a dozen years ago. Jack was a pewter repairman and a warm friendly guy. David Harr bought his pewter business and continues it today.

Dagmar loves Meissen porcelain, and this one liter stein is one of her favorites. It has a detailed, hand painted scene of a royal figure, and an all porcelain lid. A very impressive stein.

Here is an amber glass stein with one of Defregger's busy tavern scenes. Dagmar has a nice grouping of steins with his work, and some prints as well.

There are very few of us that can say we have our Grandfathers Reservist stein. Dagmar is in that small group, and next to that stein is a photo of her Grandfather in his military uniform. What a wonderful treasure to pass down in the family.

The 4F Turners were very popular in Germany during the 1900 era. Many steins were made with that subject matter. Here is an interesting pottery relief, showing Father Jahn and athletic turners on each side.

Character steins made of silver are very uncommon. As I am writing this I realized a grouping of just silver character steins would make a couple interesting pages. I guess I have just given myself a bit of a challenge !

Pewter Occupational flagons are not rare, but this one is about half the size of any of have seen before. It depicts a hunter and his loyal dog.

The last stein from Dagmar's collection is this tall skinny Royal Bonn. The exotic floral design is one of the rarer patterns found on these steins. John Lamb did an excellent in depth article on this factory several years ago.

There are several members turning Prosit articles into PDF files to be posted on the SCI website. Soon members will be able to search and find articles about the steins that intrigue them.





While in Harrisburg, I was thrilled that Clarence and Cindy Riley were available for a visit. I have wanted to see their collection for many years.

In most cases, the wives of the collectors tolerate their husband's stein hobby. Cindy not only supports Clarence's collecting, but takes a very active role in it. They both have a love for glass and Cindy has a very nice collection of Bohemian/Czech perfumes herself.

As many of you may remember, Clarence was SCI President for four years and lead the club in a very respectful and diplomatic way.

The first couple of steins are as cute as a button. They are blown glass with enameled scenes of children riding sleds down a hill. Can everyone remember when snow was actually fun? How age changes things.

This next glass stein is Bohemian, circa 1875. It is ruby stained and has a wheel-cut church scene. It is tall and slender, tapering from the bottom to the top. The matching glass inlay gives it additional height and elegance.

What I like most about this next glass stein is the delicate brass lid. It is what I would call an interior overlay. The ruby color is on the inside of the body rather than on the outside.

Royal Vienna steins have been sought after for several decades. They are usually wonderfully hand painted of the finest quality. This next stein is no exception, and what is even more exceptional is the 2 liter size. You won't see one of these big boys in the near future.

Westerwald stoneware has a look of its own. This example has both applied work, and a scratch design of birds. It is made around the 1780 era.

This next stein is made in the style of Swiss pottery. It was made by Sarreguemines.

Another Sarreguemines stein is this relief stoneware with the stag and doe. If you are partial to stoneware, then you will like this stein.

This last stein is simply fabulous. It is made of blown amethyst glass and has a delicate dogwood floral design. The brass mounts are as wonderful as the glass itself. It was made by the Moser factory.

I will finish up with my convention trip photos in the next installment. Happy hunting.

A Summer Tale of Good Beer, Good Friends & Creative Stein Display

By: Jeff Arduini

I was sitting in a pizza shop last summer, having lunch with a friend of mine. We were eating our favorite pizza creation (bacon, chicken, ranch, mozzarella cheese and pepperoni), and scanning the newspaper's classified section. My friend was looking for a new job, and I wanted to look and see what's out there in the job market and what items are being offered for sale.

I had already scanned most of the antiques, collectibles & sporting goods section, as we were both joking about the dismal state of the regional job economy, so I decided to look at the furniture section. Then, I noticed it. I immediately thought it was a misprint or the work of a scam artist. It said 'Large Solid Cherry Armoire-\$250.00. I had been searching for a big cabinet to keep my larger steins in, and thought that an armoire would be perfect. I had priced them, and found they were quite expensive.

An oak or maple armoire was about \$1500 and a cherry one was well over \$3000. I didn't know if I wanted to spend that kind of money for a cabinet, just to house my steins. So, I really didn't believe the ad was legitimate, since it seemed 'too good to be true'. My friend urged me to call the number. The lady on the phone sounded sincere, and she told me 'yes, it is solid cherry' it was a Thomasville piece.

Now, I know that Thomasville is a good name in furniture. She told me that it was in good shape and she agreed to send pictures. I got the pictures, it looked fantastic, and I immediately called and told her that I wanted to buy it. She told me that it was made to be used as an entertainment center, but I reasoned that I am a proficient handyman and a decent carpenter so I could modify it, myself, for sure. The price was unheard of, and I didn't want to regret it later, so committed to buy it.

That weekend a friend of mine, Tom, came to help me. What was in store for us next, was nothing I had planned for. When we got to the residence, the couple led us to the garage...it was MAMMOTH! It was SOLID 100% Cherry (I later found out through the manufacturers website that this particular model weighed 350 lbs!), and we now had our work cut out for us. I'm a pretty strong dude, but I could barely tip this thing. That's when I realized that

we were in BIG trouble, but I was determined to get this thing home. We were able to tip it sideways and managed to slide it onto truck without scratching it.



When we got to my place, we were able to slide it out of the truck and onto the curb of my suburban street. But when we tried to lift it up, we couldn't get it up off the ground! What was I going to do? I couldn't even get it to the front door, much less up the stairs and into the room where I had planned to put it. I had to get creative. I started thinking of who owes me favors. I immediately thought of my buddy Tim. I had helped him, when he moved into his new home. So, I called, and he told me that he'd be there in about thirty minutes. So, while we were waiting, Tom and I went inside and had a couple of beers. I KNEW that monster was safe out there on the street, because it would've taken four men to steal it!

Tim showed up, and he had the presence of mind to bring his solid, cast iron, heavy-duty dolly. We were able to load the armoire onto the dolly, and get it down the walk and up the three front steps. But now came the hard part. I had planned on putting it upstairs, and there was no room for it anywhere else. So we had to negotiate the main staircase. The three of us heaved it up, step by step, with all of our might. Slowly, but surely, we got it up to the top.

The landing negotiations were a little tricky. We had to make a turn on the landing, and we just could not do it. We had already scraped and chipped the paint on the



woodwork more than once!! I was getting angry but determined. We couldn't just leave it there blocking the pathway. So, all three of us were finally able to rotate that beast, at a 45 degree angle, around the corner. I swear that we made it by just millimeters!! I breathed an enormous sigh of relief when it cleared that corner and we made it up those last three steps. When I finally got it where I wanted it, I went out and purchased a case of Weihenstephaner beer. Weihenstephaner is one of the best German beers that I have EVER had and their white wheat (hefeweise) tastes much like Franziskaner-Hefe Weise. It may be even a little bit better. It is the Oldest German brewery in the world and was first brewed in 1021! It was the least that I could do, since I was very thankful to my buddies!

Over the next couple of weeks, I cleaned up and modified the cabinet. I washed it out very thoroughly with Murphy's Oil Soap and I polished it with a really good wood wax. It looked simply amazing! The solid cherry wood construction with its satin finish almost looked like it was made of dark granite or marble - it was absolutely gorgeous. I removed the screws holding in the electronics unit housing and I freed it from the other recessed screws without damaging the wood at all. Underneath it, there was nothing but more beautiful, smooth cherry wood. I filled in the screw holes and purchased a lock and a plug-in, oblong, hooded, clip-on display light, and installed them. What a showcase!!!

It now houses five of my 'giants', as our friend Dick Platt likes to call them: A large Gasthaus stein, a Bowling (Kegler's) stein, an Etruscan stein, a Stone Castle krug & a Diogenes stein. The cabinet is so heavy that I feel the steins are safe in there and they won't tip over. On the bottom, there is plenty of room to compliment my collection with other pieces of breweriana, such as, beer trays, beer glasses, books, coasters and bottle openers.

Many a Friday night, after a long, hard work week, I will come home and, before going out for the night, I will pop open one of my favorite, ice-cold, imported German beers and simply relax and admire the steins (and the cabinet, too!). I am reminded that I have good friends and that there is nothing better than enjoying and appreciating beautiful beer steins while savoring a GREAT German brew. They, definitely, go hand in hand and it's a double rush! I think that many other collectors feel this exact same way and they know precisely what I am talking about. Cheers!

An old advertisement from the 1900-1910 era

Fine Quality Quadruple Silver Plated Atomizers Flasks, Steins, Etc. Guaranteed.

No. W-1914 ATOMIZER...\$5.50
Cut glass, burnished trimmings.
Height, 6 1/2 inches.

No. W-66 ATOMIZER...\$7.25
Burnished, gray trimmings.
Rubber bulb, silk net covering.
Height, 6 1/2 inches.

No. W-344 ATOMIZER...\$8.00
Cut glass bottle, burnished trimmings.
Height, 7 1/2 inches.

No. W-19 COLORED
STAND...\$5.00
Bright silver finish. Height, 8 1/2
inches; 1/2 pint bottle Land-
berg's Cologne.

No. W-110 PERFUME BOT-
TLE AND HOLDER...\$5.70
Baby bottle, pierced, burnished
lids. Height, 5 1/4 inches.
Capacity, 4 ounces.

No. W-119 FLASK...\$6.00
Burnished, engraved. Dimen-
sions—Height, 6 inches;
Capacity, 1/2 pint.

No. W-128 FLASK...\$4.70
Burnished, engraved "There's 2
U." Capacity, 1/2 of a pint.
Diameter, 4 1/2 inches.

No. W-307 FLASK...\$5.50
Plain satin finish. Length, 4
inches; capacity, 1/2 pint.

No. W-3 STEIN...\$5.00
Decorated porcelain, assorted colors and
subjects. Height, 6 inches; capacity,
2 half pints.

No. W-1072 CUT GLASS FLASK...\$3.15
Has cap on bottom, burnished, gold lined.
Capacity, 1 1/2 gills; height, 4 1/2 inches.

No. W-98 MUG...\$1.75
Copper body, silver trimmings, glass bottom.
Height, 7 1/4 inches; capacity, 4 half pints.

In Germany, metal firms like WMF, purchased a variety of objects to embellish with their metal-work. This old advertisement from a turn-of-the-century magazine, shows that American firms practiced the same sort of merchandising. Objects of silver were in great demand, but silver was expensive. With the development of good quality silver plating, a large line of products were made available to the general public. Notice the American made pottery stein (Chittenango) with the silver plated lid. I am surprised at the price of \$5.90, as I would have expected it to be cheaper at that time.



Seen Recently on eBay

<<< At the left:

The mold-blown glass stein seen here was a popular body style with the University students in Tübingen, and it became commonly known as a *Tübinger Igel*. The word *Igel* translates as "hedgehog," a small spiny mammal which rolls itself into a ball with all of its spines facing outward as a defensive mechanism. The similar round shape and hobnail surface of this stein provide the inspiration for its name.

While *Tübinger Igel* steins most often display the typical University student motifs and inscriptions, here we find an inlaid lid featuring an ominous skull and crossbones, and the words *Bier ist Gift!*—Beer is poison!

So much for the "warning label" on the outside of the package; the inscription on the inside of the inlay refers to Paragraph 11, the beer drinkers creed, and reads "*s. wird fort gekoffen*"—Guzzle right now.

At the right: >>>

This handsome enameled glass stein was described by the seller as "a fantastic example of 18th century enameled glass stein work. The stein features a thick glass base with a beautifully enameled decoration on front, which translates to "Our ancestors taught us how to make full steins empty" Such a witty (and characteristically German) sentiment is complemented by a stout pewter viking helmet lid and ornate figural goat thumblift."

Except for one major error, this is not a bad description of this very attractive stein. The problem, however, is that the stein was made no earlier than the last quarter of the 19th century, fully 100 years later than claimed.

Actually, many stein collectors will readily identify this stein as having been decorated by the firm of Friedrich van Houten of Bonn. Well known for both their style of decorating and for their highly distinctive pewter fittings, this exact stein was illustrated in the article *Steins by Friedrich van Houten* (Ron Fox and John Lamb, *Prosit*, June 2003). In that article Ron Fox expresses his belief that the glass bodies decorated by van Houten were actually made by the glass firm of Theresienthal. The same decorations and pewter fittings were also used on Mettlach bodies, and this identical stein is illustrated in both the above mentioned article and also in *The Mettlach Book* by Gary Kirsner.



Humbser Beer Steins by Mettlach

by Robert D. Wilson, SCI Master Steinologist

There are two different decal designs for "Brauerei Joh. Humbser Fürth Bavaria" recorded in the original engravings for special order PUG decorations done by V&B Mettlach as seen in figs. 1 and 2.

The design in figure 1 appears earlier in the engravings catalog and on the 1 L 1526 PUG stein (fig. 3) made for order by the importer "C. Tielenius. N.Y." and dated 1900, impressed '00 and with the Mercury Mark on the base. In very short order business must have gotten better for Tielenius since the fancier design (fig. 2) including a nicer stein body and lid appeared later in the same year on the ½ L 1909 PUG also dated 1900 (left hand stein in figures 4a-c. This fancier design must have been more expensive than Tielenius anticipated and shortly "Fred'k. Hollender & Co. N.Y." took over the importing as "sole agents" and went back to the first and less fancy design (fig. 1) as seen on the ½ L 1909 PUG stein in fig. 4 (right side) dated 1903. There could be other reasons why the change of hands took place, but what's presented here is probably as good a theory as any.



German University Student Steins with Family Coats of Arms

by Hans-Joachim Loose and
Roy C. De Selms
SCI Master Steinologist

Background

The prototypical German University student stein features the coat of arms (*Wappen*) of a student association on its front. The arms were unique for each association, often including symbols pertaining to the values or interests of the association, as well as its history. Associations which engaged in the *Mensur* (a special form of very strictly regulated, fixed-stance fencing) typically showed crossed swords either on or behind the arms. Above the *Wappen* we often see a proclamation like *Saxonia sei's Panier*, meaning that Saxonia, the name of the student association, is our banner or rallying flag. An association motto such as *Pro Deo et Patria* (For God and Country) may appear in Latin. In these associations, which Americans are prone to calling fraternities, it was traditional to have these steins custom decorated for presentation to a close friend or mentor with whom the presenter had a shared experience at the particular university and association. The presence of a dated inscription on these steins, naming both the giver and the recipient, along with the date and often the identity of the university, turns these steins from interesting and colorful collectibles into historical documents.

A less common form of German university student stein is one which bears a family coat of arms. In such cases the inscription is the key to recognizing that the stein is a student stein, and in understanding the history surrounding it. Often one or both of the people involved in the presentation will have some special significance. As an example, the reader is referred to the article "A Royal Student Stein" which appeared in the September 2002 issue of *Prosit* (Stephen Lee Smith and Walter B. Vogdes). That particular stein was presented by *Joachim Albrecht Prinz von Preussen* to his cherished friend R. von Huntelmann in fond remembrance of their shared time as members of *Corps Borussia* at University in Bonn in 1896. Certainly the realization that this stein was a special gift given by a great-grandson of Frederick Wilhelm I, King of Prussia and first Kaiser of Germany, and a cousin of Emperor Wilhelm II, raises one's appreciation of this stein.

Terminology

A quick review of some of the most common terminology used with student steins is in order.

Landsmannschaft: The oldest type of the modern-day German student associations, a derivative of the centuries old *nationes*.

Burschenschaft: A type of student association sparked by the nationalist sentiment around the conflict with Napoleon (ca. 1815). Unlike the Corps, from their beginning the Burschenschaften were a dedicated political organization with an eye toward revolution.

Corps: The Corps (modern, *Korps*) were developed under the influence of German idealism, and focused on developing young members to be strong, upright and honorable, in order for the nation's "best and brightest" to spread these ideas throughout society. With this elitist bent, the Corps sought out and recruited society's elite, especially titled students.

Wappen: Coat of arms. Each student association devised their own unique coat of arms displayed on a shield. With rare exception, a student *Wappen* would display the colors of the association, and often the founding date and the *Zirkel*.

Zirkel: The *Zirkel*, or cipher, is a cryptic symbol based upon the first letter of the association's name and the letters v, c and f, standing for (in Latin) either *vivat*, *crescat*, *floreat* (live, grow, flourish) or *vivat circulus fratrum* (the circle of brothers may live). Unique to each association, it appeared as part of a student's signature any time the signature appeared in context of his membership in the association.

s/l: Almost always found in the dedication of a student stein, this is an abbreviation for *seinem lieben*, or "his dear..."

i/l: This abbreviation of *ihren lieben* appears in the dedication of a student stein which was presented by two or more people, meaning "our dear..."

x, *xx* and *xxx*: When these notations appear following a *Zirkel* behind someone's name in an inscription they indicate elected positions currently held (*Senior*, *Consenior* and *Subsenior* or *Sekretär*).

(*x*), (*xx*) and (*xxx*): When these notations appear with parentheses they indicate offices held in previous semesters.

The Family Arms von Keglevich

When a stein was presented in remembrance of a mutual student time, perhaps only a semester at school together, a titled presenter had the possibility of putting his family arms on the front of the stein instead of the association emblem. This was the option chosen by the presenter of the featured stein (figure 1), which is easily distinguished from the prototypical student stein described above.



In order to analyze this stein in detail we have to read the dedication inscription around the base of the stein.

Imre Graf Keglevich (xxx,x,x) s/l. Siegfried Erbgraf zu Castell
z. fr. Erg. Bonn, W.S. 1885/86
Imre Graf Keglevich (xxx,x,x) s/l. Siegfried Erbgraf zu Castell
z. fr. Erg. Bonn, W.S. 1885/86

All of this means that Imre, Count of Keglevich presented this stein to his dear friend Siegfried, next in succession to be Count of Castell. Count Keglevich belonged to two different associations (at two different points in time and at two different universities) as shown by the presence of two Zirkels behind his name. The first Zirkel is from the student association *Adelphia*, founded at the *Universität Würzburg* on 12/2/1867 and operated as an academic association from 2/26/1877. Today it is a *Burschenschaft*. The x's following Keglevich's name tell us that he had previously held the positions of *Subsenior* (xxx), or secretary, and two terms as *Senior* (x), or president of *Adelphia*.

The Zirkel following Siegfried's name is the same, indicating that they were in the same association (*Adelphia* at the *Universität Würzburg*). Later they went to Bonn and Keglevich became a member of a fraternity named *Arminia*, but it is not the *Arminia* which exists until today. (Dr. Konrad Adenauer, the first chancellor of the Bundesrepublik Deutschland was a famous member.) Siegfried didn't join in this fraternity.

The arms of the House of Keglevich (fig. 2) were established in 1494 and appear on the front of the stein and over the entrance to the Keglevich Palace in Bratislava, Hungary (fig. 3). The decorative embellishments, mantling to the sides and the crest and crown above are not relevant to the coat of arms, the shield below the large crown. The 9-pointed crowns are appropriate to the title of *Count*, but are only heraldic in nature. The *Haus Keglević* was



very important and once owned the most beautiful castle in Hungary, *Schloß Tapolzan*, but was forced to sell it in hard times to *Prinzessin Clementine von Sachsen Coburg Cohary*. According to the memoirs of the princess, *Fürstin Emma zu Castell-Rüdenhausen* (1841-1926), her son Siegfried, the stein recipient, and Imre were great friends, roomed together as students in Würzburg, and had many adventures together including once participating in a pistol duel. Imre eventually died of a lung disease, probably tuberculosis. Siegfried went on to become Ambassador in London and frequently visited Imre's mother, *Gräfin Keglevich*, at her castle in Abbazia, Croatia. Keep in mind that most of Europe was still part of the Holy Roman Empire and controlled by the Habsburgs up until the early 19th century, so family and social links outside of Germany even as far as the Balkans were still strong.

Titles and Ranks of Nobility

The next two steins were presented by members of *Corps Borussia* in Bonn, one of the three so-called *weiße Corps* (literally: "White Men's Associations"). (The other two were *Corps Saxoborussia* in Heidelberg and *Corps Saxonia* in Göttingen.) The *weiße Corps* were exclusively for men of noble (*Adel*) families down through the ranks to non-titled, but influential and propertied families. This usually included all families with *von* prefixing their surnames. "Von" was a designation for propertied families and sometimes conferred by a monarch for recognition of some type of special service as *von Boch* was conferred by Kaiser Wilhelm II to the Boch family for making the great Mettlach steins and other services. In Great Britain this corresponded to the titles "Lord and Lady", and in France to the surname prefixes "de" or "du". In the Netherlands, the prefixes "De" and "Van" do



not have the same significance. The inscriptions on these student steins that have family arms instead of the usual student association emblems may include the following titles in order of rank:

Kronprinz(essin)	Crown Prince(ss)
Grossherzog(in)	Grand Duke (Duchess)
Großfürst(in)	Grand Prince(ss)
Erzherzog(in)	Archduke(duchess)
Prinz(essin)	Prince(ss)
Herzog(in)	Duke (Duchess)
Fürst(in)	Prince(ss)
Markgraf(gräfin)	Markgrave(gravine)
Landgraf(gräfin)	Landgrave(gravine)
Pfalzgraf(gräfin)	Count(ess) Palatine
Burggraf(gräfin)	Burggrave(gravine)
Altgraf(gräfin)	Altgrave(gravine)
Graf/Gräfin)	Count(ess)
Freiherr(frau)/Freiin	Baron(ess)





Reigning nobility would probably already have their college days behind them. However steins are likely to be found with titles from the above list of non-reigning nobility. The prefix "Erb" distinguished the direct heir of title from similarly titled-junior siblings.

The Family Arms von Vincke

Above we examined a stein presented by a Count to a next-in-line Count-to-be; now let's look at a student stein in the next lower rank, a Baron to another Baron (fig. 4), but both being members of the more prestigious *Corps Borussia* in Bonn.



The inscription encircling the base of this stein is shown below.

Frhr. von Vincke 
 s/l Felix Frhr. von Thon-Dittmer  (F.M.)xxx
 z. fr. Erg. Bonn, S1895S
 Baron von Vincke 
 s/l. Felix Baron von Thon-Dittmer  (F.M.)xxx
 z. fr. Erg. Bonn, S1895S

This all means that Baron von Vincke of the Corps Borussia (Prussia) at Bonn presented this stein to his dear friend Felix, Baron von Thon-Dittmer also of the Corps Borussia, (former *Fuxmajor*, supervisor for new members) and current secretary of the association, in friendly remembrance of their time during the summer semester at the *Universität Bonn* 1895.

Note the Zirkel of the Corps Borussia on the stein matches that on the Corps Borussia emblem (fig. 5). Note also the crossed swords on the Corps Borussia emblem which means that this was a dueling association as were most of the *weiße Corps*.



The coat of arms on the front of the stein again is that of the presenter's family Vincke. The family Vincke was first established and recorded in Osnabrück by the Ritter (knight) Heinrich Vincke. The name Vincke is a derivation of Fink (the bird finch) and what looks like an arrow head is a representation of a ploughshare and the crest on top is a group of five or seven peacock feathers. The helmet in the middle is just used to make a smooth transition and cover the space between the coat of arms and the crest and usually has no significance. However the Vincke family had a long history of martial service beginning with membership in the Knights of Minden-Ravensberg and Osnabrück and including service as Lieutenant Colonel Karl Friedrich Freiherr von Vincke with Field Marshall Helmuth Graf von Moltke in Turkey in 1838 and also in the war against Egypt.



However the Vincke family had a long history of martial service beginning with membership in the Knights of Minden-Ravensberg and Osnabrück and including service as Lieutenant Colonel Karl Friedrich Freiherr von Vincke with Field Marshall Helmuth Graf von Moltke in Turkey in 1838 and also in the war against Egypt.





The Family Arms von der Osten-Warnitz

Apparently the recipient of both the previous and next steins was a very popular member since he received both steins and maybe more. The Haus Thon-Dittmer was founded by Georg Friedrich Edler von Dittmer in 1781 and continued as a successful merchant family. Today there is still a palace Thon-Dittmer in Regensburg. The stein in figure 12 was given by a non-titled member of the same Corps Borussia at Bonn in the same year 1895 and summer semester. Even so, the presenter of the stein, Oscar Alexander Julius Karl von der Osten-Warnitz (b. 1862, d.1944), did hold some important positions such as district magistrate of the rural district of Königsberg (Neumark) and a variety of other political offices.

Steins from the *weiße Corps* are much more difficult to find than those from other associations, a lot more fun to research, and offer a better chance to find a significant presenter or recipient. Unfortunately the arms of untitled gentry are not always easy to find and the one on the front of this stein still eludes us.



The base inscription and its translation are shown below. In this case we see that Osten-Warnitz had also been a *Fuxmajor*.

Oscar von der Osten-Warnitz  (F.M.xx)
 s/l Felix Frhr. von Thon-Dittmer  (F.M.)xxx
 z. fr. Erg. Bonn, S1895S
 Oscar von der Osten-Warnitz  (F.M.xx)
 s/l. Felix Baron von Thon-Dittmer  (F.M.)xxx
 z. fr. Erg. Bonn, S1895S

The family Arms von Houwald

The next stein (figs. 9, 10, 11) is from the collection of SCI Master Steinologist, Robert D. Wilson. It is a student stein, but neither student was in a student fraternity as evidenced by the lack of Zirkels.



10



11



The inscriptions are shown below.

H. Frhr. V. Houwald

s/l P. Negenborn

3. fr. Erg. Frbg., S. 1895 S.

H(ans) Baron von Houwald

to his dear friend P. Negenborn

in fond remembrance, Freiburg,

Summer Semester 1887

Of course the coat of arms is that of the family von Houwald and is a little difficult to discern because the decoration is part pure silver and has tarnished. We were only able to find a verbal description of the coat of arms which reads as follows: a clefted and quartered shield, in the first silver and second blue fields, on the border of both fields stands a Polish eagle, in the third red field on the left side is a rampant lion and on the fourth field is a red and silver chess

board and above (crest) is a helmet and a sword wielding arm. The Counts and Barons of Houwald were established in Saxony by Christoph Haubal (Haubalt) of Wohlhausen. Note the evolution of the name which is not uncommon. However it was his son General Christoph von Houwald who obtained the noble title in Sweden in 1630 and was later in 1655 added to the nobility in Germany.

The presenter of the stein was a descendant, Johannes (Hans) Christoph Adolf Ernst von Houwald (b. 4/18/1866 in Potsdam; d. 2/8/1952 in Tanganyika, East Africa where he was a plantation owner of the Farm Usakos at Arusha.) He was also a Captain of the Noble Knights of the Johannitordens, a Lutheran Evangelical Order of St. John that did volunteer work all over central Europe and in Africa.

No definitive information can be found for P. Negenborn in this time frame in Ger-

many. However the name has some significance since there is a town of Negenborn in Lower Saxony.

The family arms von Hedemann

The final stein in this article, seen on the next page in figures 12, 13 and 14, is also from the Robert Wilson collection and also does not provide a link to a student fraternal association.

Paul von Hedemann

s/l Richard Frhr. von Rosenkrantz

W. 18 Kiel 89/90 S.

Paul von Hedemann

to his dear friend Richard,

Baron von Rosenkrantz,

Winter Semester, Kiel, 1889/90

Paul von Hedemann (b. 6/22/1870) was probably born and raised on the family estate *Deutsch-Nienhof* in Schleswig-Holstein in the vicinity of Kiel where he later at-

12



13



14



tended the university. Paul was a renowned scholar of history and co-authored several books. The Hedemann family arms was easily found (fig. 15) since this was an old and prominent family.

While we can't find anything specific about Richard Baron von Rosenkrantz, he appears to have descended from Erik, the

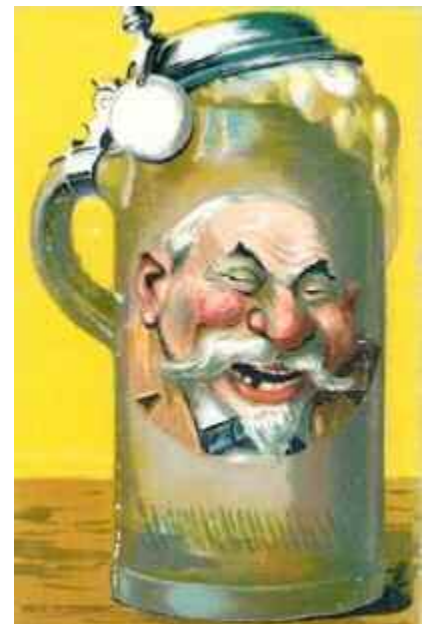
head of the Noble Family of Denmark (living in Jutland, now Germany and also near Kiel) in the 13th century. This family might also have been in the line of "Erik Raud" or Erik the Red of Viking fame whose son Leif discovered "Vinland" in North America. The story goes that one of this line, Erik Nielsen, the Knight, visited the Pope in 1325 before Protestantism came to Europe. The Pope

took a liking to Erik and gave him a rosary or rose-wreath (i.e., Rosenkrantz) and Erik decided to add it to his coat of arms. In the nearly 700 years that have passed since that time, many different branches of the family have sprung up, and there are now a variety of Rosenkrantz family arms. This one is the only one we have been able to locate which displays roses (figure 16).

15



16



Villeroy & Boch, Mettlach, or a Look-Alike?

by Robert D. Wilson
SCI Master Steinologist

This article was first published in *Stein Zeitung*, the newsletter of the Erste Gruppe chapter in southern California, in 1987. Considerable information has come to light since this article was first published which allows for some revisions and additions based on more examples. It deals specifically with those identifying characteristics which allow us to distinguish between some steins made by Villeroy & Boch and some almost identical steins made by other firms, one of which until recently had not been identified.

Most Mettlach steins are clearly identifiable by a Mettlach factory trademark (such as a Mercury trademark or an Old Tower trademark) found on the bottom of the stein. However, there are several groups of Mettlach steins which frequently do not have a factory trademark. One such category is the custom-decorated handpainted steins often decorated with fraternal coats-of-arms or various other heraldic devices. Some of the more common form numbers for such steins are 62, 280, 282, 385 and 386. With these earlier Mettlach form numbers (two or three digits), the only manufacturer's trademark that I have seen on the custom-decorated steins is the incised conjoined letters V and B. This mark is present on only about 70% of such steins that I have seen. Additionally, it is not unusual for the date of manufacture to be missing (i.e., not incised on the base). On some of these steins, the quality control number is also missing.

With the less common later form numbers such as 2152, 2197, 2233 and 2413, also used for custom-decorated steins, the normal factory trademark was the Old Tower, and it appears on about half of such steins.

A probable reason for omitting the factory trademark is that these custom-decorated steins were frequently commissioned by a vendor who had his own trademark(s) stamped on the bottom of the stein.

Thus it is not rare to find a custom-decorated Mettlach stein without a factory trademark and only the form number incised or impressed on its base. For such steins, it is necessary to be able to distinguish between the Mettlach and very similar steins made by another manufacturer (see figures 1 and 2). It is important to be aware of and look for those distinguishing characteristics that are essentially objective, easy to under-

1a



2a



Two custom-decorated, handpainted steins which are so similar in general appearance that they raise the question, "Who done it?" This article will explain how to tell which of these steins was manufactured by Villeroy & Boch, and who made the look-alike.

1b



2b

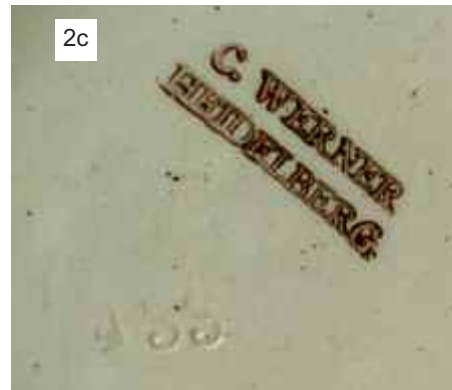


The "fill to" capacity line of the stein in figure 1 is painted, while on the look-alike it is impressed. Note also that the orientation of the belly bands are reversed on the two steins.

1c



2c



The incised 280 form mark and the concentric circles on the base of the stein in figure 1 are characteristic of steins manufactured by Villeroy & Boch. The impressed 433 form number of the stein in figure 2 has been a mystery until recently.

stand and remember, and, above all, observable under all ordinary circumstances where making such a distinction would be necessary. The premier characteristic satisfying these specifications is the configuration of the numerals that are impressed into the Mettlach item.

The incised or impressed numerals

Figure 3 shows several examples of the style of incised numerals found on the vast majority of Mettlach stoneware items made prior to World War II. This same type of incised number is also found on certain types of Mettlach earthenware items such as steins (forms 1526, 1909, etc.), plaques (form 1044, etc.) and coasters (form 144). This configuration of numeral was introduced in about 1880 and within a few years evolved to its "final" form. Actually, there is no specific configuration. Rather, there is a more or less consistent family of similar configurations (compare the 1's, 6's and 9's in these illustrations).



What characterizes these Mettlach numerals is the fact that each digit apparently was hand formed from one or more pieces of sheet metal. Also, apparently, each individual required to use such number had to make his own sets. Thus there was a wide range of slightly different styles. A zero might be a sheet rolled into a closed tube or, in some instances, it was so far from being closed that it looks more like the letter C. Some of the eights are almost like a letter S and other eights are simply a smaller tube on top of a larger tube.



A second type of impressed numerals found on Mettlach stoneware made prior to about 1880 is as shown in figure 4. These very distinctive numbers are apparently

made from cast dies and, therefore, are quite homogeneous and uniform.

The capacity mark

Another characteristic of Mettlach steins (1.0-liter or less) is that the capacity fluid level mark is a painted line (figure 1b) whereas it is frequently an impressed line on the steins made by other manufacturers (figure 2b).

There are many other ways in which the Mettlach in Figure 1 is distinguished from the look-alike in figure 2. However, these other distinctions are either (1) less apt to exist in other cases, or (2) less reliable, or (3) more difficult to make when you find a stein at a flea market and must make a quick decision.

The concentric circles in the base

A characteristic of Mettlach stoneware steins is that the bottom has a multitude of axially concentric circles apparently produced by some spinning and cutting process. Sometimes, when these concentric circles are minimally present or when the glaze is relatively heavy, it is almost impossible to see them except with a very strong light source at a particular angle. These concentric circles are slightly observable in figure 1c. Such concentric circles are not present on the base of the look-alike stein (see figures 2c and 5c).

The orientation of the decorative relief bands

One significant distinction between the steins in figures 1 and 2 is the orientation of the decorations on the relief bands on the stein bodies. All three bands on the look-alike are reversed from the Mettlach. This is most readily seen in figures 1b and 2b which show a section of the upper relief bands. By itself, this reversal of the decorative bands is not a conclusive distinction since such reversals (usually of only one band) will occasionally be found on genuine Mettlach steins.

The glaze

A distinguishing feature that is more difficult to assess is the type of glaze that was used. In general, Mettlach stoneware (but not their earthenware) has a thin matte glaze that is rarely crazed. Although it is difficult to see clearly, comparing figures 1a-c with 2a-c will give a sense of the heavier glaze on the look-alike.

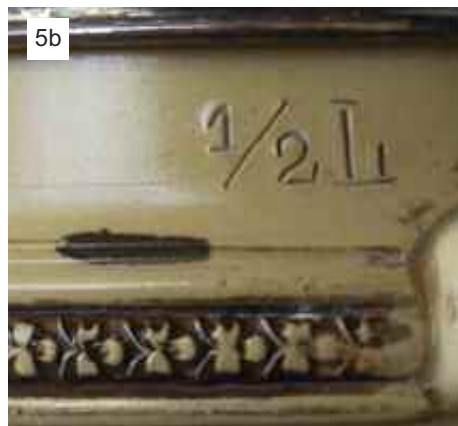
Another custom-decorated example

Figures 5 and 6 show two more custom-decorated handpainted V&B forms 280, this time with a completely different decorations, executed by Friedrich van Hauten & Sohne, Bonn. Note the distinguishing char-

5a



5b



5c





acteristics of Villeroy & Boch – the decorative bands all point to the right, the capacity fill line is marked by a painted line, the style of numeral in the form number – as well as the other base markings – would clearly indicate Villeroy & Boch even without the conjoined V and B.

More Examples

The nearby article by Roy De Selms (“German University Student Steins with Family Coats of Arms”) includes several more examples which are pertinent to this discussion of characteristics of these steins. The steins displaying the arms of von Vincke (figure 4 in that article), the arms von der Osten-Warnitz (figure 7), and the arms von Houwald (figures 9-11), all indicate manufacture by Villeroy & Boch. In contrast, the stein written about by Roy De Selms and Hans-Joachim Loose in the March 2011 issue of *Prosit* (“Student Stein with a Krupp Provenance”) bears the distinguishing characteristics of the “look-alike.”

And finally, an answer to “Who done it?”

Figure 7 shows a stein which recently appeared on eBay and which offers an answer to this question. The student arms on the stein are those of Cimbria at the University of Bonn. The dedication reads “Bonn WS 06/07”, meaning it was pre-

7a



sented during the winter semester of 1906/07. The base also shows the decorator’s mark of H. Schauer of Bonn, in operation from 1883 to 1913, and the trademark of Merkelbach & Wick used from the 1880s to 1921. Although the base does not bear the 433 form number, the stein is a perfect match with the numerous “look-alikes” observed over the years, fitting the detailed characteristics of the “look-alikes” to a T and making Merkelbach & Wick the likely manufacturer of them all.

Buying advice?

When considering buying one of these steins, the decision might best be based on the content, meaning and quality of the decoration, and on the overall appeal of the stein, rather than the manufacturer.

Mettlach Look-Alikes: Epilogue

by Roy De Selms
SCI Master Steinologist

As part of this update on the subject, I would like to raise a caution about automatically attributing steins which are marked with the conjoined VB mark of Villeroy & Boch to the Mettlach factory. Of the form numbers mentioned in Bob’s article as being custom-decorated, only #2152 appears in the 1899 “Mettlach” catalog (as a blank body). The other eight form numbers do not appear in any of the known Mettlach catalogs from 1885 to 1905. Many of the early 2- and 3-digit so-called “Mettlach” form numbered drinking vessels have not appeared in the known Mettlach catalogs. While some of these early numbered items can be proven to have been made at Mettlach, unless an item is marked “M” or “Mettlach”, specifically including those marked simply as “VB”, it is not certain that it was made at the Mettlach factory. In the case of the steins seen in this article, it is probable that not including a full factory mark was intentional because the manufacturer had no control over the final decoration that might define the quality of the resultant stein.

Wedding Cups

by Martin Kiely

Dr. Eugene Manusov introduced me to SCl in the mid-seventies. Last summer a family wedding brought him to Montreal. We spent an afternoon together discussing steins at my house. Gene suggested it might be interesting to write an article for *Prosit* about wedding cups in my collection which are not in the shape of a lady holding a cup above her head.

Figure 1 is a 1L 325 ML tin over copper wedding tankard. The body is decorated with a tulip applied with a punch and hammer. The groom's initials IR and the bride's initials OV are on either side of the tulip. The top lip is crimped. The flared base is decorated with two rows of hearts and two rows of loops punched through the copper. The large capacity of this tankard would suggest the bride and groom would drink first and then the entire wedding party would toast the couple by drinking from their wedding cup. There are no maker's marks but I think it is probably early 19th c Pennsylvania German.



Figures 2a and 2b show a 350 ML double fluted wedding cup from Georgia copper with tin gilt. A small hole allows the wine to flow from one cup to the other. There are two rolls of scrolls around the top and bottom of the cup. Between the scrolls are four cameos decorated with a black stone in the center. A cluster of grapes is found on the side of each cup. Underneath the cups is a tee shaped stem soldered to an oval base. No marks.



Figure 3a and 3b are two 150 ML Unity Wedding Cups. Each half cup is shaped like a heart. Placed together they form a whole cup. Originally these cups came in a blue velvet case. Marks US Design Patent Pending by Hordon (Hordon Giftware Manufacturing Ltd.). Later Hordon imported these cups from China.



What is figure 4? Would you classify the 535 ML vessel as a wedding cup or a vase? One theory is the bride and groom drank wine from both ends of this piece at their wedding. If true we can classify it as a wedding cup. The handle is in the form of a tree branch. Both the handle and the opened ends are gold painted. Hand painted flowers decorate the body. Marks Bethwood Royal China hand decorated BW 510.



Figure 5 is a 325 ML silver plate hexagonal wedding cup .Four panels have soldered baluster shaped posts . The other four panels have an etched floral leaf pattern. The base is also hexagon shaped. No marks.



The dealer who sold the cup to me told me its history. An elderly European lady drank from this cup with her husband at their wedding. Failing health forced her into a nursing home. The lady wanted to keep her cup but her daughter insisted it be sold in the estate sale. How sad.

The next article, *Wooden Tankards*, was sent by Martin Kiiely following his correspondence with the Estonian National Museum in Tartu, Estonia. Note that the last paragraph mentions double and treble tankards and their roles in wedding ceremonies, making that article a perfect complement to this one.

Wooden Tankards

from the Estonian National Museum

The collections of the Estonian National Museum contain about 3,000 wooden tankards, the overwhelming majority of which date from the 19th century, and a few even from the middle of the 18th century. The earliest date marked on the tankard is the year 1728. All the tankards dating from the 18th century are small, with flat lids and simple handles.

Juniper was considered to be the best material for the body of a tankard; if it was not available, spruce was preferred. The lid and the handle were always carved of birch. The hoops were preferably made of bird cherry tree or alder buckthorn.

The oldest technique for the ornamentation of these tankards was carving. Carved patterns were used to decorate the lid and the handle of the tankard. However, the most wide-spread technique was branding. Special branding irons were used for this purpose. In western Estonia and on the islands intarsia was also used: motifs of dark oak were applied to the side of a tankard made of juniper or spruce boards.

Each of the tankards in the museum collection has its own individual features; yet, certain common regional characteristics can also be noticed. In general, the tankards collected from western Estonia and the islands are more richly decorated than those made in southern and eastern Estonia, where they are relatively modestly ornamented. On the island of Saaremaa, where tankards used to play a particular role in different ceremonies, they were

made with special care. Among the tankards from different parishes, those made in Mustjala are especially noteworthy. Their branded rhombic pattern is very similar to the patterns used in the mittens and stockings knitted in this parish. Especially characteristic is the big wheel carved under the handle. Tankards made in central Saaremaa are characterised by spruce motifs, those made in Kihelkonna parish by leaf and bird motifs. The characteristic feature of the tankards made on Sõrve peninsula is the intarsia technique, especially the fishtail pattern, while Hiiumaa is characterized by its striped and mottled tankards in intarsia technique, conspicuous for their slender silhouette, a flat lid and modest ornament. The beautiful tankards made in Lääne county have handles with a carved horse's head, often complemented by a wheel, symbolising the bride's wedding ride. On the tankards made in northern Estonia we can find, besides the usual geometrical composition, also floral patterns, which, to a certain extent, resemble the embroideries on women's midriffs and coifs. The surface of the tankards made in central Estonia, especially in Viljandi county, is decorated with heart-shaped patterns. These tankards have a broad body and a simple handle. In eastern Estonia as well as in Tartu and Võru counties tankards were modestly decorated.

Double and treble tankards also played a certain role in wedding ceremonies. Usually such tankards were connected through a hidden channel at the handle, so that the beer could flow freely from one vessel into the other, which caused much fun when the drinkers tried to show their skills.



Testing The Advanced Mettlach Collector

by Bernard E. Gould

I have been collecting beer steins for thirty-seven years. For more than thirty years, the main focus of my collection has been German made steins produced for the American market. The large German stein manufacturers had catalogs showing their regular stock steins. They also produced special orders for private parties, especially for the American market. American Special Production steins were produced by most of the German manufacturers. Among the most prolific were Thewalt, Girmsheid, Diesinger, and Johann Peter Thewalt. Most steins these firms made were inexpensive relief pottery steins for the souvenir trade. Gerz made a series of very high quality relief steins featuring American Indians. Marzi & Remy produced quality steins for Florida. They made an etched stein for St Augustine that is very similar to the Mettlach #2373 ½ liter steins.

Mettlach produced a large quantity of steins for the American market. Most of these steins are of the usual high quality you would associate with Mettlach. In most cases Mettlach made a prototype or test

stein for the client before producing the final production run. I believe these steins, (marked only with a P or PROBE) were sent to the client for approval before ordering a quantity of expensive steins. It is a real test for the advanced Mettlach collector to secure one of these rare, or possibly unique steins. To find a Probe stein in your field of special interest is a greater test.

PROBE or Test Mettlach Steins

The St Augustine Probe stein and the regular production stein are similar. The body of the Probe is a little less than ½ inch shorter than the production steins. The inlay lids of the two steins are different. The Probe inlay has a white border, where the production stein does not. The Probe stein



is only marked with a P and is void of any of the usual Mettlach marks. The Probe has much more brown than the production copy. While this is unusual, I have seen production copies of this stein with a brown background; although possibly not as dark brown as the Probe.



The Mettlach stein made for the Quinn & Nolan Brewery in Albany, New York, pictures the brewery's founder, N.N. Nolan on the front. The incised verse, "Willst Du Bier komm zu mir", is on the side and translates, If you want beer, come to me. The stein is marked only "Probe." This stein was



evidently sent to the brewery as a prototype for their approval for production order. It appears that no order was ever placed and this stein is the only evidence of their intention to place an order..

Mettlach stein #2238 was made for the 7th National Guard. The 7th National Guard was the successor to the 7th New York Volunteer regiment. This regiment was founded in 1806 and had its greatest glory when it marched into Washington D.C. 1000 strong, very early in the Civil War. The 7th New York arrived just as President Lincoln was on the verge of abandoning the capital which was surrounded by rebels. The motto on the stein is "EXCELSIOR." The production stein was made in 1897. The Probe Mettlach #2238 is very unusual for a Probe stein. It has all of the usual



markings found on regular production steins plus a capital P. The motto on this stein is "PRO PATRIA MORAMUS", which is different from the production stein. This Probe stein was made in 1895 and has outstanding etching and carefully applied gold. It is apparent that the artisans of Mettlach took a lot of extra care to make this single Mettlach stein. This Probe stein has about 42 stripes on the flag. Evidently the designer at Mettlach did not realize that an American flag has 13 stripes and he figured the more the merrier. The old Civil War veterans must not have liked this blunder and received their steins with 13 stripes two years later.

Note: Does anyone have a Probe copy of a Mettlach American Special Production Stein? If you do I would greatly appreciate hearing about it. Please contact the editor today.



The Liberal Emperor !!

by Dave Lowry

In fig. #1, we see the .5L Dumler and Breiden Frederick III stein (Mold #185). It is the most common pottery, 2-color version with the hollow base, and eagle motif on the center front of the base.



Figure #2 shows a relatively more rare, .5L blue-gray stoneware version, with a flat bottom, no hollow base. Figure #3 shows this stein from a side view. It has a common D&B handle, one of its most common identifying characteristics.

These are very nice, excellent and attractive steins to have in a collection. But, when holding a stein and examining every detail, as we often do, we wonder "Why did the manufacturer (in this case Dumler & Breiden) decide to create and produce such a stein?" To answer this question regarding these steins, let's review a little historical background about the person depicted.

Friedrich Wilhelm Nikolaus Karl Von Hohenzollern was German Emperor (Kaiser) for 99 days in 1888, upon the death of his



father, the first German Emperor, Wilhelm I. Friedrich III as he is known to history, was a study in contrasts. He was famous as a young man for his leadership and successes during the Austro-Prussian and Franco-Prussian wars. Yet, he professed a hatred of warfare and also was known to be a humane person.

At the age of 18, he broke with family tradition and entered the University of Bonn. His time spent at the university, coupled with the influence of less conservative family members, were instrumental in his embrace of liberal ideas and beliefs.

Friedrich married the eldest daughter of Queen Victoria of England, Princess Victoria, with whom he had 8 children and who shared many of his liberal political ideas. Friedrich described the Imperial Constitution as "ingeniously contrived chaos". They both shared the outlook of the Progressive Party, which put them in opposition to the conservative forces in Germany under Bismarck. Bismarck attempted to keep Friedrich from a position of influence by trying to make him unpopular.



His father Wilhelm I lived to be 90 years old, and Friedrich succeeded to the throne at 57, but was suffering from throat cancer. He expressed at this time, "To think I should have such a horrid disgusting illness...I had so hoped to have been of use to my country". Because of this, he was not able to bring about much lasting change. He died on June 15, 1888, being succeeded by the ultra-conservative and militaristic Wilhelm II, his eldest son.

We could go on for many pages on the full history of Friedrich III, but we at least begin to see why such steins would be created for the home market. As attractive souvenirs. In Germany, a famous person would be commemorated by such steins, as created by Dumler & Breiden which also included: Wilhelm II (Mold #186) and Bismarck (Mold #192). And, of course many other persons such as musical composers, political leaders, and other examples are known by many different manufacturers.

These two versions of the "Liberal Emperor" are valued members of my collection!



**Thank you to all of our bidders that made our
July 4th auction such a huge success**



\$28,750



\$9,200



\$5,290



\$6,095



\$16,000



\$34,500



\$20,700



\$6,000

**Come join us for our November 19th live auction at
the Keystone's 25th anniversary weekend.**



\$5290



\$3680

**Fox Auctions
P.O. Box 4069
Vallejo, CA 94590
631-553-3841
foxauctions@yahoo.com
www.foxauctionsonline.com**

**If you are considering selling, we will
work hard to get great prices for you.
Contact us today.**

Mystery Man Breindl

by Marty Cameli

Who was this mystery man, Herr Breindl?

As a collector of Hauber & Reuther steins, and having nearly 400 different pieces from this factory, this question continues to haunt me.

Mike Wald began the initial research on this factory and printed a book almost 30 years ago. John McGregor picked up where Mike left off, and took this research to a whole different level. With this large and informative body of work, the question has yet to be answered.

I have had my good friend George Schamberger check on the internet, but this did not produce any information.

When I was stationed in Germany, I became friendly with a German family. This family's son, became a principle of a school outside of Stuttgart. He has been looking into this for me. Still Breindl remains a mystery.

It seems Breindl only worked for the HR factory, as we have not seen his name on steins from other firms. We find his name on the etched steins only. He signed three different ways, Breindl, Bdl and just a B.

If any member could shed some light on this subject, please let me know.



I know the readership of SCI joins with me in a very heartfelt thank you to our outgoing editor Walt Vogdes. Walt has worked exceptionally hard keeping Prosit at the highest standard, while enduring one of the most difficult times in his life. With the illness and passing of his wife Betty, Walt exhibited enormous grace and was an inspiration to all that know him. We wish the next chapter in his life to be interesting, exciting and fulfilling. Thank you Walt.



I was totally surprised in winning this most wonderful award of "Master Steinologist", and I would like to thank all my friends and members of SCI who nominated and voted for me. I am very proud and happy to receive this most important award from SCI. I have been collecting regimental steins and other antique steins for 39 years and I am not only collecting, I am also interested in learning the stories behind the steins, about the owners, descriptions, manufacturers, decorations and events of the steins. This makes collecting really interesting. I am always learning new things and I have much support through my collector friends in the United States. PROSIT - Wolfgang Gult - Master Steinologist 2011

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 sci@steincollectors.org, we'll do the rest

Wanted: Pieces depicting events surrounding the Battle of Teutoburg Forest (Germans vs. Romans in 9 A.D.). Contact Frank Loevi, by email - fjl@beerstein.net, or phone 484-442-8107 (east coast)

Wanted: Rare or unusual occupational steins. Diesinger steins, especially characters. Phil Masenheimer. Send email to p.masenheimer@msn.com, or by phone at 253-627-2107 (west coast)

For sale: Parts for regimental steins and pipes, hundreds of parts available. George Ploegert. Visit my website at www.reservistenpfeifen.de, or by email to info@ploegert.de.

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

Wanted: Always buying old steins - Mettlach-glass-porcelain-character-occupational-silver-regimental, etc. Bob Groebner. Call 847-401-3399 or email to rgroebner@comcast.net. (midwest)

Wanted: Silver or mixed metal lids for Lennox and Ceramic Art Company steins. Also looking for complete steins. Gary Schaible, email prosit@comcast.n

Wanted: I collect steins illustrating the Schnitzelbank song. If you have one or more, I'd like to see photos or chat with you about them. Stewart Eastman. By email to mail@stewart-eastman.com.

For Sale: Pair of Mettlach etched plaques 2459 and 2460, Hannover city and Hannover state, 19" diameter. Designed and signed by Otto Roick. Colorful and impressive. 20% gold wear on the rim. \$3750 for the pair. Walt Vogdes - wvogdes8534@comcast.net

Wanted: Two beakers from the 2327 set of 12 German cities - Berlin and Hannover. Kurt Maethner, 218-864-3120 or by email to maethner@prtel.com.

Wanted: Bohemian glass steins, beakers and pokals. Either wheel-cut or enamel decoration. Ron Fox, 631-553-3841 or foxauctions@yahoo.com

Financial Summary - 2010

The financial position of Stein Collectors International as of the end of 2010 continues to be sound. Revenues in 2010 were flat compared to prior year with membership subscription income being flat with previous year. Total expenses of \$35,041 in 2010 were lower by 3% compared to last year. The Speaker Program (part of the Museum/Library Fund) payments of \$4,050 increased 4% with 14 chapters, same as last year, taking advantage of the benefit in 2010. In 2010, the change in Net Assets was \$6,320, up 40% compared to prior year. Total Net Assets increased 5% during the year with the unrestricted portion growing 15%. The Museum/Library fund decreased 26% due to the speaker program payments and library materials. The Convention fund gained minimally.

Financial Highlights	2010	2009	Change	
			\$	%
Revenues	\$ 41,361	\$ 40,622	\$ 739	2%
Expenses	35,041	36,096	(1,055)	-3%
Change in Net Assets	6,320	4,526	1,794	40%
Cash & cash equiv.	158,659	152,098	6,561	4%
Net assets				
Unrestricted	88,769	77,387	11,382	15%
Museum/Library	14,575	19,695	(5,120)	-26%
Convention	20,545	20,487	58	0%
TOTAL	\$ 123,889	\$ 117,569	6,320	5%

New SCI Membership Contest

Starting now, July 2011 there is a new membership contest which will run until July 31, 2012. Any member who brings ten (10) new SCI members during this time will receive a single registration to the 2012 SCI Convention in Annapolis, Maryland, August 15 – 17, 2012. There will also be two other winners. The member who has the most recruited SCI new members, but not 10 members, will receive a three year SCI membership. The member with the second most recruited SCI new members will receive a one year SCI membership. The winners will be honored at the 2012 SCI Convention. Please make sure the new member gives your name as referral.

We would also like to honor our last SCI Contest Winners who were announced at the SCI Convention in Providence, RI. First place winner is Wendell Barney from the Gambrianus Chapter. Barney receives a three year membership to SCI.

Our second place winner is James Fredholm from the Thirsty Knights Chapter. Jim receives a one year membership to SCI. These two winners put SCI cards in all the steins they sell on eBay.

Congratulations to Barney and Jim!

Any questions write: finestein@comcast.net
Carolyn Estep

NEWS FROM YOUR SCI LIBRARY

We are excited to introduce two new features that should significantly improve the value of the website for you: inside the Members Only section of the website, click on the Library link to see what we've added. Copies of several old catalogs in the library and the first stage of searchable Prosits have been added. In fact, the search capability searches the entire SCI website.

The catalog pages are scans initially made by David Harr. John Piet has gone the next step and developed a database that can be searched by mold or form number. This feature will enable you to search for the manufacturer of the stein you are studying.

Bob Lindstrom and Walt Vogdes have been working to create a searchable archive of previous issues of Prosit. They began this project more than two years ago and you can now access the first installment on the website. Since it is quite labor-intensive the progress will likely be slow, but as they progress, you will be able to search more and more issues for your key word or phrase. The search engine will point you to all articles and locations where your word or words can be found.

How-to instructions can be found in the library section, as well.

We have four more lectures available on DVD from the 2011 convention. They are:

- * "Touring Mettlach City/Souvenir Steins", by Steven Steigerwald
- * "J.W. Remy Revisited", by Lyn Ayers
- * "The Jahreskrüge of Königsbacher Brauerei", by Walt Vogdes
- * "The Best of Photos from the Road", by Ron Fox

You can find the entire listing of available DVDs on the SCI website.

The Executive Board at the Convention made a decision to provide DVDs of the lectures just like books and VHS tapes. Effective immediately members can now either borrow a DVD (with a \$10 returnable deposit) or purchase it for the same \$5 as before. If you borrow the DVD, your \$10 will be returned when the disc is returned.

When you get a chance, please visit the library section of the website and see for yourself the new features. Try them out and let us know how well they work for you. Since this is early, we would certainly welcome any suggestions to improve these features.

Lyn Ayers, SCI Library Director

Save The DatesEveryone is invited toPA Keysteiner 25th Anniversary EventNovember 19th and 20th 2011

Spring Garden Conference Center

Middletown, PA

(Keysteiners Club House &

Business of Clarence & Cindy Riley)

Food by: Clarence Riley's Commonwealth Caterers

Tentative Schedule: Saturday, November 19th 10:00 am tonoon - Guest Speakers: David Harr and Jim Sauer

Also will include one of those "World Famous Clarence

Riley's Box Lunches" (small charge)

Saturday Afternoon: Auction by **RON FOX AUCTIONS**

Noon - 2:00 pm: Auction Preview

2:00 pm - 5:00 pm Auction

Cash Bar

Sunday, November 20th

PA Keysteiners Anniversary Party

11:00 am - 9:00 pm

Stein Sale Tables: 11:00 am - 1:00 pm

Stein Sale Table Rental: Half Table - \$10.00

Whole Table - \$20.00

Cost for party to be announced. (But you know we'll keep

it low) Check our web site www.keysteiners.com and

Facebook Page for update.

Music
Guest Speakers
EntertainmentGreat Meal
Cash Bar

Peter Kroll

Est. 1988

Glasses, Mugs & Steins

Libbey, Cardinal glassware

German developed glassware, mugs and steins

P.O. Box 207

Phone: 608-837-4818

Sun Prairie, WI 53590

Fax: 608-825-4205

Web Page: www.gmskroll.comEmail: pkroll@charter.net**WANTED**

Articles, Unusual stein photos and Invitations to photograph for the Photos From the Road series. Contact the editor today and be a part of the future of SCI and Prosit.

Ron Fox

631-553-3841

P.O. Box 4069

foxauctions@yahoo.com

Vallejo, CA 94590

SteinCenter.comHigh Quality
German Steins
Since 1977On-line Easy & Secure orders, Quick Shipping
[Http://www.SteinCenter.com](http://www.SteinCenter.com)

Over 300 different **New** Beer Steins in-stock.
Over 1000 Old/Antique/Collectible Steins in-stock.
Order today--ship within 24 hours.
Find the perfect gift or add to your collection.
Visit us today at: www.SteinCenter.com
Family owned since 1977

**New / Old
Beer Steins****New Steins by:**

Thewalt
Zoller & Born
Gerz
King Werk
Marzi Remy
Merkelbach
SKS Atrina
Von Poschinger
Zimmerman
And many more !

Old Steins by:

Mettlach
Gerz
Marzi-Remy
Rozart
Merkelbach
Thewalt
Gerz
Diesinger
And many more !



Don't miss the boat... Is your subscription about to expire?

The carrier sheet which accompanies each issue and which shows your address also shows the "paid thru" date for your subscription.

Why wait until the last minute, or worse yet, allow your subscription to expire and run the risk of not receiving the next issue of *Prosit*? Renewals can be done quickly and easily online at our website. Or, perhaps you would prefer to send a check. Information about subscription rates and how to renew are provided on page 2.

When a member's subscription is about to expire, an email and a postcard are sent as reminders. After a subscription expires, we send one more issue of *Prosit* in the hope that you will renew. And then the VP of Membership follows up on all non-renewals. All of this can be avoided if you renew your subscription today! We will simply extend your subscription to correspond to the amount of your payment. You can further simplify the process and save some money at the same time by renewing for three years!

Renew Now!

Mettlach BAVARIA 3079/514

Prost Blume

by Frank Loevi

This stein was depicted in Steve Steigerwald's extensive article about Mettlach BAVARIA wares in the June 2010 issue of *Prosit*. The translation given at that time for the term *Prost Blume* was "a toast to the bloom."

In order to fully appreciate the intent of this stein's central image and text, one needs to understand that the German word *Blume*, in addition to meaning "flower" or "bouquet", can also be used to describe the head on a beer. So while ostensibly toasting the flowers depicted on the stein, the real toast is actually to the head on the beer inside the stein (i.e., Cheers to the foam).



Advertising Policy for Prosit

Content

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

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

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

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

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

Restrictions

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

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

All questions about advertising should be addressed to the Editor of Prosit:

Ron Fox
P.O. Box 4069
Vallejo, CA 94590
631-553-3841
foxauctions@yahoo.com

Advertising Rates

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

Ad size

Ad size	Rate
Full page (8 1/2" x 11")	\$240
Half-page	\$120
Quarter-page	\$60
Smaller (per column-inch)	\$10

Minimum billable ad	\$10
---------------------	------

Premiums

Placement on the back cover	\$50
Placement in the center	\$30
Centerfold	\$60

Discounts

Four consecutive issues	25% if prepaid
-------------------------	----------------

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

Rates for Inserts

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

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

Black and white inserts can be printed by SCI at an additional cost of \$100 per side (8 1/2" x 11" max.).

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

Submission Requirements

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

Rates

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