

STEIN COLLECTORS INTERNATIONAL

PROSIT



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The Beer Stein Magazine

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Concluding the series on
**Mettlach's
BAVARIA Wares**

by Steve Steigerwald



Running the Gauntlet
Anna and Liese

by Wolfgang Gult

The seventeenth Installment of
Photos From the Road

by Ron Fox



A Pictorial Review

**32 Years of
Oktoberfest Jahreskrüge**

by Walter Swett

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A Hungarian Glass Stein

by István Szemere



A couple of years ago I received this glass stein from my wife as a Christmas present. At first she did not want to tell me where she found it, but in the end she revealed her source which was one of the Budapest antique shops.

This Bohemian ruby-stained glass stein features a wheel-cut scene of a large and impressive building, below which are the words *Millennium Emlék 1896* (millennium souvenir 1896). It is curious to me that almost everyone who looks at this stein thinks that the building is the Hungarian



Parliament in Budapest, only a few recognize Vajdahunyad Castle, located near *Hősök Tere* (Heroes Square), the main square of Budapest (figures 3 and 4).



The Hungarian Government had this castle built in 1896 to celebrate the 1000-year anniversary of the founding by the Magyar tribes of the Principality of Hungary in 896. The leaders of the seven Hungarian tribes proclaimed Árpád to be Grand Prince of the Magyars, making him the founder of the dynasty named after him, which would rule over the kingdom of Hungary until 1301. He is generally thought of as the forefather of Hungarians and is often affectionately mentioned as "our father Árpád" (*Árpád apánk*).

The castle is a display of Romanic, Gothic, Renaissance and Baroque architecture. Originally it was made from cardboard and wood for the millennium exhibition in 1896 but it became so popular that it was rebuilt from stone and brick. Today it houses the Agricultural Museum.

This clear glass stein is facet cut with additional channels cut horizontally, around the body. The central panel has been ruby-stained, then copper wheel engraved with the scene of the castle. Other hand-painted decorations appear below the top rim and below the scene. The flat-topped prism lid is cut in a "honey-comb" pattern.

The stein is nice even without the history, but its historic ties to my homeland make it special to me.



References: Wikipedia (Árpád, Vajdahunyad)

Part 4 of the Series on Mettlach's BAVARIA Wares: Mettlach BAVARIA Steins and Beakers Without Mettlach Decoration Numbers

by Steve Steigerwald, SCI Master Steinologist

This is the final installment in the Mettlach BAVARIA Wares series. This installment is divided into four sections:

- I. BAVARIA steins and beakers which carry no decoration number but were *finished and sold by Mettlach*
- II. BAVARIA steins and beakers which carry no decoration number but were *probably finished and sold by Mettlach*
- III. BAVARIA steins and beakers with a decoration number which were *probably finished and sold by another firm*
- IV. BAVARIA steins and beakers which were *likely not sold by Mettlach*

I. BAVARIA steins and beakers which carry no decoration number but were finished and sold by Mettlach

The 1909-Form Verse Steins

In the January, 1907 catalogue, Mettlach offered three different 1909 body form steins with the BAVARIA mark but no decoration numbers. Each was identified in the catalogue by the verse on the body. They

are: (1) *TRINK ABER SAUF NiT* (Drink but do not guzzle); (2) *NUR KA WASSER NET!* (Anything but water!); and (3) *PROSIT* (Cheers). The decoration on each of these steins is done in blue and has the appearance of being applied by using a stencil. The letters are in a block style with no transfer outlines for any part of the decoration. The base mark on the examples that I have seen is the Mettlach Abbey over the word BAVARIA. According to the catalogue, these steins came with a choice of an inlaid lid or a fancy pewter lid.

The Alt Metz Stein

This decoration, offered in the January, 1908 Mettlach catalogue supplement, does not follow several of the generalities about BAVARIA decorations: (1) Like the three verse steins and the Quilmes stein (discussed below), this stein does not have a decoration number; (2) Like the three verse steins, the catalogue identifies the *Alt Metz* steins by referring to the decoration, rather than giving only the cryptic and unhelpful *Marke Bavaria* notation; (3) The decorations on the half-liter and one-liter versions of the stein are significantly different; (4) There are differences in the inlays for the

lids. This was the first BAVARIA decoration (and one of only two) sold by Mettlach with a city scene (the second being decoration 538 with a scene of Heidelberg).

In reviewing the stein auction catalogues for the last 25 years to find sales of this decoration, I could only find three listings. All were for the half-liter version, and based upon the description of condition, I believe two of the listings were for the same stein. I found no listings for the one-liter version. In contrast, there were several listings for both sizes of the Heidelberg decoration in these catalogues. It appears that *Alt Metz* was not one of Mettlach's top selling Bavaria steins, and its relative scarcity certainly contributed to some confusion over its identity. The one-liter version of this stein was depicted in the second and third editions of the Mettlach Book, although it was misidentified as decoration 538, the Heidelberg stein. The decoration was not correctly identified as *Alt Metz* until the current (fourth) edition, where the half-liter size is shown.

Metz is not as well known as most other cities in Germany. While currently located

1909



1909



1909



in France, it was a part of Germany when the stein was produced. If you were an on-going company in Germany in the early 1900s trying to make a profit on the sale of steins, and you were going to select only two cities in Germany to become the subject of a BAVARIA stein, would one have been Metz? Was this stein made as a special order for a retailer in that city? If so, who ordered it? If it was a special order, why did Mettlach put it in its catalogue? The selling price was higher than most other BAVARIA steins and ½ Mark higher than the Heidelberg scene catalogued two years later. What was the reason for the apparent premium? Was it because it was made in very limited quantities and Mettlach wanted to recoup its expenses from a limited market? There were no marks applied to the base of the three steins I have seen that would identify a retailer or distributor. I do not know if we will ever have answers to these questions based on anything but personal beliefs.

The city of Metz (pronounced Mess) is located in the Alsace Lorraine region at the confluence of the Seille and Moselle Rivers in the northeast corner of France, just south of Luxembourg. Metz is the capital of the Moselle department in the Lorraine region with a current population of approximately 200,000. It is an industrial center for its region and, on the outskirts of the city, there are factories including a number of beer breweries. Other prominent industries include printing, shoe making and metal goods manufacturing.

Metz was once the capital of Mediomatrici, an ancient Gallic tribal land which was later fortified by the Romans. In the third century it was evangelized and it became a bishopric in the 4th Century. In the 5th Century it was plundered by the Huns and then passed under Frankish domination. In 843, it became the capital of Lorraine. The City grew prosperous in the Middle Ages because it was a free town within the Holy Roman Empire. In the 16th Century, after the Reformation, Metz became Protestant and was in danger of being the subject of persecution. At that time, Henry II of France offered to defend it, defeating Charles V, the Holy Roman Emperor, in 1552. The French continued to occupy the town until 1648 when it was ceded to France at the Peace of Westphalia and remained part of France until the Franco-Prussian War. At that point, the Germans besieged the City and it became part of the German Reich by the terms of the Treaty of Frankfurt of 1871. French occupation began again in November, 1918 after the armistice ending WWI and it was formally returned to France by the Treaty of Versailles in 1919.

The design on the stein features what appears to be a seamless wraparound vista of the City, taken from outside the ancient walls, which continues under the handle on both size steins. Upon close examination, a seam is visible below the handle. The height of the transfer is the same on both size steins. Due to the circumferential difference of the stein bodies, there is a difference in the length of the transfer which results in more of the vista appearing on the one-liter than on the half-liter stein. The difference is near and under the handle. There is no difference in the main portion of the scene.

In the foreground of the vista, just to the right of the center of the design is a bridge which crosses the Seille River to the 13th Century city gate, known as the *Porte des Allemands* (Gate of the Germans). Of particular note are the numerous churches in the vista. The Gothic Cathedral of Saint Etienne is prominently located in the center of the design. The cathedral was originally formed when two 12th century churches were joined into a single edifice. The towers of the cathedral were begun in the 13th century and the cathedral contains 13th and 14th century stained glass windows as well as some contemporary ones. A number of buildings in the city, including the cathedral, are built of yellow sandstone. These buildings are shown in yellow on the decoration. Also shown to the right of the cathedral are the churches of Saint Vincent and Saint Segolene, the latter built in the 13th and 14th centuries. In the background are the Moselle River and the Mont St. Quentin. To the left of the cathedral stand a number of other buildings including the 13th Century Church of Saint Martin. The old city walls are depicted along the banks of the Seille River.

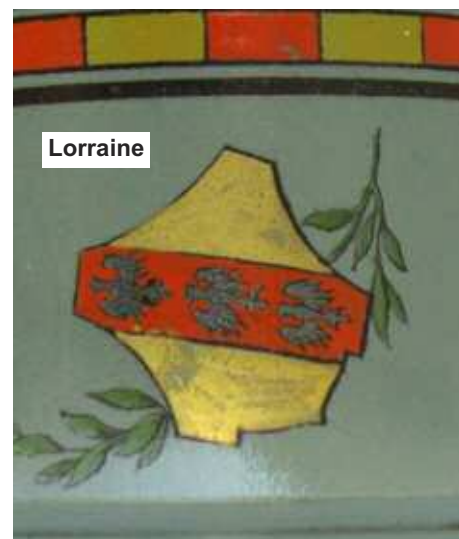
Below the scene on both size steins is a band of alternating yellow and orange rectangles. As discussed below, the crests of the Alsace and Lorraine regions are mostly orange and gold/yellow. It appears that the colors of the regions are the basis for this band. On the one-liter stein there are three shields bearing civic arms, one on the front of the stein and one on each of the sides. The shield on the front of the stein is half black and half silver, divided down the middle, with a crown atop it, representing the city of Metz. To the left of this shield (right of the handle) is an orange shield with a gold diagonal stripe; to either side of the stripe are three gold crowns. This is the civic arms of Alsace. The shield to the right of center (left of handle) is gold with an orange stripe bearing three gold eagles. This is the civic arms of Lorraine. Neither size stein has any color accents on the lower raised bands.



Metz



Alsace



Lorraine

One-liter 3080 Alt Metz



Half-liter 3080 Alt Metz



The lids on both of the one-liter steins and two of the three half-liter steins I have seen are the typical undecorated stylized inlaid lids found on BAVARIA steins. The third half-liter stein had a decorated lid. The decorations included the words *Alt Metz* in script across the two front panels of the lid. There was no decoration to the top of the center button but the edge of the button was painted orange. The alternating orange and yellow rectangle pattern that is located below the vista on the stein body is also located along the edge of the inlay.



The Quilmes Stein

This is the fifth (and last known) BAVARIA stein sold by Mettlach which does not have a decoration number, and unlike the four discussed above, this one does not appear in the Mettlach catalogues. As set forth in Bob Wilson's article in the March, 2010 issue of *Prosit* entitled "Mettlach's BAVARIA Stein for Quilmes", this stein was ordered by the Quilmes Brewery on January 17, 1908. It was ordered and apparently made in both a half-liter and a one-liter version on the 1526 body form, although the only examples that I have seen have been on the one-liter body. The body bears an under-

lined black script "Quilmes" which runs on an angle across the front of the stein. The gray inlaid lid bears a blue and white striped flag on a pole. Superimposed in the center of the flag (in lieu of the sun that sits in the center of the blue and white striped Argentinean flag) is a red circle with a yellow diagonal stripe with "QUILMES" in capital black letters. On the flag, in a semi-circle above the red/yellow circle are the words *CERVECERIA ARGENTINA* (Argentinean Brewery), in black. In a semi-circle below the red/yellow circle are the words *SOCIEDAD ANONIMA* (the Spanish designation for a corporation) in black. Below the flag are the words *MARCA REGISTRADA* (Registered Trademark), in black. This de-

1526



Photos courtesy of Bob Wilson



sign is then surrounded by 3 concentric black circles. The thumbflit on the stein is the same one used on the Mettlach etched form 2900 versions of the Quilmes stein.

II. BAVARIA steins and beakers which carry no decoration number but were probably finished and sold by Mettlach

The 3079-Form WOHL BEKOMM'S Stein

This stein appears to have a factory decoration but no decoration number. It bears the verse *WOHL BEKOMM'S* (To your well being) on an angle in blue to the left of the handle. The style and color of the letters is exactly the same as the 1909 verse steins described above. The opposite side contains a blue design consisting of three sets of lines and dots. This stein has the factory inlaid lid and thumbflit. The button on the top of the lid is not decorated. While not plentiful, I have seen a few of these steins for sale in the last couple of years. Due to the availability of this decoration on the market and the color of the decoration and styling of the letters being identical to the 1909 verse steins, I believe that this stein was sold by Mettlach.

3079



III. BAVARIA steins and beakers with a decoration number which were *probably finished and sold by another firm*

FORMS 3342, 3343 and 3344

Body forms 3342, 3343 and 3344 (the four- and six-sided bodies) have each been observed with two different, simple, non-transfer hand-painted decorations. Of these six steins, the bases of four of them have a hand-painted three-digit number which would normally be taken to be a decoration number. While these are unmistakably Mettlach bodies and lids, there are several characteristics tying these six steins together as a group, while at the same time setting them apart from the typical BAVARIA stein decorated by Mettlach:

- The decorations are entirely hand-painted, not relying on a transfer outline.
- The simple, minimalist style of the decorations is very different from other Mettlach decorations of the same period (1910-1911, per base dates).
- The handle on each of these steins contains a hand-painted accent line using the dominant color of the decoration.
- While the lids and thumbblifts on these steins are the same style as other steins using these body forms, the "buttons" in the pewter lids are undecorated.
- When present, the three-digit presumed decoration number on the base is hand-painted, instead of stamped in block letters like other BAVARIA wares.

One of the decorations on form 3342 is found with the number 540 on its base. The other form-3342 decoration has only been seen in photograph, and I do not know how the base is marked. One of the decorations found on the next form number, form 3343, is found with decoration number 542, but the stein bearing the second decoration does not have a three-digit number. The two decorations observed on the last of these forms, form 3344, are found with the numbers 544 and 545 on the base.

The table below summarizes the form and three-digit decoration numbers for this group of steins.

Form Nbr.	Dec. Nbr.	Decoration
3342	540	Green geometric design
3342	Unk.	Green geometric design
3343	542	Green oak leaves
3343	none	Hearts and lines
3344	544	Purple geometric design
3344	545	Red geometric design

3342, marked 540



3342, markings unknown



3343, marked 542



3343, no decoration number



3344, marked 544



3344, marked 545



So how does this compare with information provided in the various editions of The Mettlach Book? Unfortunately, only two of the steins have been shown in photos, and only two decoration numbers have been noted (on the same two steins). See the three tables below.

The Mettlach Book, Second Edition

Form Nbr.	Dec. Nbr.	Description	Photo?
3342	n/a	geometric	no
3343	n/a	floral	no
3343	542	leaf	no

The Mettlach Book, Third Edition

Form Nbr.	Dec. Nbr.	Description	Photo?
3342	n/a	geometric	no
3343	n/a	floral	no
3343	542	leaf	no
3344	n/a	art deco	no

The Mettlach Book, Fourth Edition

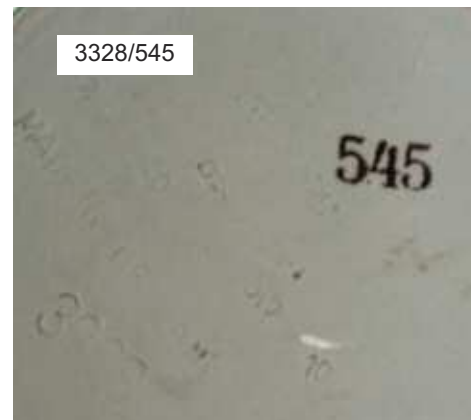
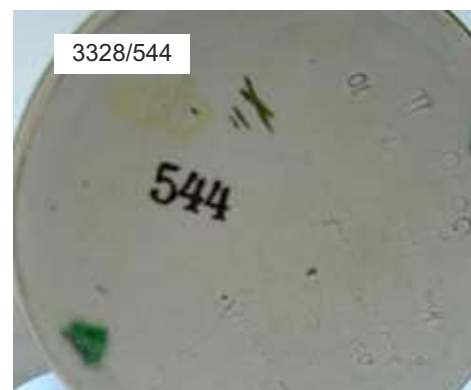
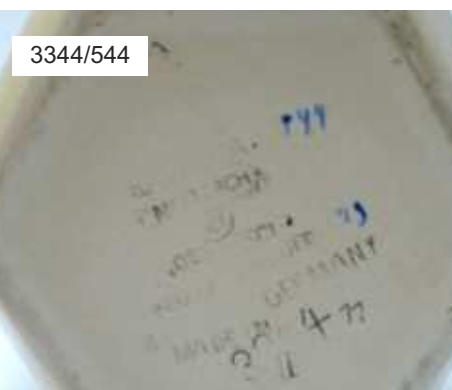
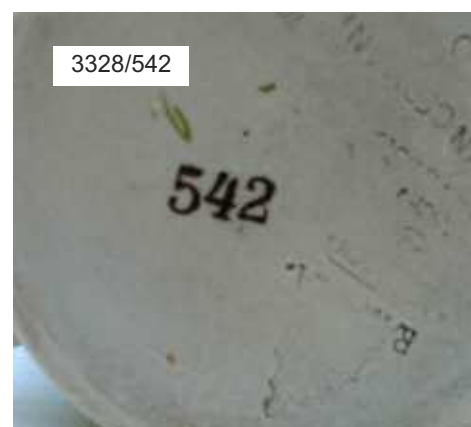
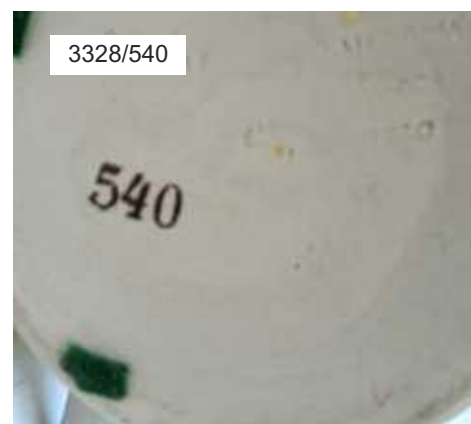
Form Nbr.	Dec. Nbr.	Description	Photo?
3342	540	geometric	yes
3343	542	leaf	yes
3343	n/a	hearts	no

In the absence of photographs, it is not possible to identify the steins and decorations listed in The Mettlach Book with complete certainty. When the current (fourth) edition of the book was being prepared, I asked for more detail about these steins, and I was told that there was no additional documentation for any of them. With exception of the entries shown in blue, which were deleted in the Fourth Edition, the available information aligns very well with the six steins I described above.

Of particular note, the Fourth Edition of The Mettlach Book does not list these steins with the known Mettlach decoration numbers, they are listed separately with the notation "(marked xxx, factory numbering error)". *The apparent reason for this is that decoration numbers 540 through 545 have already been used by Mettlach (see Prosit, June 2010, page 20)!*

We know from the catalogues in the Blue Book that Mettlach sold blank 3282 form

Base marks for four of the six decorations in this "series" of BAVARIA steins are seen in the left column below. The incised marks show clearly that the bodies were produced by Mettlach, but the handpainted "decoration" number is distinctly different from the normal stamped decoration number for Mettlach BAVARIA wares, as seen in the photos in the right column. The more startling realization is that these decoration numbers were already in use on body forms 3328 and 3282 (*Prosit*, June 2010, p. 20)!



bodies with and without factory inlaid lids (see the January/July, 1909 catalogue) and I have seen blank 3079 forms with inlaid lids for sale on an on line auction site. There is no reason to believe that Mettlach did not also sell undecorated bodies and lids for forms 3342, 3343 and 3344. Because the characteristics displayed by these steins are different from the typical Mettlach BAVARIA steins, I believe that Mettlach sold these blank bodies, with lids, to an outside decorating firm which then decorated the bodies and sold them. This, of course, raises the larger question: Who decorated these steins?

Is this a set of decorations with numbers between 540 and 545? I believe it is. Is the three digit number a decoration number? Could the unknown number on 3342 be 541? Could the decorator have forgotten to paint 543 on the bottom of the unmarked 3343 form? Are there more designs on these body forms? Only time and the flow of steins through the market will help us to answer these and the myriad of other questions about these wares.

IV. BAVARIA steins and beakers which were likely not sold by Mettlach

A number of different designs have been seen on Bavaria stein bodies that bear no decoration number and have not been identified in any catalogue to date. I have already stated my belief that Mettlach sold blank bodies, some with lids and some without, to various decorating firms. There is one example of this in the Mettlach catalogues. In the January/July, 1909 catalogue an undecorated half-liter form number 3282 Bavaria stein was available for 35 pfennig (as compared to 2 marks for a decorated form number 3282) without a lid. An inlaid lid was available for the same additional 90 pfennig that it cost for an inlaid lid on other half-liter Mettlach Bavaria steins in that catalogue. Undecorated form number 3079 bodies have come up for sale on internet auctions over the last several years. As indicated below, there are 1526, 1909, 3078, 3080 and 3081 bodies with designs that do not appear to have been done by Mettlach. It appears that outside decorating firms bought undecorated bodies and added to the great variety in designs. The Mettlach Book describes several designs that I have not seen and which are not pictured in the book. These include a one-liter 3078 "PROSIT" stein, a one-liter 3078 Tavern scene, a 3079 half-liter Family Crest, a half-liter 3080 Student Crest and a half-liter 3282 Stag design by Franz Ringer. I do not have any information about, or photographs of, these pieces so they are mentioned here only for the sake of completeness.

The following is a description of those decorations which I have seen that may not have been sold by Mettlach. Some of my beliefs are predicated on the fact that only one example has been seen. Others are based on the style of the decoration. Some others are based on the original lids on the steins. A couple of these designs have been seen on stein bodies made by other manufacturers. At the bottom line, however, no documentation has been found to tell us who finished and sold these steins. As we develop more information, we may learn that some or all of these were sold by Mettlach. This is not meant to be an exhaustive list. In fact, every year I see at least one more decoration that I believe falls within this list.

GRADIENT COLOR-GLAZED STEINS

A very simple decorating technique used on BAVARIA stein bodies was the application of a shiny colored glaze which is darkest at the base of the stein and then becomes lighter towards the top of the body. To date I am aware of two body forms that have this decorating technique, a one-liter 3079 with a flat pewter lid (green glaze) depicted in the current edition of the Mettlach Book, and a half-liter 3078 form with an inlaid lid (blue glaze).

VERSE STEIN

This one-liter 3079 body with a decoration signed by Carl Moos is a black outline transfer which has been hand-painted. The verse reads *Des Lebens Sonnenschein ist Trinken und Fröhlichsein* (Life's sunshine is drinking and being happy).

3079



3079



3078



Courtesy of Gary Kirsner

3328/544 Pinochle Bär



PINOCHLE BÄR STEIN

This stein started off as a Mettlach-decorated piece (form 3328, decoration 544), and the decoration was subsequently embellished by another decorator. Both left and right sides scenes have been added to the normal 544 decoration, and a logo and the words "Pinochle BÄR" have been added to the stein in the drinker's hand. The English verse reads "Two harmless Pleasures in this "Rathskeller" here is a game of Pinochle and a Stein of Beer." The four cards above the verse—two Jacks of diamonds and two Queens of spades—comprise Double Pinochle. These additions to the "stock" 544 decoration are entirely hand-painted. A signature was recently discovered on this stein, identifying the embellisher/decorator as Paul Lehman. The base of the stein has the words "PINOCHLE BÄR" painted on it.



FLOWER STEINS AND BEAKER

There is a 3081 form beaker with a series of flowers with red petals and white centers similar to, but not identical with, the design of the flowers which are part of decoration number 405.

Hand-painted flowers appear on two steins, a half-liter 1909 form and a one-liter 3080 form. The decorations do not involve transfer outlines.

hand-painted
half-liter 1909

3081



Courtesy of Bob Wilson

hand-painted
one-liter 3080

STAG STEIN

A scene depicting a stag at the edge of a lake in the forested mountains is on a one-liter 3078 BAVARIA form (left below). This same decoration has also appeared on a one-liter non-Mettlach gray bodied stein (right below, Fox Auctions, September 2009, lot 179).

non-Mettlach,
photo credit: David Harr

3078



MAN IN THE RED COAT STEIN

The man in the red coat is an unsigned design which is very similar to designs found on non-Mettlach bodies. To the lower right

3079



of the center portion of the design is the number 1320, presumably a decoration number for the firm that decorated this piece. The design is a black outline transfer which has been hand painted. To the left of the central scene is the first part of a verse: *Soll ich Freude han*. The second part of the verse appears to the right: *muss ich trinken gahn*" (If I want to be happy, I have to go for a drink).

MAN AND WOMAN STEIN

Another one-liter 3078 decoration depicts a bow tied man with his left arm around the back of a woman. It has the factory inlaid lid (center button not decorated) but a different thumblift. The verse below the central scene reads *EIN EDEL' HERZ- EIN TREU' LIEB AM ARM- WIE MACHT DICH DAS- GLÜCKLICH UND HAELT DICH SO- WARM* (A gallant heart, A true love on the arm, Makes you so happy and keeps you so warm). The design is signed with an intertwined S and T, an as yet unidentified artist.

3078



RICHTER & FRENZEL STEIN

A one-liter 3078 body was made for the firm of Richter & Frenzel. The decoration of the body is limited to two lines of text in script style, reading *Weihnachten 1907* (Christmas 1907) on the first line and "Richter & Frenzel" on the second. It was made with an embossed pewter lid depicting the skyline of Munich with the Fraunkirche towers as a thumblift. Based on the lid, which is the identical lid and thumblift on both of the ex-

3078



amples I have seen, the company, or at least a part of it, was located in or near Munich. The firm is still in business today. It is a plumbing company, the second largest in Germany, with offices all over the country. The current location nearest Munich is located in Aschheim-Dornach, a suburb of Munich very close to the Ring Road.

SINGING CLUB STEIN

A half-liter 1526 body was decorated for the *Sangerbund Amberg* (Amberg Singing Club). The center design is a lyre framed by laurel and oak branches. A banner is located on either side of the lyre that reads *Das deutsche Lied gibt guten Klang* to the left and *Drum Heil dem Lied und deutschen Sang* to the right (the German song makes a pleasing sound, therefore hail the tune and German music).

1526



STUDENT SOCIETY BEAKER AND STEINS

Pictured on page 313 of the current edition of the Mettlach Book is a 3081 beaker with a student society crest.

3081



Courtesy of Gary Kirsner

A 2.9 liter form number 3082 master stein is depicted on page 159 of the book.

3082



Courtesy of Bob Wilson

A 3282 body with an undecorated factory inlaid lid has also been found. The blue ribbon from which hangs a medallion with a *Zirkel* (student cypher) says *WISSENSCHAFT* (science) on one side and *FREUNDSCHAFT* (friendship) on the other.

3282



CYCLING CLUB STEIN

The *Deutscher Rad-Fahr Bund* (German Cycling Club) stein is a half-liter form 3078 body with the fancy pewter lid. The design is a shield with the title of the organization. This organization (known by its initials DRB) continues to operate in Germany as the German Cycling Club.

3078



PRO FIDE STEIN

A half-liter form 1526 with a factory pewter lid is featuring a red shield with silver cross, and the words *PRO FIDE* (For Faith). Similar shields, mottos, white crosses and crowns have been found for various orders including The Order of Malta, The Order of St. John of Jerusalem and The Order of the White Eagle, but I have not yet been able to definitively identify the organization or Order that had this decoration applied to the stein.

1526



THE MUNICH STEIN

One of my favorite Bavaria steins is a one liter Bavaria form 1526 for the city of Munich. The design is very simple but attractive. On either side of the central scene are the initials: F. and St. It is possible, but not yet confirmed, that these initials stand for Professor Franz von Stuck, whose signature has been observed on other wares as F. Stuck. In script below the wreath is *Gruss aus München!*

1526



MUNICH CHILD DECORATIONS ON BAVARIA STEINS AND BEAKERS

The *Münchner Kindl* or Munich Child was a favorite theme on Bavaria ware. Thus far, hand-painted versions depicting this figure have been found on 3078 (1/2 and one-liter versions), 3080 (one-liter version), 3081 and 3282 bodies. All of the stein bodies with the exception of the 3282 body were made in 1906. The designs I have documented are discussed below. There are likely many more.

The *Wappen* or coat of arms for the city of Munich appearing on the 3081 form beaker has existed since the 13th century. The yellow and black dots at the upper rim are the colors of that city.

3081



Courtesy of Bob Wilson

Two one-liter and three half-liter form 3078 steins bearing Martin Pauson marked pewter and featuring the Munich Child have been catalogued. (The Pauson pewter marks consist of the word PAUSON on one side of the shank, and MÜNCHEN on the other side.) These five steins all feature blue highlights around the base, and one of two verses: *Gruss aus München* (greetings from Munich) or *Ein guter Trunk Macht Alte jung* (a good drink makes the old young). None of the designs are signed.

The two one-liter steins have the identical scene on the body but different verses in the banner and different pewter. Also in this scene is a white shield bearing three smaller red shields. This symbolizes the Arts, and is often seen in decorations featuring the Munich Child.

The scenes on the three half-liter steins are all different although the pewter lid is the same on all three. The third of these steins displays the shield of the Arts with a hammer added; this is a symbol of Munich's Arts and Industry.

This last decoration has also been found on both a one-liter and a half-liter non-Mettlach

One-liter 3078 steins with Pauson pewter



Half-liter 3078 steins with Pauson pewter



gray-bodied stein, although the verses are different. The one liter stein reads *Halt Mass und Ziel, Trink nicht zu Viel* (maintain moderation and measure, never drink too much), while the half-liter reads *Hopfen und Malz, Gott erhalt's* (hops and malts, may God preserve them). This half-liter non-Mettlach stein also has Pauson-marked pewter, and the Pauson red striped handle identified by John Strassberger.

A one-liter Mettlach BAVARIA 3080 body is seen next with a Munich Child theme surrounded by a wreath.

A half-liter 3282 body form with a domed pewter lid shows a front facing Munich Child with a red halo. At the left side of the scene we again see the shield representing the Arts.

Returning to the Mettlach BAVARIA 3078 form, three other *Münchner Kindl* decorations have been documented. The first of these three has the appropriate Mettlach BAVARIA inlaid lid, while the pewter lids and thumbblifts of the other two are the same. The design on the last of this group shows a Kindl who has perhaps had too much beer. The stein hangs loosely from the left hand, while the cat, symbol of a hangover, rests on the Child's shoulder. This popular motif has also been executed as a character stein by Schierholz.

CONCLUSION

I hope that this series has provided a sense of the extensive and varied world of Mettlach BAVARIA wares. It encompasses what I have learned "the hard way" over many years. As I indicated at the outset, I expect that some readers of these articles have pieces in their collections which can add to our knowledge, and that there are even more pieces not yet in formal collections. One of the nice things about our hobby is that we continue to grow and learn about the past as time marches on. I hope that this article will serve as a starting point for continued learning and hypothesizing about this relatively rare type of Mettlach ware. I encourage everyone to challenge anything in this article, as most is based not on factory documentation but rather on ideas drawn from the hundreds of pieces I have seen over the past twenty years. I also encourage others to share as I hope to learn or see something I was not aware of when I wrote this article because the article got people talking about these wares. Thank you again to all of those that assisted in providing their knowledge, time, photographs and steins. Without your help this article would not have been possible.



Two non-Mettlach steins with the same scene as the previous stein



Three more 3078 form steins with *Münchner Kindl* motifs



Courtesy of Bob Wilson

Anna and Liese

submitted by John Harrell
with translation by Wolfgang Gult

The following is the story behind the Richard Knötel print entitled *Spießruthen-laufen* or "Running the gauntlet". The print appears in several undated circa 1890 books entitled *Patriotischer Hausschatz* and *Deutschland in Waffen*, two highly patriotic publications full of stories about the deeds, personalities, humor and life in the Imperial German Armies. Each book is heavily illustrated with Knötel prints, most of which are color lithographs. The story is based on a translation by Herr Wolfgang Gult of the articles about the print which appeared in the books. This print, one of many Knötel prints found as transfers on numerous infantry and cavalry regimental steins, is somewhat common on Bavarian Infantry steins dated around 1900. The story is about two young farm girls on a sunny morning walking to the fields for a day's work. Along the way they encounter part of a company of Prussian Fusiliers resting along the roadside. The Fusiliers, wearing white summer twill trousers, are resting before their maneuvers begin.

Anna is the small brunette with flashing black eyes, covered lunch basket on her arm, carrying a hoe. Her friend Liese, carrying a rake, is with her as they walk barefoot along the dirt road that leads to the fields. As they encounter the soldiers, Anna, who is very shy, wants to go back and not pass the soldiers. Liese, much bolder than Anna and eager to meet the soldiers, strides forward and pulling Anna along. Anna's eyes are downcast in contrast to Liese, who smiles at the soldiers. Liese has had some previous contact with soldiers on the last maneuver and knows them not to be cannibals but good young men. Suddenly the girls are halfway past the resting soldiers, which is unfortunate from Liese's point of view. Among the soldiers there are "Many heads and many thoughts" as they look at the girls walk by.

Heinrich Späth leans up from the ground. Heinrich is always late for his military duties but is always on time when it comes to eating and drinking. Next to him is Fusilier Knutschke his right hand deliberately on his right breast away from his heart. As Anna and Liese pass by he says to them, "A soldier's love is always true," not meaning what he says, as the placing of the hand be-



lies his words. The girls keep walking on, ignoring him. Hugo stands up and salutes them indicating that he is the best soldier in the company. Meyer, not moving and still lying in the ground, thinks that if the girls were two liverwurst it would be better for him. Mr. Faulbaum (*Faul* translates as lazy) is lying on his back, hands behind his head, helmet pulled down over his eyes to keep the sun out of his face. He prefers relaxing to anything else, hence his name. His neighbor is eating his breakfast totally uninterested in the girls. Standing behind the resting soldiers is the one year volunteer

who will eventually become a reserve officer. He knows that he cannot make any comments to the girls but he intends that they see him in the best light. Chest out, left foot forward and left hand on the hilt of his sword he appears cool on the outside but inside he is warmed by the girls' presence. "So many heads, so many thoughts!" It is good that God made people different. If the entire company were like Knutschke and Hugo then it would seem to Anna and Liese there would be no end to running the gauntlet.



Gefreiter Friedrich Feldner's stein from the Bavarian 12th Infantry Regiment "Prince Arnulf" shows Anna and Liese running the gauntlet in a scene on the right side. Photo credit to Mark DeMars.

An Open Letter to Stein Collectors



The name THEWALT is to us stein collectors as familiar as Route 66.

In addition to producing steins for 116 years, Albert J. Thewalt, the owner of this famous factory, has always been accessible to us stein collectors if we had a question. As a long time SCI member his firm supplied us several times with the SCI convention stein. Albert has also been a personal friend of mine for 30 years.

Unfortunately, the distinguished operation of this firm has come to an end. With no successor to take over the factory, and facing competition with cheap steins from the Far East, Albert decided to shut down the production of steins effective October 31st of 2009. The firm is still active in the wholesale of steins and other ceramics.

After 116 years the firm of Thewalt has much to be proud of.

We all wish Albert *Alles Gute* and hope we can ask him questions for a long, long time to come.

Thank you, Albert, you are a friend to all of us Stein-history-buffs.

Your friend,
George Schamberger

George goes on to note that the SCI Library has a most interesting article by Ronald E. Gray with a detailed history on the Albert Jacob Thewalt GmbH factory. Thanks to George's reminder, and to salute this grand old Westerwald firm, we are pleased to print that article in *Prosit*.



~ ~ Albert Jacob Thewalt GmbH ~ ~ One of the Oldest German Beer Stein Makers Still Producing German Beer Steins and Still Owned by the Same Family

by Ronald E. Gray

Introduction

This material was originally assembled for a presentation I gave to the Desert Steiners chapter of SCI, at which time no information was known about the upcoming closure of this famous Westerwald stein producing firm. That presentation resulted in a three-part article on the SCI web site, which forms the basis for this slightly modified version.

Whenever you declare something as the best, biggest or oldest, you need to further define what you are measuring to fend off competing claims. I have therefore used such qualifiers in the title of my article about the stoneware firm of Albert Jacob Thewalt, GmbH.

Some may argue that the firm of Simon Peter Gerz is the oldest. It was founded 31 years before Thewalt in 1862, and doing business even before that date. It has been quite a few years, however, since it was in the Gerz family hands and it fell on bad times before finally going bankrupt in 1999. The name and logo were purchased by Domex. That firm reincorporated Gerz and still sells steins under the Gerz name and logo although they are made in China and assembled in Germany with the lid. One person tried to tell me that the new Gerz was the same firm, but in my mind it does not qualify as a continuation of the original firm. According to Herr Thewalt, most of the Gerz molds were purchased by Zöller & Born.

Girmscheid was started several years before Thewalt, but it has changed hands several times and no longer produces beer steins, although they did make a nice character stein of the Student Prince for the 32nd Stein Collectors International (SCI) Convention held in Boston in 1998. Girmscheid also made the 2008 SCI Convention stein.

Reinhold Merkelbach, founded before Thewalt, was purchased by Goebel in the 1970s and has since been spun off as a separate company.

Schierholz, again founded before Thewalt, was acquired by Seltmann-Weiden and reproduced some character steins for only a brief period of time.

Ernst Bohne Söhne was acquired by Albert Stahl, their former accountant, in the 1930s and now produces a nice line of new character steins as well as copies of the old molds under the Albert Stahl name.

Villeroy & Boch, one of the oldest stein firms, is still with us and some of the Boch family is still involved with the firm, but they have produced few beer steins at their Mettlach factory in recent years.

The rest of the well-known beer stein makers (Diesinger, Dümmler & Breiden, Eckhardt & Engler, Roszkopf & Gerz, Gilles & Sohn, Reinhold Hanke, Hauber & Reuther, J. W. Remy, Marzi & Remy, Merkelbach & Wick, Wick-Werke, etc.) have ceased operations. A few new ones have emerged (Ceramarte, Werner Corzeliuss, Domex, Gerold Porzellanfabrik, Kaiser Porzellan, King-Werke, Zimmerman, Zöller & Born, etc.) to replace the old departed firms, but they have a long way to go to equal the longevity of the old firms. No, I think Thewalt clearly out survived the old stein makers and has earned the right to be called the dean of our stein makers. You have to be doing something right to keep a firm going for 115 years.

When I decided that my topic would be on the Thewalt firm, I searched past issues of *Prosit* for articles on Thewalt. I was amazed at how little has been written about this fine firm. The earliest article was by Liselotte Lopez[1] discussing Thewalt's production methods and

featuring pages from old catalogs. (This was a reprint of an article that first appeared in the November 1973 issue of *Spinning Wheel*.) Jack Lowenstein, past Executive Secretary and Editor of *Prosit*, authored an article on—what else—a comparison of the old and new Munich Child character steins made by Thewalt[2]. (Jack collected Munich Child steins and dressed as the Munich Child at the SCI conventions.) George Schamberger had an article on the three regimental steins made by Thewalt[3]. Jack Lowenstein's article in the June 1985 issue of *Prosit* announced a new venture for Thewalt with Mr. Armin Seng, great-grandson of Peter Dümmler, to reproduce some limited edition salt-glazed steins designed by Peter Dümmler, aptly named the Peter Dümmler series[4]. Roland Henschen wrote an article on the current production methods of the Thewalt firm[6]. Mr. Henschen also wrote an article on the history of the Thewalt firm on the occasion of its 100th anniversary in the December 1993 issue of *Prosit*[7]. John Gaustad wrote an article on the Paulus & Thewalt stein made by Thewalt for the 25th anniversary of his former firm[8]. Frank Loevi had an article on the new pewter-banded steins by Thewalt in the June 1999 issue of *Prosit*[9]. The Beer Stein Library has a reprint of this last article (no membership required to view it) along with the start of a catalog of the Thewalt beer steins. (Membership in The Beer Stein Library, not related to SCI, is required to view the stein catalogs on that site.) Jerry Berg wrote an article on the multiple molds of Thewalt 1273, a modern stein[10]. Walt Vogdes wrote an article on the Paulus & Thewalt steins made by Thewalt[11]. Barry Tousaint showed a number of American souvenir steins made by Thewalt[12]. Several relief souvenir steins are shown in full color, none of which are in the Thewalt catalog on The Beer Stein Library. And, of course, Sam Brainard immortalized the Thewalt firm in four poems (the Herring stein in June 1983, the Rich Man stein in March 1984, the Sailor stein in the December 1987 and the Munich Child stein in the June 2000 issues of *Prosit*). In the twelve *Prosit* articles on Thewalt, only a few etched steins from circa 1900 are shown, and none are in color. There may be other articles that include Thewalt steins ("Photos from the Road" and "HR Steins Produced by Other Firms" would be two likely sources), but I have not included them here. In more than 5,000 pages of *Prosit*, less than one-half percent of the pages have been devoted to Thewalt steins. A listing of these articles can be found in the references.

Hopefully this article will lead to more recognition of this firm for their fine etched stoneware and character beer steins and

provide us with more photos of their now antique beer steins.

I started collecting beer steins about the time Stein Collectors International was founded, although I did not discover the existence of that group until a couple of years later when an antique dealer directed me to SCI. I knew little about beer steins, only saw a limited number and collected even fewer. I forget whether I bought what I liked or liked what I bought, but that was the start of my collecting experience, thanks to my wife and her sister who got me started in this fascinating hobby. I soon learned that most collectors specialized in certain categories of steins. I narrowed my choice to etched and character steins, although I still buy some others if I really like them. It took me a number of years to discover that Thewalt had made etched beer steins, but I am happy I did, as I find them to be quite pleasing to the eye and quite worthy of collecting. You will see photographs of some of these steins in subsequent installments to this article. They also made a few character steins that are also worthy of consideration for your collection.

Thewalt History

The Thewalt family has a long line of potters tracing back to the 1700s. Hermann Thewalt was listed in the Pottery Guild in 1781. Hermann's son Johann Peter Thewalt (1784-1861), also a potter, moved from Hillscheid to Höhr where he married in 1813. His son, Johann Peter Thewalt, Jr. (1822-1887), founded the firm of Johann Peter Thewalt in 1852. One of his sons, Karl Thewalt (unk-1923) operated the company until his death when his son Hubert kept it running until it closed in 1930.

Albert Jacob Thewalt (1857-1939), the younger son of Johann Peter Thewalt, Jr., founded Paulus & Thewalt with his brother-in-law, Jean Paulus in 1882. Thewalt had married into the Gerz family and Paulus married Thewalt's sister. In the past, there has been confusion about the "TP" mark found on beer steins being that of Paulus & Thewalt. It isn't, although you still see attributions for that mark to that firm. Paulus & Thewalt make stoneware products for the pharmaceutical industry and still operates today. I contacted the firm and they confirmed that they never produced beer steins. The "TP" mark, or more properly, the "PT" mark, is actually that of Johann Peter Thewalt, Jr.[13].

Albert Jacob Thewalt left to start his own company in 1893 in Höhr. (In reference [7] Roland Henschen states that Albert Jacob Thewalt actually started the firm 10 years earlier in 1883, but the current Herr Thewalt



Albert Jacob Thewalt, c 1927

says that is incorrect.) The firm initially was a cork cutting business. Perhaps that business was to make closures for his former firm. In any event, the cork business was short-lived as he soon turned to producing stoneware products for the pharmaceutical industry. While there may have been some limited production of steins prior to 1897, the firm's focus shifted in that year when they hired Wilhelm Kamp to design beer steins.

Albert's son, Albert Johann Thewalt (1884-1957) took over the firm on his father's death.



Albert Johann Thewalt, c. 1910

Albert Jakob Thewalt (1926 -), grandson of the firm's founder and current operator, returned home several months after the end of World War II. He had been detained in an English internment camp and then was transferred to an American prisoner of war camp from which he fled in December

1945. Since he had been reported as missing in action in the war, his father was quite pleased to learn that his son survived. Some articles report that he returned from the war in 1950, but that is the date he completed his education and returned to work at the Thewalt firm. He studied at the State Technical College for Ceramics and assumed control of the firm in 1957 upon his father's death. Unfortunately, he is the last in the line of Thewalts.

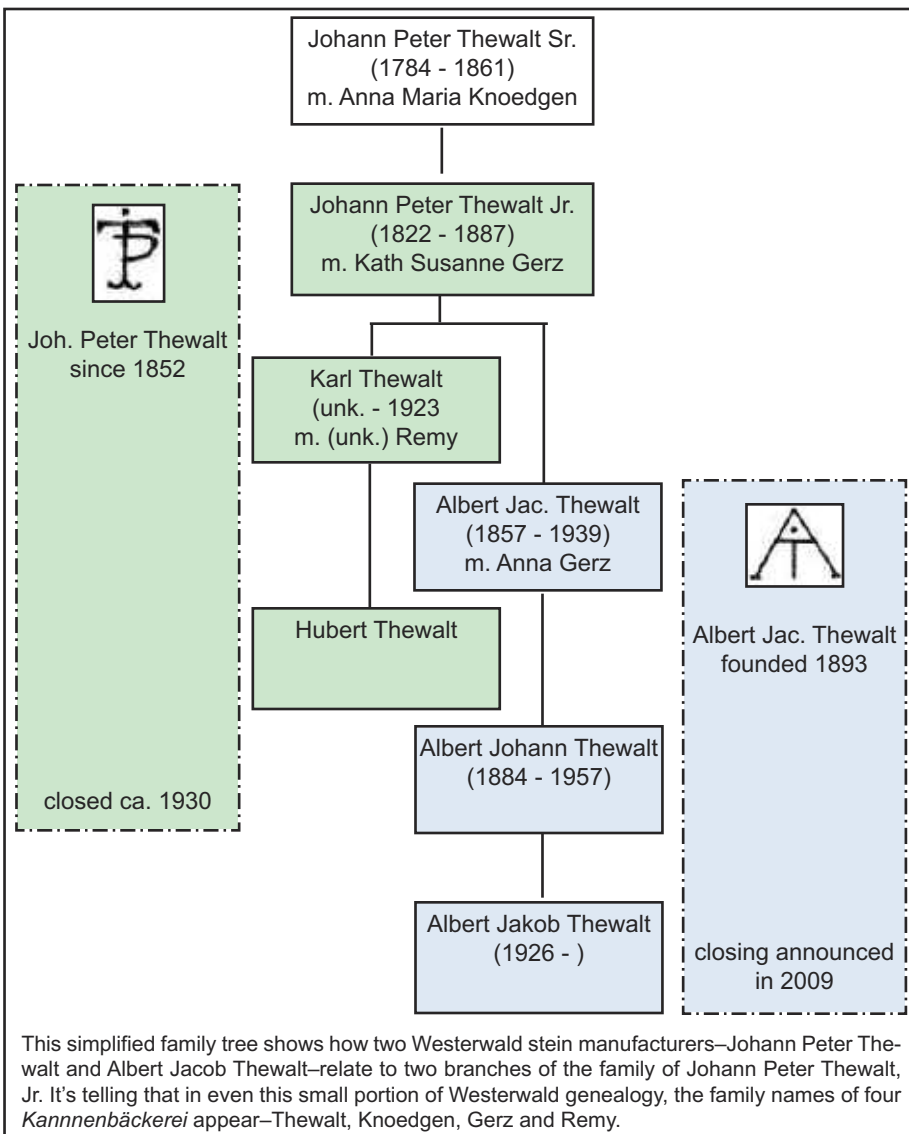


Albert Jakob Thewalt, 1993.

The Westerwald village of Höhr joined with the neighboring villages of Grenzhausen and Grenzau in 1936 to form the city of Höhr-Grenzhausen. This is occasionally a clue to dating objects or catalogs from the Westerwald.

You will also note the differences in the spelling of the middle name of the founder and the grandson, "c" for the former and "k" for the latter. There was an official change in the German spelling in the 1920s, although there was a transition period before and after that date. This again is a way to possibly date an object that is otherwise not dated or cannot be dated by other means.

Thewalt did not continuously produce beer steins. The firm, along with other stein manufacturers, lost their export markets during and shortly after World War I and were forced to devote their production to the domestic needs of the country. Some of the firms did not survive the ravages of the wars and the tough economic times that followed. The occupation and reconstruction following WW II did provide a resurgence in the demand for souvenir beer steins. Finding a beer stein, other than one made for the military, during these periods will be difficult.



A few web sites still state that Thewalt employs 15 people and produces about 75,000 items per year. According to Herr Thewalt, as of September 2008 Thewalt had 9 employees and produced about 35,000 items per year. At the height of production in the 1960s, Thewalt employed 45 people with an annual production of about 250,000 wares.

Thewalt Factory Tour

There are several web sites showing "tours" of beer stein factories[14]. Northcote Imports offers a tour based on the Thewalt factory, and the two photos seen at right are from that site. The first shows the Thewalt factory and the second shows a craftsman in process of attaching a handle. If you have never toured a stein factory you might want to visit each of these sites; they all have something to teach us.



Modelers

Wilhelm Anton Kamp (born in Höhr on October 15, 1879 and died in Höhr-Grenzhausen on July 24, 1951) joined the Thewalt firm as chief designer/sculptor when he was 18 years old. Prior to starting with the Thewalt firm, Wilhelm studied sculpture at the local technical college of ceramic. He studied under Ernst Barlach, a famous sculptor, and Ernst Dümmler, who taught relief designs. (Information about Barlach can be found on the internet by Googling his name.) While there were a few steins made prior to his arrival, stein production basically began with his hiring and he designed numbers 1 to 816 between 1897 and 1914. The Beer Stein Library lists forms 92 and 297 as bearing his initials, "WK." Many of the steins he designed were based on the paintings of Franz von Defregger (1835-1921), while others were reminiscent of the Tyrolean scenes favored by Defregger. You may see the name Kamp spelled with an "e," (Kemp). This is apparently due to the misspelling of Wilhelm's last name in the article in reference [7]. The same article also states that Wilhelm Kamp previously worked for J. W. Remy, but that would seem doubtful based on his young age when he joined the Thewalt firm.



Wilhelm Anton Kamp, in studio

Herr Thewalt provided the following insight about Thewalt's chief designer: Wilhelm Kamp left the Thewalt firm in 1914 to serve in the German Army. After the war, he worked as an independent sculptor. Herr Kamp was a socialist from the 1920s to 1933, serving in the district assembly and in the municipal council of Höhr. He was jailed by the Nazi regime for eight days in 1933. Having lost all his official duties during the Nazi regime, he did not return to sculpting full time until 1945. While the photograph in his studio, which was provided by Herr Thewalt, shows him working on a bust of Hitler, he only resorted to this as a means to secure financial gain during difficult times.



Cesare Cardinale

Other than the SCI articles and references to being a designer for Thewalt, the only reference to the work of Wilhelm Anton Kamp that I could find on the Internet was that around 1900 he designed terra cotta medallions of the child Jesus for the Parish Church of St. Peter and St. Paul in Höhr-Grenzhausen. This church also features artwork of other artists associated with the stein industry.

I also found a references to an *Alfred Kamp*, a professor and sculptor, and three design sketches on eBay which were done for Marzi & Remy by Professor Alfred Kamp, including mold 2562 which can be seen in the catalog on The Beer Stein Library. Gerd Kessler's *Meine Erinnerungen an die Firma J. W. Remy* (My Recollections of the Firm of J. W. Remy) also mentions Alfred Kamp in which it appears someone asked for his advice on some designs. In 1927 he became the director of the National Ceramic Technical School. He also was an artist and contributor to Reinhold Hanke in 1905 and represented Johann Peter Thewalt at the Westerwald stoneware exhibition in Stuttgart in 1912. This information was obtained from my book on marks shown in reference [15]. Although this book is entirely in German, I still consider it to be my best book on marks. It should be noted though that most books do contain errors and this one perpetuates the "TP" mark myth by still attributing it to Paulus & Thewalt. The Alfred Kamp branch of the Kamp family apparently has a long history in the pottery industry and moved from Hillscheid to Höhr in the 1800s. Herr Thewalt thinks they were probably related, but not closely.

Cesare Cardinale joined the Thewalt firm as a designer in 1971 and served in that capacity until July 1, 1996. The Beer Stein Library lists form 1273 as bearing his initials, "CC." This photo of Herr Cardinale is from Roland Henschen's article in reference [6].

The next installment of this article will describe the various marks used by Thewalt, examine the handles and inlaid lids they used, and then provide an overview of the various types of steins which they produced.



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13. *The Elusive "TP" Mark* (a compilation of various articles on the subject), in the Library area of the SCI web site www.steincollectors.org

14. Online beer stein factory "tours"
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www.germanmart.com/mainstore/content/products/steins.asp

The following internet sources also provided information for this article:

15. *Keramik-Marken Lexikon: Porzellan und Keramik Report 1885-1935 Europa (Festland)*, Zuhlsdorff, Dieter, Arnoldsche, Stuttgart 1994
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www.steincollege.com/bsc2hr/p15b.htm
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www.ohiexchange.com/steins/

A special thanks to Herr Albert Jakob Thewalt who provided insight, information and materials to make this article possible.

What in the World is a Winker? Winker Josef Zankl's Regimental Stein

by Ron Hartmann – St. Louis Gateway Steiners

Are you a *Winker*? Well, by definition, if you ever winked at a pretty girl at the next table or on the dance floor, according to the dictionary you are a *Winker*. Interesting? Well yes, but what has this got to do with regimental beer steins? Read on.



My recent acquisition of a Bavarian *Leib* (Guard) Regimental stein (figure 1) provided the motivation to write this article. The stein was originally owned by reservist Winker Josef Zankl who served in the Royal Bavarian Infantry Leib (Guard) Regiment of the 1st Royal Bavarian Army from 1911-1913 while garrisoned in Munich. Although two steins of this same Guard regiment were already encamped on my shelf (figure 2), this new find was sufficiently different to draw my attention. My original



steins are both porcelain steins of quality workmanship decorated with interesting scenes depicting the regiment. The newly acquired stein is of equally good quality except it has a stoneware body. All three steins have "open crown on pillow" finials, but the new stein's open crown has the added feature of a *blue-colored glass ball* – the color of the Kingdom of Bavaria – set within it (figure 3). While all three steins held appeal, it was this blue glass ball feature that caused me to buy this particular Guard stein.



My first task upon the stein's arrival was to study it and become familiar with it, photograph it, and prepare a detailed record sheet for my files. The first thing that I noticed on the stein was that the reservist's name carried an unfamiliar title – *Winker* Josef Zankl. What in the world is a *Winker*?

Unable to quickly find any references defining the term, help was sought from fellow regimental collectors Ron Heiligenstein and George Schamberger.

This brings us back to my opening paragraph. When you *winked* at that girl across the table, you were sending a "signal," right? Well, now I learned that a *Winker* in the army was in a way, doing the same thing—sending a message; a *Winker* was the Imperial German army's designation for a *signalman*! He would send messages using large paddles or signal flags instead of a flirtatious "wink" of the eye (unless of course, he was off duty and in town flirting with the local *junge Mädchen*).

Once understanding what a *Winker* was, a further search on-line brought me to an interesting site about Imperial German uniforms and badges, including those worn by *Winkers*. Once seeing what badges were used on a *Winker's* uniform (figure 4), it was back to the stein to study more closely the uniforms illustrated there. Sure enough, these same badges and uniform markings were clearly added and depicted correctly (figure 5).



Meanwhile, George emailed a copy of a framed regiment photograph that clearly shows two *Winkers* posing with their signal flags (figure 6). At last, it was clear what Winker Zankl's job was while on active duty with his Guard outfit. One more piece of hard to find information for the regimental stein collector's reference records.



My new stein offered more interesting details other than the owner's title. Front and center on the stein is a scene of the Price Arnulf Barracks and parade grounds – named for the regiment's *Inhaber* or Honorary Colonel-in-Chief. Below that is a crown with cartouches featuring Prince Regent Ludwig (left) and a gold King's Shooting Badge dated 1911 (right). This center scene is flanked on the left with a red shoulder strap with gold crown, and a uniformed infantryman on the right.



Above the center decoration and stretching from side to side is a scene titled *Korps Manöver 1912* (figures 8a and 8b). A Corps maneuver involved 41,000 men. This surprisingly detailed panoramic view of the maneuvers shows soldiers in firing position in the left foreground, faced on the right by long ranks of kneeling soldiers, mounted officers, cannon and even an airplane and a Zeppelin. Two smaller side scenes complete the decoration.

A roster is on the backside and a glass Stanhope is set into the "eye" of the Bavarian lion thumbclift.

So there you have it. The addition of this new Guard stein complements my collection, so I'm a happy camper, and perhaps others too, have added a new word –

Winker – to their regimental stein vocabulary. It pays to look closely at these *Reservistenkrüge*; there are often interesting discoveries just waiting to be found.

Above the stein's upper frieze band reads: *Es lebe hoch da Regiment, das sich mit Garde, nent*, which translates into: "Here's to the regiment that is proudly called the Guard." Obviously, Winker Zankl was very proud of his regiment to have purchased this expensive souvenir stein crowned with a Bavarian-blue glass ball.

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Regimental Beer Steins, 1890-1914, R. Ron Heiligenstein, 1997
Der Rittmeister Militaria (www.derrittmeister.com)



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Mediaeval Lynch Laws in Bavaria

from the New York Times,
December 25, 1897

It is curious to note that in some parts of Bavaria a method of procedures which is called *Haberfeld treiben* still prevails, and is practiced by the people in case of offenses which do not come within the pale of the ordinary law. Neither person nor property is injured. People assemble with black or masked faces in front of the offender's house, and howl, fire rifles, and beat pots and kettles. A mock sermon setting forth the offense of the person concerned is then recited in the hearing of the misdemeanant.

A *Haberfeldtreiben* Stein

by Andre Ammelounx and Roy De Selms
SCI Master Steinologists

In southern Bavaria from about 1700 to 1900 the peasants had a form of justice similar to our Colonies where offenders might be put in stocks and ostracized as a form of punishment outside the official law. The Bavarian system was known as *Haberfeldtreiben* (literally: oat field happening). For this event a vigilante group would assemble and, fortified with beer and often in disguise, would march to an offender's house or maybe to a field or hill within hearing distance of the offender and read a proclamation of whatever offense had been committed. Then there would be an outburst of bell clanging, beating of drums, shouting and even gunfire, but no bloodshed. The point, of course, was to embarrass or shame the offender in a public way.

The first *Haberfeldtreiben* of note took place at Vagen in 1717 and major *Treiben* took place at Alabaching (1864), Edling (1865) and Hohenlinden (1866). Through two centuries 130 official *Treiben* took place, and there were undoubtedly many more unofficial occurrences. A shrine was even set up to commemorate a *Haberfeldtreiben* that took place in the *Zeller Wald bei Dietramszell* in 1886 (figure 1).



The last successful *Treiben* of note took place at night at Miesbach from the 7th to the 8th of October, 1893. Finally, in 1894 at two more *Treiben* the participants were arrested. A picture of one of the last such events was the subject of a drawing by Oskar Graf, 1895 (figure 2).



Despite official attempts to put a stop to these acts, old traditions die hard. It's worthy of note that there were sporadic *Haberfeldtreiben* in Germany in the 20th century and at least two in 2009 in Munich, but these have taken on the appearance of public demonstrations or protests and have drawn crowds of up to 2,500 from all over Germany. In Nov. 2008 over 2,000 dairy farmers assembled in *Ruhstorf an der Rott* to protest against the policies of the German Farmer's Assoc., headed by Gerd Sonnleitner, because of the fall in milk prices. This was repeated on June 3rd, 2009. Now each year on the last Saturday in August a *Haberfeldtreiben* is staged in Miesbach. There was even a hit(?) song called the *Haberfeldtreiber* performed at the 2009 Oktoberfest by Hanse Stoierer; a video of this performance is available on U-tube.

Figure 3 shows a stein made for a *Halberfeldtreiben* in Pasing near Munich in the late 19th century. We can judge the age of the stein by comparing the body style to those of similar dated regimentals which were made between 1893 and 1902. There is also a legend on the lower rear rim reading *Jos. Nussbaum. Zinngiesser. Entenbachstasse 48. Muenchen.* the name and address of a contemporary Munich pewterer. The verse surrounding the upper rim of the stein reads:

Heute Nachmittag dieses Jahres findet ein großes Haberfeldtreiben statt, beim Münchner Hofwirth in Pasing wozu ich meinen Freund Ant. Traub einlade. Jos. Huber.

This afternoon of this year a large mock lynching will take place at the Munich Court Inn in Pasing to which I invite my friend, Ant. Traub. Jos. Huber.

The stein was named to Anton Traub and presented to him as an invitation by the *Haberfeldmeister*, Josef Huber. The group gathered around Huber, the central figure identified by two white rooster feathers in his hat, as he reads the verse on a long scroll within earshot of the offender. This verse is difficult to transcribe from the Sutterlin style of writing and further difficult to translate from the Bavarian dialect, but a partial translation is as follows:

Im Nannen Kaiser Ka(rl d. Gr.) v. Unterberg mußten wir [?] minder Haberfeldtreiben. Wirken die Leut schon Opfers ... [?]

In the name of Kaiser Karl the Great of Unterberg we must (hold a) small Haberfeldtreiben. The people already cause sacrifice ... [?]

In Germany, and particularly in Bavaria, no significant event or tradition goes without notice on a stein. Perhaps one of our readers will be inspired by this example to build a collection of *Haberfeldtreiben* steins. One small shelf will probably be sufficient.

Phot credit: Figure 3, Andre Ammelounx



3



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The Oktoberfest annuals (*Jahreskrüge*)



From the Walter Swett Collection



The Seventeenth Installment Photos From the Road

by Ron Fox, SCI Master Steinologist

This series has been more successful than I could have ever imagined. I have been invited to visit so many wonderful stein collections across this country. Please keep the invitations coming, and I will happily keep sharing your collections with the SCI readers.

This segment begins with a trip back to the East Coast earlier this year. I dropped in on Steve Steigerwald out on Long Island. Steve was the Chairman of the 2001 SCI convention in New York. He also held the post of Executive Director of our club and won the Jack Heimann service award last year in Las Vegas. Like Bob Wilson of the West Coast, Steve has a passion for Mettlach, and is actively trying to assemble everything this factory produced. The first stein I want to show you is this tapestry type, depicting the cathedral in Ulm. It is both PUG and etched. Steve knows of only one other.

This next stein, Mettlach #1956, is exactly the same as Mettlach #2204, except it depicts the bust of Wilhelm I in the center of the large eagle. The #2204 was very popular and experienced a large production, while this #1956 is the only one we have seen.

Mettlach #1861 can be found with any of the three Kaisers, Wilhelm I, Wilhelm II or Frederick III. What you never see is this rare version depicting Franz Joseph of Austria. It is a stein you want to grab if given the opportunity, as Steve's is the only one that has surfaced so far.

This pokal is Mettlach #2120 and is 2 ½ liters in size. The side scenes depict playing cards, dice and gold coins, and proclaim "VIVAT GAMBRINUS". The designer's initials appear directly below the central scene - "I D", a currently unknown Mettlach designer. It has not been seen, except for this example, and it would be safe to say it may not have been put into production. It would be great to hear from anyone who has one of these extremely rare steins.

Here we have a 2-liter Mettlach #1593. It features a large jester prancing across the front of the stein. Again, it is not a stein you will likely come across soon.

With his vast collection, Steve still manages to add steins that are not made at the Mettlach factory. This pottery character



stein of a house is one such piece. I have only seen this stein a few times. It is very hard to find and as the photo shows, very good looking.

Steve has been collecting for more than 25 years and has put together one of the most respected Mettlach collections found in this country. You can expect to see more fine examples from his collection in the near future.

It was now off to Florida to pick up three stein collections for our upcoming auctions. We took advantage of being in Florida and scheduled a visit to the home of long time friend Irving Miller in Miami. We became good friends back in the 1970's when he spent more time up in the New York City area. It had been several years since I had seen him and it was great fun catching up. His collection is varied with many rare and exotic steins. This first stein is one of my favorites from his collection. It is carved from wood and is exactly like the Schierholz fox stein, only with a pedestal base. It dates from the 1900 era and always gets a great reaction out of me. When I tell Irving I should have this stein, he just laughs.

Next is this magnificent Russian enamel stein. It is almost two liters in size and has the most vivid enameling around the entire body. A true work of art.

When we see Viennese enamel steins, they are usually miniatures. Large steins like this next example are difficult to find and very expensive today. The paintings are detailed and stunning. Irving has several, each one nicer than the next.

Steins made of marble are very uncommon. What makes this next stein even more unique is that it is not only made from marble, but carved as a character stein as well. I do not know of another.

While we are talking about rare pieces, this Mettlach punch bowl has not been seen before. It takes the form of the head piece of a knight's armor. It is marked with the abbey mark and model number 2137. Very impressive!

This next stein is made of porcelain and has a hand painted scene of a skull with bats flying around the body. It certainly gives me a feeling of Halloween. The decorator must have had a ghoulish air about him.



With our stein pickups completed, and a warm visit with Irving under our belts, we were off on our travels and headed for Chicago and the home of Ralph Marcus. I had been there before, but did not have a camera with me on that visit. He has a large collection with most of his steins depicting the 4F.

First we look at a Mettlach 1/4-liter beaker. It shows the 4F logo in a shield alongside the Frankfurt city shield. It tells about a Turnfest in that city. This beaker was probably decorated by a small, custom souvenir firm and not the Mettlach factory.

The next stein is on a tall porcelain body and done like an occupational, with the owners name across the top rim. Great coloring.

Here is a great looking Diesinger stein with a threaded relief scene of a Turner holding a 4F flag. Not a common stein and highly desirable to Diesinger collectors.

Another porcelain stein features two Turners with dueling swords standing on either side of a large bust of Father Jahn.

This next stein is a 2-liter pottery relief and it has a very detailed scene of gymnasts using the various equipment. This is the sort of stein that the more you look, the more you notice.

I finish up my visit to Ralph's house with another 2-liter stein. The scene is of a Turner standing behind a 4F shield with a dumb-bell in one hand. The 4F slogan "Gut Heil" is written across the top rim.

Traveling in the winter does allow for weather surprises. I had a stein pickup in Indiana and made it there that evening. I woke up the following morning to more than a foot of snow on the ground and my flight home canceled. Well, I got some much needed rest and down time.

Once back in California, I received a call from Steve Elliott excited about a stein he had just picked up. Since he only lives about a half mile away, I jumped in the car to see what got his blood pressure up. Once I got there, my heart began to beat a little quicker. I just love seeing a Mettlach that I have never seen before. His stein is a hand painted 5-liter Mettlach with a skier on each side of a shield. In the back, by the handle, it tells that it was given for a winter ski tournament to a Hannover ski club in 1903. What a find!



The song, "On The Road Again", by Willy Nelson, must have been written about my life. I wasn't home very long before I was back on a plane to the East Coast. After taking care of some stein auction business, I met up with David Harr and we drove down to Virginia to the home of Steve Smith. I have been friends with Steve for several decades and appreciate his collecting skills and exhaustive research. His home has a medieval theme woven throughout, from the decorations, relics and drinking vessels. The three of us talked steins until 3:00 in the morning. I believe you will be intrigued by most of the steins I photographed there.

This first drinking vessel in the shape of a horse's head was carved from horn and has a wonderful silver rim. These cups can only be set down after the contents are finished and are also known as stirrup cups. Steve has a very large collection of drinking vessels made of horn.



Character steins that take the shape of towers have always been popular. This one has some history with me and is made of Russian silver. It is assayed Moscow, 1871. The late Mike Wald loved tower steins, and I was able to find this unusual one for him. After Mike's death, the tower was auctioned off and Steve got the opportunity to buy it. Mike was also good friends with Steve, so he would be pleased.



This blue Bohemian glass stein gets me charged up. It has a beautiful pasty enamel decoration on a faceted body. The delicate silver mounts and the little silver lion thumb lift only add to its elegance. I put my name in that one.

Here we have an interesting Austrian faience from the Gmunden factory. The soldier decoration makes it more desirable. Two traits from that factory are the green color that bleeds into the surrounding white glaze, and the fact that there is no glaze on the underside of the body.



This Theresienthal glass stein has many ribbed body bands to its form. The enameling goes around the entire body, with an eagle on the front panel. The .800 silver lid makes the total package.

Like the first drinking vessel we started out with from Herr Smith's, here is another carved horn that has been mounted in brass. It is circa late 1700's and comes from the wine region of Germany. It is a great deal easier to become fond of these than to find them.

While at Steve's, this next stein intrigued me most. I found myself going back several times to examine it. It is obviously made by, or for, the middle eastern market. It is made with gilded brass mounts, encased jewels and ivory roundels, enamel and a large real ram's horn handle. It totally fascinated me.

This next stein looks like a typical silver stein until you look a bit closer. It is an early large .800 Austrian silver stein with silver framed enameled portraits of six of the Roman Caesar's. I cannot remember seeing this combination before.

Next we see a wonderful Bohemian pokal. It has a well detailed copper wheel-cut scene in the front. I also like the mixture of the cranberry overlay base with the amber stain panel. It is from about 1840-50.

This next pewter stein is embellished with many copper medallions of various sizes. This mixed metal combination is both unusual and attractive.

At the first Stein College gathering about six years ago, Steve brought this next copper stein as part of his presentation. For me it was love at first sight. It is about three liters in size and has a hand chased decoration around the body. The upper rim features a panoramic view of the old city of Nurnberg, while it's main front scene is a gilded "Harpie" (one of the city's two Coats of Arms). I have been bugging Steve about this stein ever since. Just like Irving, Steve just laughs. I must be a very funny guy.

The last stein from Smith's Museum and Tavern is this *Jaeger zu Pferde* whose owner was assigned to III. Armee Corps Headquarters. Besides being a great unit, it also has an unusual and original carved horn lid. I can hear the military guys sighing.

While David, Steve and myself were rambling on about steins in the wee hours of the morning, Steve mentioned the large D.C. Flea Market opened in a few hours. That's all I needed to finally send me to bed. David and I showed up just as they were opening the doors. An antique show will always get us out of bed. I'm sorry to say, Mr. Smith was no where to be found. Both David and I found a few things to bring home and it was back on a plane for me.

It was again time for a driving trip across the country hauling all the items for our East Coast stein auction weekend. Our first stop was at the home of Floyd and Jackie Dietlein in Salt Lake City. Their friendship and warm hospitality makes each visit memorable. I couldn't resist taking a few photos.



The first photo is of a stein I had wanted to photograph on our last visit. I put it off and then forgot. It is a fantastic 2-liter stoneware stein with an incredible decoration of hunter, forest animals and target scene by Lichtinger. They were a Munich decorating firm that specialized in high quality pewter lids. This beauty is no exception as, along with the great pewter, it also has a very detailed carved horn finial.

As you may remember, Floyd has many steins and carvings depicting dwarfs. This next stein shows a scene of these little guys

around a fire.

Because Frederick III served as Kaiser for such a short time, there are not as many steins depicting his image as Wilhelm I and II. This PUG stein is one seldom seen.

Next we have another stoneware stein with a neat scene of the target girl holding a rifle in one hand and an HB stein in the other. A target and the Frauenkirch are on the sides.

After a good night's sleep, we were off to Cheyenne, Wyoming. We had been invited

to the home of Fred and Pat Hansen. They have hundreds of modern characters steins, many of which I had not seen before. Here is a group I thought you would enjoy seeing. They are of a fox, a dinosaur, an odd looking character drinking, an elephant, Gambrinus, and an unusually colored Satan.

It was our first meeting of the Hansen's and their hospitality and excitement was more than a little welcoming. We will certainly visit again.



My wife loves the movie "Close Encounters of the Third Kind." She was determined to get us to Devils Tower. This stone tower was the central location of that movie. It was really something to see. My wife was all smiles, but I kept checking the sky.



The nice thing about our trips across the country is we hit every possible antique mall. In one such mall in Niles, Indiana, we came across two very old Indian head-dresses. We found it impossible to leave them behind, so the start of another collection was under way. As you can see, my wife really likes them.



As we entered the state of Iowa, I thought it would be great to see if Wyatt Yon was home. My wife gave him a call and we scheduled a visit to his home in Storm Lake the next morning. I have known Wyatt for so many years and never had the opportunity to see his collection. My travels never seemed to take me close enough until now. I was excited.

After arriving at Wyatt's house and catching up for a while, I was anxious to tour his collection. He had more pewter guild steins than I had ever seen in one collection before. This Priest occupational I have seen before, but not with the sword and Bible final.

As I walked to the other side of the room, this next stein really caught my eye. It is 17th century with a turquoise glaze. It has raised rounded bumps on its pear shaped body. It first seemed like it was a Hafner-



ware stein, but the more I looked at it, the more it seemed to be telling me Annaberg. The jury is still out, but one thing is for sure, I liked it.

Another unusual stein was this copper luster piece with silver mounts. The lid is inscribed Johannes Hundhammer and dated 1911. When you see copper luster pieces like this, they usually do not have lids.



A few steins away was this other 17th century stoneware stein. It is Muskau with applied masks and cherub wings. It has a chip-carved body and original mounts. Condition was great.

Wyatt's earliest stein is this 16th century Sieberg Schnelle. He was uncertain whether it was authentic or not. He was pleased to hear it was and the traits that confirmed it.

The last stein from Wyatt's collection is this early 18th century pewter carpenter's occupational. It shows carpenter tools within a wreath.

Our time in Storm Lake with Wyatt was great and we hope it will not take as long for us to return.

I end this segment with the second American Indian item we found for our new collection. It is a Rookwood mug of an Apache Indian called Pacer. Ceramic artist Sturgis Laurence was responsible for decorating this grand piece.

In the next issue we will continue with our trip east, and our adventures back across the country to California.





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Guard Foot Artillery Regimental Beer Stein

by R. Ron Heiligenstein,
SCI Master Steinologist

Private First Class Köttsch, the original owner of this rare regimental stein, was with a draft horse detachment of the Guard Foot Artillery Regiment, at Spandau, 1911 -1913. This regiment was raised in March 1865. Only five years later, during the Franco-Prussian War, Köttsch's regiment besieged Strassburg from 20th August to 28th September, and Paris from 5th October to 28th January 1871, when Paris surrendered. During the years following the war, the regiment's principal activities consisted of training their horses and firing their heavy artillery weapons, including the long cannon, mortars and howitzers. Their primary purpose was to be ready to defend their own fortifications and to destroy those of the enemy during any future war.

After their first year's training some high-achieving recruits were promoted and soon thereafter were transferred to the Foot Artillery Shooting School at Jüterbog, about forty-five miles south of Spandau. Once there, the men were trained to fire the latest heavy weapons being delivered by the Krupp and Rheinmetall armament factories. After completing training, those men returned to their respective units where they shared their experiences and knowledge with their comrades. Because of this process, when war broke out on 1 August 1914, Germany was well supplied with superior weapons and an abundance of artillerymen who were sufficiently trained in their use. Most likely Private First Class Köttsch was one of those well prepared artillerymen who went off to war in 1914.

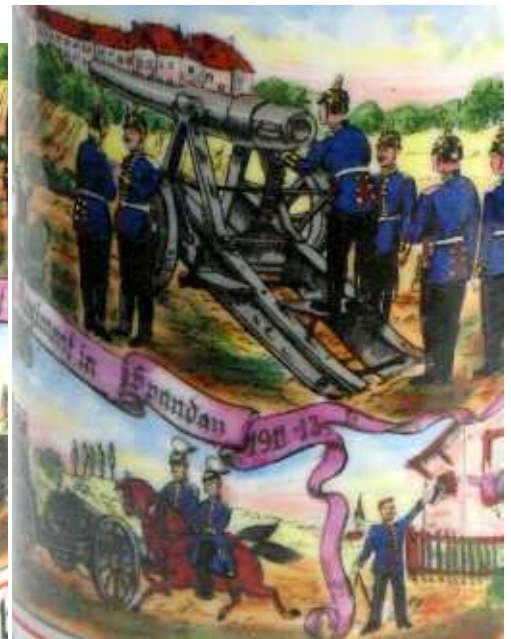
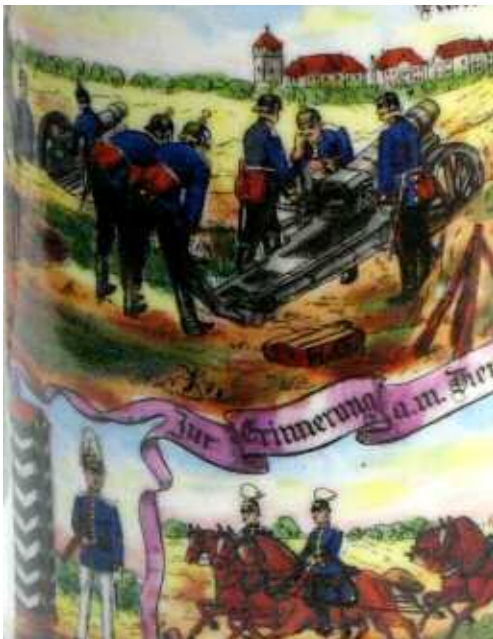
The first use of those heavy weapons was at Liège in Belgium, often called "The Gateway to Belgium." Liège was surrounded by twelve forts that held out until 16th August before succumbing to the German invasion. Following the plans developed by Alfred von Schleiffen, the Germans advanced west into Belgium, their heavy artillery leveling fortifications as they went, before crossing into northern France. When the German juggernaut was stopped at the Marne on 12th September, the war quickly devolved into a stalemate exemplified by trench warfare. From that point, the heavy artillery from both sides of the conflict brought death and destruction down upon the heads of those young men in the trenches, until the Great War finally ended - on the 11th hour of the 11th day of the 11th month, 1918.



On the front of Köttsch's regimental stein is a highlighted royal crown over the Guard Foot Artillery's white shoulder straps, superimposed on Imperial German and Prussian shields. On top of the nicely detailed pewter lid is a small finial, with two artillerymen standing behind a light field artillery piece. The thumblift is the spread winged, three-dimension crowned eagle usually seen on Guard Corps regimental steins. This eagle is sitting on a ball with a stanhope containing a scene of the mid-day changing of the Berlin Royal Palace Guard. In its beak, that eagle is holding an unusual guard star with an enameled emblem representing the Order of the Black Eagle, centered therein. The Order of the Black Eagle was established by Friedrich I at the time of his coronation as King "in" Prussia in 1701. Originally awarded just to nobles for chivalry, during the 19th Century the Kings of Prussia became more generous in dispensing that high honor. Also during the 19th Century those kings authorized Guard Corps regiments to wear guard stars on their uniforms and helmets, signifying that the Guard Corps was the "king's own corps" under the direct command of the King of Prussia.

Both upper and lower frieze bands are the Imperial colors, black, white and red. Right above the upper band is *Brüder stoß die Gläser an, es lebe der Reservistmann* - brothers let us toast the reservist's health! Just below the upper band you see the artillery's motto *Kanonendonner ist unser Gruss!* - cannon thunder is our greeting! Köttsch's regimental stein does not have a roster, indicating that he probably purchased this stein after he left active military service in October 1913. Next to the handle, where a double roster is typically found, are two phrases seen quite often on regimentals: *Parole ist Heimat* - (the) password is homeland and also, *Reserve hat Ruh* - (the) reserve rests.





Perhaps the most interesting thing about Köttsch's stein are those scenes that wrap around the body (see illustrations above). Separating the upper scene from the lower is a ribbon: *Zur Erinnerung a.m. Dienstzeit b. der Bsp. Abt. i. Garde Fuss Artill. Regiment in Spandau 1911-1913* - "In remembrance of my service time with the Draft Horse Detachment the Guard Foot Artillery Regiment in Spandau 1911-1913." The lower scene shows four men riding a six-horse hitch pulling a caisson on which six men are sitting back to back. Towed behind the caisson is a field howitzer with two artillerymen following on horseback. On the right in the upper scene you see six artillerymen preparing to fire an early model of the long 150mm cannon. In the back-

ground is a village. To the left in the upper scene, artillerymen are positioning two 150mm sFH 02 (150mm schwere Feldhaubitze Modell 1902) 150mm heavy field howitzers model 1902, under the watchful eye of an artillery officer. In 1913, a newer version of the 150mm sFH, the 150mm sFH 13, was delivered to Köttsch's regiment, but it's unlikely that he ever trained on that weapon since he was mustered out of the foot artillery in October that same year.

The above is a good example of what many regimental stein collectors call "the story behind the stein." This writer never ceases being amazed by the wealth of information that can be gleaned from any regimental stein. Each one has a real life story to tell. All it takes is a person sufficiently interested

in putting it together. But if the interest simply isn't there, that's OK too. At least the owner has a rather colorful stein for his collection. Nothing wrong with that!



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A Letter to the Editor

New Member Steve Breuning wrote with two suggestions:

Dear Walt:

As I have said previously, I love *Prosit*. It has been a great learning tool and I have obtained as many back issues as I could. As a new member I would like to throw a couple of thoughts your way.

A recent article I found very enjoyable was "A Stein I truly get a kick out of" (December, 2009) by Jerry Berg. I began to think it could be fun and educational to have a regular feature in *Prosit* perhaps in a "My Guilty Pleasure" section. Members could discuss one of their steins that they bought for a sillier reason than value, history, spe-

cific collection, etc. They could still describe the stein and its history but also talk about why they have it or how they acquired it. Everyone I know has at least one story to tell. It might give all members a subject area they feel comfortable writing about. It also could build relationships with a different type of self-disclosure. I've been an editor or on the editorial board of several different journals and have always found that people want to write if they feel some level of confidence.

As another thought, there are lots of great articles I read in past issues of *Prosit* and many of these reference other articles I do not have access to. Maybe each issue of *Prosit* could rerun an article from 10-15 years ago that is still important and will be of interest to newer members. It would also ease some burden of getting new articles

for each issue. I know I would love to see many of these older articles.

I hope all is well and thanks for listening.

Steve Breuning

Thanks for sharing your ideas, Steve.

We know we have some gems in our archives, and we re-publish one from time to time. After all, if it was useful information then or just simply amusing, it is still worthwhile today.

Readers, how about Steve's suggestion for a "My Guilty Pleasure" feature? I'll be happy to oblige, if you send your stories to me.

Walt

I saw it on eBay

An Undecorated Mettlach Student Stein

by Walter B. Vogdes, SCI Master Steinologist

The stein seen here was recently offered on eBay, and I captured the photos because it illustrates a particular point about the decorating process for steins featuring student *Wappen* (coats of arms).

Figure 1 shows the body of this stein with its plain white relief student *Wappen*. This stein had gone through the firing process and was now ready to be custom decorated, a process which was never completed.



Student associations at German universities each adopted a name, a set of colors, a coat of arms, a motto and a *Zirkel*, or cypher. These were important symbols of organizational identity, and they were used to decorate beer steins, wine glasses, plaques, tea cups, paper weights, caps and just about any other item which a student might acquire while he was at university.

This particular stein employs the generic form of *Wappen* which was suitable for most associations, and was quite popular. Based upon the heraldic form of the coat of arms, from top to bottom we see three feathers (the *Federbusch*, or plumed crest) which will be decorated with the (normal)

three colors of the association, the helm sitting atop the shield which will bear the arms, and the tattered mantle of heraldic design (see fig. 2).



Steins "in blank" were most likely ordered by finishing firms rather than by individuals. A student wishing to have a personalized stein would provide the detail for the decoration to this firm, which would then hand-paint the color onto this nice white ground.

The base of this stein (figure 3) does not bear any Mettlach or V&B marks, but it is easily recognizable as such.



Figure 4 shows a fully decorated Mettlach student stein, a very similar body although a different form number. An undecorated body has been handpainted and fitted with pewter to create this personalized and colorful stein. The name of the association ap-



pears above the central decoration: *K. St. V. Teutonia* (*Katholische Studenten-Verbindung Teutonia*), the red-white-purple colors have been added to the *Federbusch* and to the mantling, and the details of the coat of arms for this particular association have been added. Below the arms is the association motto, *Freundschaft, Wissenschaft, Vaterland* (Friendship, Science, Fatherland). On the base we see the conjoined VB mark of Villeroy & Boch, and the handpainted name of the decorating firm, J. Becker of Heidelberg. This firm advertised as a *Dreherei, Elfenbeinschnitzerei und Wappenmalerei* (Turnery, Ivory Carving and Coat of Arms painter) in 1907. Heidelberg certainly provided a rich market for decorating student items.



Reference:

Stein Marks, by Chris Wheeler (www.stein-marks.co.uk)

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Mettlach 2082 1/3L William Tell Stein with Anheuser-Busch Logo

by John Mann

This 1/3-liter Mettlach 2082 stein recently surfaced on eBay and caught my interest (figure 1). The stein appears to have the exterior dimensions of the 1/2L but the capacity has been reduced to 1/3L by recessing the bottom of the stein. The significant feature that caught my interest was the addition of an Anheuser-Busch (A-B) logo that adorned the space above the archer's head. The A-B logo had my full attention since I also have an interest in collecting pre-prohibition breweriana and advertising items like Beer trays and signs.



Not having any reference or history on this piece I made a few assumptions: This stein may have been part of an Anheuser-Busch promotional set of 1/3L steins and may have been accompanied by a master stein.

Upon closer inspection of the eBay images of the A-B logo (figure 2), I concluded that the logo was not manufactured (etched) into the piece by Mettlach, but was painted on after the stein was manufactured. I noticed two discrepancies with the logo; the gold star above the "A" does not rest on the

apex of the "A" as it does on all A-B logos since 1872, and the English word "Beverage" is misspelled as "Beveridge". This logo may have been painted on this piece in Germany and possibly without an example of the actual A-B logo for the artist to work from. The eBay seller of the stein indicated the stein body dates from 1897 and the artist's interpretation of the logo appears similar to and closely matches the official A-B logo created in 1899. The 1897 body with the 1899 logo is good supporting evidence for the post-manufacture addition of the logo.



The A-B logo has morphed through approximately six evolutionary changes since its original debut in 1872. These design changes may be used to determine the approximate date of an item by observing the logo.

The original A-B logo exhibited the capital letter "A" and the figure of an eagle standing on the American Union shield..." The original eagle had its wings folded back into the "A" (figure3).



From around 1880 to the turn of the century, one or both of the eagle's wings were spread forward of the "A" in an uplifted, flying motion and one leg extending to the front of the "A" and the other leg standing on the American Union Shield (figure 4).



1880s-1890s

ca. 1899

Around the turn of the 20th century the A-B logo morphed again as the eagle's head and one wing extends through the "A" while the eagle stands on the American Union Shield as seen on a Budweiser Girl wall hanging ca. 1904 (figure 5).



In 1939, the Union shield of stars and stripes was replaced with a horizontal striped shield similar to the current logo.

No record remains of the symbol's original designer or its exact meaning. The "A" is believed to stand for Eberhard Anheuser, while there are several interpretations for the eagle. Some see the eagle as a representation of the unlimited vision of Adolphus Busch, while others believe it was included as a mark of respect for the United States, the adopted country of the brewery's founders. Whatever the original meaning, the A and Eagle has come to symbolize Anheuser-Busch and is the most widely recognized Eagle trademark.

Anheuser-Busch did not corner the advertising market with the use of the Bald Eagle logo, the Union Shield or wrapped and draped American flags. Prior to prohibition nearly every brewery in the United States was owned and operated by German immigrants who were proud of their adopted country and desired to be accepted as

American citizens. These German American brewers made a concerted effort to include symbols of America in their advertising. What other symbol is more American than the bald eagle and the stars and stripes?

Many other German-American owned breweries also use the bald eagle logo and/or flags to promote their products. The following are a few examples of such pre-prohibition beer trays (figures 6-11). I have included an estimate of their estimate current retail value, if found in near mint condition.



Pre-pro Peter Doelger, \$1250



Pre-pro West End, \$800



Pre-pro San Diego Consolidated, \$750

In addition to being a trendsetter in the technical development of the brewing industry, Adolphus Busch was a master at advertising and promoting his brands. Initially, all beer advertising was done either by word-of-mouth through the company's traveling salesmen or "beer drummers," or through point-of-sale items, such as wall hangings and beer trays displayed in local taverns. Early point-of-sale advertising was an integral part of beer marketing, and two of the company's most popular examples included The Budweiser Girl series (figure 12) and "Custer's Last Fight" (not shown).



Pre-pro Jacob Ruppert, \$1600



Pre-pro Anheuser-Busch, \$1250



Pre-pro ABC St. Louis, \$800



One hundred years later Anheuser-Busch's early advertising still has social implications on our society. The image in figure 13 is a wall hanging titled "Modern version of Ganymede" which was intended to promote the Budweiser brand and symbolize the "introduction of Budweiser to the Gods". The illustration shows Ganymede being taken by an eagle. This illustration is similar to the painting, "The Rape of Ganymede", by Rubens. In Greek mythology, Ganymede was a beautiful Trojan prince who became the cupbearer of the gods. Zeus, the King of Gods, saw Ganymede attending his flock on Mt. Ida and instantly fell in love with him, and either sending an eagle or turning himself into an eagle, abducted Ganymede, taking him to Mt. Olympus. For over a thousand years Ganymede has been a symbol for the ideally beautiful youth and also for homosexual love. For the last 40 years or so this particular piece of advertising has been in demand by the Gay community and if found in mint condition it may command a

price comparable to the purchase of a pair of Mettlach dwarf plaques.



Anheuser-Busch is not about to miss an opportunity to promote their products to all facets of their customer base. In 1993 A-B regenerated the Ganymede product in the form of a beer stein that is ideal for the modern day beer stein collector (figure 14).



Other Pre-prohibition American Breweries such as American Brewing Company (ABC), Saint Louis, MO., a competitor of Anheuser-Busch, also commissioned German manufactures to produce steins. The following images are an example a Mettlach 2580 marked with an ABC stamp on the bottom (figures 15-16).

Bibliography:

www.anheuser-busch.com/history/AEagle.html
www.trayman.net/index.html
www.beerstein.com

15



Oops... We printed an out-of-date email address for Steve Morris in the June issue. If you would like to purchase a copy of his book on "The Character Steins of E. Böhne Söhne, the correct email is snmorris@comcast.net.

Selling: 1994 (New Orleans) and 1996 (Harrisburg) convention steins, mint condition. Contact nbmedowmd@aol.com

Selling: Collection of blown, hand-cut, highly detailed glass steins with set-on lids, 1800-1850. Heights range from 7 to 10". Digital photos available. Norm Paratore, slrshooter@comcast.net.

Gerard (Gerry) S. Mirabito

Gerard S. Mirabito passed away July 4, 2010 at Hospice Care Center, Port Orange, FL.

Incolay Stone Characters

Pan and Syrinx

by George Schamberger

In this article I show two very interesting steins made from Incolay stone. Born as mugs but converted to lidded steins later, these mugs are no longer in production.



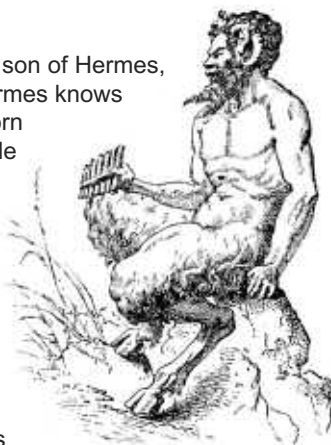
Incolay stone is a complex combination of various colored natural minerals and coupling agents. The resulting stratification produces the same variegated formations and beauty found in natural stone. The white artwork is also handcrafted and fuses with the variegated conformations to develop Incolay stone. The name Incolay is a coined word derived from "in-layers of color" or "in-color-lay" beauty.

Incolay Cameo Stone was available in a variety of mineral colors including sardonyx, cobalt, rose quartz, banded agate, and many more. The stone mixture is molded and hand finished by the artists. Each piece is handcrafted and has one-of-a-kind stone color formation.

These mugs were made by the Incolay Co. of California, probably in the 70s/80s. The figure of Syrinx bears a trademark on her throat which is visible in the first two figures. The large L looking letter is the old logo with the letters INCOLAY arranged one on top of the other. Incolay works are also found with a paper label.

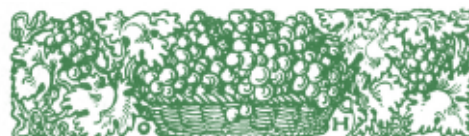
**Pan and Syrinx**

In Greek mythology, Pan was the son of Hermes, but no one for sure other than Hermes knows who his mother was. Pan was born half-goat and half-man, with little goat horns and a tail, a goat beard and sturdy little goat legs. Hermes took his son to Olympus where the gods all laughed at him because of his appearance, so Pan left Olympus and went to live in Arcadia. There, he spent his time chasing lovely nymphs or resting. Pan was the God of flocks, forests and fields, and Nature in general. (This of course includes the vine, making him in Greek Mythology the God of Wine. His counterpart in Roman Mythology is Bacchus.)



Also dwelling in Arcadia was a Limoniad named Syrinx. The Limoniads are nymphs of the meadows and flowers, goddesses themselves although of lesser standing. Syrinx was an eager companion of Artemis (Diana) in the hunt, and like Artemis she had vowed herself to chastity.

One day the god Pan met Syrinx as she was returning from the hunt. Instantly he felt an overwhelming attraction toward her, and he put out his hand to stroke her. She recoiled, then fled, and he chased after her on his fast goat hooves. As she ran she prayed to any god who was listening to help her escape, Pan had almost caught up with her, reaching out his arms to grasp her waist, but as he embraced her, he found in his arms only a bundle of reeds. Pan sat disconsolately by the river, looking at the reeds and longing for the nymph. As he sat there he heard the thin music that reeds make when the wind blows through them. He broke off reeds of different length and tied them together, making the first panpipes on which he played to console himself.



Die Jugendwehr

Jens-Uwe Benthin

as originally appearing in the *Alte Germanen Info*

Vor kurzem konnte ich auf einem Berliner Trödelmarkt einen Krug erwerben, der mein Interesse geweckt hatte. Der ehemalige Besitzer wurde mit diesem Krug zum sechsjährigen Einsatz bei der Jugendwehr von 1903 bis 1909 geehrt. Es war ein Geschenk der Jugendwehr an den „Zugführer Franz Eistel“. Obwohl dieser Zugführer mit großer Wahrscheinlichkeit ein ehemaliger Reserve-Offizier oder Unteroffizier gewesen war, kann man nicht von einem Reservistenkrug sprechen. Trotzdem ist dieser Krug es wert, das Thema Jugendwehr näher zu betrachten.



„Frisch, fromm, fröhlich, frei“, unter diesem Motto des Turnvaters Ludwig Jahn, ein Patriot mit absolut preußischer Gesinnung, kam in ganz Deutschland eine Turnbewegung zum Tragen. Aufbauend auf diese Vereine lag es nahe, diese Begeisterung zur vormilitärischen Ausbildung zu nutzen. Auch wenn die Turnbewegung einige Rückschläge hinnehmen musste, war sie ein entscheidender Wegbereiter zur Jugendwehr.

Bereits im Jahre 1876 hatte der Generalfeldmarschall Colmar von der Goltz eine militärische Jugenderziehung gefordert. Aber erst 20 Jahre später, im Jahre 1896, wird in Berlin die Jugendwehr gegründet. Dieser Verein soll nun die Jugend an die aktive Zeit in Heer und Marine bestmöglich heranführen.

Schon früher war es in verschiedenen Epochen wünschenswert, die Jugend auf ihr militärisches Handwerk gezielt vorzubereiten. „Verein für militärisches Turnen, Exerzieren und Schwimmen der männlichen Jugend zu Berlin“ – unter diesem Begriff war die Jugend zwischen 11 bis 19 Jahren aufgerufen, sich der militärischen Ausbildung zu stellen. Diese Knaben und jungen Männer wurden zum großen Teil aus dem bürgerlichen Lager geworben, denn es fiel eine Auf-

The Youth Defense Corps

Jens-Uwe Benthin

Translated by Dr. Roy De Selms, SCI Master Steinologist

Recently I was able to acquire a stein which had aroused my interest from a Berlin flea market. The original owner had been honored with this stein for his six years of service with the Youth Defense Corps from 1903 to 1909. It was a gift from the *Jugendwehr* (Youth Defense Corps) to “Troop Commander Franz Eistel”. This Troop Leader was most likely a former reserve officer or non-commissioned officer, although this cannot be said with certainty without his reservist stein. In spite of that, this stein is a valuable key to more clearly understanding the *Jugendwehr* story.

With the motto “Frisch, fromm, fröhlich, frei” (Fresh, Faithful, Happy, Free) *Turnvater* Ludwig Jahn, a patriot with devoted Prussian spirit, brought a gymnast movement to all of Germany. The establishment of these associations inspired formation of pre-military training units. Even if the *Turner* (gymnastic) movement suffered some setbacks, it was a crucial precursor to the *Jugendwehr*.

As early as 1876 the General Field Marshall Colmar von der Goltz had ordered youth military youth training. But not until 20 years later was the *Jugendwehr* founded in Berlin. This organization should now prepare the youth for active duty in the army and navy in the best possible way.

At various earlier times it was desirable to prepare the youth for service in the military. *Verein für militärisches Turnen, Exerzieren und Schwimmen der männlichen Jugend zu Berlin* (Association of the masculine youths of Berlin for military gymnastics, exercising, and swimming”) - Under this name the youths of Berlin between the ages of 11 and 19 were called to take the military training. For the most part, these boys and young men were recruited from the middle-class, because it required an admission payment of one mark and a

nahmegebühr von einer Mark und ein monatlicher Beitrag von 50 Pfennig an. Die erwünschte Kleidung für die Landtruppe bestand aus einer braunen Uniform und einer Kopfbedeckung, die einem Südwester ähnelte, für die Marine war es eine typische Marine-Uniform. Diese Uniform konnte, musste aber nicht erworben werden.

Diese patriotische Aufgabe der Ausbildung wurde vor allem von ehemaligen Offizieren und Unteroffizieren – natürlich ehrenamtlich – übernommen. Fünf Kompanien zu je 100 Mann, eine Marineabteilung mit 90 Mann sowie ein Musikkorps und ein Gesangsverein und noch eine Sanitätstruppe bildeten die Jugendwehr. So konnten sich die zukünftigen Zöglinge schon vorher einem sie interessierenden Truppenteil anschließen. Während die Land-Ausbildung immer sonntags in der Zeit von 7.30 Uhr bis 9.30 Uhr in der Kaserne des Kaiser-Franz-Garde-Grenadier-Regiments Nr. 2 oder im Exerzierhaus des Kaiser-Alexander-Garde-Grenadier-Regiments Nr.1 in der Zeit von 7.30 Uhr bis 9.30 Uhr und von 12.00 bis 14.00 Uhr stattfand. Somit konnte die Zeit dazwischen für den Gottesdienst genutzt werden. Bei der Ausbildung stand natürlich die Disziplin im Vordergrund, um dann Fechten, Schwimmen, Marschieren, Exerzieren, Turnen, Schießen, taktische Spiele usw. auszuführen. Bei der Marine-Abteilung kamen noch Rudern, Klettern auf den Mast, Splissen und Knoten usw. dazu.

Natürlich wurde auch in der Woche zur Ausbildung gerufen. Denn die Musiker, zum Teil junge Berufsmusiker, absolvierten dreimal in der Woche beim Musikdirektor Lehmann in Treptow ihre Ausbildung. Der Sängerkorps traf sich gesondert in der Woche und die zukünftigen Sanitäter wurden ebenfalls einer gesonderten Ausbildung unterzogen.

Wurden die Mitglieder zum Militärdienst gezogen, war es von Vorteil, sie entsprechend ihrer Ausbildung im Heer einzugliedern. Diese Leute wurden gern übernommen, zumal durch ihre patriotische Gesinnung und ihre militärische Disziplin der Grundstein zum vorbildlichen Soldaten bereits gelegt war.

Die Marineausbildung fand auf der Halbinsel Stralau (zur damaligen Zeit ein Vorort von Berlin) statt. Dort hatte ein gewisser Herr Kommerzienrat Krech ein Grundstück an der Spree zur Verfügung gestellt. Auf diesem Grundstück standen eine Turnhalle, verschiedene Geräte sowie ein vollständig aufgetakelter Mast von 140 Fuß Höhe (ca. 46 Meter) zur militärischen Ausbildung bereit. Auf der Spree schwammen ein Kutter sowie zwei Gigs (Ruderboote) für die Marine-Jugendwehr. Diese wurden auf Anweisung des Kaisers bereitgestellt. Der Kaiser besuchte diese Ausbildungsstätte des Öfteren, womit sein starkes Interesse sowie seine Liebe zur Marine zum Ausdruck kamen.

Die Ausbildung unterlag ehemaligen Deckoffizieren und Feldwebeln der Marine und der Seebataillone. Auch diese Zöglinge der Marine-Jugendwehr waren dank ihrer Ausbildung willkommen im aktiven



monthly fee of 50 pennies. The appropriate clothing for the land troops consisted of a brown uniform and headgear, similar to a "Southwester"; for the navy, a typical naval uniform. This uniform was required, but not to be purchased.

This patriotic task of training was taken over mainly by former officers and NCOs - naturally, voluntarily. Five companies of 100 men, a Marine division with 90 men and a military band and a

choir and even a medical corps formed the *Jugendwehr*. Thus a future pupil could join a section of the troop that already interested him. Ground training took place every Sunday from 7:30 to 9:00am, and from 12:00 to 2:00pm in either the barracks of the Kaiser-Franz-Garde-Grenadier-Regiment Nr. 2 or in the gymnasium of the 1st regiment. The time between training sessions could be used for worship. In the training, the focus was on discipline applied to fencing, swimming, marching, drills, gymnastics, shooting, tactical games, etc. The naval detachment also involved rowing, climbing the mast, splicing and knot tying, etc.

Of course, training was also called for during the week. The musicians, including some young professional musicians, trained three times a week with Music Director Lehmann in Treptow. The singers met separately during the week and the future medics likewise took separate training.

When a member went into military service, it was to his advantage to use his specialty training in the army. These men were gladly received, since their patriotism and military discipline had already laid the groundwork for them to become exemplary soldiers.

The naval training was conducted on the Stralau peninsula (in earlier times a suburb of Berlin). There a certain Commissioner of Commerce, Mr. Krech, had established a site on the Spree River for instruction. On this site stood a gymnastic hall, various equipment as well as a fully rigged mast complete with tackle, 140 ft. high (ca. 46 meters) for military training. On the Spree floated a Cutter as well as two *Gigs* (row boats) for the Naval-*Jugendwehr*. These were made available at the direct orders of the Kaiser. The Kaiser visited this training station often, confirming his strong interest as well as his love of the navy.

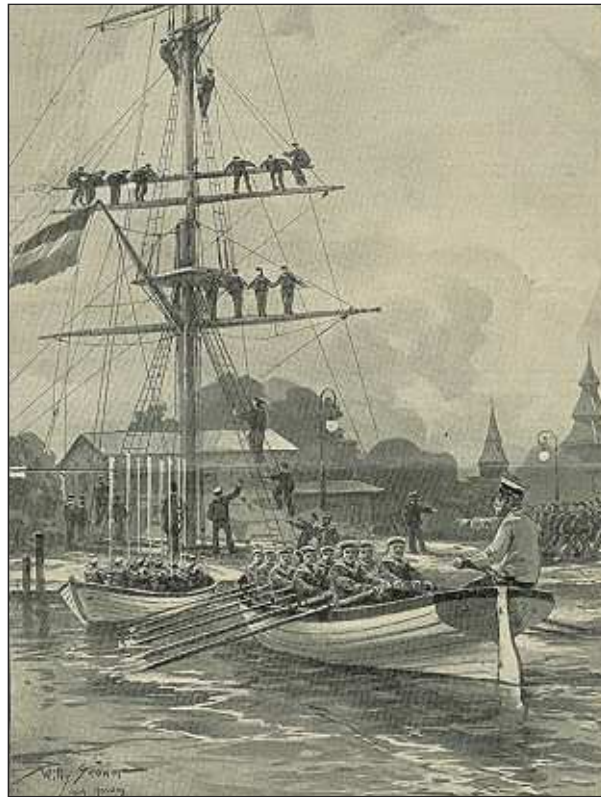
The training was conducted under direction of former warrant officers and sergeants of the navy and the sea battalions. These stu-

Dienst der Marine.

Die Jugendwehre wurden nun in ganz Deutschland aufgestellt und somit ein fester Bestandteil der militärischen Erziehung der Jugend.

Jens-Uwe Benthin

*Anmerkung des Autors:
Sollten von unseren Mitgliedern zu diesem Thema weitere Erkenntnisse vorliegen bzw. Ansichtskarten, Bilder, Fotos oder gar ein Krug vorhanden sein, so würde ich mich über eine Mitteilung darüber freuen.*



dents of the Naval-Jugendwehr were well thought of for their training and welcomed into the active service of the navy.

The *Jugendwehre* were now established in all of Germany and became a firm component of the military training for the youth.

Jens-Uwe Benthin

Author's remarks:
Should any of our members offer further knowledge on this theme, for instance post cards, pictures, photos or especially a stein in hand, I would surely appreciate a communication.





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A VISIT TO SAN FRANCISCO

by Jack Strand

Steins can bring you back a century to pre-earthquake San Francisco. It was a town to be enjoyed. One might arrive via ferry at San Francisco through the Union Ferry Building (figures 1, 2 & 3).

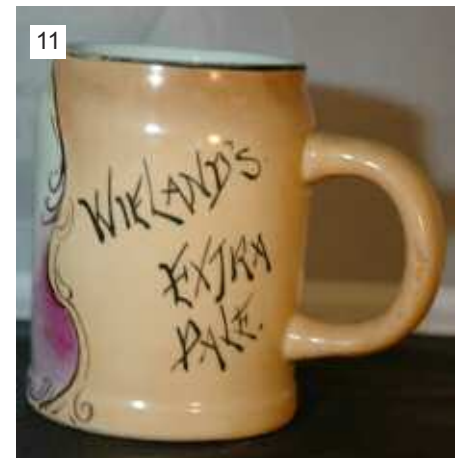


The Ferry building also appears on the side of a mug advertising the Eastern Outfitting Co. The reverse side of the mug shows the Dewey Monument (figures 4, 5 & 6).

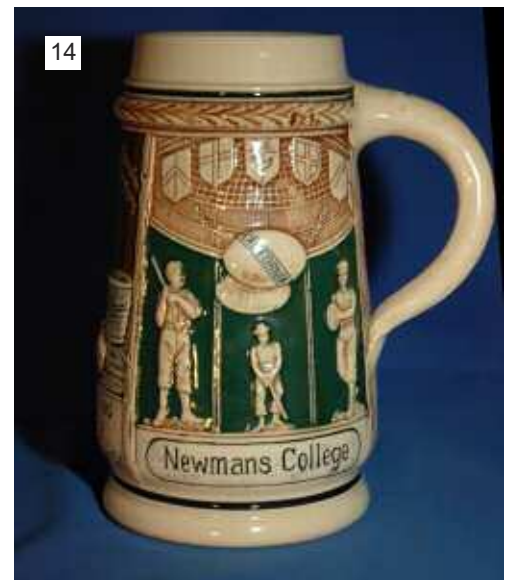
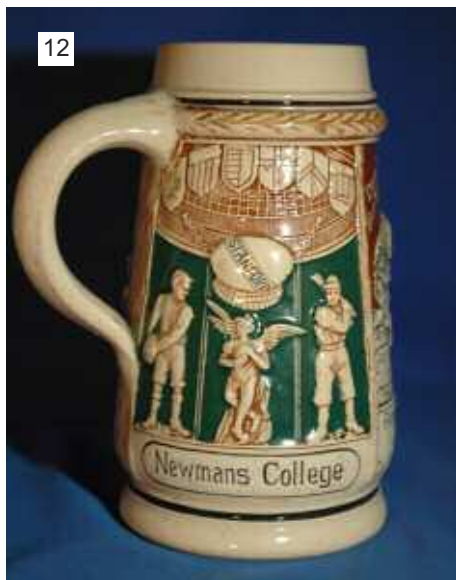
Upon arrival there were many choices for a place of refreshment. First stop may have been the Café Zinkand on Market Street (figures 7 & 8).



For entertainment a next stop, the New Louvre. It featured Can-Can dancing and Wieland's Beer (figures 9, 10 & 11).



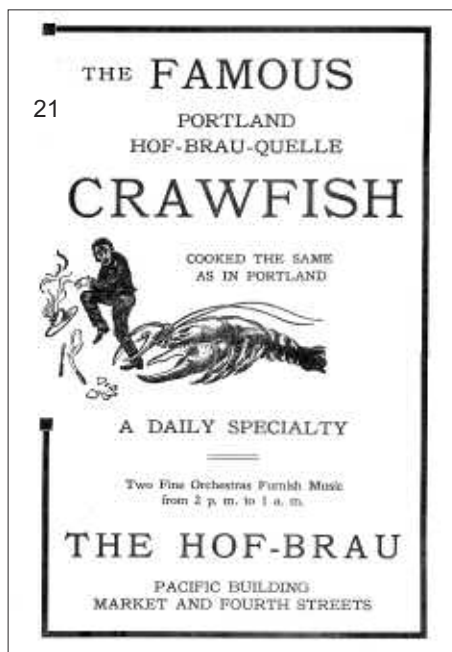
Or, how about an original sports bar, Newman's College at Eddy & Powell St. (figures 12, 13 & 14)?



At one of your stops, you might want to taste another of the local beers - those of August Lang & Co.: Red Lion Stout and Tivoli Lager (figures 15, 16 & 17).



The Heidelberg Inn at 35 Ellis Street proclaimed itself to be “a German restaurant and cafe, a reproduction of a famous inn of dear old Heidelberg” (figures 18 and 19). Another German restaurant, the Hof-bräu at Market and 4th streets prided itself on crawfish in the Portland style (figures 20 and 21).



The Heidelberg Inn featured Acme Beer. Figure 22 depicts an *Alter Herr* enjoying his pipe and *ein Mass*. Figure 23 is a mug produced for the Acme Brewing Co.



Another stop, the Cliff House (figure 24) owned by Adolph Sutro, who also owned the adjacent Sutro Baths (figure 25), known as the world's largest swimming pool establishment. It had 7 different pools plus an 8,000 seat concert hall.



The Cliff House was always a prominent attraction. The grand Victorian structure of 1896 (figure 26) appeared on this pewter stein (figure 27) as well as this Diesinger mug (figure 28). After surviving the Earthquake of 1906, it burned to the ground one year later in 1907 (figure 29). Its replacement (figures 30 & 31) also became a San Francisco landmark.





27



31

A couple of steins heralded the Fair: a simple memento mug (figure 33) and a stein featuring Festival Hall (figures 34 & 35).

In 1915, San Francisco was back as a prime place to visit!



33

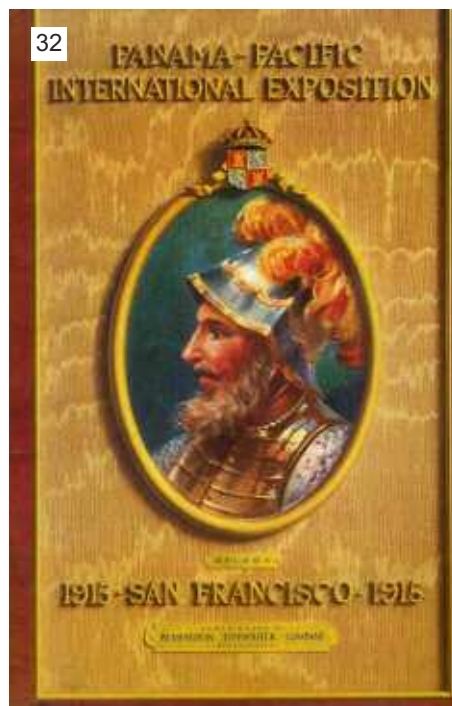


28

While some of the businesses we visited perished in the 1906 earthquake, San Francisco rebuilt and celebrated in 1915 with the Panama-Pacific International Exposition (figure 32). Officially it commemorated the 400th anniversary Balboa's discovery of the Pacific Ocean and the completion of the Panama Canal.



34



32



29



30



35

Festival Hall Illuminated at the Pan-Pac Int. Exposition, San Francisco, 1915

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