



The Beer Stein Magazine

PR SIT



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Stein Collectors International

June 2006

Royal Vienna Steins



Prosit, March 2006

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Update from the SCI Library

By Lyn Ayers

Director, Museum/Library

Several months ago I received an email from one of our long-time members. He had decided it was time to clean house and get rid of several of his reference books that he had accumulated in his years of active stein-collecting. He wondered if SCI would be interested in his books. It took me about 6 nanoseconds to take him up on his kind offer.

In addition to the recent improvements to Prosit, the SCI Board is trying to increase the value of SCI membership by adding to the reference materials in the library. I actually spend a fair amount of time on the internet looking for new or old books that I think would be of interest to stein collectors and thus broaden the appeal of the Library.

What I am about to write next should be obvious. Many of our members are getting older; in fact, I think it is safe to say, all us members are getting older. Some of us have been collecting steins for many years and have probably put together a few reference materials to enhance our knowledge of our hobby. But life brings change, change in financial situation; change in interests; change in available space. If your collecting interests have changed and you are no longer interested in what your reference materials hold, what do you plan to do with those books and articles?

How about considering a donation to the SCI Library/Museum? This would be a great way to contribute to the hobby by making these materials available to other collectors who may want to do research. If other collectors know more about your steins, this might increase the value of your collection when you decide to downsize.

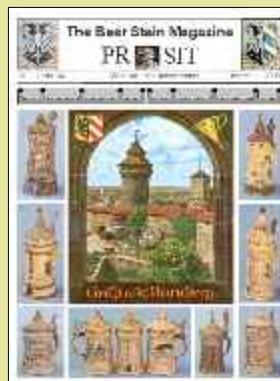
Another item of consideration is that you may be entitled to a deduction from your taxes. Since individual circumstances are different, please consult your tax advisor first.

When you decide to donate to the Library I would request the following: 1) please submit a list of books before making a contribution so that the Library doesn't wind up with an excessive number of duplicates, and (2) that in the event that duplicate copies of any book are received, the Library may elect to sell them, placing the net proceeds of such sales in the Museum/Library Fund.

Let's return to the donation mentioned at the beginning of this article. A couple of weeks after our communication, would you believe that UPS dropped off 3 heavy boxes of reference books all about steins and go-withs. My thanks and the thanks of everyone who uses the Library go to SCI Master Steinologist, Gene Manusov!

Over the years, many have donated to the Library/Museum and all donations (money as well as books) have been very much appreciated. If you no longer need your home library, consider donating it to SCI. You will be freeing up room in your home. You will be helping fellow collectors. You may be reducing your tax bill. And you will be helping SCI increase our value to our members.

Prosit is the only informative and educational magazine on drinking vessels. We want to encourage each member to share your Prosit magazines with interested parties. It is the best way to increase our membership and keep our hobby healthy.





News Release From the Front: July 3rd - 9th

Update! Update! Update! Update!

A Revolutionary Convention is Ready to Commence

Wagons (buses) are Almost Full!

Philadelphia Trip -

Space still available for the trip to Philadelphia, the birthplace of freedom; for a walking tour and lunch at a historic tavern.

Home tours -

Space still available to visit stein collectors' homes and enjoy a German dinner with your friends.

Headquarters: Valley Forge

Due to high demand -

Tables in the Stein Sales Room have been reduced to

\$35 whole table

\$20 half table

All previously reserved tables will receive a **refund** at registration.

Newly orphaned steins will be available for adoption! Stein table sales will be advertised and open to the public on Friday 1:30 pm-4:00pm.

Report from Gary Kirsner's Auction:

A Large Selection of Rare and Unusual Steins will be offered to the highest bidders on Wednesday, July 5th!

Friday Night Dinner Theatre Update:

Show Allure has been replaced with a Murder Mystery that has been scheduled for our enjoyment!

Revolutionary High Tea Party:

High Tea will include special entertainment and door prizes

Speakers.....Speakers..... Thursday, July 6

Speaker: 10:30 am - 11:20 am
Ginger Gehres - Covered Container Law

Speaker: 11:30 am - 12:20 pm
Frank Loevi - Shultz and Dooley the TV Players

Friday, July 7

Speaker: 9:00 am - 9:50 am
Dr. Beatrix Adler - Stoneware Steins

Speaker: 10:00 am - 10:50 am
Lyn Ayers & Phil Masenheimer - Anri Wood Carvings.

Saturday, July 8

Speaker: 9:00 am - 9:50 am
Ron Fox - Wedding Cups

5 Round Tables Discussions: 10:15 am - 11:00am

These are not lectures, but rather give and take discussion groups. Come listen, ask and learn.

Keith Lyle - Mettlach PUG's

Jim Sauer - Glass

Steve Smith - Drinking Vessels from the other German Drink = Wine

Kurt Siemon - Regimental Steins

David Bausch - Antique Toys

Mildred Detrick - Antique Half Dolls

5 Round Tables: 11:15 - 12:00 noon
All will be repeated so members have the opportunity to attend more than one of these excellent discussion groups.

Hot News - Member's Auction:

Rich Cress informs me there will be a selection of steins not previously available at the convention!

They are looking for more consignments for this high quality auction. Limit 200 pieces. Act today

German Night:

Our final night together remains unchanged... Bring your dirndl and lederhosen and have one final great night with your friends at the revolutionary convention!!!

The German Fireman

by Sam Brainard

Fireman steins must be few,
Besides this one I've only two,
And you could say they are brand new,
The old ones cost a lot.
Marzi & Remy made this boy
with a face of pure joy,
His bugle looks like a toy,
And quite a hose he's got.

He has a bottle in one hand,
It could be beer I understand,
Not unheard of in his land,
They are not much for Coke.
His uniform is trimmed in blue,
The color of his helmet, too,
He'll pass inspection, that is true,
Fighting fire is no joke.

He looks close to liter size,
Mouth is open catching flies
Underneath two twinkling eyes,
A happy sort of fellow.
He stands with feet wide apart
Ready for an instant start
When he sees the firecart,
Though round as any cello.

Climbing ladders can't be fun
With all the eating he has done,
But I don't say he weighs a ton,
Just perhaps a little stout.
But I bet he really knows
How to use a firehose
When a hot ember glows,
He's sure to put it out.



Royal Vienna Type Steins

by Rick Grunin
Photographs by June Grunin

When I saw and held my first Royal Vienna Type Stein it was love at first sight. It was November, 1990 and I had been invited to the open meeting of the Student Prince Chapter of SCI at the Student Prince Restaurant in Springfield, Massachusetts. The Student Prince Restaurant is one of the last remaining German restaurants which has a very large beer stein collection on display.

I had met several of the members of the Student Prince Chapter at an auction in West Bridgewater, Massachusetts, the previous July and they extended an invitation to join them this day. I had been a member of SCI since 1988, but had collected mostly new steins. At the West Bridgewater auction, I purchased my second Mettlach and a large fancy pottery relief stein. I had no idea what was in store for me.

Upon entering the Student Prince Restaurant, also known as the Fort, I headed for the back room reserved for the stein gathering. When I entered the back room, I noticed a line of people in front of a man holding a stein. I joined the line and waited my turn. I noticed people looking and marveling at a stein, so I became interested and excited. When it was my turn two remarkable things happened, I found myself holding the most beautiful stein I had ever seen, and I met Ron Fox. Ron explained to me that this was a Royal Vienna stein, hand painted, and most probably made in Dresden about 100 years ago. It was unbelievable with a large painting on the front (figure 1) and an additional painting on both the top and underside of the inlaid lid (figures 2 and 3). The back was absolutely stunning with intricate gold painted designs amidst colors of mint green, dark green, maroon, yellow and pink with white dots. It had a gold handle and crown thumblift (figure 4). Ron told me to take the stein and examine it as long as I wished. Well, I never let it go and purchased it for what was an overwhelming price for me at the time. But actually, I learned that Ron Fox had sold it to me for a very fair price and today its value has approximately doubled. But I would never part with this stein, my first Royal Vienna.



figure 1



figure 2



figure 3



figure 4

Over the next 15 years I have been fortunate enough to collect another seventeen "Royal Vienna Steins" of $\frac{1}{4}$, $\frac{1}{2}$, and 1 liter capacities.

The History of these "Royal Vienna Type Steins" began with the Vienna Porcelain Factory, the second porcelain factory in Europe, Meissen being the first. It existed from 1718-1744, when as a result of financial problems, the Austrian government took control of the Vienna Factory and operated it until 1864, when the Austrian Parliament closed it. As Europe entered the second half of the nineteenth century, the Industrial Revolution had spread from Great Britain, where it had begun a century earlier. With the transformation of society from an agrarian to an industrial lifestyle, mass production techniques led to an increase in cheaper consumer goods for the newly empowered middle class. The Vienna Factory's production of individually made and hand-painted steins, while not out of the price range of the upper class aristocracy, was not what the middle class consumer wanted. Thus the closing of the Vienna Factory.

The identifying mark on the bottom of Royal Vienna Steins is commonly referred to as a "beehive". The original mark on Royal Vienna Steins was the Bindenschild, used by the Vienna Factory operated by the Austrian government. It was from the coat-of-arms of the Austrian Hapsburgs, the ruling family that spread its power across Europe, including the Holy Roman Empire and Spain, through their policy of marriage. After the closing of the Vienna Factory, other porcelain manufacturers produced these steins and marked them by imitating the Binden-

shield. The shield was turned upside down making it look like a beehive. Collectors now refer to this mark as the "Beehive mark". You usually find this mark in dark blue under the glaze (figure 5), but on occasion it can also be found in black and iron red.

figure 5



Today, the original Royal Vienna Steins from the early 1700's are mostly in museums and not in the hands of the general public. The ones we see, buy and sell today were made between the years 1890-1914, thus the terminology: "Royal Vienna Type Steins".

There were two major factories that can be identified as making these steins:

- 1) Ackermann and Fritze in Volkstedt
- 2) A. Lamm in Dresden. This studio used a mark of a figural lamb over the word Dresden (figure 6).

figure 6

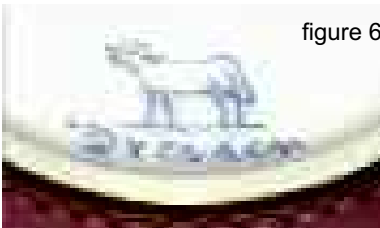


figure 7



figure 8



The scenes painted on these porcelain bodies can be broken down into three main categories:

1. Portraits: Victorian ladies, monks and religious leaders like popes, bishops, cardinals, etc. (figures 7 and 8).
2. Mythological or Romanesque scenes: Based on Renaissance Paintings. These often include cherubs involved in a myriad of mischievous activities (figs. 9 and 10).

figure 9



figure 10



3. Chinoiserie style: Oriental designs were still having its influence on European porcelain. Oriental scenes on light colored backgrounds are the least commonly found on Royal Vienna Type steins (figure 11).

figure 11



In describing "Royal Vienna Type Steins" there are many characteristics to consider:

Royal Vienna steins are handpainted with a scene on the front and often times a scene on the top and underside of the porcelain inlay lid (figures 1-3).

Delicate brass mounted inlay lid with crown thumbflit - although the 1 Liter steins usually have a different thumbflit.

Gold Handle - fired on gold leaf covering the entire handle.

Beautiful background colors - yellow, cobalt blue, pink, maroon, green, white, peach, violet, purple and orange.

Detailed gilding over threaded enamel which raised the gold giving the stein a quality unlike other manufacturers.

Title of the scene written on the bottom (figure 12).



Artist signature. These signatures are frequently misunderstood as indicating the painter of the stein. But since the Royal Vienna Type steins we see today were made from the 1890's - 1914 and the artists whose names appear painted much earlier, the signatures represent the artist of the original painting upon which the stein is based, and not the actual painter of the stein. For example: a common signature on Royal Viennas is Kauffman. This stands for the famous Swiss painter Angelica Kauffman who lived from 1741-1807. One of her most famous paintings is "The Lovers: Rinaldo and Armida". This scene is common on Royal Viennas, but she did not paint the steins. You can also see her name spelled Kauffmann, but she usually used only one n. (An example of this Kauffman painting on a Royal Vienna, produced by the Lamm Studio is in figure 10.)

Royal Vienna type steins were produced in a variety of sizes including 1/16 & 1/8 liter miniatures, as well as 1/4, 1/2, 3/4, and 1 liter sizes. Steins larger than 1 liter are rare, and the 5 liter steins with set on lids are transfers, not hand painted.

figure 13



figure 14



Figures 13, 14, & 15 are of 1/4L size

figure 15



Royal Vienna steins. The body shape and mounts, with inlay lid, are exactly the same as the miniatures through 1/2 liter sizes. The 1 liter size takes on a bell shaped body with an all porcelain lid (figures 16- 20).

figure 16



figure 17



figure 18



made exactly like the larger sizes with the brass mounts and inlaid lids. These are from the Les Paul collection.

If you are fortunate enough to own a "Royal Vienna Type" stein, you possess a true work of art. Their workmanship, beauty, quality and history make them one of the finest examples of European culture and heritage.

References:

Harris, Ann Sutherland and Linda Nochlin. Women Artists: 1550-1950. New York: Alfred A. Knoff, 1977.

Stuart, John. The Beer Stein Journal. Coral Springs, Florida: Gary Kirsner Publisher, 1995.



figure 19



figure 20



figure 21

The 3/4 Liter size is the most uncommon and is just a tapered porcelain body with all brass handle, base rim and lid (figure 22).



figure 22

Type miniatures. As you can see they are figure 23



Figure 23 shows a group of Royal Vienna

Einjährige Freiwillige and Staats-Einjährige

by George Schamberger

Regimental collectors all know about the *Einjährige Freiwillige* (one year volunteers). They served only one year in the German Imperial Army, provided that they were students of higher education, like medical students, teachers, veterinarians, etc. The "free will" nature of these troops also involved a financial commitment: they were expected to supply their own gear and uniforms, and pay their own room and board. This was not a problem, as these servicemen all came from well-to-do families.



figure 1



figure 2



figure 3



figure 4

Rauschmaier to commemorate his service in the 18. Infr. Rgt. Prinz Ludwig Ferdinand. The unusual aspect of this stein is the appearance of the term *Staats-Einjährige* (one-year State volunteer) in the roster (figure 4). All the experts, including some military museums that I contacted, had never heard of this term. However, Dr. H. Titschack (author of the book *Reservisten Pfeifen - Reservist Pipes*) found some interesting information in the book "Illustrated Military Encyclopedia" by J. Schiebert and W. Porth (Berlin, 1897). Speaking about the volunteers the book states, "With foot soldiers, for the recruits who were poor, an exception could be made to pay the cost of room and board, outfits and equipment, from the troops' budget. They had to be gifted young applicants, pursuing higher education, for example college or medical school, but with no means to pay the expenses that a one-year volunteer had to pay out of his pocket."

This leads me to speculate that the few needy but gifted applicants may very well be the *Staats-Einjährigen* referred to on this stein, since the military - the State - picked up the tab. This is my unproven theory, but in my mind a strong possibility. Is there anyone within the readership of *Prosit* that may be able to shed more light on this interesting subject? Please respond to the Editor.

I recently came across a Bavarian Infantry regimental stein which introduced a term which I had never seen before. Figures 1 through 3 show the regimental stein originally purchased by Reservist



News Release

SCI member Pete Kroll of Glasses, Mugs and Steins, Sun Prairie, Wisconsin, has issued a set of 4 new military Uncle Sam character steins.



There are 4 steins in the set. All feature Uncle Sam sitting on a Lincoln Memorial type chair with the American flag draped over the back. The seal of the United States is in gold on the left side. The right side features one of 4 military logos, Army, Navy, Air Force or Marine Corps. Use of the military logos was arranged through M. Cornell Importers, Inc. The steins are 9" tall to the top of his hat, holding 28 ounces (0.83 liter).

The stein bodies were produced in China by Domex/Gerz and finished in Germany, i.e., lidded and decals applied and fired. Each stein is a limited numbered edition of 500.

It usually takes around a year or more to develop and produce a character stein according to Kroll. First a drawing is done by the Domex/Gerz artist. Once that is approved, a proto-type is completed. In this case the first proto-type was far too young with brown hair and a beard, so it was revised with an older looking Uncle Sam.



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The steins are \$69.95 with \$7.95 shipping on the Glasses, Mugs & Steins web site, www.gmskroll.com. A \$10 discount is available to veterans or active military members. SCI members can have the same \$10 discount by mentioning they are an SCI member.

Previous character steins developed by Kroll include:

1. Wisconsin Sesquicentennial Badger stein.
2. Tittletown Brewery, Green Bay Wisconsin, Chicago Northwestern Railroad building stein.
3. Great Dane Harlequin dog character stein.
4. Great Dane Fawn dog character stein.
5. Leinenkugel Brewery, Chippewa Falls, Wisconsin, Indian Maiden character stein.
6. Leinenkugel Brewery, Chippewa Falls, Wisconsin, Musky fish character stein.
7. Leinenkugel Brewery, Chippewa Falls, Wisconsin, Jacob Leinenkugel Founders character stein.
8. Appleton Brewery, Appleton, Wisconsin, Harry Houdini character stein.
9. New Glarus Brewing Co., New Glarus, Wisconsin, Dan Carey, owner/brew-master character stein.

For additional information contact:

Pete Kroll / Glasses, Mugs & Steins
PO Box 207
Sun Prairie, WI
53590
608-837-4818



The Seven Swabians

A Young Version of an Old Legend

by Ridge L. Scott
SCI Master Steinologist (dec.)

This article, refreshed here with color photographs, first appeared in the September 1978 issue of Prosit. To set the stage, we note that Swabia is a historical and ethnic region in southwestern Germany. This tale is typical of the many uncomplimentary ethnic jokes and anecdotes about Swabians that have circulated in Germany for centuries. The Swabians themselves seem to laugh off these jokes with good humor.

Legend has it that there was once a monster of unknown proportions terrorizing the area around the Bodensee (Lake Constance). It appeared that the land of the Swabians which bordered thereon was being threatened. Since eyewitnesses to this monster were scarce, many finding the strength to tell of its awesomeness only after gulping several beers, its exact size was somewhat nebulous. All agreed that it was monstrous and possessed evil, piercing eyes. One well fortified soul even imagined that it approached the general characteristics of a large humped camel. Needless to say, the appeal of the Bodensee with its fine recreational amenities suffered severely as a result. There was no argument that something indeed must be done. Consequently, there arose a need for valor of the highest order. It seemed that the Swabians must be the ones to heed the call.

At this time there resided in the village of Ueberlingen on the Bodensee a man known to his compatriots as Seehas (lake hare), one who had a great interest in this devastating situation because he was thus unable to partake of the fine area wines as was his customary wont. After judicious considerations he concluded that he should assemble a group of brave men who, together, would see out the monster and destroy it. So. Off he went to the village of Sonthofen where he recruited the Algauer, thence on to Memmingen, the home of the Spiegelschwabe. This fellow's peculiar name arose from a rude habit of wiping his nose with his sleeve so often that the sleeve became as shiny as a mirror (Spiegel). Seehas then proceeded to Meltingen to interest the Blitzschwab in the venture. This stalwart citizen suffered from a nervous habit; whenever he became confounded, which was often, he would exclaim "Potz-Blitz). However, the Seehas could see no detrimental effect from this idiosyncrasy, so the fellow was also recruited. Seehas then traveled on to Bopfingen to entice the Gelbfuessler. This man was noted for his annual generous tribute of eggs to his duke. To ensure that more eggs got into the basket, he would stomp them down. It followed naturally that his feet became quite yellow from the yolks, hence the name Gelbfuessler (yellow foot). Seehas also sought out the Knoepfle- or Spaetzle-Schwabe. This gourmand came from an area where the people ate five meals of soup and dumplings (Spaetzle) each day. Seehas now had enough men, five dedicated and valorous souls. However, after a great deal of consultation, deliberation and evaluation, he finally decided to add a seventh Swabian, the Nestelschwabe from the city of Freiberg in the Breisgau. This dandy was a most fastidious gentleman who preferred, even

pants, shirt and jacket, rather than button them. This is not meant to imply that he had lost his buttons, but simply that he didn't have any.

Provisions and armament were now needed, so the intrepid band journeyed to the city of Augsburg, particularly well-known for its skilled master craftsmen, with weapons and armor of every description their specialty. In addition to these necessities, they also acquired a post horn which could be used to alert the populace of the search area, should this prove to be necessary. The specific type and amount of armor had been given very careful thought because it was a well-known fact that soldiers were recognized by their individual weapons. Due to the co-operative nature of this endeavor, however, it was decided that the most suitable weapon would be a spear - a spear long enough for seven, the SIEBEN SCHWABEN. An appropriate campaign motto was adopted on the spot: "All seven of us for one; consequently, one of us for all seven." A spear-carrying order was also arranged: firstly the Algauer with the post horn, then the Seehas and the Nestelschwab, followed by the Blitzschwab, the Spiegelschwab and the Gelbfuessler, and lastly the Spaetzle-schwab.

A route of march was selected which ultimately led them back to Ueberlingen and the Bodensee.

They relentlessly traversed hedgerows and ditches, moving over alpine pastures and through woods, up and down hills, but always straight on toward the Bodensee. Just a short distance from Augsburg, however, the group had encountered an obnoxious witch, busily engaged in brewing a most putrid mess

figure 1

The Seven Swabians



magnificent seven Swabians had convinced the old hag to tell them their fortunes. After all, that was her business, far more so than polluting the pure air of their beloved Swabia. However, in his astonishment at hearing the witch's predictions, Blitzschwab cried "Potz-Blitz" and inadvertently knocked the pot of stinky stew into the fire. The witch became so enraged that she uttered a curse which was to determine adversely their respective fates for days to come.

One such misadventure befell them while they were passing through a narrow gorge. The Allgauer shouted, "A bear, a bear!" This precipitated a great and co-operative effort to "spear" the demon. Alas, they all fell to the ground in a heap, terrorized and frightened by the magnitude of the "kill", only to realize finally that the bear was already dead. With their fears thus allayed they skinned the animal and proceeded deeper and deeper into the forest to a point where the density almost precluded their ability to advance. In fact, their awkward armament caused the Spaetzleschwab to become so entangled between a large tree and the spear that the Algauer had to use all of his great strength to dislodge the tree to they could continue their quest. This caused the group to have a new respect for the Allgauer whom they had long considered dumb and clumsy.

Their plight did not improve and the small but once fearless group gradually became more and more faint-hearted. The curse of the old witch seemed to reflect itself in their ensuing adventures, each progressively more disastrous. This faint-heartedness was not developing at an opportune time since the group was now in view of the Bodensee and the seven had to get into some type of battle order to make the initial attack on the monster. Prior to beginning the attack, however, the Spaetzleschwab cooked a last meal. While they sat around the post eating fried dumplings and onions covered with Algauer cheese, the Spiegelschwab had a brilliant idea. If only one of them attacked the monster, then only one would have to die for the rest. This caused the Spaetzleschwab to weep, but the Seehas reassured him by pointing out that a faint heart never won a battle. He then turned to the Gelbfuessler and ordered him to take the first position because he was better equipped to do so than the others. Seehas also reminded them all that fortune favors the brave, and well begun is half won. The battle order was thus formulated with Gelbfuessler first in line while Algauer brought up the rear.

The most "dangerous" adventure for the seven stalwarts now began as they advanced slowly upon a dense thicket. Surely this must be the monster's lair. However, they all became rather frightened, their lack of courage being evidenced by the snail-like pace of their advance. Seehas cautioned them to remain silent, but to be steady and ready with the spear. As the base of the thicket hove into view, so did the monster. Slowly it arose from its sleep and, startled at seeing the imposing seven, jumped to one side and scampered off. Was the "monster" only a common field hare? Could it be? While the rest of the band rolled on the ground with laughter, Seehas was said to remark that he could understand the "monster's" fright. After all, he, as his name implied, was grander and grimmer than all the hares in Swabia. In figure 2 the Swabians confront the "monster".

Thus the adventure ends on a happy note as the small, but again courageous, band adjourns to the "Golden Cross" in Ueberlingen, there to relive their myriad

adventures over several flasks of excellent Bodensee wine.

This "Legend of the Seven Swabians" concludes by stating that the spear and bearskin mentioned in the story were taken as victor's spoils by the Swedes in 1620 during the Thirty Years War from a chapel in Ueberlingen and to this date have not been returned. However, a reasonable facsimile of the spear is on display in the "Sieben Schwaben Stuben" of the Riegelehaus on the Koenigsplatz in Augsburg. Here, in relative safety from the "monster of Bodensee," one may partake of the fine cuisine and spirits available and relive this truly great adventure over and over again.

~~~~~  
Heinrich Schlitt, artist and citizen of Munich, Germany, was engaged as an artist-illustrator by the firm of Villeroy & Boch in Mettlach during the late 19th and early 20th centuries. His work is not only well known by stein collectors, but highly prized. He illustrated this famous legend

figure 2



figure 3



on two steins, the 4.8-liter master stein 1106(2488) seen in figure 3, and a half-liter, decoration number 1107 on form 2271.

Figures 4 and 5 show details from the master stein. In figure 4, one of the intrepid Swabians displays his courage and determination to confront the monster. In figure 5 the Gelbfuessler, at the head of the attack, comes face to face with the feared creature, his face showing both awe and puzzlement. Both steins bear the signature of the artist (figure 6). (Thanks to Bob Van Trease for photos in figures 3 through 6.) While Schlitt's interpretation of the confrontation as shown on the master stein is entirely consistent with the ink

figure 4



figure 5



figure 6



figure 7



drawing seen in figure 2, he adds a new chapter to the story on the half-liter 1107(2271). Here the group of seven hapless adventurers gathers around a campfire, and the fate of the "monster" becomes clear (figures 7 and 8).



The saga of Die Sieben Schwaben was also captured by M. I. Hummel in 1957 as



figure 9

them, presumably Gelbfuessler based upon his position of leadership, has morphed into a girl (figure 8). Originally priced at \$4900 retail, it now sells at a discount to that figure, and was recently offered on eBay for \$1995.



Although attributed to Jacob and Wilhelm Grimm, the story of the Seven Swabians is told in many variants. One of their many misadventures, in which they carry different names from those used in this article, is recounted below:

~~~~~

As the seven Swabians passed through a meadow in the twilight a great beetle or hornet flew by them from behind a bush, and hummed in a menacing manner. Master Schulz was so terrified that he all but dropped the spear, and a cold perspiration broke out over his whole body. "Hark! hark!" cried he to his comrades. "Good heavens! I hear a drum." Jackli, who was behind him holding the spear, and who perceived some kind of a smell, said, "Something is most certainly going on, for I taste powder and matches." At these words Master Schulz began to take to flight, and in a trice jumped over a hedge, but as he just happened to jump on to the teeth of a rake which had been left lying there after the hay-making, the handle of it struck against his face and gave him a tremendous blow. "Oh dear! Oh dear!" screamed Master Schulz. "Take me prisoner; I surrender! I surrender!" The other six all leapt over, one on the top of the other, crying, "If you surrender, I surrender too! If you surrender, I surrender too!" At length, as no enemy was there to bind and take them away, they saw that they had been mistaken, and in order that the story might not be known, and they be treated as fools and ridiculed, they all swore to each other to hold their peace about it until one of them accidentally spoke of it.

My First Stein

by Lyn Ayers

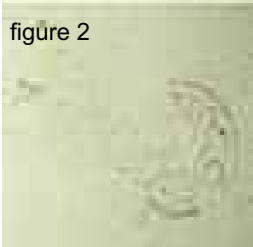
I found my first stein while I was stationed in Germany in 1967 and 1968. It was a cute 1/2 liter piece with no lid, several cracks, and a 1" base chip. It had an etched scene of two gnomes holding up mugs filled with foamy stuff and a barrel of something (figure 1). The base consisted of a tree trunk in relief that merged into the etching above. The handle was a tree branch. I fell in love with it upon seeing it and spared every expense in acquiring it: it cost me two German Marks, about \$.50 at that time. At today's prices, I am sure it would be worth at least twice that.

figure 1



On the base it had a strange mark, a circle with some letters in the center which I deciphered as an M, a G, a W, and a small n. On the back underneath the handle a number 1175E was incised. In those days, that information didn't mean much.

figure 2



That was more than 35 years ago. Today I know the mark stands for the stoneware factory of Merkelbach & Wick (figure 2). (The n was actually an r, and the two letters together, "Gr", are shorthand for Grenzhausen, the Westerwald village where the factory was located.) Even today this stein is my most valued one, but of course, not my most valuable. Imagine, if you will, my amazement several years ago, to see the exact same stein advertised in a stein auction catalog..

This time it had a lid and was in mint condition. Of course, I HAD to HAVE it! Fortunately for Janine's budget, I didn't have to pay an arm and a leg for it.

About six months later, a nearly identical stein but with a different scene appeared in another auction catalogue. This stein showed two gnomes about to enjoy a beer at a tree-trunk table, one of them already seated on a mushroom. That made a matching pair on my shelf, with each sitting on either side of my FIRST.

I found another piece at the 1994 Convention. Lotti Lopez, from the California Erste Gruppe, brought it to sell at the Members' Stein Sales. The scene on this one showed three gnomes seated around a mushroom on which they were playing dice.

At the 1995 Convention I discovered another one, this time with a rather unusual scene of two gnomes embracing. Even though these steins were made in Germany, I call it my San Francisco stein.

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So I have 4 different versions of the same mold number (see figure 3), in which my original purchase is the one without a lid! The mold or form numbers are all 1175 plus a capital letter. Mine have a B, C, and E. One is unnumbered. I believe that, based on the mold numbers, these are most probably part of a set of either 4, 5 or even 6. Now my purpose in life is to find the missing one(s).

By this time, you can see that stein auctions and Conventions have been good to me. I wonder what I will find at my next convention.

Any time you are in the Vancouver, Washington area, you are most welcome to come by, visit, touch and hold my mint gnome steins, but you can gaze at my first. Janine and I would be proud to entertain you.



figure 3



HR and the Freising Factory Revisited

by John McGregor

Eleventh Installment

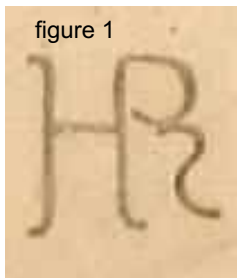
**HAUBER & REUTHER LATE 1887-
ca.1907**

The Type 3 Logo by MWG

In the last installment I covered the four companies that Hauber & Reuther made steins for; L.B. & C., Plato & Co., T.W. (Theodor Wieseler) and one A. Wahnschaffe. In this installment I am going to cover one of the companies, other than Hauber & Reuther, that made steins marked with the HR logo and that company was Merkelbach & Wick.

After losing their supply of Westerwald clay, the HR factory committed themselves to porcelain production, probably in late 1886, because that was the clay available to them. However, based on the number of surviving steins from all sources, etched and relief stoneware was far more popular. HR had some success with etched and relief porcelain, but they were a factory with 30 employees and I think early production problems forced them to look elsewhere for a supplier of etched, and relief, stoneware steins, because porcelain production alone might not have been sufficient to keep everyone busy. The factory that eventually supplied the steins, as noted above, was Merkelbach & Wick. All of the steins Merkelbach & Wick supplied to Hauber & Reuther came marked with the "type 3," incised "pseudo" logo (figure 1) and the "type 7" capacity mark (figure 2), which is the standard Merkelbach & Wick ½ liter capacity mark. Remember, a "pseudo" logo is a factory logo, but applied at a factory other than Freising.

figure 1



The Merkelbach & Wick blanks, with plain bodies that were made to be transfer decorated or hand painted (figure 10), were made without model numbers. When HR decorated these pieces they

figure 2



painted the décor number on the bottom, which does double duty as the décor/model number. These decor/model numbers will usually be followed by a letter, such as "197a" (Figure 3).

figure 3

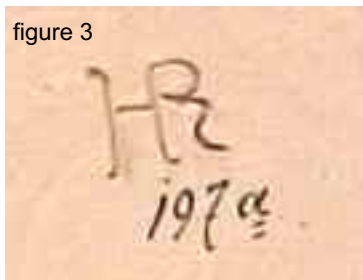
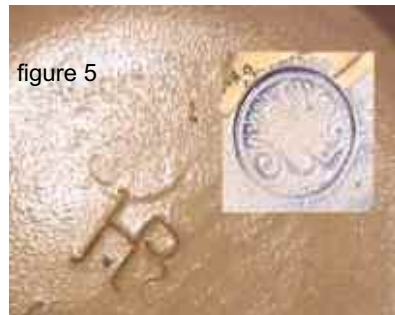


Figure 4 is an HR model 410 that has the "type 3" incised HR logo, and just above it, under the left upright of the "H," we find the remains of a Merkelbach & Wick logo that was evidently applied in error and partially eradicated before the HR logo was applied (figure 5). I have included another MWG logo, set in the same position, for easy comparison. When the stein is tilted in the light, more of the mark is visible, but unfortunately I could not get it to show up completely in one picture. For those who find factory identification from the style of the capacity mark a bit tenuous, this find should make it easier to accept the source of the ivory stoneware steins, with the "type 3" HR logo, as Merkelbach & Wick.

figure 4



figure 5



Examples of MWG/HR Production

The next five figures are examples of the basic types of steins Merkelbach & Wick produced for HR, relief (figure 6), threaded relief (figure 7), etched (figure 8), tapestry (figure 9) and plain body (figure 10).

figure 6



figure 7



figure 8



figure 9



figure 10



A Rare Variation

There are only six known, blue and grey salt glazed steins made by Merkelbach & Wick and marked with the "type 3" HR logo. They are models 241, 242 (2), 243, this 246 (figure 11) and a 249. I am sure that if and when collectors understand how to identify this variety, more will surface.

figure 11



When is an HR Not an HR?

Apparently when it is produced by Merkelbach & Wick with their own logo and model number. At the present time there are 24 known varieties of HR steins that were produced by Merkelbach & Wick with their own logo and a new model number. Figures 12 and 13, are two examples of, dare I say, pirated designs? The left hand stein in each pair is marked Merkelbach & Wick and the one on the right, HR. The question remains, however, did Merkelbach & Wick produce and market their own versions of these designs while still producing a version for HR, or only after they stopped supplying steins to HR? My personal belief is that it would have been imprudent of Merkelbach & Wick to produce these while still providing the same pieces to Hauber & Reuther. Many of the steins in question were designed by the mysterious "Breindl," a designer who, according to preliminary evidence, was an employee of Hauber & Reuther, not Merkelbach & Wick.

There is some question as to how long Merkelbach & Wick supplied steins to Hauber & Reuther. It's highly unlikely that Hauber & Reuther had the volume of business required to support two suppli-

figure 12



MWG-3127

HR-421

figure 13



MWG-3031

HR-410

ers of ivory stoneware. We know from A. J. Thewalt factory records that they supplied steins to Hauber & Reuther from 1898 to 1907. So, it is my belief that after 1897, Merkelbach & Wick no longer supplied steins to Hauber & Reuther and began marketing, under their own logo, a number of steins they had previously supplied to HR.

In the next installment I am going to cover the HR steins manufactured by S. P. Gerz and the "Type 4" logo.



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Early Philadelphia Steins

by Jack Strand

In anticipation of our attendance at the 2006 SCI Convention in Valley Forge, I searched my collection for steins or mugs highlighting sites near the convention center. For Philadelphia I found many of interest. I thought, if the convention were held a century earlier, I'd certainly plan to arrive in Philadelphia a day before and visit some of the places featured on the steins.

figure 1



figure 2



figure 2a looking north to City Hall, Philadelphia, Pa.



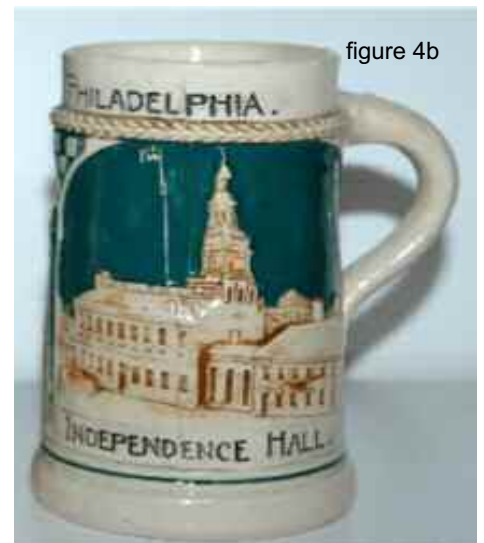
figure 3



figure 4a



figure 4b



To begin the journey, I would make reservations at the centrally located Bellevue-Stratford Hotel (figures 1, 2 and 2a). (Not being a Legionnaire, it should be a safe accommodation.)

Not far up the street from the hotel would be historical landmarks significant in the birth of our nation. There's the Liberty Bell

(figure 3). I understand David Harr will be coming down prior to the convention in order to make the necessary repairs. And Independence Hall, scene of the Proclamation of Independence and meeting place of the Continental Congress and Constitutional Convention (figures 4a and 4b). William Penn, the founder of Pennsylvania who laid out Philadelphia, is

figure 5



commemorated in a mug featuring his home (figure 5) and he is the statue on top of the prominent City Hall. City Hall (figures 6a & 6b), the architectural gem of Philadelphia and the nation's largest and most expensive municipal building, took 30 years to construct (1871-1901).

figure 6a



figure 6b



One thing I noticed was that everyone in Philadelphia seemed to belong to a union. Figures 7a & 7b show two examples of the Bottlers Union. The beer drivers produced at least four steins (Figures 8a, 8b,

figure 7a



figure 7b

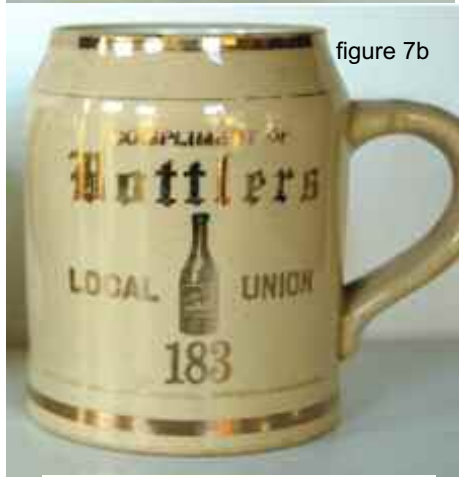


figure 8a



figure 8b



figure 9a



figure 9b



9a & 9b) and the Brewers Union at least two (figures 10a & 10a). I thought that while in Philadelphia, it would be a good idea to mention that I was attending the International Union of Stein Collectors

figure 10a



figure 10b



Convention. This revelation might guarantee better service at hotels, restaurants and saloons.

figure 16



figure 11



figure 12



figure 14



figure 13



figure 15



figure 17



figure 18



figure 20



figure 21



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STEIN EXCHANGE

Check out George Schamberger's tables in the stein-room at the Convention, many rare out of print books, orig. Schlitt prints, Maresch items, brass, copper, pewter, silver, crystal and other fine steins, carvings, Hummel's, many Regimental pipes and steins, Jugendstil, students, St. Hubertus items, medals, uniforms, old postal and military horns, Reservists pictures, shooting targets and much more.

Wanted: Old/new stein publications, auction catalogs, convention catalogs, also, steins with English verses. Call Clark Fischer st 505-835-2516 Evenings

Wanted: Interesting articles on unusual steins. Our staff will help you get your article written and into the pages of *Prosit*. "We can help you do it", so contact the editor today. 631-553-3841

Wanted: Royal Vienna Steins, Glass steins both enamel or overlay, and Capodi-monte steins. Call Rick Grunin 508-540-7575 or email grunin@cape.com

Wanted: Steins marked Royal Bonn, sports steins of all types and wheel-cut Bohemian glass steins. Contact John Lamb legallamb@aol.com

Wanted: Miniatures steins 1/8L and smaller. Les Paul oldsteins@aol.com

Wanted: American Souvenir mugs and steins, US Cold War Service steins, and any damaged Royal Vienna or Lenox steins. Contact Ron Fox oz@webspan.net

Wanted: HR steins of all types. Call Marty Cameli at 631 467-1413

Wanted: Mettlach plaques. Let me know what you have, condition and price. Frank Pociadlo 203-237-7189

Wanted: Good quality consignments for our upcoming stein auction. Fox Auctions 510-558-7375 email oz@webspan.net

Wanted: Threaded relief steins with gold squiggles in the background numbered from 1000 thru 1500. Contact Arvid Frende at 510-614-8616 or email afrende@att.net

Wanted: Any figural character pipes. Charlotte Whitham 860-677-8288

figure 19



Character Steins From North American Breweries

by Jerry Berg

An unpublicized and under-appreciated category of stein collecting is the specialty of collecting "Brewery Character Steins." By this, I refer to character steins that have been designed and issued generally to publicize that specific brewery. The use of character steins as brewery steins is a relatively recent development. However, before we look at the 'Brewery Character Stein category,' let's take a quick look at brewery issued mugs and steins in general.

The earliest documentation of man creating an intoxicating beverage out of everyday ingredients is found on Babylonian tablets that date back to 4300 BC, or roughly 6300 years ago. These clay tablets include very simple recipes for ale comprised basically of grain and water. Later, a more sophisticated recipe was found on ancient Sumerian tablets. These tablets are referred to as the "Hymn to Ninkasi" (Ninkasi was the ancient Sumerian goddess of brewing) and, according to archeologists, are believed to be from approximately 1800 BC. This more elaborate brewer's recipe called for the inclusion of: malts, grapes or raisins, water, honey, toasted barley and barley bread. By the year 1600 BC, beer was an integral part of Egyptian medicine. They used the beverage as a delivery vehicle for numerous prescriptions (or as the medication itself).

It would be unrealistic to believe that a family unit, religious group, or communal tribe would brew their own beverage and not use their excess production as a trading commodity. Therefore, it is entirely reasonable to assume that sometime during these early stages of civilization's development, a primitive ancestor of today's commercial breweries was formed. Of course, we have no documentation available to determine which early brewery was the first to supply the weary traveler or the local consumer with a customized drinking vessel, but we can be sure that brewery mugs were introduced not too long after the advent of commercial breweries themselves. Perhaps, these brewery mugs bore an identifiable color or pattern that labeled them as being representative of a specific region's brewery.

From this ancient, hypothetical development of brewery mugs, across the eons to modern mega-breweries with their promotional departments churning out every conceivable object as an advertisement, it is of little wonder that the brewery mug, or stein, has long been a favorite advertising tool as well as a popular collectable.

We can see that brewery mugs developed (as manufacturing techniques developed) from rough hand-made pottery cups, gradually evolving into the more sophisticated and slick products we see today. The most drastic and startling changes in appearance could probably be traced to four developments: new and improved materials, revolutionary new manufacturing techniques, the introduction of lids, and the introduction of character steins. All four of these elements would have profound impacts on the look and feel of the brewery vessel as it evolved into the modern-day brewery stein. It is my intended scope to examine the fourth of these major changes, the introduction of the character stein, specifically within the realm of North American breweries.

Of the North American breweries that have introduced character steins, three breweries stand apart from the others by virtue of the sheer quantity of their introductions. These breweries, which have introduced entire collections of character steins, are: Utica Club, Anheuser-Busch, and Corona. However, the first North American brewery to issue a character stein was not one of these breweries; rather it was Neuweiler, a now defunct regional Pennsylvania brewery.

Besides running a regional brewery, Louis F. Neuweiler was an outdoorsman and avid hunter. Reputedly, his office had numerous hunting trophies adorning the walls. When he saw J.W. Remy's 'Ram in a Barrel' character stein, he saw a way of bridging his love of big game hunting with the brewery. He contracted with J.W. Remy to produce an altered version of the stein. This stein differs from the original by having added Neuweiler banners that don't exist on the original version and by changing the initials, which are part of the design, from the original "HB" (Hofbräuhaus) to an "N" (Neuweiler). It was Mr. Neuweiler's intention to distribute this character stein among his employees and large distributors (figure 1). This was circa 1950 and many of his character steins made their way out into the stein collecting community as well.

The first American brewery to make use of character steins in public promotions was a small regional brewery in New York, the Utica Club Brewery. They introduced a series of television ads in the late 1950's using wooden character-stein puppets as the principal figures in the ads. The first of these ads introduced the two leading characters (Schultz and Dooley) waking up one morning and finding they had been 'mug-napped' from the tavern they called home. They were now on a shelf with other steins, the property of an unscrupulous stein collector. These ads proved so popular that, in 1959, they led to the creation of the steins themselves and eventually to an entire line of character steins (The Shultz and Dooley Collection) that continues to grow today. It is interesting to observe that, until fairly



The Nueweiler Brewery's Ram, alongside it's Inspiration.

figure 2



A few Schultz and Dooley occupational themed steins

figure 3



A few Schultz and Dooley recreational themed steins

figure 4



Some Anheuser-Busch Bud Man steins

recently, a recognizable name of the brewery did not appear on the steins. Instead, most steins were marked 'Webco' which was a derivative of 'West End Brewing Company', one of the brewery's early names.

In 1975, Anheuser-Busch introduced their first entry in the character stein field when the 'BudMan' stein debuted. This was the most successful promotional product that Anheuser-Busch had ever introduced and it wasn't long before they followed-up with

a number of other character steins, as well as additional versions of the BudMan'. Today Anheuser-Busch is the most prolific sponsor of brewery steins with hundreds (thousands?) of different mugs and steins issued over the years.

figure 5



A few Anheuser-Busch animals

figure 6



A few Anheuser-Busch buildings

figure 7



Some of Corona's menagerie

After seeing the commercial success of the other breweries' character stein introductions, it wasn't long before Corona Beer started issuing character steins. By

utilizing porcelain and the manufacturing techniques of the Albert Stahl Company, their steins were much more intricate than the pottery characters previously intro

duced. They started, in 1995, with the 'Corona Parrot' stein followed by the 'Corona Iguana' stein, and have continued with quirky popular animal steins.

figure 8



figure 9

The Hamm's Bears

figure 9



The Leinenkugel Brewery's characters

The Hamm's Brewery had been using their bear mascot in advertising for many years and naturally developed character steins using the 'Hamm's Bear' as the recognizable subject. Beginning in 1997, they started with the bear as a football player and subsequently issued three more versions, with the bear as a participant in other sports.

In 1998, three small Wisconsin breweries joined forces to introduce a 'Badger' char-

acter stein that celebrated the Wisconsin State Sesquicentennial. Approximately half of these steins have the Leinenkugel Brewery marked on the base. The remaining steins have either the Tittletown Brewery, or the Cherryland Brewery, on the base. Both Leinenkugel and Tittletown have since issued additional character steins.

In 2001, Miller Brewing Company introduced their first character stein, a Bald Eagle, quickly following with a "Miller Girl in the Moon" stein.

figure 10



Tittletown & Appleton Brewery characters

Neuweiler		Utica Club		Anheuser-Busch	
Description	Year	Description	Year	Description	Year
Ram in Barrel *	1950	Schultz	1959	CS 1 BudMan (first version)	1975
Corona		Dooley	1959	CS 79 St Nick	1987
Description	Year	Officer Suds	1973	CS 100 BudMan (second version)	1989
Parrot	1995	The Countess	1978	CS 125 Fred Bird (St. Louis Cardinals)	1989
Iguana	1996	Farmer Mugee	1982	CS 160 Bevo Fox	1991
Toucan	1997	U-Cee	1986	CS 213 BudMan (third version)	1993
Jaguar	1998	Bubbles LaBrew	1989	CB 2 Clock Tower (first version)	1995
Sea Turtle	1999	The Old Man	1990	CB 4 King (horse head)	1996
Octopus	2000	Cousin Emma	1991	CS 301 Frog	1997
Armadillo	2001	Fireman Fritz	1992	CS 315 Penguin	1997
Macaw	2002	Sir Oliver Wendell Foams	1993	CS 344 Louie The Lizard	1997
Horned Toad	2003	Uncle Rudolph	1994	CB 4 Early Delivery Truck	1998
Hamm's		The MoonMan	1995	CS 326 Bald Eagle	1998
Description	Year	Mulligan McBrew	1996	CB 11 Clydesdale Stable	1999
Football Bear	1997	The Bartender	1996	CS 323 Frankenstein (head)	1999
Baseball Bear	1998	Nurse Polly Pilsner	1996	CS 324 Dalmation	1999
Skier Bear	1999	The Giant	1996	CS 393 Coca Cola Santa	1999
Golfer Bear	2000	The Graduate	1997	CS 394 Coca Cola Vending Machine	1999
Leinenkugel		Santa Clause	1997	CS 401 BudMan (fourth version)	1999
Description	Year	The UC Runner	1999	CS 396 Elvis Jukebox	2000
Badger **	1998	Max Millennium	1999	CS 445 Spuds McKenzie	2000
Indian Maiden (head)	2000	Rod Lager	2000	CB 18 Bottles	2001
Musky	2003	Wanda Goblet	2000	CS 448 Cape Hatteras Lighthouse	2001
Jacob Leinenkugel	2004	Sluggo Hopps	2001	CS 461 Draught Tower (white)	2001
Tittletown		Mailman Mike	2001	CS 473 Neuschwanstein Castle	2001
Description	Year	Biker Buzz	2002	CS 509 Thomas Point Lighthouse	2001
Badger **	1998	Football Fred	2002	CB 22 Bevo Mill	2002
ClockTower	2002	Scuba Schultz	2003	CS 525 Blarney Stone Castle	2002
Cherryland		Scuba Dooley	2003	CB 25 Grant's Farm Bauernhoff	2003
Description	Year	Lieutenant Brewer	2003	CS 542 Draught Tower (black)	2003
Badger **	1998	45th Anniv. Schultz & Dooley	2004	CS 528 Windsor Castle	2003
Miller		The Parrot	2005	CS 537 Sovereign of the Sky	2003
Description	Year	The Army Steain	2005	CS 543 Ponce De Leon Lighthouse	2003
Bald Eagle	2001	New Glarus		CS 559 Bald Eagle (head)	2003
Girl in Moon	2002	Description	Year	CS 495 Pewter Barrel	2004
Fosters' Kangaroo	2003	Bavarian Drinker	2004	CS 582 Wolf (head)	2004
		Appleton		CS 587 Alcatraz Island Lighthouse	2004
		Description	Year	CS 615 Draught Tower (red)	2004
		Houdini in Milk Can Escape	2005	CB 33 Clock Tower (second version)	2005
				CS 600 Clydesdale (head)	2005
				CS 622 Bear (head)	2005

Photos From The Road

by Ron Fox

This new series has received more positive responses than any other article in *Prosit* since I took over editorship. I am very pleased and most happy to continue this series.

Since I last left off late last year, many changes have happened in the lives of my wife Sue and myself. We have relocated from New York to the San Francisco area of northern California. This tremendous undertaking would have been impossible if not for the generous help of fellow stein collector and friend Les Paul. I cannot help but publicly thank him for his enormous help. He has done more for us than anyone could possibly expect of a friend. Thanks, Les.

With us now living in northern California, it makes my favorite collection available for this ongoing series. Les Paul's collection has more rare and unique steins than any other collection I am aware of in this country. The hard part is which ones do I use first. I have chosen several you should find interesting.

figure 1



Figure 1 is of a double overlay Bohemian glass stein circa 1850-60. Besides the attractive blue over white over clear glass cut and faceted body, you have delicate pasty enamel scenes in the three archways of its polished body. If that weren't enough, it is finished off with a wonderful internal sulphide within the matching glass inlaid lid with fine brass mounts (figure 2). Even the handle is cut and faceted revealing the different layers of glass. Simply a spectacular glass stein.

figure 2



Figure 3 is an early character stein from about 1720. It is a brown glazed earthenware material (hafnerware), in the shape of a bear. The fancy pewter includes the muzzle which would have been found around a trained circus bear. Strands of clay had been added to the body during the making to resemble his fur and he holds a cup out in front of himself. This is one of only several that have ever surfaced. I sure have room on my shelf for him.....

figure 3



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Les has a very large collection of miniature steins. What I like the best is those miniatures that are also very early. Figure 4 is a Habanaware earthenware stein dated 1674. Besides its demure stature, both the color and melon form are out of the ordinary. It stands about 3 inches tall and has about a 1/8 liter capacity. I have never seen anything quite like it.

figure 4



Going through his more than 200 early faience steins, I thought figure 5 was one that most collectors had never seen. It is from the Frankfurt factory circa 1700. As you can see from the photo, it is three separate steins that have been joined by the handles. Each body has its own functional pewter lid. The Mettlach firm had copied this design and made a version of their own. For me, I will take the original.

figure 5



With Sue and I opening up a coffee shop, antiques and collectibles store, the next two character steins have a newly found attraction for us. Figure 6 is a bisque porcelain woman grinding coffee, and figure 7 is the old time string-bound coffee bag. We can really relate to these.

figure 6



figure 7

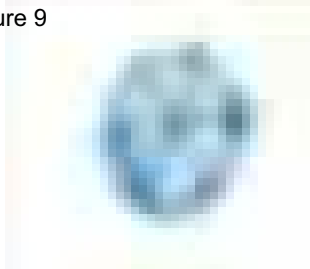


When we think of 18th century porcelain steins, Meissen comes to mind. In actuality, there were other factories that made porcelain at that time, but steins from those factories are seldom seen. Figure 8 is from the Hochst factory, better noted for their figures. It has a very detailed hand painted Biblical scene. Figure 9 shows the spoke wheel mark of that factory.

figure 8



figure 9



The last stein I have chosen from Les' collection is another character stein. Figure 10 is Friar type monk made by the E. Böhne and Söhne factory and up until this present time it is the only one that has surfaced. This firm usually worked in bisque, which is an unglazed matte finish to the porcelain. This monk is in their less commonly used high glazed colors. He stands holding what appears to be a snuff box in his right hand and an umbrella in his left. I would be extremely interested to hear if any one within our SCI readership has found one of these steins.

figure 10



One evening my wife and I made the 20 minute trip to Vallejo, to the home of Steve and Suzanne Elliott. As I first mentioned in the first installment of this series, Steve came up with this "Photos From The Road" concept. I am always open for new ideas, so speak up today.

After a delicious and filling dinner at a local Italian restaurant, we went back to their home and I took several photos of interesting steins. Figure 11 is a spectacular pottery stein with a scene of high wheelers racing. It is finished off with a white and gold band.

figure 11



The next stein I want to show you (figure 12) is one that Steve had been trying to get from another collector for almost 30 years. I am sure we all know that feeling of seeing a stein that we just have to have. Patience won out as Steve recently finalized the deal. It is Mettlach #3117 which is a 1 liter etched stein made for a Munich shooting competition in 1906. It has been seen only a few times, but this is the only one with an original inlaid lid (figure 13). Long time Mettlach collectors know it as the "Bitterschach Target Stein"

figure 12



figure 13



Steve has had a good run lately as the next stein from his collection that I want to show you was also recently acquired after chasing it for a couple decades. Long-time Mettlach collector and all around gentleman John O'Connor has decided to part with many of his steins. Steve has had his name in this stein while it sat on John's shelf for many years and John honored his promise that "if I ever sell it, you will get first chance." John is a man of honor.

This Mettlach #2004 1/2 liter stein (figure 14) features two fox-like animals, one on each side, where the tail of both meets in the rear of the stein to become the handle (fig. 15). The front has an owl in a shield (fig. 15). The Latin verse "Semper Paratus" is on the rim.

figure 14



figure 15



Glass steins are easily found. What makes them more interesting and desirable is quality and Uniqueness of the piece. Figures 16 and 17 are of an overlay glass stein with delicate floral enamel. The rare outer biege color makes this stein a real stand out. For Steve, having a large "S" on the front didn't hurt either. How nice of this firm to have made this for him back in the 1890 era. Nice to be important !

figure 16



figure 17



Steve has a very varied and interesting collection. You can be sure that I will be showing you many more of his pieces in future segments. I will close from the Elliott collection with a carved Leuchter-weibchen that hangs over his bar (figure 18). Stuart Weiss wrote an in-depth article on these carved hanging lights in the last issue of Prosit.



figure 18

The next two photos are from the collection of David Harr. Besides being an avid character stein collector, he is probably known best for his fantastic pewter repair skills. Should you have a stein with pewter damage, his pewter repair work is of the highest quality and not rivaled by anyone else in this country. I have personally had him work on several of my steins and it is nearly impossible to detect where the work had been done.

While visiting with David recently, there was one stein that really stood out as I had never seen it before. It is a porcelain character stein from the Capo-di-Monte firm. It is a knight which stands about 10" tall (figure 19). It has bright colorful enamel decoration over the body. As is the case with steins from this firm, there is much gold embellishment as well. The figural lid is made of porcelain and is attached with fine brass mounts. As far as character steins are concerned, it is the only Capo-di-Monte character stein I am aware of. Has anyone ever seen other character steins from this firm?

figure 19



Another wonderful stein residing on David's shelf is this Schierholz character of a mushroom lady (figure 20). This 1/2 liter is as cute as it is hard to find.

figure 20



One of my very favorite places to visit is the home of Danny and Marie Cipriano, on Long Island. Besides seeing many fabulous steins, Marie never lets you leave without serving you some great home cooking. What a great combination, great steins and delicious food.

Danny is serious about adding to several categories within his collection. Being he and Marie are both from Italian descent, Capo-di-Monte steins are of great interest to him. He presently has over 100 different steins of that type. Figure 21 is a 2

Capo-di-Monte with massive brass handle and rim mounts. The enamel work on the stein is breathtaking. This is a real

figure 21



Another large Capo of Danny's is seen here in figure 22. It is lifted up on four feet and has scenes of women bathing. Expect a detailed article on Capo-di-Monte steins featuring the Danny Cipriano collection soon.

figure 22



Chicago is a frequent stop for me. The home of Bob and Irene Groebner always offers continual surprises. Bob is actively searching for new stein additions to his already large and interesting collection. On my last visit I was excited by the next two steins I want to share with you. Figure 23 is an 1860 vintage porcelain stein with a coaching scene on the front panel. Its short wide body is complimented with an all porcelain lid (figure 24). This type of lid was not commonly used as it would only take one big flop closing and pieces would be falling to the floor. From experience they found that pewter lids or at least a pewter rim, was needed for durability.



This next stein seems ordinary enough until you look a bit closer (figure 25). The three dimensional porcelain inlay is of a monkey, with a snake wrapped around an apple, also in porcelain, for the thumblift (figure 26). The inlay and thumblift appear to be made by Schierholz. I have not seen such parts made by Schierholz for another stein manufacturer. This one is a real head-scratcher. Does anyone have anything like this?

figure 25



figure 26



Due to our move, my entire stein collection is packed away and in storage. Things I have acquired recently are the only steins out for me to enjoy. If you remember from the last installment of this series, I had found a modern character stein of Sully from "Monsters Inc", which has quickly moved up the ranks to one of my favorite looking steins. I really love him. Anyway, I have recently found two

more modern character steins from an animated movie. These two starred in the Toy Story movies from Pixar and Disney Studios. They are made of plastic.

figure 27



figure 28

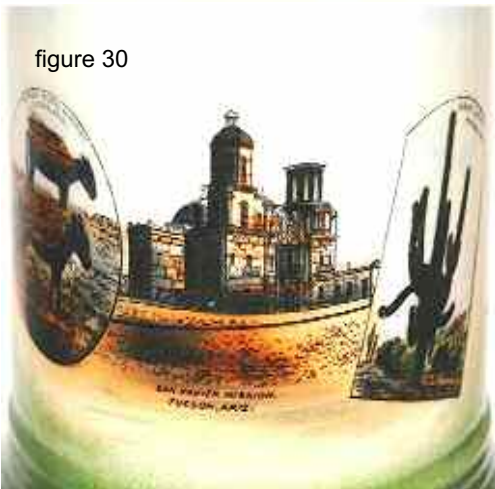


Figure 27 is Buzz Lightyear which had the voice of Tim Allen. Figure 28 is Jessie, the Yodeling Cowgirl from Toy Story 2. Her character is voiced by Joan Cusak. The plot is somewhat interesting, since it is about a toy named Woody, who is stolen by a toy collector. Buzz and his friends vow to rescue him, but Woody finds the idea of immortality in a collector's museum tempting. The collecting mentality is being mocked a bit in this movie, and then the horror of finding out you are the one being collected. It kinda seems ironic. I have to assume that the other characters from this movie were made into steins, so my quest continues. So who wants to grow up?

figure 29



figure 30



The last recent stein I acquired came from my good friend Marty Cameli in New York. Knowing that I collect American souvenir steins by Wheelock, he found this stein in one of the auctions and got it for me. Figures 29 & 30 shows a porcelain 1/2 liter size stein with a transfer scene of the "San Xavier Mission, Tucson, Ariz." To the left of the Mission are two donkeys and the words "Tucson Wood Wagons." On the right is giant cactus. This will make a future Prosit article.

My first opportunity to attend an Erste Gruppe meeting was the beginning of April. Les Paul and myself took the long drive south to the home of Roy and Sue Kellogg. They live at 4000 feet on top of a beautiful mountain. We were pampered for three days with great food and playful joking.

Roy's collection consists of cobalt decorated stoneware steins. Here are just a few of his many pieces.

figure 31



Figure 31 is a stoneware Art Nouveau stein with a relief scene of the Munich Child.

figure 32



Figure 32 is an etched stein from the soon-to-be-released "Brokeback Miners" the movie sequel to "Brokeback Mountain". At your theater soon.



Young, dwarf and in love

figure 33



Figure 33 is my favorite stein from Roy's collection. This tall 1/2 liter Clown stein is usually only found in the cream pottery coloring. Having it in cobalt decorated stoneware brings an entirely different appearance to the stein. This Harpo Marx-like clown has a verse on the front of his jumper. His cone shaped hat and short Beatle-like haircut give him a Frenchman-like feel. Doesn't he look like he is ready to shuffle off to my house?

Figure 34 is a wonderful relief scene of Lohengrin. This has always been a favorite subject matter for me since I bought the Mettlach PUG plaque with the same scene back in 1974.

figure 34



Over the past 30 years I have seen Louis Foster's collection grow. The last time Sue & I visited him, I told her to expect to see 150 Munich Maid characters which is the largest number of those known to be in one place. Knowing of his long time interest in US military steins, I was excited knowing I would see a lot of them also.

I was surprised to see the case which greeted us right inside the entrance. Here was a case holding 60 HR steins. It turns out that 15 years ago Louis started to buy some of the "poor man's Mettlachs".

Here are just a few examples of Louis' hard to find hand painted HR steins.

This will conclude this installment of "Photos From the Road." With the SCI Convention rapidly approaching, I plan on traveling and visiting with many more of our collector members. This will provide me with endless photos of unique and interesting steins.

Please continue to send me feedback and possibly any new ideas that can be incorporated in future issues of our Prosit magazine.



Well, I certainly enjoyed my visit with the Kellogg's. I must say that there are some fabulous folks in our hobby. They add color and memories to our lives. The bonus for me was that Roy traded me a stein from his collection that I had fallen in love with. Figure 35 is an Austrian Majolica stein with two different hand-painted scenes, one on each side. Thanks Roy.....



Steins Made From Unusual Materials

Idar-Oberstein Agate Stein

by Ron Fox



The late John Stuart had a great fascination with steins made from odd materials. His collection included most of the unusual materials ever used for the making of beer steins. John had a major impact on how I evaluate and look at steins. Those steins made of odd materials now stand apart from all others for me. They always make me mindful of the impact John had on the stein hobby, as well as me personally. This new series on steins made from unusual materials was intended to be written by John. It is in his memory and with his inspiration that I will proceed.

The stein I will cover for this article is made from agate and owned by Les Paul. Agate was named from the river Achates, now the Drillo River, in Sicily, Italy, where the stone was first found. No gemstone is more creatively striped by nature than agate that forms in concentric layers in a wide variety of colors and textures. Most agate is found near the sites of ancient lava flows and with the variety of bands and color, can be identified to its location of origin by experienced gemologists.

The development of the agate gemstone industry began in Idar-Oberstein, Germany, as far back as Roman times. This early industry was based on the agate and jasper deposits, good local sandstone used for the production of cutting and polishing wheels, and water power to work the wheels. Though there are records of this industry from very early times, this industry did not begin to have world renown until the 16th century. By the start of the 18th century, there



were about 15 workshops cutting agate and using the nearby Nahe River for energy. By the latter half of the 1800s, there were more than 150 cutting shops in Idar-Oberstein. In addition to cutting agate and jasper into jewelry stones, the Idar cutters also carved all kinds of stone objects — dishes, goblets, bowls, snuff boxes, cane heads, parasol handles, fancy buttons, and of course, rare beer steins such as the one in this article.

Idar-Oberstein's past and present gemstone cutting industry is an important part of this town's identity. For centuries the streams that flow near Idar-Oberstein were thickly lined with active water-powered cutting mills. Though these mills are now obsolete and have given way to modern electrical devices, this town continues to attract many tourists for the beauty of the past.

Though the agate deposits in the area of Idar-Oberstein have been depleted for some time, imported agate and other semi-precious stone is still being cut to satisfy the demand for their fine product.

Figure 1 shows this very rare agate stein with a blow-up photo in figure 2 giving us a better view of the stone's color and grain. The cutters from Idar-Oberstein had to take a block of agate, grind the body into a cylinder shape and also grind and hollow out the interior (figure 3). After careful polishing of the body, a silversmith was enlisted to create the silver handle and mounts. The mounts were gold washed which leads us to believe this stein was made for a wealthy client. The mounts also give us an indication of the stein's age which is early 18th century.



An Interesting Miniature

by Walt Vogdes



inner cap. It is very tiny, measuring just 1 inch high. These were carried by both ladies and gentlemen, although this example seems to have been for the gentleman. The enameling is very interesting, featuring a man in early attire. The lid looks like it has some sort of shield or coat of arms on top. The bottom is marked with the letters SG, as is the rim inside."



The (slightly edited) description on ebay read as follows:

"Antique enameled vinaigrette (smelling salts) 1" stein ~ rare. This is a wonderful antique vinaigrette in great condition. Vinaigrettes were used in the Victorian era to ward off odors by putting vinegar, or cologne in the piece which would have a sponge or wool wadding inside. The smell would emanate through the pierced inner cap. With the invention of indoor plumbing, these items became obsolete. Also used for smelling salts I would think. This example still contains the original wool wadding, and the intricate pierced

Stein collectors should recognize the figure of the Gooseman of Nürnberg on this miniature stein seen in figure 1. The so-called "small arms" of the city - the demi-eagle appearing on the left side of the divided shield, with silver and red bars on the right side - appear on the lid. The arms are seen upside down in figure 2. Figure 3 shows the vinaigrette with lid raised and the pierced inner cap in place. In figure 4 we see the stein after this inner cap has been removed.

My guess is that this piece is made of 800 silver, and that the "knob" on the top of the inner cap is a pearl. Whether the buyer knew all of these details or not, he liked it enough to pay \$666 for it.

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June 2006

ARTHUR J. MAETHNER



SCI lost a scholar, writer, poet and a teacher when Master Steinologist, Art Maethner died on April 16, 2006.

As a founding member of SCI and the Upper Midwest Society of Steinologists, Art contributed much to further the study of antique drinking vessels, German Student Societies, and German language and literature. He received the prestigious Editor's Award in 2001 and over the past 40 years contributed many articles to Prosit. Art provided translations, advice and proofreading for several books written to advance knowledge of beer steins. He happily proofread Prosit for many years to ensure the publication's quality and he lectured at many conventions and to a number of SCI chapters. Art mentored a number of new SCI members and constantly promoted the organization.

His translations were meticulous and captured the essence of the German as well as the rhyme and rhythm of its poetry. His deep knowledge of history allowed him to provide background information that illuminated a piece of artwork and informed viewers of its deeper significance.

A teacher by profession and nature, Art's last, long battle against cancer provided lessons in courage, dignity, compassion and optimism. His wife, Judith, his two sons, Kurt and Scott, both members of SCI, their wives and two granddaughters, survive Art.

Women in the Military

by Louis Foster

In collecting Cold War steins, one occasionally encounters one belonging to a soldier named Rose or Vickie or Wendy. These are not forerunners of Demi Moore and G.I. Jane of Hollywood fame. They are (or were) real women who served in our Armed Forces.

Before we start with the actual steins, let's take a quick look into women in the military. 2,000 years ago there were women who accompanied the Roman Legions to the far outposts to Rome. They were wives and girlfriends of the soldiers but are not known to have played a role in the combat. We know from history that the Britons waged a final battle against the armies of Rome which was led by a woman, Boddicia, Queen of the Iceni.



Statue of Boddicia by Thomas Thornycroft

Later in the 15th century history shows us Joan of Arc leading French soldiers against the English, also a "Warrior Queen." American history tells us of a couple of women called Molly Pitcher in the Revolutionary War and Clara Barton in the Civil War, but heroic as they were, they were not actually "in the army." During the US Civil War there are examples of women posing as men and serving in both armies.

Actually seeing women in US uniforms did not occur until the establishment of the Women's Army Auxiliary Corp on May 14th, 1942. The WAAC ended August 31, 1943 and the next day, having been discharged the day before, they could enlist in the Women's Army Corp which is what we know as the WACs. The Women's Armed Services Act of 1947 made the Women's Army Corps a permanent part of the U.S. Army and this continued until

1978 when the Women's Army Corps was disbanded and they were integrated into the army with certain restrictions regarding combat types of assignments. In the intervening years, much of that has changed but it is not entirely equal, as any woman in the service will attest.

It is interesting that the law of 1947 predated the racial integration of our Armed Forces.



figure 1

So, how does this relate to Cold War steins? Earlier I mentioned a soldier named Rose. Her stein intrigued me for a few reasons (figure 1). It gives her rank as Master Sergeant and the years 1942-1962 appear on the stein. This hinted that she was among the first women to enter the military after Pearl Harbor. We know of many men who actually enlisted December 8th, but remember, in those days women were not "allowed" to enlist. It took an Act of Congress to bring this about. Another thing about Rose's stein is that it displays the Crossed Pistols of the Military Police and states that she was an honorary member of the 4th CID. This presented more questions because, in those days, the military police and the Army's CID (Criminal Investigative Division) were closed to women. They were not allowed to actually be an MP or CID agent. (Those jobs were reserved for the John Wayne, James Bond types – "real men.") So, what was this stein about? To further complicate matters,

instead of having the name of a German town where American G.I.'s were garrisoned, I found the words "Military District of Washington." Did this mean Rose was not even in Germany?

After much time and some guidance and encouragement from retired Army Sgt. 1st Class Karen Chambliss, I was able to learn a little about Rose. Rose Waiblinger



figure 2

Schubar was born in Danzig on April 6, 1904, and went on active duty in October 1942 in the W.A.A.C. She spent the majority of WW2 at Pyote Army Air Field in west Texas which was the largest training base for B-17 bomber crews. She served in a variety of clerical positions until Nov. 9, 1946 when she was assigned to the 7708 War Crimes Group. There were war crimes trials at different locations after the key Nazis were tried at Nürnberg and possibly Rose's native German language was put to good use in this assignment. She later returned and was assigned to the 4th MP's at Ft. Meyer, VA.

I contacted the CID Association of retired agents and the roster of names shown here were active agents in 1962 (figure 2). The "Best Wishes from All" is indicative that this stein was a retirement gift to her (figure 3). It was interesting to me that Rose was 38 when she went on active duty and 58 when she retired. No doubt

the men of the 4th CID saw her as a mother type of figure; she'd have been older than many of their mothers. Master Sergeant Rose W. Schubar passed away November 1, 1979, in Honolulu, Hawaii and is at rest in the National Military Cemetery of the Pacific in the companionship of many of her brothers in arms.

Vida L. Perry entered the Army August



31, 1943. The gold shield on her stein is the Greek Goddess of war, Pallas Athene, the symbol of the Women's Army Corps (figure 4). I have been unable to learn much about her and her career. She was stationed in Frankfurt in 1955 – 1956 and died in March of 1980.

Joan Blakely held the rank of Chief Warrant Officer when she was assigned to the USAREUR (United States Army – Europe) Communications Center in Heidelberg (figure 5). Discussions with her nephew lead me to believe that she was a cryptologist working at USAREUR Headquarters when the Cold War heated up after the erection of the Berlin Wall. I have not learned much more about her but I believe she lived from 1916 – 1992.

Moving on we come to 1st Lt. Vicki Lucas who was a Platoon Leader stationed at Mannheim with a transportation company in the regular army from 1983 to 1986. Her stein attracted me because of the final of a 2½ ton truck, the old “deuce and a half” (figure 6).

The final stein belonged to Wendy L.



Molder who served in Hanau, Germany as a PFC, also in transportation field after the reunification of Germany, now living in Dallas, TX (figure 7).

The last item is a mug celebrating the

20th Anniversary of the Woman's Army



figure 8



Corps (figure 8). The WAC's served America for 36 years but as you can see, women have contributed in times of conflict for thousands of years and will continue to do so in the future.

These steins and the women who owned them originally take us from before women were actually in the US Army as equals to men beyond the end of the Cold War. These are only a small percentage of the steins made for military personnel partly because women were a small percentage of our Armed Forces. They may have been small in numbers but their involvement in the US military was and is today enormous. In Iraq today, women are on the front lines in harm's way. I suspect that more women have been wounded or lost their lives in military service during the last 15 years than at any other time in our history. I am sure that we each have a different perspective on their new role in our military. Regardless, we owe these women our gratitude for their valued service.

I have not yet seen a Cold War stein purchased by a female USAF member but it is out there, waiting to be discovered.

To quote General MacArthur, "old soldiers never die, they just fade away," but I know their steins go on and are going up in price.



The Rhine River Patrol

by Louis Foster

Stein collecting is often routine and after a few decades of it, we tend to think we have seen them all and there is seldom anything new. This is pretty much the rut I was in collecting Munich Maid character steins. With over 150 of them, all I was missing was a few sizes. With HR's it was pretty much the same after the first 50 or 75 of them. Of course, the beer stein books and 20 years of commercial auction catalogs added to this sense of "been there, seen that." As a result, with my interest in US regimentals (or Cold War steins), I was approaching the same rut. Other than some infantry battalion whose number or unit crest was unknown to me, it was becoming pretty routine.

This routine was suddenly broken a year ago when I spotted a very different Cold War stein. There on eBay I was looking at a stein which was described as U.S. Navy Rhine River Patrol. Now coming from an Army family and being a Cold War veteran myself, I figured this made about as much sense as the Bolivian Navy or even the Bavarian Navy would make. This stein placed sailors 300 miles from salt water.

Needless to say, I had to find out what the U.S. Navy was doing in "soldier land." In 1950 I had sailed from New York to Bremerhaven on the U.S.S. Goethals and it was operated by the U.S. Navy because that was what they did ~ go to sea. What on earth was the navy up to on "our turf"?

What I learned was that in about March of 1949, the Commander, Naval Forces Germany (COMNAFORGER), assumed duties to patrol the Rhine River in the US Sector, regulate shipping on the river, and assist in moving military equipment over the river.

One of the boats used by the Rhine River Patrol



Stein purchased from ebay

This was initially accomplished with one Air-Sea Transport, and ten WW II *Kriegesmarine* torpedo recovery boats. This was a total of eleven boats; but there were only eight crews that consisted of: seven US Navy personnel supplemented by three soldiers from the US Constabulary (see: Prosit, March, 2006) - one machine gunner, and a two-man demolition team.

In 1952, the first new boats were delivered. The approximate statistics were as follows: They displaced 25 tons, were 80 long, 12½' feet wide and had a 3"



feet long, 12½' feet wide and had a 3" draught. Powered by two diesel engines, they were rated at 440 horsepower and could do 21 knots.

There were three bases; Schierstein, Mannheim and Karlsruhe (see above map). By 1957 movement was underway to transfer responsibility and equipment to the West German government and this was accomplished June 30, 1958.

One interesting mission of the Rhine River Patrol was to provide humanitarian aid during the floods of 1954 in the Low Countries.

These photos show the Patrol boats used on these mission. Not being a Navy man myself, I see these boats as very similar to the PT boats of World War II like President Kennedy's PT-109.

Rare boat finial



Boat illustration on the steins side



Boat from Rhine River Patrol



Cold War steins are becoming an important category within stein collecting. They represent the history of our military and remain as a permanent record of the brave men and women that have served our country.



The Chicago Germania Club

by Al Schafer
encouragement from Bob Groebner
photos by Karl Meyers & Sue Schafer

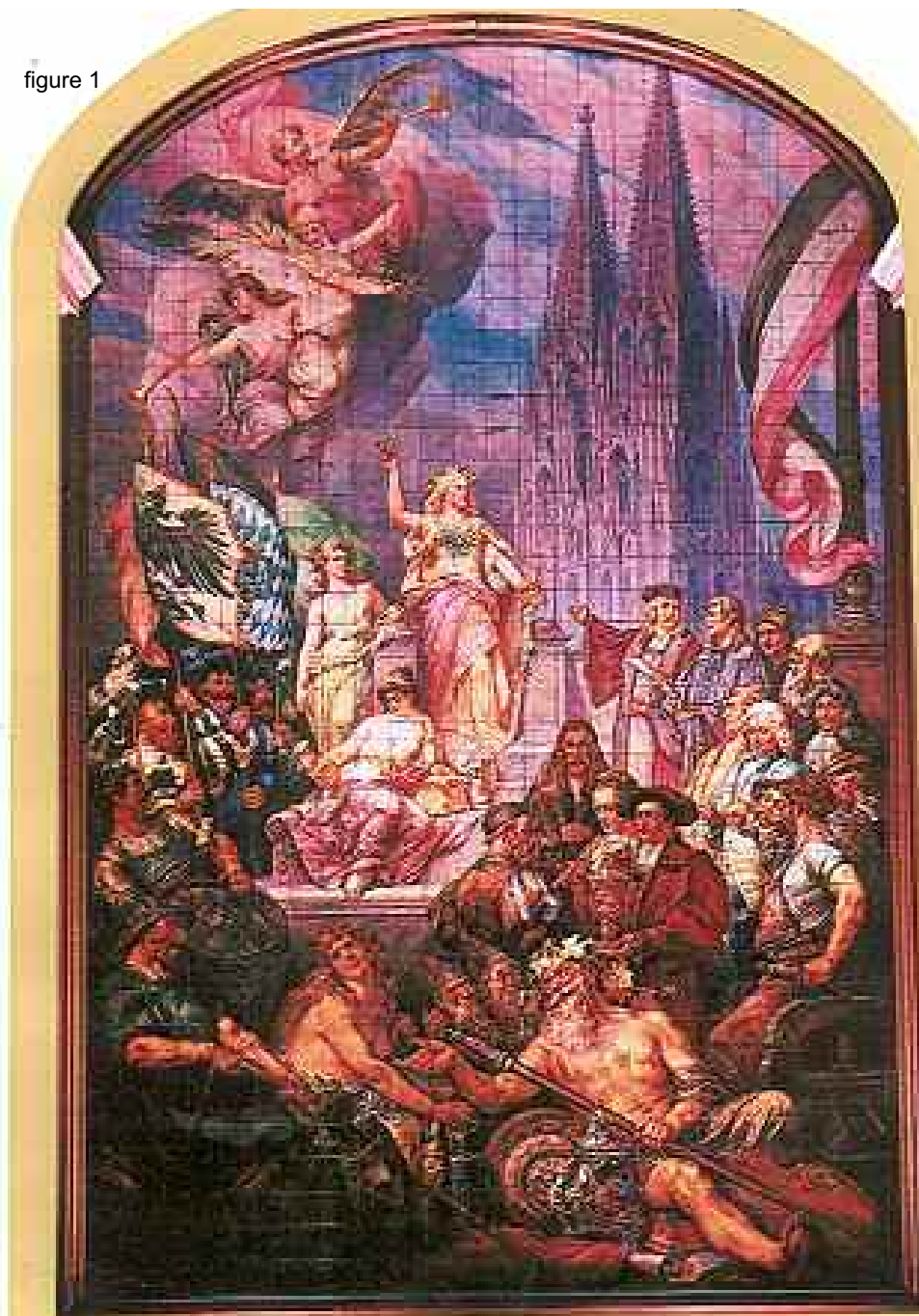
In the past four years that I have been a member of SCI, I have thoroughly enjoyed the different kinds of stein collections that our members pursue. My own interest is collecting glass steins with brewery, restaurant, etc, advertising on them. Recently while researching our family genealogy, I found a new area of interest for my collecting beer steins.

I am fortunate to trace my family, on both sides, back to the early 1700's. My wife's grandmother, Caroline Reinhard came to the US with her family in 1882 at the age of 2. I had very little information about the family, but eventually what I had led to the Chicago Germania Club, where her father Heinrich Frederick Max Reinhard was a member. While researching information, I learned a lot about the Germania Club and also realized that collecting beer steins from the Germania Club would be a wonderful addition to my collection.

There is much history of the Germania Club which was a social and civic center for Americans of German ancestry, foreign born and native alike. It began as a singing group known as the Germania Männerchor on June 25, 1865. On May 1, 1865, the funeral train that was carrying President Lincoln's body arrived in Chicago. Solemn vocal and instrumental music was performed during the entire night. Several hundred German voices chanted a requiem with a moving effect, that was performed by the Germania Männerchor. In 1889, the club built its landmark building at Germania Place and Clark Street, on the North side of Chicago. In 1902, the club changed its name to the Germania Club of Chicago. In 1918, because of WWI, the members changed the name to the Chicago Lincoln Club. In 1928, the name was changed back to the Germania Club. In 1987, the Germania Club closed, so now the search for information becomes more interesting. All the beautiful art pieces, stained glass windows, beer steins and wood carvings were given to the club's last charter members.

I attended a lecture about the Chicago 1893 World's Columbian Exposition, and

figure 1



found out that there was one piece of art that did not find a new home. The massive Triumph of Germania is a large mosaic (figures 1 and 2), 18 feet high and 14 feet wide, and was the focus of German exhibits at the World Fair. This mosaic which depicts the allegorical characters that represent Strength and Courage of Germany's cultural greatness of world wisdom, saga's art, literature and songs of Germany. Because of the size, all the major museums of Chicago said it would be difficult to display, so it was put in storage in 1987. I looked for it for a year, and have now found it. It is my greatest hope that this glorious piece of art will one day soon be on display at the Dantz Chicago German Cultural Center for everyone to see.

Regarding the beer steins of the Germania Club of Chicago, there must be many. I purchased my first Germania Club stein from a friend, and fellow member of SCI, Bob Groebner (figure 3). Bob originally purchased this stein from a lady in an old German neighborhood who told Bob that her grandfather worked at the Germania Club and was given the stein when he retired. I also have a stein from a Germania chapter of the Order of the Eastern Star #552. It is from 1917 (figure 6). My wife's grandmother belonged to a chapter of the Eastern Star. They met each month at the Germania Club. During WW2, they would make bandages for the effort and they made up packages for the hospitalized veterans.

figure 2



figure 6



figure 3



figure 4



figure 5



Last year Bob purchased two beautiful pieces, which have history with the Germania Club. One is a silver drinking horn (figure 4), marked Germania Mäennerchor Christmas 1914, and a glass stein with a silver lid (figure 5), marked The Germania Club Faching, 1912, Chicago.

As you can see, the steins from the Germania Club are a wonderful source of history, and remembrance of the importance of German culture in Chicago.

Currently, there is a book being written about the history of the Germania Club, which will give all of us more information to further our interest in this area of stein collecting, as well as the fascinating history of the Germania Club of Chicago.

I am currently seeking any information concerning the order of the Eastern Star Chapter 552, and I would be grateful for any help regarding the location of this chapter.



The Lewis & Clark Centennial Exposition Portland, OR - 1905

by Lyn Ayers

How many times during the past three years have you heard something about "The Corps of Discovery" or "The Lewis & Clark Expedition?" You are about to read about it again, although to be accurate, it's more about something that happened 100 years later, in 1905.

In 1805 the Lewis & Clark Expedition completed their westward trek to the point where the Columbia River flows into the Pacific Ocean, about 75 miles west of what is today Portland, Oregon. Their maps and journals contributed to the exploration and growth of this city which was known in its early days as "Stumptown". This popular nickname was derived from the large number of tree stumps left over from forest logging operations, and it is still occasionally heard today.

By the end of the 19th Century, Portland had 90,000 residents and was the largest city in the Northwest. It was the busiest port north of San Francisco although the railroads and the Yukon Gold Rush of 1897 began to make Seattle boom (remember the Seattle Convention of 1997-The Great Stein Rush?). Portland's leaders realized they needed to do something to promote and increase industrial growth for the region. In mid-1900 the city's wealthy power brokers drew up a plan for a Fair, formed a corporation, sold stock and raised some \$300,000. Approximately 3,000 residents purchased stock certificates both as an investment and to support what they viewed as a worthwhile venture. The city of Portland, the state of Oregon, and the federal government all made major contributions of multiple hundreds of thousands of dollars. The World's Fair in Portland was on its way.

The plan was to hold the Fair in 1905, one year after the 1904 St. Louis World's Fair which commemorated the embarkation of the Corps of Discovery. The grandiose official name - The Lewis and Clark Centennial and American Pacific Exposition and Oriental Fair - was commonly shortened to "The Lewis & Clark Centennial Exposition."



"American Progress", John Gast's painting of America's westward movement, shows the allegorical figure of Manifest Destiny leading pioneers into the Promised Land as natives flee farther west (figure 1). Loosely based on this painting, the official Centennial seal depicts the figure of Progress, shrouded in the patriotic colors of America, signifying the then-current belief that America's future course lay in expansion to the West (figure 2). The Portland Oregonian interpreted it in the following glowing terms: "Facing the blazing sun as it sets in glory in the Pacific Ocean, the two buckskin-clad explorers . . . have raised their hands in salutation [to the current inhabitants of Portland]. Between them . . . moves Progress, a woman draped in the Stars and Stripes. The whole symbolizes confidence, energy, trust, and solemn wonder, and well illustrates the well-known and appropriate sentiment on the stately colonnade at the main entrance of the exposition grounds: "Westward the Course of Empire Takes Its Way," the official motto for the Exposition."

figure 2



The Exposition was a showcase for the arts, industries, manufacturers, and the products coming from rivers, soil, mines, forests, and sea of the Pacific Northwest. The goal was to benefit the people of Oregon by advertising and developing its agricultural, horticultural, mineral, lumber, manufacturing, shipping, and educational resources. The Exposition housed three federal and 20 state buildings. Sixteen other states and sixteen foreign nations were also represented with buildings and exhibits. A large area was set aside for commercial concessions. Wares from Japan, India, Hungary, Austria, Italy, and Egypt were displayed in galleries. Figure 3 is a postcard showing the layout of the Exposition on its site by the Willamette River.

Imagine, if you will, some of the difficulties encountered during the ensuing five years of planning by having three different Exposition presidents (two died) before the fair opened. The best site of several hundred acres was primarily a waist-deep lake and they had to incorporate that into their planning. (Just imagine how much more difficult development would be with today's environmental constraints.)

Portland's leaders put a lot of work and money into the Exposition and their foresight paid off with big dividends. On June 1, 1905, the Exposition opened. Over the following 4 ½ months nearly three million people came to enjoy the show. It then closed down as scheduled on October 15, 1905. Financially it was one of the most profitable and successful World's Fairs of the time.

By now you are probably asking yourself why this is important to a stein collector. It



is because hidden in all the planning there were at least two different German stein manufacturers who had factory representatives or employees involved in the Exposition. From previous World's Fair successes they knew souvenir steins would sell well. These two manufacturers were Adolph Diesinger and JW Remy.

Figure 4 shows a ¼ liter ivory stoneware relief stein produced as a souvenir for the Exposition. The firm of Adolf Diesinger designed and manufactured quite a number of relief souvenir steins that were marketed in the US during this time period. Some were very popular and are easily found, others are much rarer. There appear to be few that either had lids originally, or have survived with lids intact. Although unmarked, this stein bears numerous telltale Diesinger characteristics.



figure 4

tics. To date, I have not seen any Diesinger steins for this Exposition in a different size or color.

The front of the stein shows a winged angel flanked by portraits of the two pioneers, with the words "1805 Lewis and Clark Centennial 1905" in a banner above, and "Souvenir of Portland, Oregon" below. The form number, 886, appears between the handle attachments (figure 5). Further around on the sides of the stein are two other images of trade with significance to Portland, a ship at sea



figure 5

JW Remy offered steins in ¼ liter and ½ liter sizes, both sizes featuring the same central design. The ¼ liter version is known in ivory stoneware, full color stoneware, and blue-gray saltglazed relief stoneware. So far the ½ liter version is only known in ivory stoneware. Like the Diesinger stein, few of these pieces are found with lids. I believe they were offered both with and without lids to give the customer more price options.



figure 6

scene on the JW Remy steins is the Centennial seal almost (figure 6). The seal is flanked on the sides by the same image of a



figure 7



figure 8

winged angel which appears on the Diesinger stein, plus the images of Meriwether Lewis and the Wm. Clark on either side of the handle (figures 7 & 8). These likenesses are different from those represented on the Diesinger stein, as one would expect. Around the bottom are the words "The Lewis & Clark Centennial-Portland-Oregon-1905."

The winged angel at this point remains something of a teasing mystery, although its appearance on both pieces has to be more than a decorating coincidence. Looking closely at the steins we must conclude that they were modeled after the same source, but so far I have been unable to determine what that source is, or what the angel holds in her upraised arm (a lantern?). Perhaps one of the readers of this article can enlighten me.

All of the JW Remy pieces that I have seen have the factory logo of that time incised in the base: a rectangle with the corners nipped off enclosing the initials J.W.R. (figure 9).

All three of the ¼ liter JW Remy steins are undoubtedly from the same mold. The ½ liter stein has a taller, narrower shape, resulting in an enlargement of the central scene by about 10% (figure 10). The decorated band around the base contains the word "Quelle" and a number of crawfish in relief (figure 11). As a result of researching this article, I learned that the Quelle Café opened in Portland in 1892 and was known as the Home of the Crawfish (see postcard in figure 12). Just one year after



figure 9



figure 10



figure 11

the Exposition it became known as Jake's Famous Crawfish. Now owned by McCormick & Schmick's, Jake's still operates under the same name on SW 12th Avenue, and enjoys a reputation as one of Portland's finest eateries.



figure 12



figure 13

When you put examples of all four together, this is what they look like (figure 13).

It is amazing to have pieces from two different manufacturers from Germany commemorating the same event in the United States, especially the far west United States. Each is unique and yet they have perplexing similarities. What motivated me to write this article, especially as the bicentennial anniversary is winding down, is that I just acquired the colored version of the JW Remy stein. I had never heard of one before, let alone having seen one. It's in mint condition and even has its lid!

After finding this previously unknown stein, I wonder how many more Lewis & Clark souvenir or commemorative steins there are that I don't know about and have never seen. I would be willing to bet there is another stein that was made 100 years ago to sell to some of the three million visitors to the Lewis and Clark Centennial Exposition. All I have to do is find it.



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Midwest Stein Convention St. Louis, Missouri

September 29 - October 1, 2006

Many of you enjoyed the Midwest Regional Stein Conventions held in St Louis in 1998 and 2002. The Gateway Steiners again invite all SCI members and their friends to St Louis. Come for the steins and stein knowledge, come for the fun, come for the food, drink and good companionship.

St Louis is easily reached by good highways from anywhere in the United States. It is also served by many airlines from all parts of the country. Fall is a beautiful season to visit St Louis and the near-by Ozarks. St Louis contains many attractions including a world famous Zoo, the ARCH, a nationally ranked art museum, Shaw's Gardens (one of the best horticultural gardens in the US), a unique Sculpture Garden and major league sports teams. For those interested, you will also find outstanding antiquing with many individual shops and large malls in the area. Nearby is Six Flags over Mid-America an excellent amusement park. For those who have time to add for vacation, Branson and Silver Dollar City are a half day's drive away. Silver Dollar City will be having its Fall Craft Fair then, with craftsman from around the country. Branson show and motel reservations should be made well in advance. Come and enjoy St Louis!

We will start off the weekend with the traditional stein sales room which will open at 6:30 pm. Also on Friday evening, and at various other times during the weekend, there will be a hospitality room (large) with complimentary refreshments--beer, soda, munchies and more. This should be a great place to renew acquaintances and make new friends. Friday evening will feature a pizza party (new Pizza source).

On Saturday afternoon, beginning at noon, Andre Ammelounx will hold an outstanding live auction with over 300 steins. There will be many rare and desirable steins, plaques and related items. The preview for this auction will begin at 9:00 a.m. Saturday morning. A simple cold lunch will be provided. The stein sales room and the hospitality room will re-open on Saturday afternoon following the close of the auction. The stein sales room will be open to the public on Saturday afternoon as a means to identify potential new



SCI members. Dinner on Saturday evening will be on your own.

Sunday morning will begin with a complimentary Sunday brunch at the Marriott which is a courtesy of Andre Ammelounx of The Stein Auction Company. The program will begin at 9:00 am. This year we will be using an all round table format. Discussion leaders will be Ron Fox, Bob Groebner, David Harr, Al Hoch, Les Paul and Steve Smith. The SCI website (www.steincollector.org) will be kept up to date with topics and any change in round table discussion leaders. Be sure to check the web site and bring your questions and example steins. The hospitality room will re-open Sunday afternoon for those with late departure times.

We will be meeting at the St Louis Marriott West. Reservations should be made directly with the hotel. Plan to reserve early due to limited space. This rate and the rooms we have reserved are only being held until September 14, 2006 so make your reservations before then. The Marriott provides free parking and

has a restaurant, an indoor pool and a fitness center. It is easily accessible, being located at exit 23 of highway 40/64 in West St Louis county.

Your hosts, the Gateway Steiners, look forward to greeting you and hope that this fall you will find your way to St Louis and a fun-filled weekend! For additional information contact Martin Dietrich at 314-849-0462, Martind112@aol.com or Bill Mitchell at 314-846-3232.

Preceding this convention on September 28 and 29, there will be a meeting of the STEIN COLLEGE in the same hotel. STEIN COLLEGE is the most education, interactive forum for stein education. For information on the STEIN COLLEGE and registration material contact David Harr at 1-508-867-6603 or at steinetc@charter.net and visit the Stein college website steincollege.com.

To participate in this convention, complete the registration form provided with this issue of Prosit.



Seventh Regiment: The West Point of the National Guard

American Patriotic Steins Series

by Don Franz

This article is the second in the series and features the one-half liter Mettlach stein #2238 made in 1896, the 90th anniversary of the New York Seventh Regiment National Guard.

The stein, figure 1, features the 7th Regiment's coat of arms designed by Sgt. Asher Taylor in 1826. It includes an American eagle perched on drum and field pack over the coat of arms, a belt containing the words, "Pro Patria et Gloria", a '7' at the top and 'N.G.' at the center. Protruding on each side are four American flags with rifles and bayonets atop the flags. At the bottom of the belt is a banner with the word 'Excelsior' on it. Figure 2 shows the lid with crossed swords and the thumb lift with an eagle perched on a stars-and-stripes crest. Figures 3 and 4 show two additional 7th regiment steins. The first is a 4/10 liter #1526 Mettlach. On the front is "Co. B 1806-1901 7th Regt N.G. N.Y." Company B was the first company in the regiment. The second stein is a pewter Reed and Barton stein presented to Co. K, 7th Regt. 1901. This was an athletic event prize.

During the month of August, 1824, the 7th Regiment adopted the name "National Guards," in honor of the Marquis de Lafayette and his French National Guards. It was the only regiment to use that name, making it famous, until 1862 when other state militia began to use this name early in the Civil War.

New York City's Seventh Regiment has a glorious record of patriotic service to the city, state and nation dating back to May 6, 1806. Every year since that time, the Seventh Regiment celebrates by holding a Founders Day Ball on that date. May 6, 2006, the Seventh Regiment celebrates its 200th anniversary. The officers and men have played outstanding roles on each occasion when the peace of New York State or the security of our nation has been threatened.

The leadership quality of the Regiment's membership and its high standard of

training have resulted in most of the enlisted men in its ranks winning commissions at the outbreak of every war. During World War II, 2,600 members and former members of the Seventh Regiment held commissions. In World War I there were about 2,000; and during the Civil War, 2,500 served as officers in the Regiment, Army or Navy.

figure 1



figure 2



Because of the number of officers from the Seventh Regiment serving in times of national emergency, it has been regarded as "the West Point of the National Guard." For its soldierly bearing and military accomplishments, the Seventh Regiment enjoys an unparalleled reputation at home and abroad.

figure 3



The Seventh Regiment first endeared itself to the people of New York City when it helped man and defend New York harbors during the War of 1812. Several decades later, the press of the nation and numerous other observers credited the Regiment's heroic march to Washington (16, 1861) as a paramount factor in serving the union in those dark days of the fall of Fort Sumter. The Regiment saw service on the Mexican War in 1914 and fought in France during World War I. Its members have seen service on every front and in every theater in Korea, Viet Nam and Desert Storm. At this time, I am uncertain if any of the Regiment are serving in Iraq.

For honor, decoration and citation that the nation awards its heroes in the time of war has been won by the gallantry of the members or former members of the Seventh Regiment. During the year of 1861, the Seventh Regiment continued to offer itself to the people of New York when it was called upon to quell the riotous mobs between Whig and Democratic parties (April 9th through April 11th). The Seventh Regiment turned back the members of the Democratic party from the arsenal which was held by the Whigs. The Regiment persuaded the Whigs to put down their arms and transfer the arsenal to the care and custody of the Regiment. In July of the same year, the Seventh was called

figure 4



upon again to put down the bloody "abolition riots". The men of the Seventh confronted the mob and were met with a fire of missiles and stones being hurled from windows and roof tops. Many members of the Regiment were seriously wounded and permanently scarred. The City presented the Seventh Regiment two flags for their gallant service.

figure 5



During the years of its prestigious service, the Seventh Regiment has paraded for presidents, kings, and many other heads of state. The Seventh Regiment Armory, located at 643 Park Avenue, New York, N.Y., is a monument to all our citizen soldiers who have served gallantly and often risked or gave their lives while protecting the property and lives of all other citizens.

My wife, Loretta, and I were privileged to be invited to the Seventh Regiment's Founders Day Ball May 6, 1983. Truly, that was an amazing evening. It was a real military extravaganza, filled with pride, respect, and love for the tradition of the Seventh Regiment National Guard. Uniforms from every era from 1806 to the present time were adorned. Truly, this was a wonderful experience, one Loretta and I will never forget.

Should you ever be in New York City, visit the Grand Old Armory. It will be an unbeatable experience which will leave you proud to be an American.

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Faience Factories and Their Subject Matter

By William Hamer

I have collected steins since the mid 1980's and began with buying Mettlach, glass, and German brewery steins. I then started buying some earlier stoneware pieces, purchasing mainly steins from the Westerwald region. Recently I started focusing on faience steins, but there is very little information available in English to help one learn more about these steins. Most of the books about faience are written in German which I don't read or speak so obtaining information is a challenge. Past *Prosit* issues had two excellent articles: "Subject Matters of Faience Steins" by Les Paul in June 1994 and "A Very Concise History of Faience and a Listing of German Faience Factories" by John McGregor in June 1996. In order to better educate myself and using these articles for inspiration, I decided to create a database of faience factories and their subject matter. By creating this database, I hoped to learn which factories come up more frequently at auctions and whether or not a particular decoration is rare or unusual.

I started with the chart "Faience Factories by Region" listed on page 44 of Gary Kirsner's "The Beer Stein Book" (Third Edition) from 1999. After adding a few missing factories which appeared in many of Johannes Vogt's auction catalogs and keeping the factories divided by regions, I had my list of faience factories for my database. I then used the subject matter list developed by Les Paul. The only change I made was that I added a separate heading for steins with hunting scenes. I was now ready to begin the task of filling in as many of the blanks as possible in the database.

I reviewed every Fox, Kirsner, Paul, Ammelounx, and Vogt (which has the most faience steins available) auction catalog from the late 1980's to the present. I then included any other one-time auction catalogs that I found including Fischer auctions of the Kurt Bosch collection and the Heinz Weck collection; the York Town auctions of the Schwartz collection; a Wiener Kunst auction catalog; any Christie's or Sotheby's listings whether from a newspaper or catalog; various German auctions including Fischer, Zeller, Hugo Ruef, and others; and any

faience stein that has appeared on EBAY in the last few years. If factories were not identified then the pieces were listed under unknown factory/region. Presently the database has over 3900 faience steins listed.

In reviewing all of these faience steins I was always looking for information that could help me identify the various factories or at least a region where the stein was produced. One of the ways is to look at the pewter work of the stein. Due to the fragile nature of faience steins, pewter bases were added to the bottom of the steins.



There are two different bases on faience steins. The first type base has a flare at the bottom within the ceramic body, and a complementing flared pewter ring was added to this type of stein body. Figure 1 shows an Austrian faience stein with a religious scene. This stein has a missing pewter base ring but shows the flare at the base of the body. Figure 2 is of a Nürnberg faience stein also with a religious scene. On this stein you can see the flared pewter ring attached to the base of the stein. The underside of the stein is not covered by the pewter base ring, so if there are any markings on these faience steins the mark is visible.

The second type pewter base rim has a straight side body with no flare. Figure 3 shows a Rheinsberg faience stein with a figural scene. Note the straight side at the bottom of the body. The pewter that

figure 2



figure 3



was added to this style body has a small straight lip or flange that goes up the side of the base of the stein. Some of these straight shaped bodies have indentation grooves which help hold the pewter base rim in place. This type pewter base usually completely encloses the underside of the stein's base, hiding any factory or artist's marks which could help in the

405, followed by Bayreuth (327) the Thüringen region (320), Nürnberg (306), Hanau (263), Gmunden (214), Ansbach (197), Erfurt (165), Crailsheim (169) and Hannoversch-Münden (159). Note that I have separated the Magdeburg factory into two different parts, part one being white faience and part two addressing creamware. A discussion of this factory will follow in my next Prosit article.

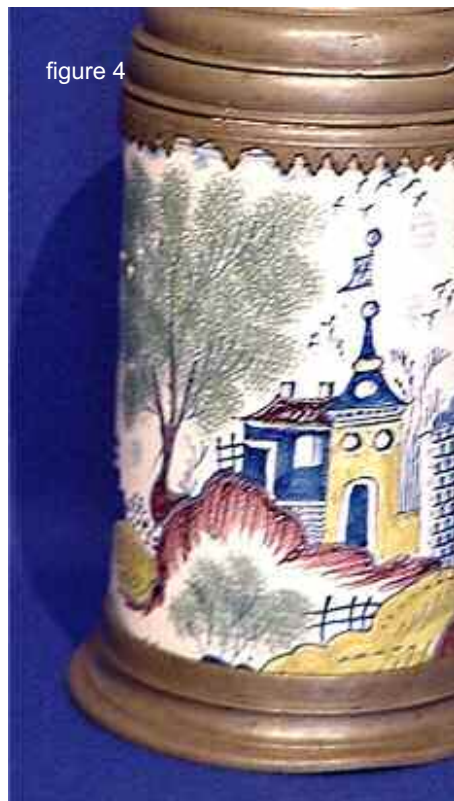


figure 4



figure 5

stein's identification. Figure 4 shows a Braunschweig faience stein with an architectural scene. Note the pewter base with the straight sides. This pewter base completely covers the underside of the stein. It is not unusual to find these faience steins missing their pewter bases. Those straight sided bodies that did not have the

indentation groove used pitch (a type of early glue) to hold the pewter base rim in place. Over the years this pitch dried out and released the pewter rim from the body. It is very common to find this type of body missing its pewter base rim as you see in figure 5.

I found that almost all the pewter bases were the same for a given factory. Either they had a flared foot ring (FFR) pewter base or they had a straight sided full pewter base (SSFPB). So a new column titled Pewter Base was added to my database. As I started listing this information in my database, I also found that the pewter bases were the same or similar for the various regions and thus I had another way to identify at least the region if not the particular factory.



figure 6

Reviewing the attached database shows that the most faience steins that appear at auction by region is the Upper Plains followed in descending order by Thüringen, Württemberg, Austria, Central Germany and then Western Germany. You will note that under the Thüringen region there is a separate listing for the region itself. This is due to the difficulty in identifying an individual factory, but the region is known. Figure 5 shows a Thüringen region faience stein with a horse scene.

Looking at those factories where at least 150 steins have come on the market, we find Schreizeim leading the way with



figure 7

Looking at the subject matter, I find very little difference from the results that Les Paul obtained in his survey from 1994. Floral steins like figure 7 were still the largest group at 29.3% followed by figural, architectural, birds, religious, Chinese and stags. Figure 6 shows a Bayreuth faience stein with a bird scene.

The database attached to this article continues to be a work in progress. I'm constantly adding more faience steins to this database as they come up in various auctions. If anyone would like updates to this database please send me an email at William_Hamer@msn.com. I will add people to a distribution list and try and send out the latest database at least once a year.



REGION	FACTORY	Style of Powder Base	TOTAL	Animals	Arch.	Birds	Boats	Chinese	Coat-of-Arms	Design/Abstr.	Eagles	Figurals	Floral	Horses	Hunting	Monogram	Occupation	Plain	Religious	Stags	Verso	Other/Misc	
Upper Plains	Amberg [1759-1913]	FFR	850	2		2				1	1	2	4		3		13	7	1	7	5	1	21.7%
	Arschitz [1710-1834]	FFR	*6	2	23	34		2	7	6	1	17	50	1	7		12	2	15	34	3	0.4%	
	Bayreuth [1714-1835]	FFR	167	5	22	43		3	2	6		25	138	20	2		7	7	13	1		5.0%	
	Nürnberg [1712-1840]	FFR	327	5	36	45		6	5			11	75		1		7	7	133	1		8.3%	
	Sulzbach [1752-1774]	FFR	306	5										3							1		7.8%
		4																				0.1%	
Swaben	Augsburg [1747-1748]	FFR	199										5										5.0%
	Donaueschingen [1740-?]	FFR	5			2																0.1%	
	Friedberg [1764-1780]	FFR	2			4			1				5		3							0.1%	
	Göggingen [1745-1752]	FFR	17			1				2		1							1			0.4%	
	Königsberg [1745-1768]	FFR	6												4				2	2		0.2%	
	Oettingen-Schnaitenlofer [1735-1830]	FFR	83		24	10			4	1		3	32		2							2.1%	
	Oettingen-Tiergarten*	FFR	56		3	3		3	10			5	22	2	3				4			1.4%	
	Schnaitenlofer*	FFR	23		1		1						12		1							0.6%	
	Swaben Region	FFR	5						1				4									0.1%	
		FFR	1										1									0.0%	
Upper Rhine	Hagenau [1724-1781]		0																			0.0%	
	Strassburg-Hagenau [1709-1778]		0																			0.0%	
	Niederweiler [1758-1927]		0																			0.0%	
			0																			0.0%	
Seas	Kellinghusen [1783-1846]		4																				0.1%
	Kiel [1783-1787]		3																			0.0%	
	Leesum [1758-1800]	SSFPB	3										1	3								0.0%	
	Stockelsdorf [1772-1785]		4																			0.1%	
			0																			0.0%	
Austria	Gmunden	FFR	495	1	16	4				16	1	122	24		8		3		14	2	3		12.8%
	Salzburg	FFR	2*4	1	10	5				13	1	14	23		5		5	4	33	5	2		5.5%
	Upper Austria (Oberösterreich)*	FFR	125									1	1									3.3%	
	Lower Austria (Niederösterreich)*	FFR	2																			0.1%	
		FFR	*45	4	1	7		3			8	1	50	12	19	3		4	1	15	16	1	3.8%
Other	Delft [1658-1816]		235																				5.0%
	North Germany (Norddeutsch)*		30	1	4	10		7	2				10										0.8%
	Middle Germany (Mitedeutsch)*		26			1	1			1		6	4	3	1					2			0.7%
	South Germany (Süddeutsch)*		8		1	1		1				2	2					1					0.2%
	Unknown factory/region		62	1	4	5					1	3	17				4	11	2	3	1		1.3%
		119	1	16	7		1	1	4			11	42			1	3	24	3	2	1	3.0%	
TOTAL			3522	68	359	290	15	190	62	123	35	503	1161	158	89	19	130	114	243	182	81	20	100.0%
				1.7%	9.2%	7.4%	0.4%	4.8%	1.8%	3.1%	0.9%	14.8%	29.3%	4.0%	2.6%	0.4%	3.3%	2.9%	6.2%	Passit. June 2006,			

My Bat phone!! This means there's trouble in Gotham City. I better call my super hero's!!!



He needs doctor Harr!

Ya think Doc can fix him?

Let's see! Get his head.



Paddy is rushed to Doctor David Harr for repair.

Superman and the Invisible Man have been called to the scene of the crime.

It's Paddy the Policeman.

Help!



Be careful Invisible man.

Ya think he'll walk again?

OK!



Our Super Hero's are wondering what evil monster would do this to Paddy the Policeman?

Two weeks later. Paddy's back to work.

The Doc did a great job!

Paddy we know who did this!

It was BIG BROWN!



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The Gateway Steiners have again invited me to conduct an auction at the third St. Louis Mini Convention. The auction will take place on September 30, 2006, and we are now accepting quality consignments. Contact us today to discuss handling your collection.

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