

STEIN COLLECTORS INTERNATIONAL

PROSIT



Vol. 2, No. 76

The Beer Stein Magazine

December 2010

The eighteenth Installment of

Steins From the Road

by Ron Fox

Glass Steins with Set-On Lids

by Norm Paratore



Concluding
**116 Years of
Stein Production
by the Firm of
Albert Jacob Thewalt**

by Ronald E. Gray



**Date Your Steins by the
Mettlach Mercury Marks**

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A Message from Executive Director David Bruha

The end of 2010 is fast approaching and I'd like to share some highlights with you of what has happened in SCI over the past year.

Membership Turn-Around – SCI will have net membership losses of less than 20 in 2010. This is great news when we look back at the past several years and see membership losses of up to 70. You are all to be commended for this turn-around, but our work isn't done. Carolyn Estep, our VP of Membership, has plans for 2011 and beyond and with your continued help I am confident SCI will once again be a growing organization. Every membership counts; see that all chapter members are also SCI members, give an SCI membership as a gift, and don't forget to renew your own membership.

New SCI Chapter – For the second year in a row SCI has a new chapter. The Dixie Steiners are centered in the greater Atlanta area and primarily serve collectors in Georgia, Alabama and the Carolinas. If you're not a member of an SCI chapter and live in this region I strongly encourage you to get involved. Ask me for help if you need it. I'll put you in contact with the right people.

SCI Annual Convention – The 44th SCI Annual Convention was hosted by the Carolina Steiners in beautiful Myrtle Beach, SC this year. Approximately 200 SCI members, including 27 first-timers, were treated to real

southern hospitality. Guest lecturers from the Jamestown Rediscovery Archeological Project and the Robert L. Ripley Museums were special treats. Election of officers took place with two new officers volunteering to serve; Dave Lowry as Secretary and Keith Lyle as Chapter Development and Support Officer; thanks guys! See, it's not that hard. SCI is always looking for people to step forward and volunteer to help. So next time someone calls you and asks you to serve, say YES! Thank you to the Carolina Steiners for putting on a fantastic convention.

What can we look forward to in 2011? Positive membership growth, continued fiscal responsibility, news from the SCI librarian on availability of materials to further your education and even to help you write articles for Prosit, more opportunities to serve SCI, the annual convention in Providence, RI, more educational opportunities and of course more friends and more fun.

Don't forget to start thinking about your nominations for Master Steinologist and the Jack Heimann Service Award. Chapter Presidents, if you don't already have nomination forms for these two awards let me know and I'll send them to you.

Prosit!

David Bruha
SCI Executive Director



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A Letter from the Editor

I think most of you know by now that Betty, my wife of 48 years, died in September following a long illness. While it was not unexpected, it was still a shock. I send thanks to my friends and fellow collectors who have been so supportive of me during this time.

Editor Resigns

In September, prior to the 2010 SCI convention, I submitted a letter of resignation. I asked that steps be initiated immediately to identify a new editor, and committed to continue to perform the duties of the position until the June 2011 issue of *Prosit* is published. As necessary, I will work with the new editor beyond that issue to ensure a successful transition of responsibilities.

I have enjoyed my time as editor and was reluctant to take this step. However, I had come to realize that in recent years the course and rhythms of my personal life has been dominated by a combination of family obligations and the other commitments I have made, especially to SCI. For more than 10 years, first as the webmaster for the SCI site and then in my editorial efforts with *Prosit*, the schedule and the demands of those responsibilities have always been given priority. As a consequence, I have not been able to write as much as I would like, articles have been started and then left to languish, the development of a searchable index to *Prosit* has been slow; and my own research interests have been stalled. With my wife's longstanding health struggles resolved, I feel a need to regain a sense of control over my life, and to be able to set my own priorities and schedules.

Looking forward, I will research and write for *Prosit*, as well as offering to help authors in developing their articles. With others, I will continue the effort to develop a searchable index to *Prosit*, and I expect to return to speaking at chapter meetings and conventions. In short, I plan to continue to be active in SCI.

I know full well that the authors are the lifeblood of *Prosit*; the editor is but a conduit for their efforts. I greatly appreciate their contributions, and have enjoyed working with all of them.

So now we need a volunteer - or two - to step into the Editor's position. If this is something that might interest you, please contact me to discuss the position, and you have my commitment to making you 100% successful.

Walt Vogdes

Douglas Armstrong (1941-2010)



I lost a good friend yesterday. Early Tuesday morning, November 9th, Doug Armstrong passed away in his sleep after a year-long battle with cancer. He left behind a loving wife, Judy and son, Dale. His last weeks were filled with visits from family and friends; pals from his SCI chapter, Erste Gruppe; golfing buddies; and teachers from his hometown school district in Santa Paula, CA. At the time of Erste Gruppe's Octoberfest, many of his stein collecting cohorts were able to see him one last time.

Doug was born in Santa Paula, California in 1941, attended the local schools, and distinguished himself in high school athletics as a star performer in three sports. He still holds Santa Paula High School track records, was named the Ventura County Athlete of the Year, and headed to UCLA on a basketball scholarship. He was one of John Wooden's "boys." After a year of post graduate work at California State University Los Angeles where he earned his teaching credential, Doug returned home to teach in the Santa Paula Elementary School District. It was there that I met Doug and we shared the next 35 years teaching the youth of Santa Paula. When Doug went off to Fort Ord for a U.S. Army encampment one summer, I worked with Judy, his soon wife to be, as a playground director for the Santa Paula Recreation Department. She shared with me many of Doug's letters and the adventures of his army life. The pair were soon wed and settled into their respective teaching careers, Judy as a PE teacher in Newbury Park and Doug with me in Santa Paula as elementary school teachers. Doug taught, coached, and late in his career became a principal before retiring a few years ago. He was loved by his students and parents alike. Judy taught until the arrival of the next Armstrong, son Dale.

As I sit here and write this piece I remember Doug as this big enthusiastic guy who ran to all those interests in his life. Sometimes those eager rushes were done with the

grace of a gazelle; at other times the results were a calamity...

After Doug had visited Claire and me at our home in Ojai, he became interested in my stein collection. It wasn't long before he purchased his first stein, traveled with us for a visit to an Erste Gruppe meeting at the then Mecca in the West of stein collectors, the home of Joe Durban. Doug and Judy were hooked and were mustered into Erste Gruppe. After that it was a stein collector's story of Saturday drives to San Diego to begin stein hunts at dawn. Once there we drove the antique trail back to Ventura County along the 101, arriving home well after dark... the tramping of flea markets up and down the state... Doug hurdling coffee tables in antique stores in an attempt to be first into the stein departments... Doug and I spending hours on the phone as we read the latest issue of Antique Trader... Our first SCI convention to Germany in 1978 where Doug distinguished himself as a member of the World Championship Beer Drinking Team; a constant companion of the picky eaters, Frankie and Maggie Poppie, making sure that they had clean plates; Doug caught pasting little green stickers proclaiming that EG was #1 to the inside of the Tower at Mettlach; a not too observant Doug having his plate of sauerbraten slide into Lottie Lopez's purse... a member of the Erste Gruppe camper caravans to the SCI conventions; with Doug leading the way, the raids on the antique shops in the small towns; the "Judy stops" for his pregnant wife at which time the naturalist team of Doug, Mark Durban, and myself would scramble into the nearby woods or among the rocks searching for snakes, hairy spiders, and bird sightings; and every night a feast among the 20 EGers who made up this contingent... the birthday party and E.G. meeting at the home of Henry Desser at which time Doug committed the untimely gaff of sitting on the birthday cake... at stein sales whether it was an E.G. or SCI event Doug was always there at the opening of the sale boxes, grabbing for the unwrapped steins that had the most interesting thumblifts... the annual knife collecting show in Oregon that Doug attended with stein collecting pals, Mel Prezler, Dick Lovell, Steve Elliott and myself looking for steins, wood-carvings and of course knives... Doug always eager in his pursuits began collecting as a Mettlach collector, and went through subsequent stages of collecting Schierholz, fine glass and lastly one liter stoneware steins featuring Munich enameled scenes. Whatever Doug collected, his enthusiasm was contagious and because of that he in turn collected a whole host of friends.

So today I am raising my best one liter to the "big guy" for a job well done! We will miss him.

Terry Hill

A Letter from Phil Masenheimer, President of SCI

Dear Carolina Steiners:

Back home in Tacoma, Washington, I have the leisure of recalling the convention and relishing its memories. What a wonderful week at the beach! I was impressed how you melded the crab theme with German Stein collecting so beautifully. The events flowed smoothly, and if there were glitches, inherent with all events, they were addressed with no fuss or notice. I especially appreciated your help with my personal glitch, and how you copied my pitch for me.

The well-chosen roundtables were varied and informative, and appealed to a wide variety of interests. The two out of town speakers on Ripley and German pottery found in Jamestown provided enlightening history and valuable knowledge.

While the beautiful beachfront hotel provided the setting, it was the Carolinans who added the zest. The week was infused with the warmth and hospitality of our Southern hosts, which enhanced the fun of the planned events, delicious food and great music. All of this fostered the friendliness and *Gemütlichkeit* we sought and enjoyed. Of particular note was the preconvention German restaurant dinner that welcomed arriving guests, and gave them a foretaste of the fun and pleasure to come.

On behalf of SCI, please accept my sincere and grateful thanks for the months of thought, the hours of labor, the wellspring of creativity and inspiration responsible for producing such a marvelously planned and executed convention.

Bravo Carolinans, and kudos to each of you! We attendees will always be reminded to "Grab some fun" whenever we think of Myrtle Beach 2010.

From the Carolina Steiners: Phil's letter is representative of emails, telephone calls, and cards we have received from people who attended the convention. Thank you to everyone who sacrificed and worked so hard in making the convention a grand success.

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

The following actions were taken by the SCI Board of Trustees and the General Membership at the 2010 convention.

Proposals approved:

The title of the Chapter Support Officer position was changed to Chapter Development and Support Officer.

A proposal that SCI assume the financial responsibilities for the SCI Conventions. Procedures for implementing this action will be developed during the next year. Proposed changes to the Standing Rules and to the Host Chapter Agreement will be presented to the Trustees at the 2011 convention.

Reimbursement for convention expenses for the incumbents of the following positions, effective 1 January 2011:

Editor - not to exceed \$1,500

Webmaster - not to exceed \$1,000

Database Manager - not to exceed \$500

In the event an officer is unable to attend the convention, he will receive a payment in the above amount with appropriate IRS documentation.

The Trustees approved Gambrinus Stein Club as the host chapter for the 2012 convention.

The Trustees approved lifetime membership in SCI for Walt Vogdes.

Proposals rejected:

Elimination of the position of Executive Director.

Reduction in the number of paid memberships for chapter certification from 12 to 6.

Granting of free SCI membership to Executive Committee members during their term of office.

Extension of the three year membership rate of \$75 for new members to all renewing members.

Change in status from elected position to administrative position for Editor, Webmaster and Database Manager.

The General Membership elected the following officers, effective 1 January 2011:

Executive Director - David Bruha

1st Vice President - Conventions - Ralph Joyce

Secretary - David Lowry

Director of Internet Activities - John Piet

Chapter Development and Support - Keith Lyle

The following awards were announced and presented:

Jack Lowenstein Editor's Award

Steve Johnston

Gemütlichkeit Award

Joann Ellis

SCI Service Recognition Award:

Chris Wheeler

Master Steinologist Award

George Schambrger

Members are urged to review the full minutes of the Board of Trustees and of the General Membership meetings posted in the Members Only section of the SCI website.

John Strassberger, SCI Secretary



The 2010 Master Steinologist proclamation brings a smile to the faces of George Gabi Schambrger

A Regimental Thumblift

by Don Strack

Have you ever seen a more beautiful thumblift on a regimental stein?



That is the reason I bought this stein, just because of its thumblift. As far as I can tell, the stein is from the 11th Field Artillery in Kassel, with a small field cannon for the finial. While the outside of the pewter has a nice patina, the inside is very shiny since it was not exposed to the air for many years.

There is no city name or roster or date mentioned, but the colors on the shoulder strap say it's Kassel. I have to presume it's unissued. It looks like so many reproduction steins you've seen, but it has the 1893-96 Thewalt mark on the bottom.

"Here's to the most beautiful service" says one side scene. The front states that "God is with us." The other side scene is humorously labeled "First attack" as the soldier embraces a young woman.

I like the stein, but ain't that one beautiful thumblift?

Thanks to George Schamberger for help translating the verses on this stein.

AVAILABLE! Some SCI history:

22 years' worth of *Prosit* from December 1988 to now. That's 88 issues — and I'd like to give them to someone who would appreciate them. I also have most of the stein auction catalogs of Andre Ammelounx, Ron Fox and Gary Kirsner from that period. I'll pack and send all of this material to you; you pay the shipping and handling costs. If you're interested, please contact me, and we'll make arrangements.
Kenn Finkel, 305-598-8111 or finkelm@aol.com



SCI Chapters

Is the information for your chapter up to date on our SCI web site? We have found several chapters whose contact information does not work. We have found old newsletters and other information that is not current. If you do not have someone who has the computer knowledge to help

your chapter let us know. We can see if we can help in some way. We want your chapter to be the best that it can be for your members and any possible new members. Our SCI web site is one of the best advertisements for your chapter. Our Webmaster, John Piet does a great job. So do your part and make sure your chapter information is up to date.

Any questions or concerns write to: finestein@comcast.net

Carolyn Estep
SCI VP Membership



GLASS REGIMENTAL BEER STEINS

by Ron Heiligenstein
SCI Master Steinologist

Glass regimental steins must be classified unusual* as they differ in appearance from the vast majority of regimentals. They are also quite uncommon since they comprise only one or two percent of the regimental steins offered in the auction catalogs that many of us regularly receive. Further, for reasons totally unknown to this author, glass regimental steins are frequently identified with rare military units, which means many of them can be classified as both unusual and rare*.

Of course what is visually appealing to one person may not be all that appealing to another. From a visual standpoint, some regimental Stein collectors are partial to pottery steins, others favor porcelain steins. This author, as you might expect, likes both, but in addition he is especially fond of the tall glass regimental steins with the straight, cut glass sides. Excluding lids they range in height from seven and a half inches to roughly eight inches. They have seven cut glass panels with every other panel (four) being frosted. The panels cover about two-thirds of the stein's body, stopping short of the handle by about an inch, which allows room for the roster that's often found on both sides of the handle. Another thing these glass steins have in common is they are typically heavily enameled. Also, while there seems to be no uniformity in lid styles, the thumblifts most often do relate to the branch of service indicated by the unit designations found on these steins.

One Year Volunteer (*Einjährig Freiwilliger*) Eberlein's glass regimental stein is inscribed to the Electoral Hessian Rifle Battalion No. 11 in Marburg 1905-1906 (*Kurhessisches Jäger-Bataillon Nr. 11 etc.*). On the front of his stein is the head of a large stag with a golden cross standing between its antlers, the symbol of St. Hubertus, common on steins originally owned by riflemen (*Jäger*). Above this is the unit designation. Below the stag's head is the battalion's shoulder strap with a royal crown and a stylized M centered therein. Behind that shoulder strap are two crossed rifles, a rifleman's back pack and a hunter's horn and knife. Below this grouping is a plumed rifleman's parade helmet (*Tschako*). The lid has a flat glass insert over a photograph of Marburg with the St. Elizabeth Church seen in the background. The thumblift is the head of a stag with a large set of antlers.



Military service for One Year Volunteers like Eberlein is briefly described in *Regimental Beer Steins, 1890-1914* as: "Young men with special educational qualifications who could provide a letter of recommendation establishing their good character, and after being examined by a special commission, could serve in the Army as One Year Volunteers. The One Year Volunteer's parent or guardian was required to defray his expenses for uniforms and equipment, as well as rations and housing for his time in training. Some One Year Volunteers were students who had not completed their university studies in the professions, while others were often doctors, veterinarians, pharmacists or school teachers who served one year or less, because of regulations that made it beneficial for them to offer their skills. If authorized, One Year Volunteers could receive intensive training to become non-commissioned or commissioned officers in the Reserve (*Landwehr*) upon completion of their service in the standing army."

Reservist Dittrich's glass reservist stein, seen on the facing page, features an enameled royal crown on the front over crossed flags. To the right is the Imperial German battle flag, flown on ships of the Imperial German Navy from 1867 to 1919. To the left is the first flag of the Republic of China, the so-called "Five Races Under One China" flag, used from 1912 until 1928. The flag's colors have distinct meaning: the red represents the Han Chinese; the yellow represents Manchus; blue, the Mongols; white, both the Huis and the Uyghuns; black for the Tibetans.

Above the large royal crown is the typical reference to the Reservist's tour of duty: *In Remembrance of my Service Time in China (Zur Erinnerung a. m. Dienstzeit in China)*. Below the crossed flags are letters M.A.K. and Reservist Dittrich's name. The letters M.A.K. mean Naval Artillery Kiaocho (Matrosen-Artillerie Kiautschou). Kiaocho is a deep water port on the northeast coast of China. The area was seized by Germany on 14 November 1897, in reparation for the murder of two missionaries in Shantung Province. In 1899 Germany signed a 99-year lease for approximately 170 square miles in the area, including the principal city of Tsingtao, which would be used as a coaling station in support of Germany's commercial and naval operations in the Pacific. After a brief siege, Kiaocho was occupied by Japanese and British troops on 7 November 1914 during World War I. The naval artillery mentioned above refers to coastal artillery batteries that were placed around this port, similar to artillery emplacements found along the coasts of the United States in the first half of the 20th Century.



There is a large scene of Kiao-chow Bay that wraps around two-thirds of the body of Reservist Dittrich's stein. To the left in that scene you see a marine (*Seesoldat*) and a sailor (*Matrose*) "checking out" some young Chinese women, seen in their distinctive Hanfu clothing. In the background, in Kiao-chow Bay, are three naval vessels, several Chinese junks and a lighthouse standing on a point jutting out in the water. Under this scene is a bow in the Imperial German colors, black, white and red. This scene is nearly surrounded by enameled oak leaves. The lid is silver plated and the thumblift is a silver Chinese Fu Lion, both original to this stein.

The last example, originally owned by Emil Stracke, does not have the emblematic unit designation found on most regimental steins. What it does have is a small *Zirkel* found directly under the large, crowned imperial eagle (*Reichsadler*) on the face which indicates Stracke belonged to the Telegraph Battalion No. 1, 3rd (Royal Saxon) Company, Berlin 1906-1907 (*Telegraphen Bataillon Nr. 1, 3 (Königlich Sächsische) Kompanie, Berlin etc.*) which was attached to the Guard Corps. On that imperial eagle's chest is a red shield with a bundle of electric bolts above a Roman numeral III. On the sides are tall poles connected by a pair of telegraph wires. Above the base is a draped garland of enameled laurel leaves. The pewter lid boldly exclaims "Here's to you!" (*Wohl bekomm's*). The thumblift is a crowned, spread winged eagle with a tiny glass Stanhope in its head. (My earlier article, "Two Rare Saxon Regimental Steins," shows another stein from this same unit.)

While it's rather apparent these three glass regimental steins can be classified as rare and unusual, to this author they are also artistically appealing - a wonderful combination for any stein, glass or otherwise, wouldn't you agree?

* In regimental stein collecting, rare refers to the scarcity of the unit designation, the rank, title or duty of the original owner, or the garrison city or town. Unusual refers to the physical characteristics of a specific regimental beer stein.

Photography by John Piet



References:

- Regimental Beer Steins, 1890 – 1914*, R. Ron Heiligenstein, Milwaukee, WI 1997
- Ruhmeshalle Unserer Alten Armee Militär-Verlag*, not dated
- Wikipedia, the On-Line Encyclopedia



Historic *Jahreskrüge***König Pilsener Brewery**

by Joe Beard

Perhaps the most desirable category of collectable antique steins are those produced during the infancy of stein production. Altenburg, Annaberg, Bartmann, Bunzlau, Creussen, Duingen, Faience, Frechen, Freiberg, Hafnerware, Muskau, Rären, Saxon, Siegburg and Westerwald are names that identify steins from the earliest years and they are prized by many collectors – although the prices often place them out of range.

It has long been the practice of German breweries to distribute special steins that bore their individual brand names. Usually issued on a yearly basis, these *Jahreskrüge* were not sold, but rather given as Christmas gifts to business associates and friends of the brewery. During the past several decades, some breweries issued *Jahreskrüge* that were reproductions of the historical steins mentioned above, often copied directly from old steins found in German museums. As a devotee and collector of antique beer steins for 47 years, I have compiled a catalog of reproduction historic steins issued by German breweries. This article introduces those steins. It is intended that the full catalog be placed on the SCI web site.

My catalog includes the steins produced for more than 50 breweries, some of whom contributed only one example to this category, while others produced steins numbering in the upper teens.

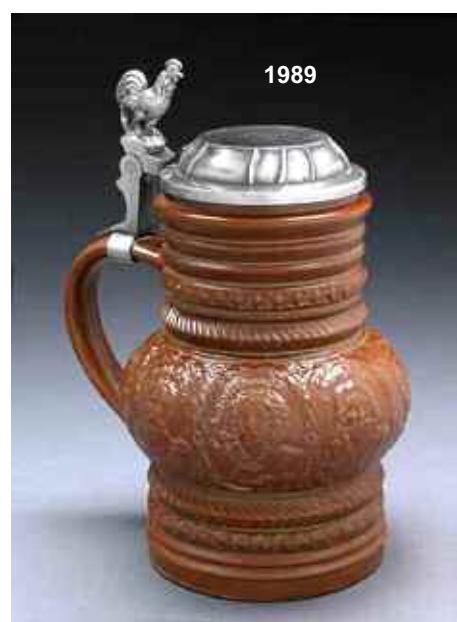
The first brewery we will examine in these pages is *König Pilsener Brewery*. The brewery is situated in the Beeck area of Duisburg;

amongst other beers, it brews the well-known *König Pilsener* (also known in colloquial German as "KöPi").

König Pilsener gave away high quality reproductions of classic steins in the years 1976 through 1993 (excluding 1982 when *König's Jahreskrug* was a commemorative of their brewery). The stein commissioned by *König* were manufactured by Gerz, Marzi & Remy, and Studio L, and include examples from many of the early stein making regions. The following chart summarizes their production.

Year	Manufacturer	Period Copied
1976	Gerz	c. 1675 Westerwald
1977	Gerz	c. 1700 Westerwald
1978	Gerz	c. 1790 Muskau
1979	Marzi & Remy	c. 1800 Westerwald
1980	Gerz	c. 1700 Rären
1981	Gerz	c. 1700 Westerwald
1982	Studio L	Modern era commemorative
1983	Studio L	c. 1750 Altenburg
1984	Studio L	c. 1700 Bayreuth Faience
1985	Studio L	c. 1700 Crailsheim Faience
1986	Studio L	c. 1740 Thüringia
1987	Studio L	c. 1700 Erfurt
1988	Studio L	c. 1780 Berlin Faience
1989	Studio L	c. 1660 Altenburg (no lid)
1989	Studio L	c. 1860 Altenburg (lidded)
1990	Studio L	c. 1570 Siegburg
1991	Studio L	c. 1710 Faience
1992	Studio L	c. 1783 Erfurt Faience
1993	Studio L	c. 1850 Nürnberg Faience





**The eighteenth installment
Photos From the Road**

By Ron Fox, SCI Master Steinologist

In this segment we continue with our return trip across the country, from New York to California. Our first stop was in St Louis, at the home of Leonard and Ida Katherine Schenk. I met this wonderful couple and visited their home back in the early 1970's. What I noticed back then was the love and respect that they had for each other. I was pleased to see that the 40 years that had passed had only added to those feelings.

Leonard is a true collector. Besides his steins, he has trains, tin soldiers, tobacco jars and even McDonald's happy meal toys on some shelves in the garage. He loves them all.

The first two steins from Leonard's collection are Reinhold Hanke's version of the mother-in-law and father-in-law. I am not sure I would want to marry into that family. It doesn't look like you could ever please them. Some of us can relate to that.

The next stein fits into that same series. He is the family bull dog. Unfortunately, he doesn't look any happier than the other two. I am not sure who will bite first.

As I searched for candidates for my camera, this stoneware stein leaped out. It is made by August Saeltzer and depicts the Wartburg castle on the front. The side scene is of Martin Luther who hid out at this castle while translating the bible into German.

The next two glass steins are a pair from the van Hauten firm in Bonn, Germany. One features King Gambrinus and his night comrades. The other shows a key within a shield surrounded by two dragons. They both have the same style lid.

To go with the two glass steins, Leonard has this tall goblet also from van Hauten. It depicts a medieval knight and has a relief decorated pewter base. Notice the air twist in the stem, an added optical bonus.

The last Stein from the Schenk collection is this Austrian majolica bulbous beauty. It has four oval panels with cherubs depicting the four seasons. Its multi-colored glazes make it very striking.

We totally enjoyed our visit in St Louis and look forward to returning soon.



From St Louis, we continued west on interstate 70 until we reached Kansas City. We had been invited to the home of Ray and Pat Hanson. They live in a fairly new neighborhood and their spacious home was impeccably decorated with the most interesting antiques. We finally found someone who has the collecting disease as bad as we do. The tour of their home was fascinating.

Ray spent his career in the military and they lived in Germany for several years. Many of his stein purchases were made while there. They got to know a woman whose grandfather worked for Mettlach. They purchased these marvelous Mettlach Parian figures from her. The first is a boy who seems to be whistling while leaning with his hands in his pockets. The next is a conversation between an older and younger woman. The last is two young boys with flutes. I have never seen these pieces before.

The stein that really grabbed my attention was this large three-liter pewter piece. It features nice enameling of verse, acorns and leaves. The lid has a large finial of a standing stag. I found myself gravitating back for another look, several times. It was most impressive.

Great cut glass steins are difficult to find. This is a fine example from the brilliant cut period. The quality silver lid only serves to make it more desirable and attractive.

This Iron Maiden character stein is rarely found in this pewter version. As some may not know, the iron maiden was a torture device from the medieval period. The chambers interior doors were lined with knives and once closed, they would penetrate the body. They were positioned not to penetrate any vital organ areas, thus prolonging the suffering. Wow, the things they did before TV.

This last stein from our Kansas City stop is a Sarreguemines one-liter stoneware. Besides the large relief boar on the front, notice the figural dachshund handle. John Lamb did an excellent article on this firm several years back in Prosit. Check it out!

Well, after seven weeks traveling, we made it home and emptied our very full van. Before I knew it, I was back on a plane to the east coast. I had belonged to a Drum and Bugle Corps called the Islanders as a teenager. We were having a reunion after 43 years. It was a most interesting and enjoyable evening.



My first stein stop was at the home of Tom and Virginia Weber in the Pittsburgh area. They were hosting the Pittsburgh stein club meeting where I was to be the speaker. The 100-degree-plus weather did not deter the folks from coming. It was good to witness a growing new club.

Tom has a varied collection with a heavy emphasis on Regimentals. His first stein was given to a reservist who served both in the 14. Hussar unit as well as the 18. Jaeger zu Pferde. Regimentals with a double unit designation are hard to find.

This next stoneware stein is technically a character stein in the shape of an artillery shell. It has a detailed scene of the Imperial eagle with a patriotic verse beneath it. Surely a good fit within a military or character collection.

Here is a Mettlach you do not see very often. It is a ½ liter, with a neat relief scene showing a young boy dressed in a military uniform.

American stoneware has a very distinctive appearance, as you can see from the next stein. It was made by the Whites firm in Utica, New York. The figure is of a Quaker, although at first glance he looks like Abraham Lincoln.

The Gerz factory had a very large production of steins and is one of the few firms that continued its production through the 20th century. This short ½ liter stein has a recessed panel where they have applied a high relief figure of a barmaid.

Bill Boss, one of the Pittsburgh members, brought a couple of steins for me to examine. This first one is a miniature and only about two inches tall. It is hand-painted enamel over metal. What it lacks in size it makes up for in quality.

Bill didn't skimp on size on the second piece he brought. He had sent me photos of this pokal a while back. He was interested in knowing if the pewter set on lid was original to the piece. From the photos I had doubts. After handling the pokal, I was sure it was correct. It was made by August Saeltzer, and has a very detailed hand-painted scene that wraps around the entire body.

The meeting was great and the hosts treated me like a king. It was now time for my long drive back to the Washington area. There was a large antique show there that I wanted to be able to shop before my flight home the following day. I made it there with only one hour before closing.



As I ran through the aisles, I found this neat pewter stein with an Indian head finial. I knew my wife would be excited, as our new collection has been items with an Indian image. This stein was the subject of an article by Neil Barton in the June 2005 issue of *Prosit*. The dedication on the stein refers to the Huckleberry Indians, early member of the NY Athletic Club, a group formed to take care of Huckleberry Island, a small rocky outcropping in western Long Island Sound. Since I lived on Long Island for many years, this piece of history has a double appeal to me.

The home of Les Paul is a great place to find steins for this series. For the last few years, Les has been spending more than half of the year back in the mid-west, where he grew up in Iowa. He built a beautiful home on a lake there, and loves his fishing. Now that he was back in California, I had a chance to drop by and shoot some pictures.

The first photo is of an HR stoneware character clown that has been decorated with bright colors. The coloring completely masks its grey stoneware body.

Sarreguemines stoneware steins are known for their character handles, but they made very few character steins. This rooster is a pretty rare bird.

Earlier this year Les was all excited about finding a character stein he did not have. His collection of character steins is so vast, that finding one that he doesn't already have has become increasingly more difficult. This pottery pinecone gave him his needed fix.

These two blue and gray saltglaze steins depict soldiers in their military uniforms. They were made by Hauber & Reuther and finished by the Munich decorating firm of L. Bauernfreund & Co. (LB&C, or LBCM). There are a total of five steins in this set, and these two are the hardest to find.

There are many football character steins. They were made in this country by Mardocks and Sons of New Jersey, and in Germany by several firms. This particular football has not been seen elsewhere, and is made by the Schierholz factory. Most likely a custom order for some school.

While we are talking about Schierholz, this seated lion is fantastic, and extremely difficult to find. In my opinion, it is the king in Les' stein jungle.



Business called me back to the East Coast, and fortunately I was able to make the Student Prince meeting at the home of Bill and Joyce Pascoe. Their property begins right at the end of Les and Charlottes Whitham's driveway, which is our home away from home.

Charlotte gave an excellent talk on Munich child steins. She brought dozens of her pieces for the members to see. It was a real treat for everyone.

Bill's collection is varied and interesting. These two large hand-painted Lenox steins grab your attention as you first come in their door. They both feature monks. One has a silver lid, while the other a mixed metal lid. The larger Lenox steins are difficult to find, and as you see, quite attractive.

The next stein is a blown, light blue, milk glass piece. It is decorated around the top section of the body with radishes. I have not come across anything else quite like it.

When you think of Apostle steins, you picture Kruessen tankards. This next stein is an Austrian majolica's take on that subject matter. The multi-colored glazes give the stein a very different look. I like it!

Glass steins have a very wide range of appearances. With the many different glass colors and surface decorating techniques, it is a great medium to collect. This mold-blown glass stein has both a pleasant form and nice enamel and gilded decoration.

The last stein from Bill's house is this Hungarian majolica piece. It is made like French faience with colorful floral designs and sandy textured gilding. The crackle glass domed inlay lid finishes the presentation. Steins like these were made by Zsolnay and Fisher of Budapest.



The meeting was over, and it was time for the short walk to the Whitham's home for the evening. They are special long time friends, and our time spent with them is always memorable. Our visit would not be complete without shooting some photos.

Diesinger steins have been the rage for quite some time now. This $\frac{1}{4}$ liter king character stein helps explain why this stein factory is so popular. How can you not love their steins?



Miniature steins are fun to collect. Most are not expensive, and best of all, they do not take up much room. What is hard to find are sets like these two. They come with an under tray which has recessed areas where the steins sit. The tray is very difficult to find.

Charlotte's favorite category within their collection is tower steins. This pewter Munich Frauenkirche tower is uncommon. What you may not realize from the photo is that it is only $\frac{1}{8}$ liter in size.

In one of their Stein cabinets I discovered this pottery Satan head. He is very unusual and has wonderful coloring. His eyes seem to follow you wherever you go. It is one of Les' favorite steins.

While looking for additional steins to photograph, I found this Manning Bowman stein on one of the shelves. I brought it over to show my wife, as the Indian theme is her new collection. They saw how much she liked it, and generously gave it to her as a gift. We were both touched. Thanks guys.

This concludes another segment of this series. As always, if you would like to share some of your steins with our readers, please invite us to come visit.



SCI's 2011 CONVENTION IN PROVIDENCE, RI

Even while we read in this issue of Prosit what a great time we had at Myrtle Beach, plans are underway for another great time in Providence, Rhode Island at the 2011 SCI Convention. The New England Steiners are well advanced with their plans to host the 2011 convention at the Westin Hotel in downtown Providence.



Guests will be arriving Saturday July 2. If you are driving, the Westin Hotel is just a few blocks off the downtown exit of Route 95. Parking is in the adjacent convention center, across the street in the downtown garage, or at the Providence Place which is a major shopping mall located next to the hotel and connected by a catwalk. You can fly into the Green Airport, voted recently by "Time and Leisure Magazine" as the number one airport in the country. The Westin Hotel is an eight mile drive by shuttle. You can also take the Amtrak to the Providence stop within walking distance to the Westin Hotel, or by bus which is also within walking distance.

Contingent on favorable tides and local corporate sponsors, the New England Steiners are still planning a reception for July 2 which may include a front row seat to a local festival called the Waterfire.



The pre-convention activities start on Sunday, July 3, with bus tours to some of the best private Stein collections in New England. Fox Auctions was selected to conduct a private Stein auction on Monday, July 4. Tours are also scheduled to visit the fantastic seaside mansions in nearby Newport, RI, or you can plan to spend the 4th at the nearby Foxwood Casino. Whatever your choice we will all arrive back at the Westin Hotel in time to be bused to a traditional New England Lobster Boil.

The afternoon tea event will be held in the Porcelain Gallery of the prestigious Rhode Island School of Design Museum with admission to the museum and guided tour included. Space will be limited. We also scheduled water aerobics for you early risers.



The 2011 SCI Convention starts on Tuesday, July 5, with the usual business meetings followed by a great schedule of speakers. Four keynote speakers include Steve Steigerwald on Mettlach steins and Ron Fox agreed to speak on what is one of the most popular Prosit articles ever, Steins from the Road. Lyn Ayers will revisit J.W. Remy and Walt Vogdes is back on the circuit. There are also six round table topics planned, including the ever popular Stump the Master Steinologists.

Don't worry—as always with this crowd you will be well fed. Besides the reception and lobster boil, the 2011 SCI Convention will provide three breakfast buffets and two dinners with entertainment including the traditional German Night. The hospitality room will be open as well as several local breweries. The same issue of "Time and Leisure Magazine" also voted Providence, RI, as one of the five best culinary experiences in the country. There are about ninety local restaurants, many within walking distance and all easily accessible, including five-star facilities.



The Providence Grays Baseball Club of Providence, RI, 1882. Unfortunately, they have no games scheduled during the time of our convention, so a few of us may slip off to Beantown.

So come by car, by plane, by train or by bus, but come. The New England Steiners invite you to enjoy another great time at the 2011 SCI Convention in Providence, RI. Hope to see you there.

SCI 2011 Convention Committee, by
Ralph R. Joyce, Chairman



We are happy to announce that
FOX AUCTIONS
has been awarded the official
2011 SCI Convention Auction
to be held in Providence, Rhode Island, on July 4th.
We are now accepting consignments for that auction.

Here are a few steins already committed to this sale.



If you are not receiving our catalogs, and would like to, contact us at:

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"SISTER CHAPTER" FOLLOW-UP

On page twenty-three of the June 2010 issue of *Prosit*, it was announced that the Desert Steiners and the Alte Germanen chapters of SCI had agreed to become "sister chapters," similar in concept to the world-wide sister cities program. The announcement stated the primary purpose of the arrangement was to *create new and strengthen existing relationships between members of the chapters*. Specifically, when traveling abroad, "sister chapter" members are encouraged to attend other chapter meetings, view member's collections when invited, and exchange program ideas and newsletter articles.

At the Alte Germanen 24th April meeting (*Frühjahrstreffen*) in Ladenburg, Germany, Dr. Alfred Pabst representing the Desert



Steiners, presented a glass statuette of an Arizona saguaro cactus to the German chapter as a token of our friendship. Then at the Alte Germanen fall meeting (*Herbsttreffen*) in Bad Schussenried on 17th September, Alte Germanen President Eberhard Jursch presented a partnership certificate

and two bottles of award winning Baden Späteburgunder Rotwein (a German Pinot Noir) to Ron Heiligenstein, who represented the Desert Steiners at that meeting. And finally, on 16th October, the Desert Steiners gladly accepted the partnership certificate and the wine (it was excellent) at their meeting in Mesa, Arizona. The certificate will be displayed at future meetings as a reminder of our on-going friendly relationship with our fellow stein collectors in Germany.

One of the greatest benefits of SCI membership is the friends you make in pursuit of our hobby. Desert Steiners' President Spencer Wessling remarked, "our relationship with Alte Germanen is a perfect example of the friendships that can be developed through membership in SCI."

Ron Heiligenstein
Desert Steiners' Chapter Reporter



How Much Beer is Enough?

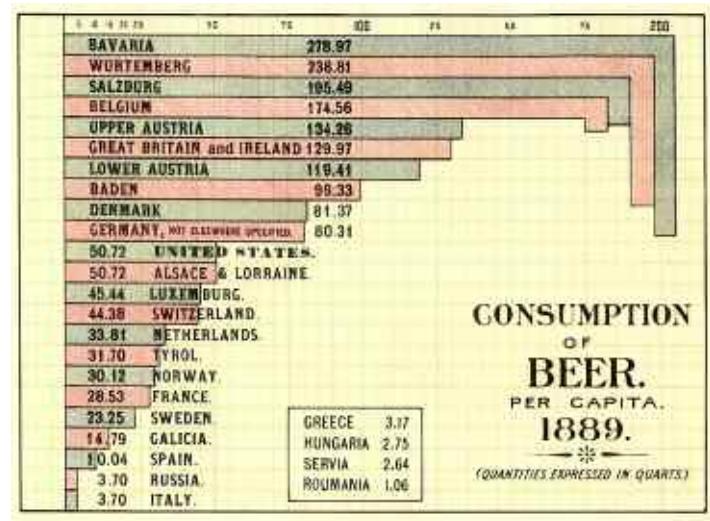
Visitors to the Munich Oktoberfest this year drank their way into the history books by downing an unprecedented 7 million liters of beer, beating the previous high of 6.94 million reached in 2007, the organizers said. The impressive list of lost items includes a set of dentures and a live rabbit.

Was it the sunny weather, the economic recovery or the 200th anniversary of the first such gathering? All three factors might have played a part in the surge in beer consumption at the two-week Munich Oktoberfest this year to 7 million liters, up 500,000 from 2009 and just above the previous high of 6.94 million set in 2007, according to an impressive set of statistics provided by the organizers after the party ended on Monday.

"I've no idea why people drank that much," Gabriele Papke, the spokeswoman for the festival, told SPIEGEL ONLINE. "They were simply thirsty." (Or perhaps, just feeling festive!)

The total number of visitors was estimated at 6.4 million, and some 550,000 to 600,000 people came on Saturday alone.

While the 2010 Oktoberfest set an event record, per capita beer consumption has fallen significantly in the past 120 years. The chart at right, sent in by Jack Strand, shows that Bavarians drank far more beer in 1889 than any other region in the world. In a blow to Bavarian pride, however, it must be reported that per capita beer consumption in Bavaria has fallen from 264 liters (239 quarts) in 1889, to just 162 liters (171 quarts) in 2010. Ach du lieber! (Oh, dear!)



Der Maßkrug and Capacity Marks

by Roy De Selms
SCI Master Steinologist

What's In It For Me?

Up until the 1870's a good drink of beer in Germania (Germany didn't become an independent nation until 1871) was called a *Maß* (measure or portion; sometimes spelled *Maaß*) and was delivered in a *Maßkrug*. To order an Augustiner, for example, you could say "*Eine Maß Augustiner, bitte*". Note that while *der Maßkrug* is male gender, a *Maß* of beer is referred to as female—*die Maß*. Whoever asks for *ein Maß* instead of *eine Maß* would reveal himself as non-Bavarian. A Bavarian would order *eine Mäß*. (However, in Austria *Maß* is gender neutral, making "*Ein Maß Augustiner, bitte*" the correct version. Ordering *eine Maß* would out someone as non-Austrian.)

The *Maß* was not a precise quantity, and while it approximated 1 liter in Bavaria and Austria, in Baden and Switzerland where drinkers apparently had higher aspirations it was closer to 1.5 liters. (For the gentle ladies of Württemberg, a *Schoppen* was about $\frac{1}{4}$ of a *Maß*.)

In Bavaria in 1809/11 a decree was apparently issued to regulate the size of a *Maß* to certain dimensions and a capacity of 1.069 L. It is unclear how this odd size was determined. It is my opinion that the *bayerische Maß* was not designed this way but determined after the fact by observation of what already existed as the arbitrary *Maß*. Despite this Bavarian attempt at standardization, the capacity of the *Maßkrug* varied from one example to another, albeit within a range which was apparently acceptable to the beer drinking populace. A study of 400 *bayerische Maßkrüge* made between 1840/50 to 1875/80 showed their average size to be 1.105L.

This somewhat irregular system of measurement changed after the Franco-Prussian War when Prussia took control of Bavaria and Bismarck, in 1872, ordered a new *deutsche Literkrug* (*Preußische Maaß*) in a political show of Prussian power over Bavaria. Then in 1875 Germany officially adopted the Metric System, a system of measures established in France in 1791.

The primary goal of the Metric System was to establish a standard unit of measurement for common dimensions like length (the meter), weight (the gram), liquid measures (the liter) and even currency. The orig-

inal motivation for the French was to simplify map making, but the combination of a standard unit and the use of decimal fractional notation (e.g., 3.1415927) at one stroke eliminated all those nasty conversion tables. Unfortunately for Americans, the U.S. is the only major industrialized nation not to adopt the metric system, so we are left pondering how many liquid ounces in a gallon, how many feet in a quarter-mile, and so on. (OK, you might like this test a little better. How many half-liters in a liter, meters in 1500 meters, quarters in a dollar?)

When I lived in Seattle in the 1950's, one could order beer by the glass, stein, schooner, or pitcher in ascending sizes. In the summertime I had a chemistry research position at the University of Washington. On my way home after work in the laboratory using the metric system and weighing in grams and measuring liquids in milliliters, I would have to cross the locks where the canal from Lake Washington meets Puget Sound. Conveniently, there was a little tavern right at the locks and I would always stop for a glass of beer for 10 cents, never giving a thought to how many milliliters of beer I was getting. On hot days it was easy to rationalize that a stein (glass mug) for 15 cents made better economic sense. I doubt that the 19th century Germans ever thought about how much beer they were getting in a *Maß* as long as it quenched their thirsts.

Capacity Marks

Even before Germany's adoption of the liter as the standard unit of liquid measure, capacity marks began to appear on beer steins. Not surprisingly, it took a while for those marks themselves to find a common form, but only after the liter was accepted as the standard unit of liquid measure in 1875 do we find the capacity marks that have become so familiar to us. When describing earlier steins which do not display a specific capacity in liters, the capacity should be referred to using the imprecise terms: *Maß*, *Halbmaß*, or *Schoppen*, or use "ca." in front of the 1 or $\frac{1}{2}$ Liter.

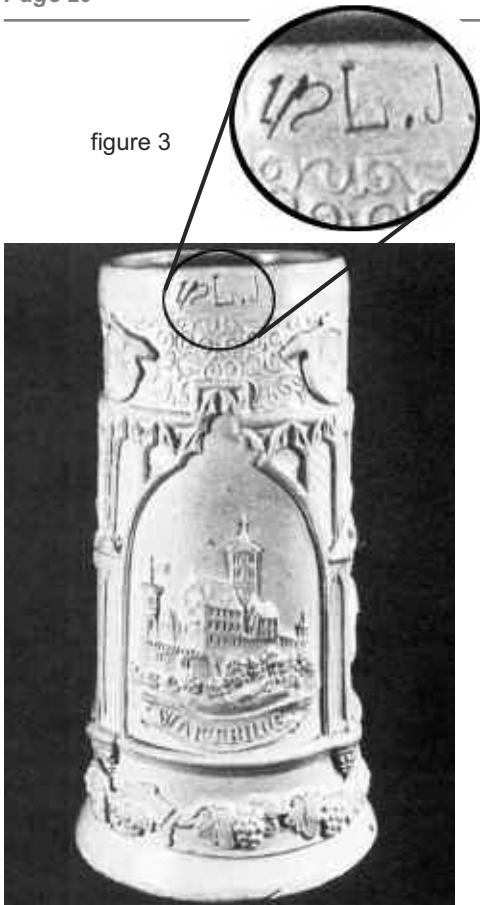
The first beer steins with metric capacity marks that can be documented came from manufacturers in Regensburg in eastern Bavaria and gradually spread to other manufacturers throughout Germany. The earliest capacity mark didn't even designate a capacity but was a simple "S" (figure 1) from the Latin word "Summa" (same in German; also *Summe*) meaning sum, capacity, contents or "what you see is what you get". When put together with a defined quantity measure as "S. 1L" with a demarcation or fill line (figure 2), it became "capacity or content = 1 liter" of beer or wine or whatever.



figure 1



figure 2



Using German terminology, the equivalent marking became "1/2L. J." (figure 3), and had the same meaning, although half the quantity of the first example. Some other odd marks, presumably relating to the *bayrische Maß* like "M", "X" and "E", are discussed in Rübensaal, but like the "S" above are not specific capacity marks.

Where does that "J." come from? This is a little complicated, but "J." is the abbreviation of the German word *Inhalt* meaning capacity. In old German and English the "J" and "I" were equivalent and had the same sound, and "J" was used before a vowel and "I" before a consonant. As seen in figure 3, "J" is used in an abbreviation that doesn't have either a vowel or a consonant following. Furthermore, it was sometimes customary in this and earlier time periods to use "J" when all the text was in capital

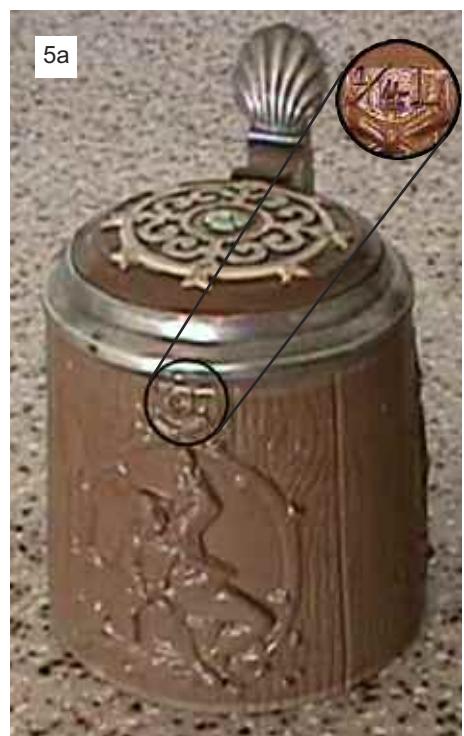


letters (figure 4). "J" also is less easily confused with "1" than "I" which may explain why it appears to the right of the "L". Also note that all nouns in German are capitalized: Summa, Summe, Inhalt, Liter are all nouns and will be capitalized as well as their abbreviations S., J., L..

Note that the early capacity markings shown so far are on the fronts of the steins. This conforms to the German form of decoration, i.e., the decoration is on the very front of the stein, as opposed to American steins with the main decor feature on the side. In his studies of the factories in Regensburg and Freising, SCI Master Steinologist John McGregor has noted that the Regensburg factory was the only one to consistently position capacity marks on the front of their steins. (An exception to this is the blanks which Regensburg produced for the firm of August Saeltzer, where the mark was placed at the rear of the stein, presumably at the request of Saeltzer so that it would be out of the way of the decorator.) When they did use a capacity mark, they used fractions for $\frac{1}{4}$ and $\frac{1}{2}$ liter measures, and decimals such as 0.4 for all other capacities. In contrast to the Regensburg "Regensburg" steins, the so-called "Regensburg" steins which were actually produced by some fifteen different Westerwald factories might have had capacity marks placed anywhere on the rim. This type of stein, *gepreßte Kännchen*, was produced from ca. 1840 to ca. 1905. Reinhold Merkelbach was the last factory to produce them, unless you count the reproductions made by A. J. Thewalt in the 1960s, or 70s.

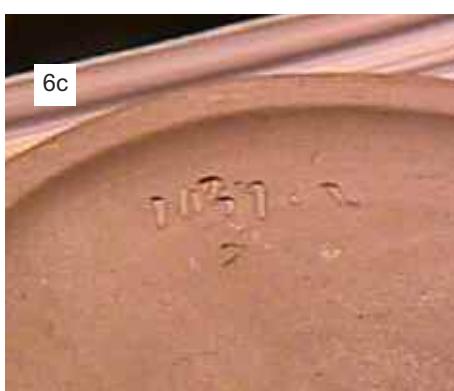
We have recently found an example of a Mettlach stein #1037 with a "1/4 L." mark on the front, an inlaid lid and the Mettlach Mercury mark on its base (figures 5a-c). The Mercury mark can be used to date this stein to 1882. (See the explanation of how to date this stein at the end of this article.) The positioning of this capacity mark is a real anomaly and worthy of further discussion.

Compare figures 5a-c with 6a-c: a second Mettlach #1037 with inlaid lid, but no capacity mark and an atypical form number mark on the base. On the face of it, only the lid inlays (figures 5b and 6b), the base marks (figures 5c and 6c) and the one missing capacity mark are different. Indeed, close examination shows that the bodies of these steins were made from molds from the same original model, i.e., even the grain patterns on the simulated wooden staves are identical. However, a careful measurement of the capacity of each of these steins confirms the $\frac{1}{4}$ liter size of the first, but the second is larger, holding 0.30 liters! So



what's going on here? If it weren't for that "1/4 L." mark on the front rim of the first of these steins we would never give it another thought.

Model #1037 made it into the 1885 Mettlach catalog, but only in 0.30 L and 0.57 L sizes. Of the two steins seen here, we believe that the example with the inlay of walking steins by Ludwig Foltz is the earlier of the two, probably from the early 1870's, and the capacity of that stein is consistent with the Mettlach catalog.



For the stein seen in figures 5a-c, not only is the capacity mark in an unexpected position, but the size contradicts the Mettlach catalog, and the numbering style on the base is not like the typical style of numerals used by Mettlach during this period.

Could it be that one or both of these steins were made for Mettlach by some other factory, like at Regensburg, Eisenach or Höhr-Grenzhausen? Might that possibility offer an explanation for how two bodies made with forms from the same original model could differ in capacity by 50 ml (about 17%



of 0.3 L)? A little analysis of this possibility indicates that a change in the linear shrinkage factor during firing of as little as 2.6% would approximate a 17% change in volume. This shrinkage factor seems well within the likely result of using different clay recipes.

These suggestions are not as farfetched as one might think, because there was a close relationship between the factories in Mettlach, Regensburg, Höhr-Grenzhausen and even others by virtue of exchange of workers, models and materials. For instance, the Regensburg-style stein in figure 7 has one of the side scenes of the Mettlach #1037 stein and is found in a catalog from the firm of Knödgen, Maxein & Co. in Höhr-Grenzhausen published between 1863 and 1872. (See Endres's book pg. 165 stein No.22 "Die Raucher".) It should be noted here that the Mettlach #1037 stein among

others, and many of the Regensburg-style steins produced either in Regensburg or Höhr-Grenzhausen, were designed by Ludwig Foltz II who lived in Regensburg. It is going to be difficult to figure out which was produced where and when.

Another Foltz design, Mettlach #1266 (figure 8), the small steins to master #6, were available in the 1885 Mettlach catalogue in 0.28 L and 0.58 L sizes, but in the later 1899 catalogue in 0.25 L and 0.5 L sizes.

The identical stein (figure 9) with all the same side scenes was also made by Gerz as #865 in the "Gresrhenana" decoration style (figure 9b) with the peculiar "1/4 L x" capacity mark (figure 9c). There's a lot more to be learned about so-called "Early Mettlach" steins and we hope the readers will be able to contribute some of the answers to the puzzle.

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Using the Mercury Mark to Date Your Mettlach Steins

as discovered by SCI Master Steinologist Robert D. Wilson and reported in Erste Gruppe's *Stein Zeitung* in 1979

The Mettlach factory of Villeroy & Boch took far greater pains to include production dates in the base marks of their steins than any other Stein manufacturer. Even the casual collector of Mettlach steins – as well as the part-time sellers – are familiar with how to read the two-digit incised date code which came into use in 1883. Less well understood is a date encoding system which Mettlach incorporated into the Mercury mark beginning as early as 1874, and which lasted well into the 20th century.

SCI Master Steinologist Bob Wilson, known to his SCI friends as Mr. Mettlach, has spent many years studying Mettlach wares. He has made use of every opportunity to learn more about their production, even to the point of studying whether Mettlach Stein shards fade following high exposure to sunlight. This article is based upon his discoveries about dating Mettlach steins by using the Mercury Mark.

Two typical Mettlach Mercury marks are seen here. The lower portion of these marks, which is key to the dating system, is often referred to as a series of scallops and dots. Because the dating system involves removing some portions of this design, and it can be confusing to think of removing a scallop or a concave shape, I will refer to the side of each scallop as a post, where each of the posts in figures 1 and 2 is capped with a dot.

By studying steins which had both a Mercury mark and an incised date code, Bob discovered that steins from the same year had the same modification made to the Mercury mark, thereby allowing dating to be done when only the Mercury mark is present. (Please note that while the Mercury mark was used by other factories of Villeroy & Boch, this dating system was only used by Mettlach.)

There are actually two variants of the Mercury mark, one with 13 posts, the earlier of the two, and one with 10 posts. The date is determined by which of these Mercury marks is used, and by counting the remaining dots (or posts).

From 1874 to 1880

During this period dots were removed from the 13-post Mercury mark such that the year of manufacture is equal to 1870 plus the number of dots remaining. (6 dots = 1876; 8 dots = 1878)

From 1881 to 1889

In this decade dots (including their dots) were removed from the 13-post Mercury mark such that the year of manufacturer is equal to 1880 plus the number of posts remaining. (This is the only period during which the posts themselves were intentionally removed.) The mark in figure 3 indicates manufacture in 1882; the mark in figure 4 is for 1885.



From 1891 to 1899

During these years dots were removed from the 10-post Mercury mark *beginning from the left end* so that the year of manufacture is calculated as 1890 plus the number of dots remaining. The mark in figure 5 therefore indicates manufacture in 1894, which as shown, is consistent with the incised date code.



1901 to 1909

Finally, if dots were removed from the 10-post Mercury mark *beginning from the right end*, then the year of manufacture is determined by adding the number of dots remaining to 1900. The mark in figure 6 therefore indicates manufacture in 1906. The Mercury mark on this Stein was placed partially on top of the date code (06) making that code hard to see in this photo, but again they are consistent.



An ambiguity

Following the above system, steins produced in 1890 and in 1900 will display all 10 dots (and posts), and are hence indistinguishable.

An anomaly

Occasionally steins produced between 1901 and 1909 will display an altered Mercury mark indicating manufacture between 1891 and 1899, i.e., the dots will have been removed starting from the left. This ambiguity will be resolved for some of these steins by the presence of the two-digit incised date code; thankfully, the remainder occur only rarely.

One final note

Because the incised date indicates the year of manufacture of the body, and the Mercury Mark date indicates the date of application of the decoration, you may occasionally find a Stein where the decoration mark is a later date than the manufacturing date. Usually only one or two years separate the marks and the decoration date is, obviously, always later.



Introducing the World's Largest Beer Stein!

by George Schamberger
SCI Master Steinologist

On a recent trip to Germany we visited "the world's largest beer stein". It is located in Oberviechtach, a town in the Oberpfalz near the Czech Border. The stein is registered in the Guinness Book of Records.

The idea to build the world's largest beer stein was born in Eigelsberg near Oberviechtach. At that time, the largest Beer stein in the Guinness Book of Records was in Malaysia, in the city of Kuala Lumpur, with a height of 198.7 cm and a capacity of 2796 Liter.

1 liter and ½ liter wooden beer steins had been made in Eigelsberg for many years, so that was the obvious choice when the men from the town embarked on this project. Knot free wood was needed, which had to be dried during the winter months. In the spring, the wood was planed to the correct

size. A special glue and sealers were used, the bottom had to be fitted and the inside walls needed many hours of hard work. The lower outside is covered with birch bark, and a lid and handle were applied. In all, twenty-five volunteers worked a whole year on the project.

Now the stein had to be painted, and naturally Bavarian motives were selected.

Ludwig Berger, who owns the *Oberpfälzer Holzkunst* shop, makes and sells wooden beer steins, hand painted plaques and more. He is a pillar in the Viechtach-Eigelsberg community, and was a driving force in building the beer stein. As a self-taught painter, it was a labor of love for him to paint the stein. Depicted in the decoration are the Bavarian state arms, the Bavarian Capitol, Munich's Frauenkirche, Feldherrnhalle, Patrona Bavaria (Bavarians Patrons Saint), the Oberpfälzer regional city of Regensburg, across the stone bridge the Oberpfälzer forest, the town of Oberviechtach, the Maibaum (May pole) and a dancing couple represent the happiness and the charm of the Bavarians. Inside the lid Mr.

Berger painted two brewmasters tasting the beer. A Monk-Brew master drinks his beer alone, while his worldly colleague tempts him to see if he might not rather drink his wine.

14 square meters had to be painted (150 square.feet).

Oh, yes, the world's largest beer stein holds 4718 liters (Mass). The unveiling was on Aug. 11, 2002 in front of 15 thousand people (according to the press).

Tours are available for € 15.00, and after the tour each visitor receives a souvenir bottle of beer with the label showing the world's largest beer stein.

Tourist Info: Oberviechtach Rathaus, Tel. 09671/30716, Fax 09671/30719 Internet www.oberviechtach.de/
email: tourismus@oberviechtach.de

Oberpfälzer Holzkunst und mehr Ludwig Berger Tel.09671/747
email: berger.ludwig@freenet.de





Our Hosts



More on So-called Early Mettlach Steins

by Martyn Brown and Roy De Selms, SCI Master Steinologist

In recent years some careful study has shown that not all of the wares that we think of as "Early Mettlach" can be proven to have been made at Mettlach, and in fact there is good reason to believe that some of them were made elsewhere (see *Prosit*, December 2009 and June 2010). In this article we look at two steins which add to this field of study.

Steins like the one in figure 1 have been found with various #42 markings (or no markings at all) and have been assumed to be "Early Mettlach Stein #42". Like many of the so-called "Early Mettlach" steins, the #42 does not appear in any of the currently known Mettlach catalogues and probably wasn't produced past the 1870's. Others of the early steins that did make it into the Mettlach catalogs did so usually in a somewhat modified design.



The stein seen here uses an interesting variant of the V&B applied "cartouche" mark: the model number is shown as "42 ½" (figure 2). Several questions arise regarding the mark:

- Most if not all of the so-called Early Mettlach steins were not made to contain exact 1 L or ½ L quantities and usually did not have capacity marks at all. That

began to change with Germany's adoption of the metric system in 1875, with the Liter as the official standard of liquid measure. Is the "½" an early attempt to note the size, i.e., *Halbmaß* or $\frac{1}{2}$ Maß, as part of the form number?



- Since this "½" marking has never been noted on a stein which is proven to have been made at Mettlach, might the "½" be an indication that the stein was made at another factory?
- Note that "Mettlach" or "M" never appears on this V&B cartouche mark, so while the mark indicates manufacture at one of the V&B factories, it does not prove manufacture at the factory in Mettlach.
- There is yet another question raised by this mark. While the "B" of the normally conjoined VB letters is clear, the "V" seems to be missing. This might have been an accidental mistake, but it also might have been intentional and it is not uncommon. This raises the further question of whether or not "Villeroy" had anything to do with the manufacture, or might it have been Boch Frères?

The above possibilities should not be considered remote in the light of our previous findings that there were identical early wares produced at Mettlach, Boch Frères, and Sarreguemine.

We now look at another example of this same stein (figure 3). The leaves on the bodies of both steins were hand-applied, accounting for differences in positioning, and whereas the decoration for the first stein used hops leaves and buds, this version uses oak leaves and acorns. What really sets this stein apart, however, are its pewter and its base marks.

This stein has a full pewter lid with relief bust and a legend identifying "Frederick the Seventh, King of Denmark" (figure 4). The



bust and the legend would suggest that this was Frederick sometime between 1848 when he became King and 1863 when he died, and the pewter work is consistent with that period.

The base of this stein is impressed "HÖGANÄS" (figure 5). What's this all about?



Höganäs is a small town in southwestern Sweden. Coal and clay had become available in the early nineteenth century when a brickworks (1825) and a salt glazed pottery manufactory (1835) were founded, and it would have been possible for this stein to have been made there later in the century.

A further point to note is that on close examination the Höganäs stein appears to be made of an earthenware or pottery and not stoneware like the VB examples.

More interesting are other marks on the base (figure 6):

A large "O" which is not uncommon on the early Proto-Mettlach steins.

What appears to be the letters "LF" which might be an attribution to Ludwig Foltz II even though it doesn't have the mason symbol that is in his signature.



Unfortunately, because the base of this stein is black in color, concave in shape and has an uneven surface, the fine detail of these marks is unclear even under magnification.

Since all the facilities to manufacture ceramics were available in Höganäs by 1835, we think the stein in figure 3 was actually made there and not just ordered from Villeroy & Boch for resale under its own factory name.

Both of the steins shown here were probably made in the 1850's or 1860's from the same original models, but at this point it is impossible to say which one came first. The same dilemma with similar steins and pokals that were made by March Söhne of Berlin-Charlottenburg and by Villeroy & Boch has been presented in *Prosit* 3/2005.

Many thanks to Chris Wheeler and his "Stein Marks" website for photos and consultation.

History on a Pipe Bowl Aircraft in the French Army During World War I

by George Schamberger

This pipe bowl features the image of a biplane with the legend across the top reading "ESCADRILLE REP 15". *Escadrille* (French) means squadron, and this pipe bowl indeed provides a glimpse of the French *Aéronautique Militaire*, a branch of the army formed in 1910. In subsequent years a variety of aircraft were used by these squadrons, including the biplane depicted on this pipe bowl. This aircraft shows the French national colors on the tail as well as in the roundel which appeared on the undersides of both wings. The squadrons were assigned numbers, and the normal reference to them included the type of aircraft they flew. Squadron REP 15 was created at Rheims on 22 August 1912, and their first aircraft was a monoplane designed by Robert Esnault-Pelterie (REP). Escadrille REP 15 performed reconnaissance prior to the battle of Charleroi and the First Battle of the Marne in 1914 where the information they gathered proved a decisive factor in the Allied victory at the Marne.

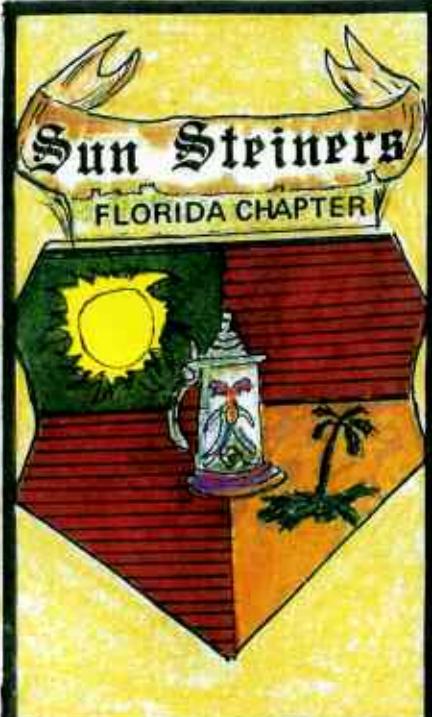


The most famous of these Escadrille, at least to Americans, was Squadron 124, the *Lafayette Escadrille*, formed in 1916. The squadron insignia of the Lafayette Escadrille was the head of an American Indian in full feathered headdress, and this symbol was often painted on the fuselage of their planes.



The Escadrille had a reputation for daring, recklessness, and a party atmosphere. Two lion cubs, named "Whiskey" and "Soda", were made squadron mascots.





IT WAS SPRING AND TIME FOR THE 2ND BATTALION TO ORDER THEIR PERSONAL REGIMENTAL SOUVENIR STEIN FROM THE FACTORY REPRESENTATIVE.



IT NEVER HAPPENED BEFORE BUT **ALL** OF THE MEN FROM THIS HIGHLY-MOTIVATED UNIT ORDERED STEINS.



ALL EXCEPT ONE!

THE ONE EXCEPTION WAS RESERVIST CHRISTOPHER ALEXANDER SCHWARTZENDRUBBER JUNIOR. HIS NAME WAS TOO LONG TO FIT ON A STEIN SO THE FACTORY WOULD NOT TAKE HIS ORDER.



THIS EXCEPTION WAS NO PROBLEM FOR THEIR PROMOTION-MINDED CHEF.

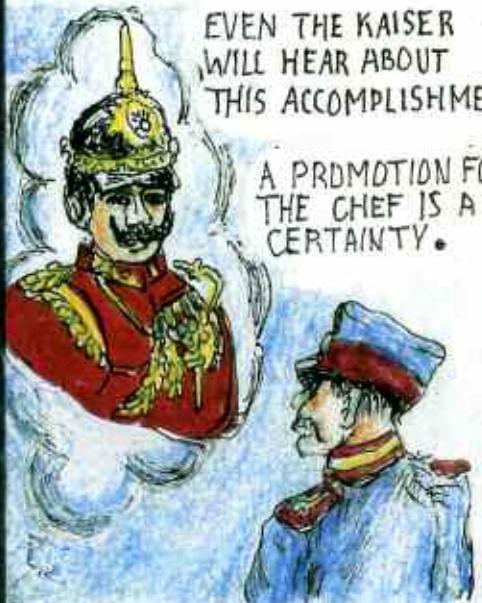


THUS THE NEW REPLACEMENT WOULD PUT THE UNIT AT 100% STEIN ORDER PARTICIPATION. THIS CERTAINLY WOULD BRING PRAISE FROM HIS COMMANDER.



EVEN THE KAISER WILL HEAR ABOUT THIS ACCOMPLISHMENT.

A PROMOTION FOR THE CHEF IS A CERTAINTY.



THE NEXT DAY THE NEW MAN WOULD ARRIVE AND THE CHEF WOULD ORDER HIM TO SIGN UP FOR THE 2ND BATTALION STEIN.

NEXT
DAY →

RESERVIST VALENTINE LEONHARD SCHLAUGENHAVER REPORTING FOR DUTY SIR.



© TETZLAFF

Déjà Vu, Bavarian Style

by Denny Matheney

In Ron Hartmann's article in the December 2009 issue of *Prosit*, he offered some good advice. It was "the importance of paying attention to detail when collecting regimental steins". His story was about Tambour Kohler and Gefrieter Bonn who were *both* assigned to the 4th Company, 1st Baden Guard Grenadier Regiment No. 109 stationed in Karlsruhe between 1904 – 1906. Ron was fortunate enough to acquire these soldiers' original souvenir steins from 1906. As Ron would say, "what are the odds of that ever happening?"

I too am the owner of Ron Heiligenstein's book "Regimental Beer Steins" (*Reservistenkrüge 1890 – 1914*). I am also anxiously awaiting Major John L. Harrell's (retired) new book on regimental steins. John was recently a guest speaker at one of our Sun Steiner Chapter meetings, and a guest in my home in Venice, Florida.

Now for my story. I guess I am what is called an eclectic collector of militaria. Memorabilia from WWII and earlier are fair game. Of course, German regimental steins occupy an important niche. I especially like Royal Bavarian.

For many years I enjoyed an annual trip from Perrysburg, OH to Louisville, KY for the Show of Shows Military Xtravaganza. Several years ago I was fortunate enough to purchase a beautiful addition to my Bavarian regimental stein collection (fig. 1). The original owner was Franz Gangkofner of the 10th Company, 15th Infantry Regiment, Garrison Neuburg, 1908. Note that this stein only has one date, 1908 (fig. 2). Based on the upper location of this date on the stein, I theorized that this was the starting date for this soldier's service. Why there is no ending date is a puzzle to me. *Infanterist* (Infantryman) Gangkofner's souvenir of his service time found a comfortable home (amongst other Royal Bavarians) on my office shelf.

Then came Ron Hartmann's article in Dec. 2009 on his German Imperial "twin" steins (except for the name, of course), and my subsequent find on eBay in July 2010. This new prospect on eBay looked an awful lot like my Show of Shows' stein. After very close examination and some pointed questions about the roster names from the current owner in Pennsylvania, I concluded that I had also found a "look alike" (except for the name, of course). It is probably obvious that I bid often and high so that it





The 2010 SCI Convention

What I Learned Over My Summer "Vacation"

by Ginger Gehres

The 2010 SCI Convention in Myrtle Beach was, by many accounts, an immense success. The presentations and entertainment, as well the venue, were a hit with attendees. We certainly couldn't have asked for better weather.

Although I sometimes felt that I was one of those persons turning knobs and pulling levers behind the green curtain in OZ, I did find some time to enjoy the main speakers and the three dinner nights. I also learned some interesting tidbits.

I've visited the Ripley's Aquarium a few times before, but each time is magical. How often does one get the chance to have sharks, moray eels and a plethora of underwater sea creatures swim next to, and over you? I even took the opportunity to "pet" a sea ray (stingers removed). It felt like wet velvet, or as my daughter had once said, "Thick jelly in a bag." That doesn't sound as romantic but what a thrill!

Edward Myers, "The Robert Ripley Stein Collection"

Ed admitted he knew nothing about the steins he was going to show but he knew a lot about Ripley. He is in the process of buying back a lot of the Stein collection that had been auctioned off in the 70's. He also discovered he was ripped off on a few of the items (they weren't even manufactured until after Ripley's death). As one person from the audience told him... "Believe It, Or Not!"

Beverly Straube, Senior Archaeologist at Jamestowne Virginia

Beverly's insightful presentation told us the history of the settlement and showed us

pieces from some recent finds – including whole pieces of pottery. She also suggested we stop referring to the "Bartmann krugs" (bearded man jugs) as "Bellarmines" because it was actually a turn of phrase that was a mean-spirited slight against a religious official named "Bellarmine." Folks joked that the ugly faces looked like him, and the name stuck.

Brian Sanders, "Regimental Steins of the Kaiser's Cavalry"

I learned about the Hessian Death Squads who proudly sported skulls on the uniforms, hats and even on their horses' blankets. The uniforms they wore were of a certain color as to tell others from a distance who they were and that they were of high status. I also learned that opossum fur was more highly prized on their uniforms than fox and others. Maybe I'll think more highly of my husband's winter "possum" fur hat. But then again, I doubt it.

Frank Loevi, "Dümller and Breiden Steins"

Frank masterfully went through the history of the Dümller and Brieden manufacturing company. He also helped us visually understand the subtle nuances of the handles, the finishes and the "look" of some of their pieces in order to better understand what we have in our collections or what we might find in the future.

Phil Masenheimer, "Occupational, Trade & Guild Steins. So... What's The Difference?"

I enjoyed how Phil explained what the three different levels meant and how we sometimes call a Stein an "occupational" Stein when it could actually be something else. His visual references using steins, from his and other collections, helped me understand so much more than just words on a page. I also like his analogy that a "Guild" is like a bank, a "Trade" is like the dollars and the "Occupation" is like the coins that make up the dollars.

Les Paul, "Character Steins, The Best & Most Unusual"

Our scheduled speaker, Ron Fox, was ill and could not attend the convention. I am grateful that Les Paul stepped forward and offered to speak. He brought out some of his collection; we took photos and put together a PowerPoint presentation in time. I know that Ron's speech would have been good, but I must say, Les' presentation was quite interesting. Two items that really stayed with me were the suggestions of making changes to widely-accepted mis-



nomers for some steins as we now know them to be. Or at least some people know. I say, let's spread the knowledge.

This porcelain character Stein by E. Bohne Söhne is not a sulky driver. Les credits Dave Harr for finding the answer. This is a "Chauffeur". It makes sense when you think about it. Driving cars back then could get you quite muddy. The mask, goggles and hat are great face savers.

Next Les asked us to consider two of the pig steins also made by E. Bohne Söhne, the Singing or Whistling Pig, and the Smoking Pig with a pipe. These pigs were made in a variety of sizes, configurations and colors. Here we see the blue and white version of the Singing Pig, and the music box form of the Smoking Pig.

Les suggested that, as he is from farm country in Iowa, the pig doesn't sing, it squeals. And, when you put them side by side, they are quite suggestive as a sow and a boar and should be referred to as such.

Personally, I concur. However, I wondered why the "sow" has its mouth open. (Draw your own conclusions).

Stump the Steinologists, moderated by Jerry Berg

I found this to be a unique opportunity for the audience to ask questions about our collections and get answers from a collective "brain trust." A panel of Master Steinologists consisting of Steve Steigerwald, Phil Masenheimer, Ron Heiligenstein, Les Paul and Beatrix Adler fielded questions from the audience. I would suggest that future conventions have access to more microphones because some people had difficulty hearing the questions. In any case, this was a wonderful learning experience.

The Roundtables

I did not get a chance to attend these but I heard they were well-received. I have heard some of these before so I know they were enlightening! Thanks go out for the hard work of Ron Heiligenstein, A.L. Honeycutt, Don Franz, Ken Etheridge, Barney, Russ Keiser and George Schamberger.

German Night - Carolina Style and Beach Party Night.

Jody Wyse lined up some great bands for us to enjoy: The *German Connection* and the *Out Of Towners* bands. They were quite good at getting some seat-warmers out on the dance floor. By the way, we have some great dancers in our Chapter. Who knew?

The Hilton also offered up a nice selection of tasty, Carolina cultural classic dishes. Someone asked me why the "soup" was so thin. I explained that it wasn't soup and what a seafood boil actually was. Maybe we should have explained what we were serving before dinner. Funny how we become so comfortable with our surroundings that we forget others might find it all a bit "foreign."

Each time I've attended a convention, I truly enjoy seeing the festive outfits on "German Night." A wild hit of the "Beach Party" night had nothing to do with the Carolina Steiners planning. Fred Irtz and Debbie Reed made

a splash when they arrived in cheap, eye-popping, semi-Hawaiian outfits (in the loosest of terms). What an ice-breaker! I was wondering about people who could dress like that and stick out in a crowd. And then again, maybe I was just jealous that I wasn't able to feel that kind of freedom and enjoy looking that silly. By the way, Debbie was quite fetching in her island garb.

Miss Beer Stein 2010, Margie Brune

"All Hail" the new reigning Miss Beer Stein, Margie Brune! She certainly deserved the award for all of her hard work. Last year's Miss Beer Stein, Suzanne Elliott, crowned her during the first night's festivities. Thanks also go out to Claire Hill for making yet another amazing crown from beer cans. They are truly great works of art.

On the last night of the Convention, Drema Harden, Loretta Franz and I wore our crowns as past honorees. Today, we are all members of the Carolina Steiners chapter. During the evening, other past Miss Beer Stein ladies approached us and wanted to get in on the fun. We discovered earlier this year that there was no "list" of past Miss Beer Stein recipients so we didn't know who to get in contact with. By next year, the Providence Chapter will have a complete list. What a great tradition to get started!



The "Queen" and her court. R-L, reigning Miss Beer Stein, Margie Brune, Drema Harden, Loretta Franz and Ginger Gehres.

In the end, I learned that although you can't please everyone, you can please most; you make stronger friendships with your fellow Chapter members and renew acquaintances; you cheer on people's successes and mourn some losses; you leave exhausted but arrive home with the satisfaction that you've done the best work you know how to do. I'm so proud of everyone in our Chapter from the beginning planning stages, to the final moments. If it hadn't been for all involved it wouldn't have been the successful event it truly was.

Here's to next year. Hope to see you in Providence, Rhode Island!





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

This second installment examines the various marks used by Thewalt, the handles and inlaid lids they used, and provides an overview of the various types of steins they produced.

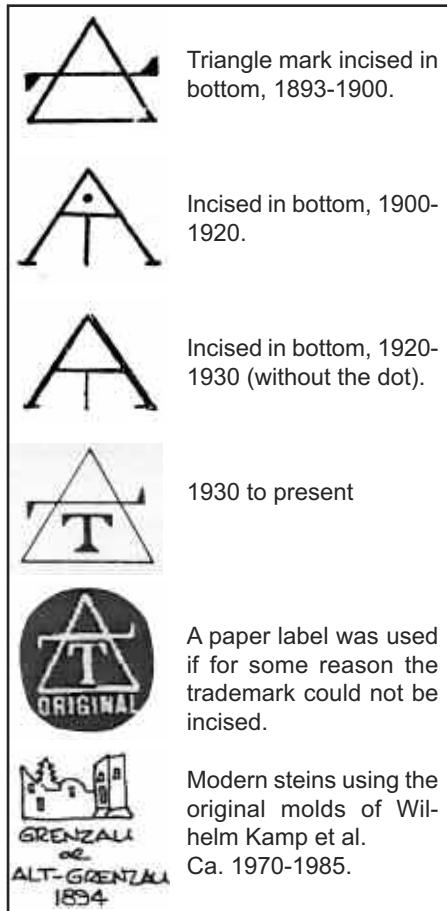
by Ronald E. Gray

Marks

Thewalt steins are usually well-marked with the bottom of the stein containing the mold number, manufacturer's mark(s), Germany or Made in Germany (if intended for export) and sometimes the word *MUSTERSCHUTZ*, meaning registered patent, copyright or registered design, on older steins. The mold number also typically appears on the body of the stein, usually on the seam between the upper and lower handle attachments. There may have been some special orders requesting Thewalt not to show their mark. There is no Thewalt mold number over 2000. Some of the modern steins may have other numbers on the bottom of the stein. The new character steins were assigned an article number in the 9000 series which may be shown on the bottom, but the mold number remains the same as that for the original mold. Limited editions of the Alt-Grenzau steins may have a number designating the sequence of the issue, typically 5,000 or 10,000, while the original mold number appears on the body of the stein. You will know this is the issue number if it is within the limited edition number and is different than the mold number. If it is the same as the mold number, then count yourself as twice blessed. Also, when it wasn't practical to use their usual mark, a paper label would be attached.

The manufacturer's base marks are shown here with the approximate dates they were used, as sometimes their usage overlapped. These dates have been confirmed by Herr Thewalt.

The Grenzau or Alt (Old) Grenzau mark was applied to modern era steins which used the old molds of Wilhelm Kamp and others. The 1894 date on this mark refers to



the date actual production started at Thewalt because the firm was only registered in late 1893 and did not produce any wares in that year. The building is an old castle overlooking Grenzau that features the only triangular tower in Europe. The *Burg Grenzau* stein was featured as the November 2003 Stein of the Month on the SCI web site.

In an article on the SCI web site (The Elusive "TP" Mark), Walt Vogdes and John McGregor propose an interesting theory that the dot over the "T" in the mark used from 1900-20, as well as the dot over the "T" in Johann Peter Thewalt's mark, represents the letter "J." While Herr Thewalt could not confirm this and was skeptical about the conjecture, I think they were on the right track.

Some of Thewalt's contemporary steins were made in limited editions, and were accompanied with a certificate.



Thewalt used the decimal system or whole numbers in their capacity marks, and a capital "L" for liter, thus they would appear as 0,4L, 0,5L, 1L, 4L, etc. Fractions may have been used for some of the souvenir steins discussed in Barry Toussaint's article (American Souvenir Steins - Thewalt, *Prosit*, December 2007), since they were produced in smaller capacities (1/16, 1/8, 1/4 etc.).

Handles

I have identified four handle designs which I believe are unique to Thewalt. Thewalt handle 1 has a little bump on the lower inside of the handle, presumably to serve as a resting point for the lower part of the hand when you grasp the handle. The top of the handle is sometimes painted the color of the stein, calling to mind the black-handled Marzi & Remy steins. Handles 2, 3 and 4 will have the base colors of the stein applied to the handle. I have also seen a Thewalt stein with a mermaid handle, but I don't believe this is unique to Thewalt.

Etched Steins

Yes, Thewalt did produce etched steins although they are relatively few in number. Mettlach, of course, was the dominant manufacturer of etched steins, in terms of the number of models, the total output, quality and appeal. You hear of other stein makers mentioned for their etched steins (Hauber & Reuther, Marzi & Remy, Merkelbach & Wick, Mathias Girmscheid, Simon Peter Gerz and J. W. Remy to name a few), but you rarely hear mention of Albert Jacob Thewalt. Although Thewalt etched steins may not be commonly found in auctions as



the others are, their quality is right up there when comparing them to Mettlach etched steins. This chart shows that Mettlach offered more than three times the number of etched steins as its nearest competitor. When you combine that with their higher quality and the probability that their production runs were no doubt greater due to their market share and acceptance, it is no wonder that they dominate the resale antique market today. A further consideration is that when the buyer bought an etched Mettlach stein, they knew it was worth keeping and thus, more would have survived to become an antique. It is also obvious in looking at the chart why Thewalt etched steins are harder to find.

Some of the Thewalt etched steins in my collection contain three panels, a large one is in the front of the stein and two smaller

panels on either side of the handle, with other scenes or German phrases.

The ceramic inserts used on Thewalt etched steins are easily identifiable, and unique to Thewalt (see right). The *Feierabend* scene with a gnome climbing a ladder to a clock tower seems to be the most popular insert. While The Beer Stein Library translates this to "Evening's Rest," Herr Thewalt prefers "Finishing Time," presumably from work and perhaps followed by a beer out of this stein.

Some of the etched steins also seem to have distinctive decorations around the bases. As you become better acquainted with the Thewalt etched steins, it is easy to spot them from a distance based on the characteristics I have discussed without looking for the markings on the bottom.



Feierabend



Target



Deer



Castle

Manufacturer of etched steins	Number of Molds/Forms for Etched Steins	Percent
Mettlach (Villeroy & Boch)	526	55.3
Hauber & Reuther	171	18.0
Mathias Girmscheid	63	6.6
Marzi & Remy	60	6.3
Reinhold Hanke	60	6.3
Albert Jacob Thewalt	38	4.0
Roschkopf & Gerz	26	2.7
Dümler & Breiden	5	0.5
Adolph Diesinger	3	0.3
Total	952	100.0

Source: Search of beer Stein catalogs on The Beer Stein Library using the term "etched" as of November 17, 2010

While The Beer Stein Library only includes 38 of the etched Thewalt steins, there are others out there waiting to be discovered. I only have 12 myself, so I am still searching for some to add to my collection.

The first etched Stein in my collection is mold 327, a 0,5L Stein showing a man playing a guitar for a woman. The handle is a type 1. The two side panels are mountain scenes showing a church and a house. The base design seems to be unique to Thewalt etched steins.



Mold 333 is a 0,5L Stein showing a hiker or wanderer. The handle is a type 1. The two side panels show German text: *Muss ziehen der Wanderer von Lande zu Lande, ein Sträusschen am Hute den Stab in der Hand.* (The wanderer must walk from place to place, a small bunch of flowers on the hat, walking stick in hand.) The base design seems to be unique to Thewalt etched steins.

Mold 336 is a 0,5L Stein showing three men drinking beer by a keg that serves as a table. The Thewalt mold book lists the title as *Drei Münchener* or Three Munich Men. The handle is a type 1. The two side panels read: *Hopfen u. Malz, Gott erhalt's.* (Hops and malt, may God preserve them.) The base design is the same as on mold 327.



Mold 390 is a 4L Stein depicting a shooting fest. The lid has a ceramic insert of a target, which is appropriate for this Stein. The handle is type 3. The name of the Stein in the Thewalt mold book is *Auf dem Schießstand* (At the Shooting Stand). The main scene shows several people watching a woman shoot a shotgun at an outdoor shooting fest. The sign above them reads *K.K. Schiefsst*, an abbreviation for *Kaisertlich Königlicher Schießstand* (Imperial Royal Shooting Booth). (This same scene, without the sign and with different verses, appears on relief Stein mold 462, not shown.) The German text, which is in a Bavarian dialect on each side panel, reads *A' Buchserl zum schiessen, A' Stoassring zum schlöan, A' Deand'l zum kussen Muss and echter Bua han.* (A real boy must have a girl to kiss, a shotgun to shoot with, a skeet to hit.)

390





Mold 405 is a 1L stein showing an outside drinking scene under a tree. The inlaid lid shows a deer in a glade. The handle is a type 2. The side scenes show a house with hills in the background, reminiscent of a Franz von Defregger painting.

Mold 439 is a 0,5L stein showing a man courting a woman by playing a guitar. The ceramic insert in the lid is of a castle. The handle is a type 4. They are sitting by a wall



with a town and a castle in the background. There are no side panels on this stein. The German text is in a banner beneath them: *Mädchen, ruck, ruck, ruck an meine grüne Seite.* (Girl, move, move, move to my favorite side.) This is a mid-19th century Swabian folksong and the reference to his favorite side is where his heart is. Again, the base of the stein is probably unique to Thewalt etched steins.

Mold 463 is a 1L stein showing an Alpine couple dancing while a woman plays a stringed instrument and another man with a pipe and a walking stick watches them. There are no side panels on this stein. The German text above them reads: *In Freud und Leid trink Allezeit.* (In happiness and sorrow, drink all the time.) The lid is the popular *Feierabend* inlay, the handle is a type 2.



Mold 474 is a 0,5L stein showing two men playing cards while a third man watches. There are no side panels on this stein. The German text in a banner on each side reads: *Trink was klar ist, sprich was wahr ist.* (Drink what is clear, speak what is true.) Again, this stein employs the *Feierabend* inlay. The handle is a type 4.

Mold 494 is a 1L stein showing an outdoor gathering of a family with a young man playing the flute for a young woman with flowers. The older couple behind the young woman have goblets, so they probably are drinking wine. A little boy is blowing soap bubbles. The Thewalt mold book lists the



title as *Vier Lebensalter* or Four Periods of Life. There are no side panels on this stein. The banner on each side of the bottom has German text that reads: *Wein macht fröhlich, Bier macht selig.* (Wine makes one happy, beer makes one blissful.) Ah, the older couple is being scolded for their poor choice of beverage. The lid is again the popular *Feierabend* inlay. The handle is a type 2. Again, the design of the base appears to be unique to Thewalt etched steins.



Mold 542 is a 1L stein showing an outdoor gathering with two couples dancing, one woman sewing, one woman who appears to be crying and an older man with a pipe. The Thewalt mold book lists the title as *Lustige Leut* or Merry People. There are no side panels on this stein. The German text on the bottom reads: *Tanzen und Singen ist unsere Freud.* (Dancing and singing is our joy.) Again, the *Feierabend* inlay, paired here with the type 3 handle, which may be used on taller 1L steins versus the type 2 handle used on shorter 1L steins. Mold 542 is 9.5 inches tall, while mold 405 is 8.25 inches tall.

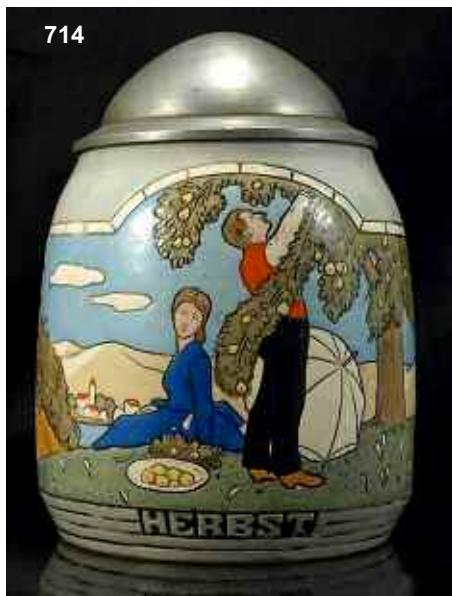
Mold 601 is a 1L stein using a combination of etched and relief decoration. It shows a hunter with his hunting dog and puppies. The Thewalt mold book lists the title as *Junge Dackel auf dem Tisch* or Young Dachshunds at the Table. The handle is a type 3. There are no side panels on this stein. The German text in the banner at the bottom reads: *Frisches Bier und junge Maid macht mir jeder Zeit noch Freud.* (Fresh beer and a young girl always make me happy.) The scene is circled with vines on the sides and top and a banner with German text on the bottom, both of which are in relief. Like several others seen previously, this lid is the ever-popular *Feierabend* insert.

Mold 642 is a 0,5L etched and relief stein showing a man bowling while three men watch. The two side panels are relief flow-



ers. The text at the top of the scene is in English: "He'd rather bowl than eat." There are no beer steins shown in the scene, but I presume that he is like the rest of us and does drink beer while bowling. (Mold 643, not seen here, also has English text, so both were intended for import to the English speaking market.) On this stein, the mold number appears at the bottom of the body next to the handle versus being shown on the seam under the handle like on the other steins I have. The handle on this stein is a mermaid as shown above. The mermaid handle can also be found on the Lorelei, Nautical and Navy steins currently produced by Thewalt.

The body shapes, lids and decorative style of half liter steins 714 and 715 are in the *Jugendstil* style. There are four steins in this series representing the four seasons. None of them are in my collection yet, but you can bet that I have my eye out for them. Mold 714 is an autumn scene showing a man picking fruit from a tree for his gal. Mold 715 is a winter scene of elk foraging for food through the snow.



Regimental Steins

Thewalt produced three regimental stoneware steins for reservists – mold 130 for Cavalry units, mold 160 for Infantry units and mold 161 for Artillery units (see Don



Strack's article in this issue of *Prosit*). The Cavalry Stein has a cartouche for the military scenes which are framed in relief. The Beer Stein Library shows mold 130, but the motif is definitely not that of a regimental stein. Apparently this mold was designed to serve many purposes. The other two regimental steins were in relief. Since these reservist steins sold for only two German Marks, they would have been an economical alternative to the fancier and pricier porcelain regimental steins. Personalization of the reservist steins could have been done by either the Thewalt firm or a distributor. Thewalt reproduced these and other regimental steins after WWII. For further information, see George Schamberger's article "Thewalt Regimental Steins" (*Prosit*, September 1984). The Thewalt regamentals are difficult to find.

Thewalt also sold porcelain reproduction regamentals. These porcelain reproductions were made for Thewalt by Andexer Porzellanfabrikation in Kronach. Ken Armke's

Beer Stein Site, www.ohiexchange.com/steins/, has some of these porcelain reproductions available for viewing.

Character Steins



While Thewalt did not make many character steins, they are definitely worth considering for your character stein collection. All five of the original Thewalt characters, designed by Wilhelm Kamp, have been reissued in modern mold, and the modern lineup expanded to seven with the reproduction of two steins originally produced by other firms. The modern steins may also have article numbers, but the mold numbers remain the same as the old numbers.

Mold 175 (article number 9001) has been known to collectors as the Rich Man. The original name used in Thewalt's mold book was *Wurstmeier*, a reference to the typical well-fed middle class or bourgeoisie. It has been suggested that the stein represents John Bull, a personification of England or the English, despite the absence of a Union Jack waistcoat, but Herr Thewalt insists the stein is not intended as that British icon.

Mold 182 (article number 9003), known as the Bavarian Woman, was called *Mädchenkopf* (Girl's Head) or *Zenzi* (Typical Bavarian Girl) in the original catalog. The photo seen here is from the catalog page, as no photo of the early version of this stein was available.

Mold 184 (article number 9002) is the Munich Child or *Münchner Kindl*.

Molds 487 (article number 9004) and 488 (article number 9005) make a rather simple couple. Clothed in Hessian dress and orig-

inally titled as *Meier-Gustel* (A Regular Guy) and *Hessen Grit* (A Regular Gal), they are more commonly known to collectors as the Sailor on a Barrel and the Woman on a Stump.

Thewalt also has a modern version of the Sailor, a copy of an early character stein of unknown origin. The Thewalt version is titled *Hein Mück*, or Typical German Sailor. The original Sailor stein, made of pottery and bearing incised mold number 1821 on the base, was made in blue and white or grey and white color schemes. (Thewalt assigned the mold number 1289 and article number 9006 to the Sailor stein.) Sometimes the word "Hamburg" or another city or ship name may appear on the cap, suggesting these were special orders for port cities. As far as is known, this stein was never marked with the name or other identifying symbol of its manufacturer. Sometimes attributed to Reinhold Hanke, Herr Thewalt says it does not appear in any of the Hanke catalogs in his possession.



Creating another mystery about the Sailor, Herr Thewalt found the Sailor mold made of porcelain at a flea market. Since a porcelain mold would have been used for a porcelain stein, where is the porcelain version of the Sailor? Herr Thewalt believes that the most likely place for this mold to have been used is in the Thuringia area, but the porcelain Sailor has not been seen.

Thewalt made a new mold from the old porcelain mold, thus the newer version is somewhat shorter than the older version. This shrinkage in size may also be noted in some of the reissues of old steins in 1970-1985 with the Grenzau mark. The modern-day Sailor is seen below side-by-side with an original, showing the shrinkage in size between old and new.



(Although the all blue version of the Sailor bears the modern Thewalt mark, Herr Thewalt reports that his firm did not finish this stein in this color. I am convinced it is a genuine Thewalt and speculate that someone obtained this piece before it was finished.)

Finally, Thewalt has also produced a modern version of the Herring stein, an old Reinhold Merkelbach model (not shown).

The newer versions of these steins are easily distinguished by less pewter on the lids and brighter colors.

Paulus & Thewalt Steins

Yes, there are Paulus & Thewalt steins, but none were made by the firm of Paulus & Thewalt! Albert Jacob Thewalt and his brother-in-law, Jean Paulus, founded Paulus & Thewalt to make stoneware products for pharmaceutical companies and laboratories, and they never manufactured any steins. What we now refer to as Paulus & Thewalt steins are actually steins made by Albert Jacob Thewalt or other firms *for and about* the Paulus & Thewalt firm.

Mold 242 is 0,5L relief stein with the scene of a pharmacist beneath a banner reading *Zur freundl. Erinnerung an den Besuch bei der Firma Paulus & Thewalt. Höhr 1902.* (As a kind remembrance of the visit to the firm of Paulus & Thewalt. Höhr 1902.) The stein was produced for the 20th anniversary of the firm, and the title in the Thewalt mold book is *Apotheker-Seidel*, Pharmacist Stein.

Mold 466, also a 0,5L relief stein, was produced five years later to note the firm's 25th anniversary. The text on the side panels reads *In mir ist Wahrheit, ich kann nicht lügen. Gift trinkt man nicht aus solchen Krügen.* (In me is truth, I cannot lie, one does not drink poi-



son out of such steins.) The title in the Thewalt mold book is *Apotheker Studiert*, the Studying Pharmacist.

Both molds 242 and 466 were reproduced in 1970, although as the photos reveal, they were not entirely true to the originals.

Mold 536, a half-liter relief and etched stein, bears the same scene and text as mold 466, and has the same title in the Thewalt mold book, although the body shape is quite different. It also notes the name of the firm below the scene—PAULUS & THEWALT HOEHR. This stein was made around 1910 in several color variations.

Herr Thewalt was not sure why mold 536 was made or why the body was changed. Perhaps the initial run was exhausted and additional commemorative steins were desired. The change in the body may have been due to cost.

My guess is that these steins were special orders, low production runs and intended as gifts for employees and/or customers of Paulus & Thewalt. If you want one of these rare beauties, you will probably need to go to Germany to find it.

I discovered a fourth Paulus & Thewalt stein on eBay, but it was



not marked and obviously was not made by Thewalt as it was a print under glaze. Since the location was still shown as Höhr, it probably dates prior to 1936.

The mistaken belief that the "PT" (or "TP") mark found on steins indicates manufacture by Paulus & Thewalt will not be easily overcome. It has been repeated in too many books and articles. And, of course, once one believes that the firm made steins, then it is a further natural mistake to attribute the steins bearing their company name to them, as well!

SCI Convention Steins

Five of the SCI convention steins were made by Thewalt, see the accompanying photographs. The first one was for the 25th SCI convention held in Chicago in 1991. It is a black stein with a pewter medallion. Frank Loevi did an article on Thewalt's pewter-banded steins (*Prosit*, June 1999), but the SCI one has only a pewter medallion. You can see the full-color version of the article on The Beer Stein Library. The following year a print under glaze (PUG) blue stein with scenes of San Francisco was designed to look like a faience stein for the 26th SCI convention. In 2000, Thewalt made a boot (no lid, so it does not qualify as a stein) for the 35th SCI convention in Houston. Boot drinking vessels are popular in Germany, but this boot is definitely Texan. It features an outline of Texas with a lone star, an oil well, a spur shaped like a star, a longhorn steer, cactus and plenty of rope wound around the stein. This was a numbered limited edition of 250. Herr Thewalt attended the convention and made himself available for those that wanted their steins autographed, in gold pen no less. This should make the signed steins a more desirable collectible in the future. A character stein designed after the *Wallfahrtskirche*

(Church of the Pilgrimage) in Steinhausen was made for the 37th SCI convention held in Bad Schussenried, Germany in 2002. This was a numbered limited edition of 250 steins. The pewter cross on the steeple is quite susceptible to damage, so it may be very difficult to find one in absolutely mint condition. A standard beer stein with a PUG scene of the Queen Mary was designed by Clair Hill for the 40th SCI convention held in Long Beach, California in 2005. This was a numbered limited edition of 160.

The five Thewalt convention steins are shown below. If you are interested in seeing the other SCI convention steins, there is a catalog of them on The Beer Stein Library. A membership for that site is required to view their beer stein catalogs.

The World's Largest Beer Stein

In the 5th issue and only the 19th page of *Prosit* ever published, Norm Kammerer referred to a large stein in the Robert Ripley collection "which can hold eight gallons of liquid and is fifty inches tall." Three issues later (page 32) George Autenreith referred to Kammerer's comment, and asked "Where's the Biggest?" He indicated that he had a stein that measured 44 inches tall and held 8½ gallons. He included a photograph of the stein seen at right. We know that Robert Ripley, of "Ripley's Believe It or Not" fame, was a stein collector, and his collection included this 32 L monster. Apparently Kammerer's comment also referred to this stein. At one time, the Ripley Museum in Niagara Falls displayed this stein in their museum and featured it on their web site.

This stein has been written about in several subsequent articles in *Prosit*, including a humorous article by Deszo Ladanyi where he reports on his several opportunities to



purchase this stein, being assured each time that "it was the only stein of its kind in the world." While other objects have been specially constructed in the likeness of a super-sized stein, the example seen here is so far unchallenged as the largest *ceramic* stein ever seen. The stein is certainly a giant in comparison to its collectible siblings. Standing tall at 45 inches, the empty stein weighs in at approximately 46 pounds. At 32 Liters in capacity (approximately 8 ½ gallons), the beer alone needed to fill this stein would weigh close to 100 pounds. The stein was made with choice of two lids; a cherub playing a harp or King Gambrinus astride a barrel.

The verse at the top of the stein is: *Wer diesen Humpen leeren kann, ist fürwahr ein ganzer Mann.* (He who can empty this stein is truly a man.) The verse at the bottom of the stein is: *Nach froh verlebten Stunden erscheinen solche Kunden.* (Customers appear as such after happily spent hours.) This appears to refer to the scenes at the bottom of the stein, which include a monkey signifying over-indulgence and a cat for a hangover. The famous §11 symbol, keep on drinking, appears on the top banner.

Although only one portion of the scene can be seen in my photo of the stein, the full scene depicts a man and woman approaching a village church with a man standing on a barrel playing the bagpipe for several people. This scene has for many years been mistakenly identified as a painting by "Brueghel" titled *Flemish Country Wedding*. The earliest such written attribution I could find was in Roland Henschen's column The Stein Makers in the September 25, 1971 issue of the Tri-State Trader. My search for a painting with that title did not yield any results. I did find that there were three artists named Brueghel – Pieter the Elder (1525-1569), Pieter the Younger (1564-1638) and Jan "Velvet" (1568-1625). While I did find copies of their paintings, their styles did not seem to match the style used for the scene on the stein. A bit of skepticism and a lot of persistence finally led me to base my Internet search on the most prominent and unusual aspect of the scene, the person playing the bagpipes. This led me to the site of Aron Garceau, a bagpiper of all things! While his site is primarily focused on bagpipe music, he has compiled information about the historical and artistic use of the bagpipe. Although his site did not offer the answer directly, he e-mailed me that the style of the painting was very similar to the works of David Teniers the Younger (1610-1690). That name led me to the discovery of a painting dated 1652 and titled *Flemish Kermess* (Flemish Church Festival). Since the scene shows a boy holding the train of a woman as the couple approach what appears to be a church, and the fact that the Brueghels were a family of Flemish artists, it is easy to see how someone would think this depicted a Flemish country wedding. Ironically, David Teniers the Younger was the son-in-law of Jan Brueghel. It appears that the facts just got distorted with each retelling of the



story. A white outline corresponding to the area of the painting which is visible in the photo of the stein has been added to the image of the painting seen below.

Large, communal drinking vessels are well known in Germany, where a drink is taken and the vessel then passed to the person next to you. Just imagine your bowling team sharing one of these in a *Biergarten* following a hot and dusty match. How many times do you think this stein might have to go around the table until it was empty? Perhaps in deference to the ladies' bowling team, the stein has also been made in a more easily manageable 15 Liter size.

This stein was originally produced by Gerz, but when they moved to Sessenbach they were unable to use their new kilns to fire this relief stein after painting, and had to be satisfied with cold painting. Thanks to the closeness of the families in the Westerwald, help was forthcoming from the firm of Albert Jacob Thewalt, who taught the Gerz potters how to paint and fire the stein. While this cooperative effort was underway, Thewalt actually produced about 40 of these steins for their own use. Consequently, if you come across one of these steins and want to know who made it, you have to carefully set aside the lid and make sure the stein is empty before turning it over. If the stein was made by Thewalt it will bear the signature of the painter, either Alfons Scheffler or Eberhard Kunzendorf. Today the molds are owned by Zöller & Born.

The Last Chapter

All good things must come to an end. As noted in George Schamberger's letter published in the September 2010 issue of Prosit, the Thewalt firm shut down production effective October 31, 2009. John Sippel of SteinCenter.com provided me with an example signed by Albert Jakob Thewalt. Only 31 signed copies were made exclusively for SteinCenter. It is fitting that it features King Gambrinus. The banner on each side reads *Gambrinus werde ich genannt König von*



Flandern und Babrant. Ich habe aus Gerste Malz gemacht und zuerst das Bier erdacht. (I am called Gambrinus King of Flanders and Babrant. I made malt out of barley and was the first to conceive beer.) *Drumm können die Brauer mit Stolz bekunden, daß ein König es war, der das Bier erfunden.* (So the brewers can proudly proclaim, that it was a king who invented beer.) The handle features stacked kegs of beer and the heavy pewter lid employs a crown for the finial. The bottom of the stein has the number 7983 (this normally would have been the issue number in a limited edition of 10,000, but only 31 were made for SteinCenter.com and this number remains a mystery), the Thewalt mark indicating it is an original Thewalt, a statement indicating it is the 2009 Last Production and the date 09/01/2009. The number 1376 appearing on the body of the stein under the handle is the mold number and is the same as that used on a previous version of the King Gambrinus stein that was made for M. Cornell Importers. While there is no capacity mark, the Cornell version is listed as 0,75 L. Thewalt has produced several versions of a King Gambrinus stein. This stein even came with one of the certificates of authenticity (it says printed in Western Germany) that describes the legend of King Gambrinus. Long live King Gambrinus and long live Thewalt.



Special thanks to:

- Herr Albert Jakob Thewalt who provided insight, information and materials to make this article possible.
- Frank Loevi and The Beer Stein Library for the use of his photos and translations, and especially for "The Thewalt Stein Catalog". www.beerstein.net
- My personal Pied Piper who led me in 2008 to the solution of the 37-year old mystery of the source of the illustration on "The World's Largest Beer Stein," Aron Garceau. www.prydein.com/pipes/

Internet references:

- The Elusive "TP" Mark (a compilation of various articles on the subject) www.steincollectors.org (in the Library area)
- Albert Jacob Thewalt Mark on HR Steins, John McGregor, www.steincollege.com/bsc2hr/p15b.htm
- Wikipedia, The Free Encyclopedia, Flemish Kermess by David Teniers the Younger, [en.wikipedia.org/wiki/Kermesse_\(festival\)](http://en.wikipedia.org/wiki/Kermesse_(festival))

Several additional exhibits which supplement the information in this article may be viewed and/or printed from the SCI web site:

- A flyer prepared by A. J. Thewalt on the occasion of their 100th anniversary (one page) www.steincollectors.org/library/articles/thewalt/thwlVa.htm
- An 1898 Thewalt catalog (ten pages) www.steincollectors.org/library/articles/thewalt/thwlVb.htm
- An undated Thewalt catalog (three pages) www.steincollectors.org/library/articles/thewalt/thwlVc.htm

Additional readings in Prosit:

- German Earthenware Steins, Liselotte Lopez, Sept. 1974
- The Old and the New, Jack G. Lowenstein, Sept. 1980
- Thewalt Regimental Steins, George Schamberger, Sept. 1984
- New Thewalt Adventure, Jack G. Lowenstein, June 1985
- New From Thewalt, Werner Sahm, March 1989
- The Firm of Albert Jacob Thewalt, Roland Henschen, June 1991
- The Thewalt Firm... 100th Anniversary, R. Henschen, Dec. 1993
- Confession of a Dilatory Researcher, John M. Gaustad, June 1996
- Pewter Banded Steins From Thewalt, Frank Loevi, June 1999
- The Multiple Molds of Thewalt Stein 1273, Jerry Berg, March 2004
- Alchemist? No Way!, Walter B. Vogdes, Dec. 2004
- American Souvenir Steins by Thewalt, Barry Toussaint, Dec. 2007

An Unusual Thewalt Jugendstil Stein

Not long ago I spotted a half-liter stein in the Jugendstil style, mold 362, on eBay. The seller's description stated that it had a hollow base and was also marked MUSTERSCHUTZ. The decoration includes a sort of leaf and tendril border coming down the body from the upper rim, and the words *Zum Wohlsein* (To your health), all in low relief. While it did not contain the Thewalt mark, the handle and the word MUSTERSCHUTZ appearing on the bottom made me suspect it was an unmarked Thewalt. I contacted Herr Thewalt to inquire about the stein, and, while he expressed reservation, he was able to confirm that the mold book description for mold 362, including the hollow base, matches this stein. I am confident in attributing it to Thewalt. It is an interesting and unusual example of the Jugendstil style.



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Oops... A Correction

On page 19 of the September Prosit it was stated that Wilhelm Kamp studied under Ernst Barlach and Ernst Dümller prior to his work for the firm of Albert Jacob Thewalt. This should have read "Ernst Barlach and Peter Dümller."

Seeking: The SCI Museum/Library has a photocopy of an article entitled "A. J. Thewalt Produces Beersteins: German's Most Typical Souvenir" from the November 1967 issue of *Made in Europe*. Unfortunately the copy is so poor as to be unusable. Can one of our members provide a better copy?
Contact Prosit@steincollectors.org.

Two Rare Saxon Regimental Steins

by Ron Heiligenstein
SCI Master Steinologist

Why rare? The steins featured in this article were originally owned by young men who served in Royal Saxon transportation and communication companies (*Verkehrstruppen*) of Prussian regiments or battalions of the Imperial German Army. From the 1890's to 1914, only a few Saxon companies were embedded in Prussian *Verkehrstruppen* units, which included military railroad, telegraph, airship, motor transport and aviation units. Specifically, Saxony provided men for the 7th and 8th Companies of Prussian Railroad (*Eisenbahn*) Regiment No. 2 and for the 3rd Company of the Prussian Telegraph (*Telegraphen*) Battalion No. 1, which was attached to the Guard Corps of the Imperial German Army.



Engineer (Pionier) Paul Herrmann's stein was named to the Railroad Regiment No. 2, 7th (Royal Saxon) Company, Berlin-Schöneberg 1908-1910 (*Eisenbahn-Regt. Nr. II, 7 (Königlich Sächsische)*

Komp., etc., etc.). Positioned atop the lid is a large locomotive. The thumblift is a flanged, winged railroad wheel that is typical on most railroad regimental steins. Centered on the face of the stein is a red shoulder strap with a scripted E over II, representing *Eisenbahn-Regiment Nr. II*. Below this is a heavily enameled flanged, winged wheel. To the right is a standing *Eisenbahner* holding his rifle, and to the right of him is a Saxon shield, seen only on steins named to the 7th or 8th Companies of the Railroad Regiment No. 2. Above this, wrapping around the entire stein, is a scene of a locomotive pulling four railcars over the viaduct near Luga (*Viadukt bei Luga*), which was about twelve miles due west of Dresden. This overpass spanning the Triebisch Valley was 920 feet long, and was constructed by the Railroad Regiment No. 2 from 5th August to 31st August 1909. Around this time the regiment also built a pontoon bridge across the Elbe River, an essential part of a large scale training exercise (*Große Feldbahnübung*) whose principal mission was the construction of a 23



mile military rail line running between the Saxon towns Seeligstadt and Schänitz, which was on the left bank of the Elbe a few miles north of Meissen.

The two small side scenes on the right show the regiment's barracks and a locomotive pulling three rail cars of *Eisenbahners* in their white fatigues. The scenes on the left show those *Eisenbahners* building a timber, under-truss bridge. This stein was decorated by G. Wieninger, *Überlestrasse 16, München*.

One Year Volunteer (*Einjährig Freiwilliger*) Erich Bild's regimental stein was named to the Prussian Telegraph Battalion No. 1, 3rd (Royal Saxon) Company, Berlin 1906-1907 (*Preussisches Telegraphen Bataillon Nr. 1, 3 (Königlich Sächsische) Kompanie, Berlin etc., etc.*). Bild's company was embedded in this Guard Corps regiment for the years coincident with the service dates seen on his stein. The stein has a tall spindle lid and a three dimensional, spread-winged eagle thumblift, quite common on regimental steins named to Guard Corps units of the Imperial German Army.



Right under the gold royal crown on the face of Bild's Stein is a red shoulder strap with a bundle of electric bolts centered therein. Below those bolts is the numeral I signifying Telegraph Battalion No. 1. Surrounding the shoulder strap is green and white piping, which clearly indicates that the wearer was a One Year Volunteer in a Saxon Company, the piping signifying One Year Volunteer and green and white being the colors of Saxony. Just above the button on the shoulder strap is a green and white stripe in the shape of a rather flat, upside-down letter V, indicating that Bild attended a school for telegraphers during his one year of military training.



The upper side scene on the right is several *Verkehrstruppen* stringing a telegraph wire between trees along a country road. Below is a *Telegraphist* riding one horse of a team that's pulling a small wagon loaded with telegraph equipment. The first, second and third companies of Imperial German Army telegraph battalions were draft horse companies, so that scene is especially appropriate for this Stein.



The upper left scene is a four horse hitch pulling a wagon full of *Verkehrstruppen* followed by two men on bicycles. The lower



left side scene is signalmen (*Winker*) out in a field communicating with a large, yellow signal flag. A windmill is in the background.

Above the gold crown on the face of Bild's Stein is a scene of two *Telegraphisten* in a shelter under wires strung between telegraph poles, taking directions from an instructor.



A logical question might be asked: why would those Saxon companies be embedded in Prussian regiments and battalions? There is no definitive answer, but here's a couple suggestions that Peter Meinlschmid has offered: those transportation and communication units may have been working with new technologies which would have been rather expensive, therefore any duplication of effort was to be avoided. Also, many of the commercial enterprises connected with those technologies were not in Saxony, but rather in or around Berlin, where many Prussian regiments and battalions were stationed. If anyone has any additional suggestions relating to this question, the author would certainly appreciate hearing from you.

Photography by John Piet

References:

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

Peter Meinlschmidt's personal data base compiled inter alia, and from *Ranglisten der Königlich Preußischen Armee, 1890 - 1913*

Die Schmalspurbahn Wilsdruff - Meißen TriebischtalGroße Feldbahnübung 1909
Meißner Straßenbahnbn I G Verkehrsgeschichte Wilsdruff e.V., 1999, Wolfram Wagner, Peter Wunderwald, Helge Scholz

Welcome New Members

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Glass Steins with Set-On Lids

by Norman Paratore



OK, what do you call these things??? By our (SCI's) and the commonly accepted definition, it is not a Stein because the lid is not attached to the body or handle. It is not a *Pokal* because it has a handle. It is not a tankard, for the same reason it is not a Stein. It is not a mug because it has a lid, even though Steve Smith calls them "mugs with covers". Very mundane title for something that is so beautiful. I guess I'll just have to go with a title that truly describes what they are – "steins with set-on lids".

No matter what you call them, they are 100% glass with glass bodies, glass lids, and a glass handle. Additionally, most have intricate cuts, some are stained or enameled, and some have copper-wheel cut scenes. To me they are just plain beautiful. I say beautiful because they are pure. No pewter on the handle, body, or lid to spoil the glass and the refraction of light. The lids are made at the same time as the body, in the same glass house, and not added later like many pewter lids. Many are cut from the top of the finial to the bottom of the Stein. I personally love the larger, flat, ribbon-like handles, many of which are part of the overall design and as intricately cut as the body. It takes a lot of skill to cut something that thin without breaking it. Ron Fox tells me this type of handle was primarily in use before 1800; but there are examples spilling over into the first quarter of the 1800s. That is a clue to dating glass steins.

How did I get started collecting these things? Easy, especially if you have heard one of my talks on spa glass or set-on-lid steins at the Beer Stein College, the SCI

convention in Kentucky, or even read my article on the SCI web site several years ago, titled "My Most Meaningful Stein". The short version is that I bought my first set-on-lid Stein from Ron Fox about 1993. This Stein stands over 10" tall, has amber staining very selectively placed; a copper-wheel engraved scene of a spa; and it is, of course, old glass. Cut into the design is the date '1838'. That Stein was primarily responsible for starting me on the path of collecting glass steins, glass steins with set-on-lids, and glass steins with spa scenes. I now have 17 set-on-lid steins varying in size from 6" to nearly 11". My wife hates Ron.



I will digress here for just a minute. I have found that one of the disadvantages of collecting glass steins and one which I feel holds back Stein collectors from collecting glass, is that virtually none of them have a mark of the manufacturer, artist, or cutter. Hence, there is nothing to research and no means to trace a piece to a specific factory or artist. And because of that, glass has never had a fixed or set price. There is no book that is easily picked up, looked at, and from which the collector can say "Oh yeah, that's my Stein". The price of a glass Stein comes down to the seller's asking price (based on what he paid) and what the buyer is willing to pay. Therefore, the collector must become knowledgeable about glass to figure out the general time period it was manufactured, the quality of the design, etc. How do they guess the age? By looking at the entire Stein: the body, the glass itself, the lid, and the handle. After looking at all the clues, they can then make an educated guess. If you are still unsure, bring the Stein to one of the glass collectors at a chapter



Back and sides; note the ribbon handle.



Cut from top to bottom.



The bottom is also cut, except at the pontil mark.

meeting, an SCI convention, or even to one of the popular Beer Stein Colleges. If the steins had pewter lids, the lids would sometimes offer a clue that makes it easier to date. But, remember this. A good pewter repair person can add a pewter lid at any time and if they are really good, you will not be able to tell it was not original to the piece. Another reason why I like the glass set-on-lid is that you can pretty much tell if it was original to the body. If not, it just doesn't look correct to the overall piece.

Many artists and decorating houses, including Ludwig Moser, bought blanks from various glass manufacturers, decorated or cut the body, and then sold them under their own names. As prolific as the company of Moser was, they very, very seldom put their name on the glass. And remember, Moser got his start as a copper-wheel cutter doing spa scenes in Karlsbad in the late 1850s.

Some of the best glass can only be attributed to a specific decorating house or manufacturer by the color of the glass, the enameling, the cutting, or the style of the body. But very rarely do they make it easy by providing a signature, and almost none can be attributed to a specific artist.

Another reason that set-on-lids aren't more popular is that they are rarer and many have chips on the rim of the body or lip of the lid due to not having a buffer between them. It is very easy to click them together and chip it when placing the lid back on the body. If some of these had pewter mounts to attach the lids, they would have more appeal to the "traditional" Stein collector. The price would also be considerably more.

OK, back to the set-on-lid steins. This style was popular for a very brief period in time, from about 1820 to 1850 – or the Biedermeier period. By around 1850 they were done – stick a fork in them, *fini*, over and out! Later I will give you Jim Sauer's and my best guess as to why it ended. Therefore, and even though most are not dated, set-on-lid steins of quality will be at least 150-200 years old. My most meaningful Stein is dated 1838 and the date is cut into the scene on the front; however, this can never be the only indicator of the age.

Of course you can find examples made after 1850 and even right up to recent times. You can generally tell those at a glance because the cuts are very poor or non-existent and generally there is no wear to the bottom of the Stein. I have several of these in my collection just to demonstrate how they differ from the earlier period. I've nicknamed these "BUFFS" – Big Ugly Fat Fellows. Well, if you remember the B-52



My smallest, at 6".

nicknamed BUFF, you know what it really stands for.

Some of the glass set-on-lid steins from closer to the 1840s fit into what has been called the period of "excessiveness in glassware and cut decorations", which ended around 1850. Now, why did these gorgeous pieces of glass lose favor in such a short period of time? Several years ago, in an older issue of *Prosit*, Jim Sauer wrote this:

John Ruskin, a prominent English art critic, in newspaper articles, had previously blasted all cut clear glass as being "barbaric" and he labeled pyramid shaped cut diamonds "prickly monstrosities" which eventually brought about changes in glassware decorations. Mr. Ruskin specifically seemed to have a dislike for the large, sometimes rather plainly cut pieces.

While I'm not sure the demise of this type of Stein can be entirely attributed to one critical article or review by Mr. Ruskin, he helped and they definitely did drop out of favor.

Other reasons include the rising high cost of glass production, the economy taking a turn for the worse, and the fact that clear glass was being replaced in popularity by the introduction of colored glass that wasn't exorbitant in price. Chemists had found a way to make ruby glass without using gold to get that nice, deep red color. Plus they developed methods to stain or flash the glass which only took a fraction of the amount of red glass. Colorless cut glass fell out of favor on the Continent for the next twenty-five years. It was only revived after the United States Centennial Celebration of 1876 in Philadelphia when American lead



Another small one, at 6½".



Scene detail: note the cobblestones, and even the man at right with a cane.

glass was introduced and made such a good impression on the European glass industry. You might ask what was special about lead glass? When lead is added to the glass the cuts can be made much smaller and finer, resulting in a scene or pattern with more detail.

One final point. Like many cut or engraved glass steins, they seem to be one of a kind. I've watched and handled a lot of them at various auctions and private collections and I have yet to find two that are decorated by cuts and copper wheel decorations that can be considered "the same". You will find some mass produced glass with enameling or transfers that are alike but the fine glass you see in a lot of auctions is truly unique. If you acknowledge them to be one of kind, their appeal to the collector rises. And, their price goes up accordingly.



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.



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	2009	2008	\$\$	Change %
Revenues	\$41,342	\$44,528	\$(3,186)	-7%
Expenses	36,096	37,111	(1,015)	-3%
Change in net assets	5,246	7,417	(2,171)	-29%
Cash & cash equivalents	152,098	140,248	11,850	8%
Net Assets				
Unrestricted	77,377	68,299	9,078	13%
Museum/Library	19,695	23,616	(3,921)	-17%
Convention	20,487	20,398	89	0%
Total Net Assets	\$117,559	\$112,313	\$5,246	5%

Additional detail can be requested from SCI Treasurer, Ravi Patel:
PO Box 222076, Newhall, CA 91322
or Treasurer@steincollectors.org

SCI MEMBERSHIP CONTESTS

Here is just a reminder about the membership contests. You still have some time left but it is getting close.

Started April 1, 2010 and ending March 31, 2011 there are two new membership contests. The first contest is for the members who sign up the most new SCI members. This contest will have two winners. The member who has the most recruited SCI new members will receive a three year SCI membership. The member with the second most recruited SCI new members will receive a one year SCI membership. The winners will be honored at the 2011 SCI Convention.

The other contest is for the SCI Chapters. The SCI Chapter that recruits the most SCI new members between April 1, 2010 and March 31, 2011 will be the winner. There will be a minimum of 6 new members required for this contest. This winning chapter will be given a page in Prosit to tell all about their chapter, their new membership accomplishments and pictures. Also they will have a page on the SCI web site celebrating their accomplishments, pictures of their chapter and their new members. This chapter will also

be honored at the 2011 SCI Convention in Providence, RI.

A new SCI member can be counted for both the member contest and the chapter contest, if the chapter is listed as their main chapter.

Will your Chapter be SCI's #1 Chapter next year?

Any questions write to: finestein@comcast.net Carolyn Estep, SCI VP Membership



I Saw It on eBay A Great Meissen Porcelain Tankard

Meissen Porcelain Tankard, Germany, circa 1740, polychrome decorated, green ground with gilt framed central cartouche depicting an elaborate harbor scene, flowering gardens to either side, crossed swords mark and painter's initial K., pressnumber 03, scrolled foliate panels to the chased silver gilt cover, ht. 6 3/4 in. Sold on eBay for \$5,290.



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