

STEIN COLLECTORS INTERNATIONAL

PROSIT

The Beer Stein Magazine

March 2024



63rd Installment

Photos From the Road

by Ron Fox



The Thirsty Knight

By Salvatore Mazzone

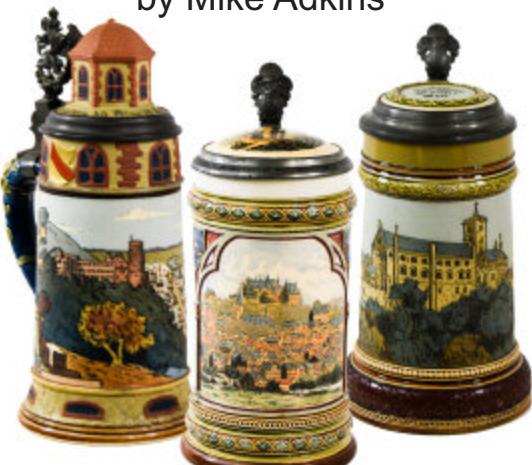


Stein Collectors Gather in Madison, Wisconsin for SCI's 57th Convention



Mettlach's City Scene Steins

by Mike Adkins



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Seeking Nominations for Master Steinologist and the Jack Heimann Service Award

Nominations for the Master Steinologist and Jack Heimann Service Awards are requested from any chapter or SCI member. Nominees must be a current member of SCI in good standing. The criteria for each of these prestigious awards is given below.

Master Steinologist

The nominee must:

1. have been published in *Prosit*, the SCI website or other SCI endorsed media.
2. be recognized as a knowledgeable expert in some aspect of beer stein collecting.
3. have demonstrated a prolific willingness to openly share stein knowledge with other members of SCI.

Nominations should be submitted in narrative form with as much factual detail as possible in order to improve the chances of your nominee. Please spell out abbreviations to avoid confusion.

Send all new and updated nominations to the Chairman of this year's Master Steinologist Selection Committee:

Eric Salzano
 5704 Stanbrook Ln.
 Gaithersburg, MD 20882
Eric.Salzano1@gmail.com

Jack Heimann Service Award

1. Must be widely recognized as having performed exceptional service for SCI.
2. Criteria to be considered include offices held, contributions at the national or international level, service at the chapter level, and any other forms of service. Speaking, publishing and otherwise sharing expertise, which are proper qualifications for the Master Steinologist Award, are secondary considerations for the service award.
3. Although no specific duration of service is mandated, it is normally expected that the service will have been provided over a minimum of several years.
4. Current office holders are not eligible for nomination until after they leave office.

Nominations should be sent to the Executive Director of SCI:

Eric Salzano
 5704 Stanbrook Ln.
 Gaithersburg, MD 20882
Eric.Salzano1@gmail.com

Nominations are due by April 15, must be in writing, and must include the name and qualifications of the nominee, and the name and address of the nominator. Forms are available for printing on the SCI website in the MEMBERS HOME area, under SCI Business Records.

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A c1882 Doulton Lambeth Stein by Hannah Barlow

By Salvatore Mazzone
Florida Sun Steiners

I've once again come out on the losing end of an online auction bidding battle (Picture 1). The lost prize this time was a c1882 Doulton Lambeth stoneware stein that was crafted by Hannah Barlow, a noted English artist and ceramicist of the late 19th and early 20th centuries (Picture 1).

Three things attracted me to the stein: First and foremost, I liked the sgraffito depiction of the stags amidst their hilly surroundings, framed between panels of brown and blue patterned designs and topped by an attractive silver plated lid. I had nothing like it in my collection.

Second, the works of Hannah Barlow are very much in demand and I would have loved to be the owner of one of her pieces.

Third, the silver-plated lid (Picture 2), a little worn but nevertheless still quite attractive, had an interesting back-story. It was said to have been brought to England from Germany sometime in the 1800s by a gentleman who asked Doulton Lambeth to create a stein to fit it. It featured a coin with the image of Frederick V, who was King of Denmark and Norway and also Duke of Schleswig-Holstein from 1746 until 1766. Long contested between Denmark and Germany, Schleswig-Holstein is the northernmost of the 16 states of current-day Germany.

Hannah Bolton Barlow (b1851–d1916) made a significant mark in the world of ceramics through her noteworthy association with the Doulton Lambeth pottery company. Joining the company in 1871, she initially collaborated with her brothers Arthur and Thomas as a freelance artist. Two other Barlow sisters, Florence and Lucy, also joined the company as well. But it was Hannah's exceptional talent and innovative designs that quickly garnered the most attention, leading to her official appointment as a resident artist at the company in 1873.



Her tenure with the company coincided with a period of immense creativity and her intricate pottery, which often featured detailed depictions of animals and nature themes, contributed to Doulton Lambeth's reputation for high-quality stoneware. Despite facing the challenge of losing the use of her right hand for a period of time due to an injury, Hannah demonstrated remarkable resilience by simply adapting to using her left hand for her artistic endeavors; incredibly, the quality and quantity of her work did not diminish. She continued to work until her retirement in 1913, passing away just three years later.

The Doulton Lambeth Company was established in London in 1815 when John Doulton joined forces with the Lambeth Pottery Company's owner Martha Jones. Employing the Barlows and other talented artists, the company gained a reputation for high-quality

craftsmanship and innovative design.

In 1901, Doulton Lambeth became part of the larger Royal Doulton Company. The merger resulted in the creation of Royal Doulton Lambeth, incorporating Lambeth's expertise and artistic traditions into the broader Royal Doulton brand.

Alas, the stein was not destined to be mine. It sold to another bidder for \$2,000 including the buyer's premium, a price I could not (or at least would not) match. This may have been a bargain for the successful bidder since two years earlier the stein had fetched \$2,875 at auction and a couple years before that garnered \$4,950, including buyers' premiums. Or perhaps the wares of Doulton Lambeth and Hannah Barlow are simply not commanding what they used to. Such is the nature of the antique trade as taste and demand ebbs and flows.

If the going price for this piece is indeed in a downward spiral, maybe I can catch it the next time around ... which I'd say is about as likely as teaching my dog to do the Macarena.



SCI's 57th CONVENTION, MADISON, WISCONSIN

JULY 2 THROUGH JULY 6, 2024

1



SCI's 57th annual convention will be held in Madison, Wisconsin, July 2 through July 6, 2024 (Picture 1). There will be two days of preconvention activities: tours on July 2 and a commercial auction by Fox Auctions on July 3. The convention itself will be Thursday through Saturday, July 4 through July 6, with check-out from the hotel on Sunday July 7.

Our convention hotel, the Madison Concourse Hotel and Governor's Club, is located in the heart of everything that downtown Madison has to offer including restaurants, shopping, museums, concerts, farmer's market and much more. Hotel amenities and services include an indoor heated pool, whirlpool and sauna, a newly expanded fitness center, free wireless high speed internet, covered parking, and complimentary transportation within a 1-mile radius of the hotel as well as between the airport and hotel.

Madison's modern origins began in 1836 when James Doty, former federal judge and land speculator, purchased a thousand acres of swamp and forest land on the isthmus between Lakes Mendota and Monona, with the intention of building a city. The Territory of Wisconsin had just been organized and incorporated as a territory of the United States and the terri-

torial legislature was charged with selecting a permanent location for the capitol. To help encourage voters to select Madison as that new capitol, Doty named his city after the 4th President of the United States, James Madison, who had passed away earlier that same year. On May 29, 1848 Wisconsin became the 30th state to be accepted into the Union and Madison would remain the capitol city of this new state.

As the seat of government and home to the state's largest university campus, Madison has long been at the center of Wisconsin's political and intellectual life. In the early 20th century, many progressive reforms were created in Madison. The nation's first workers' compensation laws were passed in Wisconsin in 1911. Wisconsin was the first state to enact unemployment compensation benefits for its citizens, in 1932. And the Wisconsin system was the starting point for the federal unemployment insurance program that became part of the Social Security Act in 1935.

With this brief background you may wonder, "What does Madison have to offer today?" The short answer is, "Plenty!" An absolute must for all convention attendees is a tour of the state capitol building (Picture 2). The Wisconsin State Capi-



2



3



4



5

tol is one of the state's most valued treasures. Rich in history, architecture, furnishings and adornment, free tours are offered Monday through Saturday every hour beginning at 9:00 AM with the last tour at 4:00 PM. This magnificent building is just around the corner from our convention hotel. The Capitol Square, (the buildings and businesses surrounding the capitol) is home to great restaurants and shops. Dining and shopping opportunities continue on State Street. This seven-block pedestrian-only thoroughfare running between the State Capitol and the university campus is home to more than 140 restaurants and 80 unique shops. It's easy to spend an entire day just on State Street.

The downtown Madison area is home to several museums, all within walking distance of our convention hotel, and all with free entry; Madison Museum of Contemporary Art (Picture 3), Wisconsin Veterans Museum, Chazen Museum of Art and the UW- Madison Geology Museum. If you have your own transportation, you might also want to visit the National Mustard Museum (Picture 4) in nearby Middleton, Wisconsin, about seven miles from our hotel. While in Middleton you may also want to tour the Capital Brewery and stop by Clasen's European Bakery.

Madison's lakes (Mendota, Monona, Wingra, Waubesa, Kegonsa) are responsible for much of the city's beauty, recreation and memories. Visit the Olbrich Botanical Gardens (Picture 5), on the north shore of Lake Monona, where their vision is to be a locally treasured and globally renowned source of

beauty and knowledge celebrating the importance of plants to foster a sustainable world. Only 3.5 miles from our convention hotel, these gardens are a real treasure. Admission is free, but they do accept donations.

The 1,200-acre UW-Arboretum and the Henry Vilas Zoo are located around Lake Wingra just south of Lake Monona. There is no charge for either of these destinations with lots to see and do.

If you're into night-life, this is a university town. Need more be said? Do some searches to see what you might be interested in. Chances are Madison will have it.

PRE-CONVENTION ACTIVITIES

Tuesday, July 2

Two tours are planned for Tuesday, July 2, the first pre-convention day. There will be a city tour in the morning and an excursion and tour of the Wollersheim Winery in the afternoon.

City Tour

The city tour departs from the hotel at 9:30 AM and returns at noon. The tour will provide an overview of the city including of the campus of the University of Wisconsin-Madison, government buildings and numerous other highlights. Specific attention will be paid to buildings in Madison designed by Frank Lloyd Wright. Wright, who was born just west of Madison and attended the university in Madison, is arguably one of the most influential architects of the 20th century. We will be making about a 30-minute stop on this excursion to tour one of Wright's most prominent designs in Madison, the First Unitarian Meeting House (Picture 6). The city tour will take place aboard a luxury coach bus. Make your reservations early for this exciting tour as *seating will be limited to 56 participants*. You won't want to miss this!

Wollersheim Winery & Distillery

Our afternoon tour will take us to the scenic hillsides along the Wisconsin River in Prairie du Sac, Wisconsin, home of the Wollersheim Winery (Picture 7). The bus will leave our hotel at 12:30 PM. The winery was first inhabited and planted as a vineyard in the 1840's by Hungarian nobleman Agoston Haraszthy. The property was then sold to a German immigrant named Peter Kehl, and the property would stay in the Kehl family until 1972 when it was purchased by Bob (and JoAnn) Wollersheim. Bob, who attended the University of Wisconsin-Madison would go on to become an electrical engineer for the university Space Science program. But Bob also had an appreciation for wine. Bob would transform the property into Wisconsin's most heralded winery. With the addition of his future son-in-law, Philippe Coquard in 1984, the winery has flourished for the past 40 years. This quaint winery has often been referred to as a small piece of Europe tucked into the Wisconsin countryside. Again, *this tour is limited to 56 participants*.

The Executive Committee will meet on Tuesday July 2 at 7:00 PM.

Wednesday, July 3

The major event of the day will be a live auction conducted by Fox Auctions. The preview will begin at 9:00 AM, with the auction beginning at noon.

The Board of Trustees will meet at 7:00 PM. The meeting is expected to conclude by 9:00 PM.

There are many options for dinner within several blocks of our hotel including the Circ Restaurant in our convention hotel. Please explore the many offerings. Wednesday evening in Madison also means "Concerts on the Square". The Wisconsin Chamber Orchestra will be presenting a free concert on the steps of the capitol building starting at 7:00 PM. Guests are encouraged to bring food and drink to this event but there will also be many great food vendors on hand. Be warned, crowds come early to secure a good spot.

CONVENTION ACTIVITIES

Each day of the convention will begin with a buffet breakfast. The hospitality room will be open Thursday afternoon, Friday after dinner and Saturday afternoon.

We will have three speakers at the general session:

- Ron Fox – Native Americans Depicted on Beer Steins.
- Jack Clark – Mettlach Steins
- Eric Salzano – Imperial Navy Steins

We will have six roundtables, each of which will be given twice. The round-table leaders and topics are:



- Mike Adkins – Wetterau Steins
- Bill Fry – Munich Brewery Steins
- Fred Ellis – Miniature Steins
- John Kelly – Convention Steins
- Harry Gruss – to be announced
- Roundtable #6 – to be announced

Thursday, July 4

The convention begins with the annual general meeting, followed by the first two speakers.

The Stein Sales Room will be open in the afternoon where steins can be consigned for the members' auction.

The Thursday evening dinner will be German Night. This will be your opportunity to show off your Lederhosen and Dirndls in the "best costume" contests.

Later in the evening, seek out the many fireworks displays in the Madison area as we celebrate Independence Day!

Friday, July 5

The second day of the convention will begin with the first three roundtables. This is also "last call" to consign steins for the members' auction.

The Afternoon Tea in the Sky Bar at the Edgewater Hotel will be one not soon forgotten. This venue boasts a beautiful rooftop space with two large outdoor terraces overlooking Lake Mendota and the Wisconsin state capitol building. Transportation will be available but for those looking to stretch their legs, the Edgewater Hotel is only 0.3 miles

from our convention hotel. *This space is limited to 50 people so make your reservations early.*

Dinner will be on your own, but the hospitality room will be open for dessert and conversation this evening.

Friday in Wisconsin isn't just another day, it's "Fish Fry Friday". The classic Wisconsin fish fry is a significant part of the state's food culture. Initially, the state's Catholic residents were to abstain from eating warm-blooded meat on Fridays as a way to commemorate the crucifixion of Jesus Christ on Good Friday. As years passed this tradition has been held specifically during the church season of Lent. In the Prohibition years, selling plates of fish was a way for taverns around the state to stay afloat financially. Today, going out for fish on Fridays is an integral part of Wisconsin life. Whether at a bar, tavern or restaurant, and whether you choose the fresh water fish like walleye, perch or bluegill, or ocean fish like cod or haddock, you can't go wrong. And don't forget the Brandy Old Fashioned-Sweet!

Saturday, July 6

For the early risers attending the convention, the Dane County Farmers' Market is held on the capital grounds beginning at 6:15 AM. It is reported to be the largest producer-only farmers' market in the country. All items are produced by the members behind the tables. No re-sale allowed. You'll find the

season's best bounty of vegetables, flowers, meats, cheeses and specialty products from approximately 275 vendors. Be sure to take something special from Wisconsin home with you.

The last day of the convention will begin with a presentation by our third general session speaker. Three roundtables will complete the morning.

The members' stein auction will be in the afternoon.

The convention will conclude Saturday evening with a reception and dinner in the hotel.

Questions? Contact Dave Bruha by email (dsbruha@Frontier.com) or phone (715-277-3796). We look forward to welcoming you to SCI's 2024 convention in Madison, Wisconsin.



Our 2024 Convention Hotel

**The Madison Concourse Hotel
and Governor's Club**
1 West Dayton Street
Madison, Wisconsin 53703
1-800-356-8293

Special room rate of \$139 per night, parking \$15 per night (self-park). (If your vehicle is taller than 6'3", please contact the hotel for parking assistance *prior to your arrival* due to height limitations of the garage ramp.)



The Madison Concourse Hotel and Governor's Club



Meet Master Steinologist Jim Sauer

In response to our inquiry, Jim Sauer tells us about his stein collecting experiences.

As a teenager in high school I often passed by an antique shop near a favorite teen hangout, and while I wasn't into buying old stuff, on one occasion I did notice two neat looking steins in the window. I inquired, but the prices exceeded my interest level, so I thought there would be another chance later. "Later" turned out to be after returning from a US Navy training program. I found the shop was still there but the two steins were long gone. But I never forgot about them, and wished that I had made an effort to buy them when I saw them. Fast forwarding to New Orleans in 1963, my wife Ann and I were on our honeymoon when we spotted a closed antique shop in the French Quarter with steins in the window. Granted that I didn't know anything about steins, I was surprised with the variety of sizes, shapes and colors and especially six porcelain animal-shaped steins. Little did I know that I was in the presence of a large and strong magnet and a sixty year long attraction to stein collecting. I was hooked!

My progress was slow as I didn't have a feel for any particular type and I was truly a beginner who had to learn from the ground up. I bought what I saw, which wasn't much, but I didn't buy damaged steins. I did some learning and a little buying through the weekly Antique Trader News where I found information on SCI in about 1969. I joined and subsequently met SCI members Barry and Fredia Millet who also lived in New Jersey. By that time I had a variety of about twenty steins, so Ann and I exchanged collection visits with the Millets. Their collection centered around V&B Mettlachs and character steins, and they were very knowledgeable on what they had. Barry and Fredia were very helpful to me, telling me about the Thirsty Knights Chapter of SCI, which I promptly joined, and providing the name of a stein dealer in New York City. Without much delay, I made plans to see the dealer.

Things didn't start off very well. I found the shop in the Bronx and upon entering it saw what looked to me like every other old antique joint in the world. A lady with a very cautious tone of voice asked if she could be of help and I said that I was looking for steins. She turned and pointed toward a back wall display of cheap, dusty steins that weren't very interesting. I had driven three hours and it felt like I had wasted my time looking for a decent stein to add to my collection. I was disappointed but I told her I was a member of SCI and I was interested in character steins. She said she could help, gave me a smile and told me to follow her to another room in the store. That long narrow room was crowded with steins of all types and sizes. I couldn't believe what I was seeing—so many V&B Mettlachs, characters and assorted quality steins all at the same time. That lady was Polly Fabel and she had a good background and knowledge about steins, and sold them to some of our earliest SCI collectors. I purchased a Mettlach and a character stein from her that day and returned several more times in an effort to keep my collection moving ahead. A bit later in approximately 1973 I met dealers Gary Kirsner and Ron Fox, so I had made several new contacts to keep my collection going. My collecting progress definitely improved from that time forward, as I hadn't been able to find much to add to my collection. Thinking back to my early years I still have a few of those steins, but no regrets that I have passed others on. My collection is not large, but the size suits me so I'm satisfied.

From the very beginning I had some interest in glass steins and I would buy a decent piece when I found one, which wasn't very often. As my collection grew I realized that glass steins were not in the main stream of collecting. While most SCI members had a few, their interest seemed to end there. I definitely didn't look at it that way, and began adding more glass as I went along and by 1980 I was buying only

glass steins. By that time I had already started doing research and looking for more information about the pieces already on my shelves. With new knowledge I began to show and speak more often on glass steins at chapter meetings and especially at SCI Conventions as a Round Table speaker. While some collectors think all glass steins look alike, I tried to show how it was possible to appreciate the quality of handmade glass decorated with color, cutting and engraving.

As I acquired glass steins I formed a strong interest in Biedermeier styled steins from the middle of the nineteenth century. Glass from that period shows the revival of decorative cutting, elaborate engraving and an emphasis on color. Stained colors were developed and relief and curved cutting were part of the changing styles of that time period. Biedermeier steins remain the primary focus of my collection which includes a never ending search for that next special find. As for the chapter meetings and round table discussions, give me twenty Biedermeiers and I can speak for over an hour. Been there done that!

Without a doubt, chapter meetings have always been important to me as an opportunity to make new friends, see a collection, hear a speaker, swap stories, and buy or sell a stein. Ann enjoyed the meetings as much as I did and she was always my steady companion, making long drives much easier to handle. We were members of four East Coast chapters, Gambrinus, Keysteiners, Thirsty Knights and the Burgermeisters, each meeting four to six times a year. We even kept a separate calendar to keep track of all the meetings. There were quite a number of chances to see steins in homes or in restaurant meetings. Speaking of restaurants, we have had some great meals to remember, like lobsters in New England, crabfests and award winning Chinese dinners in Maryland, a carved pig roast in Virginia, an Amish



home style dinner in Pennsylvania, and believe it or not a seven course dinner on Long Island. What more could you want?

Chapter meetings in homes are special as the hosts are always generous with their efforts to handle the smallest details. They make accommodations to host crowds of collectors, and provide homemade or catered lunches. These dedicated members deserve a large share of credit for their support of SCI at the chapter level. A highlight for me is seeing a collection and especially how it is displayed. No matter the size of the collection, there always seems to be something new to see and learn from other collectors.

As a chapter speaker, after speaking about glass at the Thirsty Knights chapter meetings several times I thought it might be time to make a change. At my next opportunity I asked the members to bring some of their glass steins to show, and I would talk on their steins. I referred to this as "Stump the Speaker with Glass Steins." I was really surprised at the number of members who brought steins and were interested to hear what I had to say about them. I moved from table to table, and without any warm up I was able to discuss each stein. Chapter members enjoyed having their steins discussed in front of the group, and I enjoyed seeing steins from their collections. It was win-win!

Another memory involves three chapter meetings over six years with Bill Schwartz and his vast collection in Lancaster, PA. He was a gracious host and never tired of answering questions from collectors who hoped to show him a stein that he didn't have in his collection. He enjoyed the chatter back and forth over his ability to recall the details of some of his special purchases. I remember how he grumbled about the prices a dealer charged, but that didn't stop him from going back for more. When he and his wife went traveling and looking for steins he wouldn't stop until the egg crates he had taken with them were full. Can you imagine egg crates of steins? Quite a person, quite a collector.

Still another fond memory was the success of the Thirsty Knights-Burgermeisters joint chapter meetings. John and Lori Lamb hosted annual September meetings in their New Jersey home that usually attracted fifty or more members. Steins and people were everywhere, the sales tables overflowed with bargains and the large lunches were always great. Everyone always managed to see John's impressive collection and enjoyed the meetings.

Over the years I have made many special collector friends, all of whom helped educate me. Mike Wald arranged for me to be the first speaker for the Thirsty Knights Chapter. I spoke

on Lenox CAC steins, hard to find and one of my early interests. Jack Lowenstein encouraged me to write up the steins for my first article in *Prosit*, so I had two good collectors that influenced me and moved me along. Mike was the first serious collector of character steins and Jack was no doubt the first collector to focus exclusively on Munich Child steins. Jack was an important driver in the development of *Prosit* as well as SCI. Both were good friends and their support helped me be more active at the chapter level as well as in *Prosit*.

I have also benefited from friendships with other collectors having an interest in the quality and craftsmanship that can be seen in glass steins, just as I do. Among those friends that I've been fortunate enough to exchange knowledge with are Norm Paratore, Chuck Keiser, Mark Fiebrandt, Walt Vogdes, John Lamb, David Harr, Ron Fox, Marty Cameli, Steve Smith and Milt Schnitzlein. Among other collectors I want to include are Dick Strom, Dennis Ramshaw, Eric Salzano, John Stuart, Bob Alutin and Jack and Dagmar Rives. These are just a few of the many friends who have been part of my Stein collecting experience over the years.

When I think about the enthusiastic young collectors who are beginning to learn and build a collection, I urge them to look at their steins as just a hobby, and try to size their collection to fit the space available in their home and the size of their wallet. Enjoy what you're putting together as there is pleasure in collecting, and especially in admiring a recent purchase upon opening the shipping container. I still have that feeling of delight when I finally receive the delivery of a special stein several days later and discover there is even more to the stein than shown in the sale photos. Attempt to learn as much as possible about your steins, and perhaps sometime in the near future you will be able to write about your knowledge for *Prosit*. And above all, take the time to enjoy the new friendships you will make among chapter members. It is all part of collecting.



The Everett Brewing Co. of Everett, WA

By Lyn Ayers, SCI Master Steinologist



How I acquired this little Mettlach stein from the Everett (WA) Brewing Company is a story in itself. A good friend and I were wandering through an outdoor antique show. As I was checking a dealer's booth, I overheard a woman on her cell phone talking about a stein. Had I heard that right? A stein? After a long minute she shut off her phone and yelled across the booth to the dealer asking if she would hold the stein until her brother called back. Yes, I had heard correctly: it was a stein she was referring to. I was in a dilemma! How could I examine the stein without letting her know I was interested? I casually sidled over until I could see it and recognized it as a Mettlach brewery stein. Now I was vitally interested in checking it out but couldn't until my (potential) competitor vacated the scene. I poked around in the booth for a bit and realized she was going to stay until she heard from her brother.

After 10 minutes I gave up and left the booth, explaining the situation to my friend. He didn't want me to feel bad about missing out so suggested that it was probably over-priced and/or damaged and that I should forget about it. We walked on down the aisle and came back the next one. I saw a path across to the former aisle and I just couldn't pass up a check on the status of the stein. I walked into the booth and

the lady was GONE, but the stein was STILL THERE! I immediately asked the dealer if she would let me look at it. It was a beautiful little Mettlach PUG stein in great condition. My next question was about the price. The dealer quoted a reasonable price and I said that I would pay her price in cash but would wait until the previous lady turned it down. The dealer said that the lady had just left with no comments and she no longer felt any obligation to hold the piece. I whipped my cash out, counted it, and happily took the stein home.

Upon arriving home, I noticed an old piece of paper inside the stein. I unfolded it and found three clippings of an old newspaper. Two of the clippings were classified want ads offering "\$50 paid for Everett Brewing Co. Beer Mug. Call" The third piece was a copy of a page from the Everett Herald, dated Tuesday, June 29, 1976, under the title "Historical trivia." Among several other items was this paragraph:

Everett proud of its beer

The Everett Herald didn't go so far as to say that Everett produced the beer that made Milwaukee jealous, but in a 'Buy Everett' edition published in September 1908, it stopped just short of making that claim.



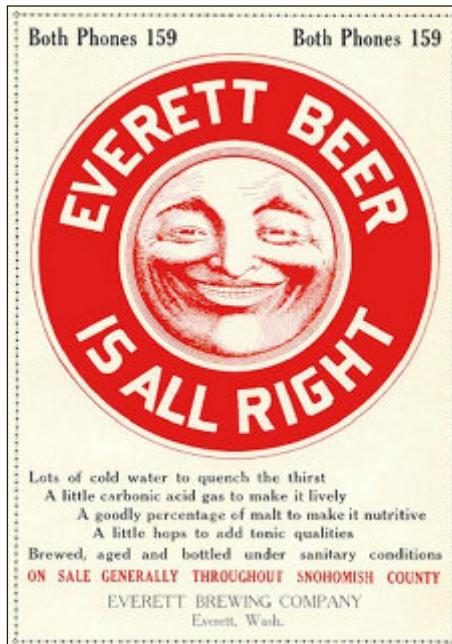
Regarding the palatability and health giving qualities of the Everett brew it wrote:

"They say that Seattle sat up and took notice when it heard of the smiles that goes (sic) with 'Everett Beer.' Why shouldn't it? It's the best beer brewed. Everett beer contains less than four per cent alcohol and is strictly a health tonic."

"Mr. Hochstadter recently pointed with pride to the fact that not a single employee of his establishment had missed a day from work through illness, which is a significant fact. Fair minded Everettites (sic) who drink should bear in mind always that here in Everett is brewed a beer that is healthful, made under

special supervision, in a clean brewery, which surely deserves the patronage of the public."

It is obvious many folks thought Everett beer was the best!



However, as I focused on the stein itself, I began to ponder the history of the stein and its brewery. The stein shows a train in the foreground with several horse-drawn wagons in a large open area in front of the brewery. The building is huge as indicated by a second train exiting through large doors on the right. In the background is visible a stretch of trees with houses, behind which is an expanse of water and low mountains (Possession Sound and the Olympic range on the Olympic Peninsula).

The base of the stein is marked with the form number 1909, the Mettlach abbey mark plus "Reg. US Pat. Off." with an incised date of (19)10. The 1/4 L capacity is marked near the top by the handle.

I immediately sat down at my laptop and started some internet surfing. After visiting some 25 websites, I realized there isn't much information available on the brewery. However, I did learn the following:

The brewery was founded in 1904 at 33rd and Smith Avenue in Everett. It operated continuously until ceasing operations in 1915 when the Washington

State prohibition law went into effect. Referring to the image on the stein, it appears to have been a large operation taking up most of a city block.

According to an *Ice & Refrigeration* newsletter article dated November 1904 "...as mentioned in the October issue ...a modern brewing plant is to be erected at Everett, Washington by Bernhard Hochstadter, J.E. Horan, and G.D Eveland, who have obtained a charter under the name Everett Brewing Company with \$100,000 capital. A 35,000 barrel brewery is to be erected at once, including an ice-making and refrigeration plant and bottling works: all to be completed by April next."

purchased in 1939 by the Sick family breweries.

J.E. Horan in 1900 was secretary of Sterling Timber Company of Everett. He was a state Supreme Court justice and was involved in developing the copper and gold camp known by the name of Index, Washington. He was Vice President of Index Townsite Company in 1901.

In 1900 and 1901 G.D. Eveland attended the University of Michigan and was Vice President of the Sumner Society while there. By 1936 he was also a member of the Washington State Supreme Court.



In 1905 or 06, the brewery joined the Brewers Association of the Northwest and formally recognized the International Union of United Brewery Workmen of America. Later in 1913, it joined the International Association of Machinists so it was undoubtedly a union shop.

The three investors mentioned above have an interesting personal history in addition to their involvement with the Everett brewery. In 1928 Hochstadter was a charter signatory for application to form a temple known as "Nile" of Seattle, which was part of the Ancient Arabic Order of Nobles of the Mystic Shrine, a private social organization not unlike Shriners or Masons. Hochstadter later worked for Horlucks Brewing Company in Seattle in 1934 and eventually served as VP and General Manager—claiming 40 years of brewing experience. This brewery was

As is readily obvious, these men were movers and shakers of the Northwest in the early 1900's, but I could find little more about them.

Today this stein sits in pride-of-place in the center of my advertising steins from NW breweries and bars. Whenever I see this stein, I am reminded of the excitement I experienced that day at the antique show! The emotions of the find, the potential loss, and the final acquisition are revisited every time. This is just another story of many of my steins collected over the years.

Photos on this page are courtesy of Gary Flynn and <http://www.brewerygems.com/everett.htm>.



Photos From the Road

Sixty Third Installment

By Ron Fox
SCI Master Steinologist

I begin this segment with a group of character steins depicting men and one woman of color. Times have changed as steins like these would not be politically correct today.

Fraternal student steins were very popular in the 1900 era. This page starts with a majolica stein of a black dueling student. He wears his fraternal cap and proudly shows the usual scars on his cheeks. These dueling scars were tattoos of those days.

Next is an Amberg porcelain stein of a black Turkish man wearing a fez with a tassel.

The top row ends with another majolica stein depicting a black Buddha-like character in a striped shirt.

The middle row begins with an Amberg porcelain stein of a black dueling fraternal student. Like the previous student, he wears the cap and displays the cheek scars.

The next stein was made by Reinhold Hanke and features a black man in overalls holding a suitcase and smoking a pipe.

Next is the mate of the previous stein made by Hanke. She wears a dress and bonnet holding an umbrella and stein. They make a wonderful pair.

The bottom row starts with a black man wearing white clothing with a star on his chest. He is probably depicting tribesman and has beads around his arms.

Next is a rare pottery of the West African Shark King Behanzin Hossu Bowelle. I only know of two examples of this stein.

This page ends with a great looking Schierholz stein of an older black man with grey hair and beard.





This next page will show a group of character steins made of wood. Wood character steins are unusual and hard to find and have such a unique appearance.

The top row begins with a carved Stein of a man's head wearing an unhappy scowl. It is in the 1/2 liter size.

The more common form is the barrel shape. They come in a wide range of sizes and shapes. Next is just one of them.

The top row ends with a carved Stein of another man's head. He has a big bushy mustache and wears a worker's hat.

The middle row begins with a carved Stein body on three feet. The lid is a large figural stag head with glass eyes. A very unique Stein.

Next is a carved Stein of an owl. It is over 1 liter in size. Besides the feathered design, it features a red painted shield of a rampant lion. It also has glass eyes.

The middle row ends with another unique carved Stein. It is the only one I have ever seen. It is modeled after the Schierholz gentleman fox Stein. It appears to be an exact copy, but carved in the 1900 era. One of the great ones.

The bottom row starts with a bustle lady made with a wood body. It has the usual great pewter found on the stoneware version.

Next is a carved Stein of a full figured religious man in 18th century dress. It also has been lightly painted. I have not seen another.

This page ends with a carved owl Stein. It is in the more common 1/2 liter size with glass eyes and feathered body.

The two main porcelain character stein manufacturers, E. Bohne and Schierholz, would take some of their steins and add a large music box base. It greatly changed the appearance and added much value to the stein.

The top row begins with the Bohne Satan where they added a thick book. Finding one with the large music box base is difficult, but even more difficult is to find it with the original working music box. That is a great achievement.

Next is another Bohne stein of a skull. It also has the large book music box base. What you cannot see is the original working music box.

The top row ends with a Schierholz stein with a large barrel base. What is unusual about this stein is they took a small 3/10 liter radish stein to add the base to. Not sure why they did not use a 1/2 liter body.

The middle row starts with the Schierholz pixie stein on their barrel base. It sure is a great looking stein.

Next is the Amberg porcelain four men under an umbrella. This stein normally comes on a base, but with this one the base is much larger to accommodate a music box.

The middle row ends with the Bohne Frog. Bohne liked using a large book base as Schierholz usually used the barrel base.

The bottom row begins with the Schierholz Drunken Monkey stein. This is one of their more common steins, but the base makes it more desirable and rare.

Next is an owl stein made by Merkelbach & Wick. It is much more unusual to find a music box base on pottery character steins. The base adds great height to this stein.

The last stein is another Schierholz. It is the Heidelberg Teacher with their usual barrel base.





This page will feature a group of interesting silver steins. Silver steins were made in many countries and come in a great variety of shapes and sizes.

The top row begins with a rare character stein in the shape of a fisherman. I have only seen this stein one other time.

Next is silver stein with the lid and base having gilding. The relief decoration shows three of the Apostles writing their books of the bible.

The top row ends with another character stein of a well dressed woman with earrings. The lid and base rim are embellished with jewels.



The middle row starts with a silver stein with 48 attached coins. It is English made and dated 1880.

Next is one more silver character stein. It is a Bartmankrug with the bearded face taking up most of the front of the stein.

The middle row ends with a stein depicting knights and women. It is hallmarked 1746. Super detail.



The bottom row begins with a stein with a detailed scene of a king and his knights doing battle on horseback. It proudly stands on four decorated ball feet.

Next is a stein decorated with a couple, floral and initials. The lid has a Caesar-like figure as its finial. It is in a small 1/2 liter size.

The last stein on the page is English made with chased floral design. The front panel has a long engraved verse dated 1862.

The eagle was a symbol many countries used. Because it was so popular, most stein manufacturers used the eagle as their main theme in decorating their steins. These next two pages will show some examples.

The top row begins with a blown green glass stein. It is enameled with a floral design and an eagle within a shield. It has a fancy silver lid.

The next stein is from Winterthur, one of the two Swiss stein makers. This pottery has a blue glaze with a floral design. It has a black eagle on a white shield.

The top row ends with a blown clear glass stein. It is decorated with the German Imperial eagle.

The middle row starts with a stein from the Royal Bonn firm. It has a large print under glaze scene of the Imperial eagle. I have only seen this stein once.

Next is a one liter stoneware character of an artillery shell. It has a large print over glaze scene of the Imperial eagle. The lid has nice engraving.

The middle row ends with a Diesinger stein. The threaded relief decoration is of the Imperial eagle. This is not a common stein either.

The bottom row begins with a stoneware stein from the Sarreguemines factory. The etched Imperial eagle looks great on the blue salt glazed body.

The next stein is for a baker's occupation. It features a double headed eagle with baking scenes along the sides.

The last stein on this page is stoneware from the Lichtenberger firm in Munich. It too has a large Imperial eagle. They were known for their impressive pewter lids and thumblifts.





The eagle design has been used to decorate steins for hundreds of years going back to the late 1500's.

This page begins with a faience stein from the Crailsheim factory. It features a double headed eagle and was made around 1780.

Next is a faience stein from the Ansbach factory. It too has a double headed eagle design.

The top row ends with a faience stein from the Bayreuth factory. This eagle stein was made in 1760.

The middle row starts with a one liter stoneware stein. It is decorated with a red Tyrolean eagle and was made for a club in the Munich area.

Next is one more faience stein. This one was made at the Berlin factory around 1760. The eagle is painted in blue coloring with yellow beak and talons.

The middle row ends with an occupational stein made at the Mettlach factory. It is one of a series of 12 and made for the printing profession.

As I have already mentioned, the eagle design goes way back. This next stein is made of stoneware at the Cruessen factory. It is decorated with the twelve apostles and has a front panel of an eagle with his wings spread. It is circa 1650.

Next is an even earlier stein. It is from the Siegberg stoneware factory and made in around 1580. The central scene is of a double headed eagle.

The last eagle stein was made at the Mettlach factory for the American market. It is decorated with the American eagle for the Fraternal Order of Eagles.

If you like character steins and blue is your favorite color, then these stoneware cobalt glazed steins are for you.

The top row begins with Lisl the barmaid that works at Munich's famous beer hall Hofbrauhaus. She holds two stoneware steins used at that time.

Next is a stein in the shape of a beer bottle. It has relief of monkeys on the sides and a large verse in the front.

The top row ends with one of the many bustle lady character steins. This is one of the harder ones to find.

The middle row starts with an old fashioned clown. He has a fancy collar and wears a tiny top hat.

Next is one of the fireman character steins. His uniform is circled by rope and he wears the fireman helmet.

The middle row ends with an odd looking frog. I have always thought it was a strange looking design, but would make a great addition.

The bottom row starts with another of the bustle lady steins. It has a floral skirt and smaller figural lid.

Next is one of the most elaborate character steins you can find. It is in the shape of a high wheel bicyclist. The figural pewter lid of the rider is fabulous. The smaller wheel is attached to the lower handle and spins. The artist that designed this stein should have won an award.

This page ends with an owl character stein. He has large eyes and is a real hoot.





The late Jerry Berg had a very large character stein collection. He particularly liked stoneware characters and many of these steins were in his collection.

The top row starts with a stein depicting a wizard.

Steins referencing the game of chess are not common. This rook character stein is no exception. It is seldom seen and will put a smile on your face when you find one.

There are many character steins of the three Kaisers and famous German military men. This next stein is of Helmuth von Moltke. He was the Prussian field marshall for over 30 years.

The middle row begins with a monkey dressed in clothes. It features a large verse on the front.

Next is one of the couple dozen variations of the Nürnberg tower. It was a very popular subject matter in the 1900 era.

The middle row ends with a fraternal student stein. These students must have bought a lot of steins, as the student theme is plentiful on steins.

The bottom row starts with a ram character stein. It has the brewers' star and a long verse on the front.

Next is my favorite tower stein. It is the Saint Peter's church tower in Munich. An important building on the city's skyline.

This page ends with an owl dressed in clothes and having his prey in his mouth.

This brings another segment to a close. Should you have steins you would like to see in a future issue, contact me today for a visit.



I Never Saw a Stein I Didn't Like

By Alvin M. Cotlar, Colonel, USAF MC, FS (Retired)

I purchased my first stein in 1964 while stationed at the U.S. Army Hospital, Wurzburg, Germany, as a general surgeon. My wife was the school nurse and we enjoyed antiquing in our spare time. The exchange rate was four DM (German marks) to the dollar, and, in the aftermath of World War II, antique shops were filled with furniture and collectibles, including antique steins. Regimentals were priced at \$10 to \$15, and other porcelain, pottery, and glass steins went as low as \$5. After three years, I returned to the States with about 20 antique steins which remained stored in the attic, almost forgotten, for over five years. When my daughter graduated from nursing school, we helped her find a place to live and looked at an apartment with beer steins decorating the living and dining room. I didn't know much about steins but some pieces looked familiar. I asked the owner if he would mind telling me the value of some of his steins since I considered adding to my collection and wondered about state-side prices. He valued his regimentals and characters at \$150 to \$250 and other porcelain and pottery pieces at \$75 to \$200. I silently did the math and my \$300 collection of steins from Germany was worth about \$2,500.

I rushed home, unpacked my steins, and immediately decided to become a serious stein collector, supplanting Mardi Gras doubloon collecting as my hobby. I began searching for steins in the classified section of New Orleans newspapers and in the Antique Trader, and frequented thrift stores and antique shops throughout the city. My daughter moved to Ft. Lauderdale and our visits included the shops on Dania's antique row; a great source for steins brought down by New York transplants and snow-birds. I usually came home with a foot-locker packed with antique steins.

My collection spread to almost every

room in the house, prompting the addition of a "stein room" to the rear of my Victorian home. My new room immediately began to fill up (Pictures 1-3).

I joined SCI (Stein Collectors International), *Bayou Stein Verein* chapter,

and soon learned that most members' collections were smaller than mine. The camaraderie and refreshments were the best with freshly baked German bread and pastries provided by a member who left Germany before the war and opened a bakery in New Orleans. Another collector had been a pilot in the Luftwaffe and was shot down over France. He served time as a POW in Camp Plauche, just outside of New Orleans, and returned after the war to

live in the United States. Although he was ordered to destroy his Messerschmidt-108 and burn his uniform, he kept his flight helmet and goggles and brought them to the meetings along with his grandfather's regimental stein. Hans proudly reminisced about his time in the Louisiana prison camp, enjoying the food, American cigarettes, and great weather – much better than combat flying in Germany and getting shot at.

I was delighted with my new hobby – until my first distressing experience. A California dealer working the annual Jung Hotel antique show in New Orleans, had steins for sale. I stopped to chat and invited him out to dinner, and then to see my steins. After the Commander's Palace, I brought him to my

home and directly to the stein room. He viewed my collection, carefully examining certain pieces, and asked for a second glass of Amoretto. I had pointed out the steins I brought from Germany and gave him brief histories of others I bought later. "Well, what do you think?", I asked, assuring him I welcomed his comments. He informed me, as diplomatically as he could, that my collection was really not worthy of the handsome



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manner in which the steins were displayed. He explained it was a mixture of old and not-so-old steins, some with repairs and replaced lids, others with much of the paint rubbed off, and other subtle damage. Only a few had the maker's mark, and there were only four Mettlachs; PUGs that I paid too much for. He added that if I came by the show the next day, we could talk "steins" and he would give me some ideas about collecting them. I might even want to buy a few pieces from him in upgrading my collection. The one saving factor we both recognized was that I did not have a lot of money invested in the collection. I looked at the price first, and rarely paid more than \$40 to \$50 for a stein. I sheepishly asked if he might buy any of my steins; he could set the price, and I would accept any offer. He regretted that he dealt only in good pieces, but had a buddy who worked at the flea markets, and was a potential buyer at the right prices. He suggested I bring a few steins to the show and he would work something out.

I arrived with 17 steins when the doors opened the next day. He thought my steins would be of interest to his flea-market friend, but before he made me an offer for the lot, I asked if he would consider trading my 17 steins for one or two pieces in his booth, and then deal with his friend, himself. Surprised at my proposition, he said, "Let's see what I can do." He looked around the booth, then reached under a blue drape covering one of his tables and brought out a beautiful five-liter Diesinger. "You can have this piece in exchange for your batch, if you are interested." I jumped at the offer and that stein has remained the flagship of my collection ever since. (Pictur 4) I also bought three smaller Diesingers from him, and continued to be a regular customer until he quit the antique business a few years later.

After that, my collecting habits improved. I studied my colleagues' collections at the stein meetings, bought the few available stein reference books, began reading "**Prosit**" not just looking at the pictures, and tried to build a quality collection. However well



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intentioned, I still made mistakes. I saw an ad for a Saturday antique auction in Washington with 16 Mettlach steins in the sale – each one a separate lot. After finishing my office Friday, my 10 year old son, Dorian, and I, took a Delta flight arriving in DC early Saturday morning. We were at Wescaler's at 8:00 when the doors opened. The 16 steins were a welcome sight to me as a Mettlach-starved collector. The descriptions in the auction catalogue did not include condition. (I learned that only the major stein auction houses, *Ron Fox Auctions, Gientes, and TSACO*, provided that information). There were quite a few people around the steins table. I was certain I would be outbid by these collectors, and despite plane fare, hotel room, rental car, and other expenses, I would go home with few if any Mettlachs. I was quite wrong! I had the winning bid on 15 of the 16 steins and passed on only the one that sold for \$1400 – way more than I would pay for a stein up to that time. As I was about to leave very satisfied, I was approached by someone who introduced himself as Don Daugherty. He said if I wanted to buy some quality steins, I should come with him to his home in nearby Ellicott City, and see what he had for sale. I explained I had just bought 15 Mettlachs and, with expenses, that was my limit for this trip. Furthermore, I had a plane to catch. He admitted he attended the sale to buy only one stein and he was outbid;

the same stein I didn't win, and the only stein of interest to a serious collector. It was the Mettlach Postal Eagle in mint condition, and the man who bought it was not going to be outbid. Don said I bought "low-end" Mettlachs, in some cases overpriced and with condition problems. I felt as bad as I did the night of Commander's Palace. He convinced me to return my rental car and he would take Dorian and me home with him for dinner and to spend the night. He was sure he would sell me steins, and promised to get us a flight out the next day, and pack and ship my purchases. Don's basement contained over 200 steins for sale – no expensive show-stoppers or museum pieces, just beautiful steins of every variety. I was overwhelmed, and left Ellicott City that afternoon with many steins that set the pattern for the future of my collection. Don assured me it would be more fun to diversify my collection rather than restrict it to specific categories of stein types, manufacturers, age groups, or any of the other classifications that some sophisticated collectors adopt. Further, the word, "mint" took on a more profound significance to me. My collection, after 50 years, has followed Don's recommendations. My close friendship with Don, his wife, and children, which began that weekend in DC, lasted literally until the day he passed away from cancer, a few years later. Don never offered me a stein I didn't like, or one I didn't buy.

After my four year Army tour ended in 1967, I spent 15 years in private practice and had two major hobbies – private flying and stein collecting. It was easy to combine the two. I never hesitated to fly 500 miles to an antique show, or to visit a dealer or collector with steins for sale. But, in 1982, pre-occupied with pleasant reminiscences of the Army, particularly my time in Germany, I returned to active military duty, this time in the Air Force, and just two months before the 50-year-old age limit for a new commission. After three years in Utah, we were sent to Bitburg Air Base, Germany. I left my stein collection in storage in the States, and could now shop again for steins in their country of origin, hopefully as a more educated collector. I attended SCI

meetings in Germany, sometimes in Mettlach, and became friends with the German collectors. I visited towns, cities, and regions depicted on steins in my collection; the steins serving almost as guidebooks for weekend excursions. I added perhaps 60 steins to my collection which were shipped home with our household goods by ocean-going barge to Holloman AFB, New Mexico, my next assignment. I spent hours wrapping each stein in foam-rubber rug padding, packing them carefully in dish-pack cartons. Every stein arrived without a scratch. My Stein collecting continued in New Mexico except during the seven months I was deployed to Saudi Arabia for the Gulf War. There were lots of antiques in the Saudi souks, but no steins. Instead, I collected Bedouin brass and copper coffee pots, and silver antique cosmetic kits.

We moved to Homestead Air Force Base in south Florida in August 1991, and were assigned quarters with a large Florida Room which accommodated my steins. The largest portion of my collection still remained in storage, in Hialeah, Florida. On August 24, 1992, Hurricane Andrew hit Homestead with winds up to 200 mph. The base, and my house and its contents were virtually destroyed. Remnants of my Stein collection were spread over many blocks. Fortunately, I had documented my Stein inventory with prices and photos on my lap top. USAA paid me in full for my entire loss which included \$48,000 in lost steins. Thankfully, the larger portion of my Stein collection was in the Hialeah storage facility which was undamaged by the hurricane .

Homestead AFB closed after Hurricane Andrew struck, and we were transferred to Davis-Monthan AFB in Tucson, Arizona for two years with a follow-on to Keesler AFB Medical Center in Biloxi, Mississippi. Not to be believed, Hurricane Katrina, the worst storm in U.S. history, hit the Gulf Coast August 23 -29, 2005, inflicting nearly a billion dollars in damage to Keesler AFB alone. I had purchased a new two-story house off-base in 1995 and, after 10 years in storage, my entire Stein

collection was now in one place – my house - awaiting deadly Katrina. We had time to prepare and, knowing we would not be spared, I spent two days packing my steins (again) and moving them to the second floor before evacuating to Houston. I would have hired a truck and taken my steins with me had one been available. My neighborhood experienced severe damage and flooding with six to eight feet of water in all but two of the 14 houses on the block. My home miraculously sustained only minor wind damage to the roof. Not a single stein was damaged, though all that remained of my 24-foot boat and trailer, parked a few blocks away, was a piece of the hull with the Mississippi ID number.

I remained in the Surgery Department at Keesler and the nearby Biloxi VA Regional Medical Center until I retired from practice on December 26, 2018, my 86th birthday. My Stein collection had reached fairly substantial proportions, and concerned that the next hurricane might not be as kind as the last, I decided to document my collection to adjust my homeowner's insurance and current assets of my estate. Andre Ammelounx visited, photographed my collection, and assigned the true market value to each piece. There was, as expected, a moderate decrease in the value of my steins, similar to the art and antique furniture areas. Since Andre's visit over five years ago, I have added purchases from TSACO, Ron Fox Auctions, and, on occasion , from antique shops and malls. The encouraging news for collectors is that the Stein market currently strongly favors the buyer, producing auction prices well below those experienced five or so years ago. Although, at the age of 91, I should have stopped buying steins before now, I cannot pass on today's prices: An 18th Century Westerwald, very good condition for \$250; a 0.5 liter Mettlach #2090, mint condition for \$170; a 5.8 liter Mettlach Knight on a White Horse, #2764, mint condition for \$2500; a porcelain 0.5 liter Bavarian Pioneer, with side scenes and rooster, mint condition, for \$150. These are examples from just one recent sale. I have paid more than twice these prices many times. Early on, I joined those



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collectors who felt that steins were a "good investment for the future" and selling a Stein or two every month during retirement would complement the income from a modest pension or IRA, and social security; At the moment, things have not gone in that direction. The Stein market has been disappointing, but no more than savings accounts, CDs, annuities, stocks and bonds, or real estate (see mortgage rates.) Antique steins are an art form and will bounce back, and until they do, you have them to enjoy. Frankly, I realized some years ago that I could never part with my steins unless my finances took a significant turn toward dismal. I have been fortunate and still have my steins which will soon belong to my children, and their children.

A military career has taken my family and me to interesting and picturesque places in the United States and abroad, but it has not provided lodging to accommodate an enlarging Stein collection. That has plagued us, although not as much as it has plagued my colleagues who collect "rocks" or antique cars, or bicycles. It has been a lot easier for those who collect stamps, coins, or salt cellars with tiny spoons. One cannot fully enjoy collecting antique steins which are crowded into nearly every room in the house. I realized recently that there were many steins in my kitchen, hidden in cupboards or high atop the kitchen cabinets inaccessible without a ladder. These had not been dusted in 20 years. This helped prompt the decision, despite my nonagenarian status, to convert my garage into a room which would ac-

commodate almost my entire stein collection. The steins could be placed into meaningful groups, readily accessible for study, viewing, admiring – and dusting. Monitoring this conversion has been one of the most gratifying projects of my adult life. When the house is sold and the steins are gone, the "stein room" will simply be a great playroom or den for the new owner, thus no shelving construction. Furniture that has always housed the collection has simply been moved to the new room.

Fifty years' years' experience has taught me much about stein collecting, but some lessons stand out. There is no cause to become discouraged because others have larger, more expensive, or very sophisticated stein collections. Nor should anyone envy colleagues who are so informed about beer steins, their origin and centuries of development, that they deserve a Master Steinologist certificate. An extraordinarily valuable collection and academic expertise are nice to have, but are uncommon among the average collector. The joy to most of us is handling a stein, admiring its beauty and design, appreciating its theme and message, and selecting the right place to put it so it can be admired.

I recently communicated with a woman in her sixties, retired with limited resources, who inherited her father's estate. He collected many things while traveling as a merchant seaman, and among his souvenirs were steins and mugs (she didn't know the difference), none worth more than \$20 or \$25. These were meaningful mementos of places he visited, ships he sailed, and ephemera about the sea. She sent me photos, and inquired whether her steins "were worth anything." We spoke often and I referred her to one of Gary Kirsner's stein books as a reference, along with Jim Stevenson's *Antique Steins – A Collectors' Guide*, for the basics. She has studied her steins, looked for manufacturers' marks, has even became familiar with stein "anatomy", and is thoroughly enjoying her new acquisitions, whatever their value. I suggested SCI and "Prosit," and she already visits flea

markets around where she lives. While I've never seen a stein I didn't like, I do have a fondness for some more than others. My favorite stein is the Diesinger 5.0 liter #646 (Picture 4). The number, #646, is absent from the Diesinger catalogue that I have access to, but appears to be identical to #647, Mounted Knight.

The next is a stein I craved since my first Bayou Stein Verein meeting - a 0.5 liter Mettlach #2765 "Knight on a White Horse." It was the most beautiful stein I had ever seen, in mint condition, with bold, bright blue color. The member who brought the piece to the meeting, admitted paying \$500 for it, which was well below the market price. I purchased the 0.5 and 1.0 liter over time, but owning the 5.8 liter was just a dream considering my military salary and five kids to educate. Furthermore, this priceless piece rarely came up for sale. Then, it appeared at an SCI convention auction. I joined in the bidding but planned to quit at \$3500 max! The rest of the story is a blur, but when I left the convention I had a 5.8 liter *Knight on a White Horse* (Picture 5).

The third example is the "skull stein," which I developed a fondness for before I knew anything about it. There were always skull steins for sale, some with nicer expressions on their face than others, but I was attracted to the Ernst Bohne Sohne skull resting on a book, proposing that "we rejoice while we are young" – a student stein, maybe a medical student? After finally purchasing my first one, there was always something appealing about another, tempting me to increase my collection to five (Picture 6).

A unique stein I really like is discussed by Ron Gray in his article in the De-



ember 2021 issue of *Prosit* - "Really Big Steins! Part 1." Amazingly, I have two of these rare pieces - the Teutonic Wedding stein - both in full color, one with the chocolate and the other with the dark blue background; two of the five known iterations (Picture 7). I flew tower-to-tower to the 1981 Houston Antique Dealers Association Show during the air traffic controller strike to get one, and bought the second at auction. The stein is by Gerz and purportedly the world's largest beer stein according to Robert Ripley, but Ron Gray admits there are still unanswered questions. Girmscheid only made the saltglaze version, it appears.

Finally, the Westerwalder Walzenkrugs are the family of steins that has probably been the most joyful for me to own. Looking back, if I were ever inclined to limit my collection, I would have selected Westerwalds. I am surprised as I organize my collection at the number I have acquired. I know less about Westerwald steins than I do about Mettlachs, Diesingers, regimentals, or almost any classification or manufacturer of steins in my collection. I plan to remedy that as I come to the finale of my collecting experience. Picture 2 represents only a small portion of my Westerwald collection, so I have a lot to do.

Who knows how many more steins I may like better than the rest. Thankfully, Steve Breuning, *Prosit* Editor, asked me to only list the top few.

Zum Wohl!



An Unusual Porcelain Stein

By Randy Satterfield

Dixie Steiners

I obtain almost all of my steins from one of two sources, either stein auctions or eBay. In many ways stein auctions are the best source for steins. But they lack one thing, the thrill of the hunt. Finding steins that you want at a decent price on eBay is no easy task. I search through hundreds and hundreds of listings every day, it's pretty time consuming. But when you get one there's a satisfaction and sense of achievement that comes with it. I recently found this stein on eBay and it certainly falls under the oddity/curiosity column.

The stein appears to have been made using soft paste porcelain. This material was originally extensively used for the first time by Capodimonte and its many imitators afterwards. This stein, however, doesn't display the artistry of those. The stein has a lot of relief work that soft paste makes possible and has a set on lid. The handle is irregularly ridged, the base and top are flared. It's hand painted and may be one of a kind.

The right side of the stein (Picture 1) features the seal of Syracuse University. Its origins are with Genesee Wesleyan Seminary (Methodist Episcopal Church) founded in 1831 at Lima, New York. It became Genesee College in 1850. The college struggled at its location and needed to move. Syracuse wanted an institution of higher learning located there and at first courted Cornell. However, Ezra Cornell had worked in Syracuse as a young carpenter and had been twice robbed of his wages. He thought of Syracuse as a Sodom and Gomorrah and wouldn't consider that location. Cornell University settled in Ithaca, New York. Genesee College then wanted to relocate to Syracuse but the town of Lima really didn't want them to and obtained an injunction preventing the move. Eventually Genesee was dissolved and they were granted a



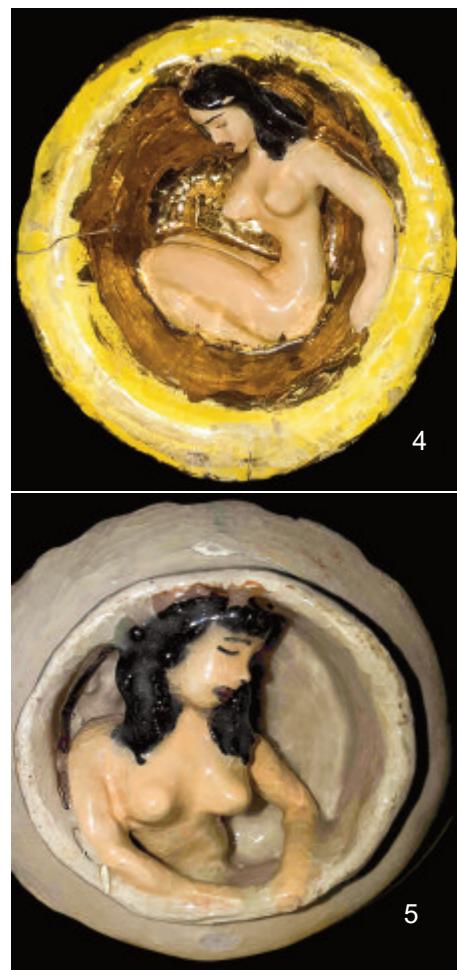
charter to locate a new college in Syracuse. So, Syracuse University was founded in 1870.

On the left side of the stein (Picture 2) is a diamond shape featuring the Greek letters Kappa Alpha Theta in the center. Above that is a pair of dice, below it appears to be the initials GWO. This is all in black and gold, the colors of Kappa Alpha Theta. Fraternities have a long history on American university steins and I have some interest in them. See "*Manning Bowman Pewter Fraternity Steins*" in the September 2019 *Prosit*. Kappa Alpha Theta is a women's social fraternity founded at Indiana Asbury College (now DePauw University) in 1867. It was and still is referred to as a women's fraternity because the term sorority hadn't been invented yet. Kappa Alpha Theta was the first women's fraternity founded in the United States and later in Canada.

The front of the stein (Picture 3) features a signature, "Liz Brydon", presumably the original owner.

The lid features a finial of the Syracuse mascot, Otto the Orange. It also has a replica of a thumblift and hinge, rather odd given its lack of functionality. But you see them sometimes on set on lids anyway.





The base features a hand painted nude woman (Picture 4). The bottom of the lid has another (Picture 5). Both of these are full characters which must have been hand painted and then attached.

The age of the stein is indeterminate. The overall look of the stein along with the use of gilt highlighting gives it a 1950's feel to me. But that's only a guess. While it's clearly modern it doesn't appear to be recent. It's unusual to see a sorority or women's fraternity stein at all. And it seems quite odd to me that one would have the features of this one. In any case it's the first I've seen quite like this. Has anyone else?

Reference:

Satterfield, R. Manning Pewter Fraternity Steins. *Prosit*, September 2019.

A Pair of Diesinger Character Steins

By Salvatore Mazzone
Florida Sun Steiners

I recently came across a pair of Diesinger character steins that were being auctioned off together (Picture 1). They were described as "a soldier and his wife." They were said to "show light overall wear with no notable damage." Interest piqued, I registered for the auction.

Diesinger aficionados know that the "Soldier" is actually the Diesinger Catalog Number 703 "Fireman" and the "Wife" is actually the Diesinger Catalog Number 702 "Woman's Head" and there is no record of this couple having tied the marriage knot.

The auction listing estimated their combined value as \$200-\$400. The Beer Stein Library lists the value of the Fireman as \$700-\$900 and the value of the Woman as \$300-400, for a combined value of \$1,000-\$1,300. They ended up actually selling for \$1,240, including the buyer's premium.

At that price I chose to pass them by.



1

Falstaff at the Monastery

By Salvatore Mazzzone

Florida Sun Steiners

Amidst the steins in my collection there stands a stately early 1900s, one liter Dümller & Breiden (D&B) Catalog Number 547, pottery relief stein. It has a flared music box base that is equipped with a functioning music box. It's an attractive stein (Picture 1).

The Beer Stein Library (BSL) titles the stein as "Banquet in the Monastery" and describes its primary decoration as, "Central image taken from an 1876 painting entitled "*Beim Klosterwein*" ("Wine at the Monastery") by Eduard von Grützner (1846-1925)". While I was unable to locate such a painting, I did find a c1890 engraved wood block print of the scene¹ (Picture 2).

Although it will be too small to read as it appears on the printed page, the caption beneath the printed scene reads "Beim Klosterwein. Nach einer Originalzeichnung von Ed. Grützner" ("Wine at the Monastery. Based on an original drawing by Ed. Grützner"). Note that it specifically refers to a "drawing," not a "painting," as the form of the original work from which it was copied. Interesting.

In an old Dümller & Breiden catalog I rounded up in the on-line archives of the Stein Collectors International website, the stein is described as "*Willkommen im Kloster, Zechende Ritter und Brüder*" ("Welcome to the Monastery, Carousing Knights and Brother"). Thus, we've seen three different titles put forth for the scene (BSL title, painting/drawing title, D&B Catalog title). So, of course, I chose to title this article by yet another name; color me contrary.

A bit of research revealed that the rotund sprawled-out, seated figure with the protruding leg is undoubtedly none other than Sir John Falstaff, the fictional character that appears in three of William Shakespeare's plays (and is eulogized in a fourth) and is the title



1



2

character of Giuseppe Verdi's final opera.

The corpulent and cunning creation of Shakespeare, Falstaff was a merry

embodiment of comedic excess and timeless folly. A roguish figure, with a robust appetite for hearty food, strong drink, intemperate life, and the telling of tall tales, he danced through the



Bard's works, charming audiences with his irrepressible spirit. Beyond his jovial facade, however, Falstaff served as a sharp critic of societal norms and the concept of honor, his witty musings exposing the frustrations of aging and the incongruities of life.

Dümller & Breiden produced another version of this stein without the music box base; it, too, has the Catalog Number 547 and is a one liter pottery relief stein (Picture 3). Both versions were produced in both full and limited color.

The BSL shows three other Dümller & Breiden steins (D&B 103, 104, 550), and one Marzi and Remy stein (M&R 288), that it also cites as being based on Grützner's "Beim Klosterwein". It names all four of the Dümller & Breiden steins "Banquet at the Monastery," but names the Marzi and Remy stein "Wine at the Monastery." Curious.

Eduard Theodor Ritter von Grützner was a German painter and professor of art; he was one of Munich's leading genre painters in the second half of the 19th century.

His paintings are best known for their detailed academic rendering of humorous and anecdotal subject matter. He was especially noted for his paintings of monks and his many portrayals of Falstaff², such as shown in Pictures 2 and 4. Is Picture 4 not the very essence of sly, mischievous merriment?

The BSL lists 52 steins based on Grützner paintings, 23 of which feature Falstaff.



The firm of Dümller & Breiden was formed in 1883 by Peter Dümller and his brother-in-law Albert Breiden in Höhr, Hesse-Nassau, Prussia (now Höhr-Grenzenhausen, Rhineland-Palatinate, Germany). Dümller was already an established ceramics artist and modeler, having been trained by both Reinhold Hanke and Simon Peter Gerz; he was the firm's designer. Breiden, an accomplished potter and technician, also learned the trade from Simon Peter Gerz, who was his uncle; he took responsibility for the production end of the business.

The company was among the leading Westerwald manufacturers during the so-called "Golden Age" of beer stein production of the late 19th and early 20th centuries.

Following Dümller's death in 1907 and the departure of Breiden six years later, the firm continued to be operated by Dümller's heirs until its closure in 1992, although beer stein production had virtually ceased by the late 1950s³.

And that is the story behind the stein. There are stories behind each of our steins, and we, as collectors, are the custodians of those stories. It's a fun job.

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A U.S. Merchant Marine Academy Stein

By Walter Swett, Dixie Steiners



In my collection I have a United States Merchant Marine Academy (USMMA) stein dated 1951 marked "Kings Point USNR". I consider this a Cold War Stein, but perhaps it is more appropriately a student stein. I have never seen another one like it. The stein was made in Germany by the firm Marzi & Remy and has the following saying on it "*Bei Trunk und Scherz bleibt froh das herz*" (With drink and jokes the heart stays young).

I was surprised to see a German made stein, emblazoned with a German saying associated with the USMMA only 6 years after the end of the end of WWII.

In 1938, two years after the passage of the Merchant Marine Act, the Merchant Marine Cadet Corps was established. In 1942, the US Government acquired the Walter P. Chrysler estate located at Kings Point, Long Island New York and in fifteen months constructed the United States Merchant Marine Academy there. The new facility was dedicated by President Franklin Roosevelt on September 30, 1943. Roosevelt noted "the Academy serves the Merchant Marine as West Point serves the Army and Annapolis the Navy."



During WWII, 142 USMMA Midshipmen were lost at sea. "In their memory, the battle standard bears the number "142" on its field of red, white and blue. In its center is the eagle of the Academy's seal in blue and gray, the school colors, and the anchor of the merchant marine in gold. From its top hang the ribbons which represent the various combat zones in which the Academy's cadet/midshipmen served."

Graduates of the USMMA incur a service obligation and must work 5 years in the maritime industry and 8 years as a reserve officer within the uniformed services; or serve 5 years active duty with any branch of the armed services.

My first thought was that with the advent of the Cold War, perhaps Germans were being trained at the USMMA, but I could find nothing to indicate that was the case. I contacted the USMMA Museum and learned there were no records of German midshipmen having ever attended the academy. Further, all midshipmen perform a sea year where they must work aboard a commercial vessel for about a year prior to graduation and would likely have been in a German seaport



during that time. Additionally, during the 1950s, midshipmen were often involved in cadet shipping on board a square-rigger. Perhaps it was during one of these training experiences the stein was created.

I have not found any other information about the stein and would love to hear from anyone that has anything to add to this story.



References (as of Nov. 2023)

<https://www.usmma.edu/about/usmma-history>

Battle Standard USMMA

<https://usmma.edu/about/battle-standard>



The Thirsty Knight

By Salvatore Mazzone
Florida Sun Steiners



1

It's been a long, lonely laborious ride. The knight's throat is thick with road dust and his titanic thirst needs quenching. Time to hit the ratskeller, no matter that it's the middle of the night and everything's locked up tighter than the chastity belt on the emperor's favorite mistress. Such is the predicament of the knight in the Mettlach #2382 "Der Durstige Ritter" ("The Thirsty Knight"), shown in Picture 1.



2

It's a dynamite three-scene storyboard stein, done in etched pottery, with an inlaid tower-roof lid, and a night watchman thumblift complete with halberd and horn (Picture 2). It was made in both 0.5-liter and 1.0-liter sizes. The 0.5-liter version has a recessed base while the interior base in the 1.0-liter version goes all the way to the bottom of the stein. I have the good fortune of having in my collection a fine 1.0-liter example dating from 1890.

Let's take a look at what's going on in the stein's three scenes.

In the scene on the left, we see the knight arriving at an inn, pounding on the door and loudly demanding entry, his faithful dog sitting at his side.

Whether admitted by the innkeeper or having gained entry through his own devices, the center scene finds our needful knight in the inn's cellar, Fido still by his side, filling his super-sized serving Stein from the innkeeper's tun. Undoubtedly, he has already downed the contents of several previous fills.

The innkeeper is unhappily surprised to find the knight raiding his liquor supply and is racing downstairs to do something about it.

In the scene on the right, the knight is galloping away, thirst quenched, not only hanging-on to a filled stein-to-go, but also with one of the innkeeper's liquor casks lashed to the back of his horse. The innkeeper furiously shakes his fist at him and shouts unflattering remarks questioning the legitimacy of his birth.

A lively tale, but wait, there is still more that this stein is telling us.

Taking a closer look at the knight's shield (Picture 3), we can discern two things:

First of all, the signature on the inside of the shield tells us that the designer of the stein was Heinrich Schlitt (1849-1923). He is mostly known for his delightful paintings of gnomes and fairies, his remarkable murals in the Wiesbaden and Munich ratskellers, and as

the designer of some of the most sought-after Mettlach beer steins.

Secondly, the outside of the shield bears a coat of arms. The alternating diagonal blue stripes on a reddish-orange background, from upper right to lower left from the viewer's point of view, is called *bendy sinister orange azure* in heraldic terms. This same coat of arms appears in several other areas of the stein in the simpler form *orange a bend sinister azure* (Picture 4).

Picture 5 is the flag of the Duchy of Nassau, an independent state that existed between 1806 and 1866 when it was occupied and annexed by the Kingdom of Prussia following the Austro-Prussian War. It is located in what are now the German states of Rhineland-Palatinate and Hesse. Its ruling dynasty, now extinct, was the House of Nassau. The duchy was named for its historical core city, Nassau, although Wiesbaden rather than Nassau was its capital.¹ You can see that the flag carries the same blue stripe against a reddish-orange background as on the coat of arms that is on the knight's shield and the other heraldic shields that are on the stein.

But there's still more. The image of a rampant lion can be seen in the upper part of the left hand scene (Picture 6). It's not really an intrinsic part of the overall design and stands out rather prominently, almost like a badge that has been gratuitously pinned in place. Why?

As it turns out, the ancestral core coat of arms of the House of Nassau featured a rampant lion² (Picture 7).

I don't think any of this is gratuitous or coincidence. I believe that in the design of this stein Schlitt was commemorating the place of his birth, which was Wiesbaden in the Duchy of Nassau. His father was a member of the court of the Duke of Nassau, working as a coachman³. I have not seen the heraldic symbology on this stein explored in this way in any of the literature I've come across. Could it be fanciful thinking on my part? Perhaps. You can decide for yourself.



3



4



5



6

There is yet another decorated shield on the stein, in the upper portion of the scene on the right, as shown in the close-up of Picture 8. Is it a coiled snake? A corkscrew? Does it have any heraldic meaning at all or is it merely a whimsical decoration? Regrettably, I can only guess as to what it may be.

I'm going with a corkscrew. A corkscrew is certainly in keeping with the stein's drinking theme. And the *Nassauischen Rheingau* (Nassau Rheingau Region) has long been known as a producer of some terrific wine. Furthermore, research informed me that the earliest written reference to a corkscrew was from 1681⁴, in which it was described as "a steel worm used for the drawing of corks out of bottles". So, the things were obviously around and in use at the time this stein was made, and even back when knights in armor were still cavorting about. On top of all that, I was able to locate an antique corkscrew that looked pretty much like the image in the shield (Picture 9). But, again, it's merely a guess, and one I wouldn't bet my life on.



7



8



9



10

Copies, some might call them knock-offs, of the Mettlach #2382 exist in the J. W. Remy 1.5-liter #846⁵, 0.5-liter #954⁶, and 0.25-liter #958⁷ steins, which are titled “Der überraschte Ritter” (“The Surprised Knight”). The 0.5-liter #954 is shown in Picture 10.

Why did Remy change the title from “The Thirsty Knight” to “The Surprised Knight”? Perhaps there would have been legal issues in using the same name. Or perhaps they simply wanted to differentiate their product from Mettlach’s to avoid customer confusion. Might there have been a formal business arrangement of some sort between the two companies? I suppose it

really doesn’t matter, but it nevertheless piques my curiosity.

In the J. W. Remy versions, the inside of the knight’s shield does not carry Schlitt’s signature, the colors/patterns on the outside of the shield, which differ between the various stein sizes, are not true to the Duchy of Nassau flag, and neither the heraldic smaller shields nor the rampant lion are present. Thus, no association has been maintained with either Schlitt or the Duchy of Nassau. In place of the rampant lion, there is a shield decorated with what appears to be a glass of wine alongside a cluster of grapes. While I don’t think it’s intended to have heraldic significance,

it does reinforce the stein’s drinking theme and happens to be the present-day symbol you’ll find on the signs that guide the way along the Rheingauer Riesling auto route and hiking trail. It’s a fitting substitute for my supposed corkscrew on the Mettlach #2382.

Incidentally, I have to say that the superior quality of the Mettlach version is quite apparent when compared side-by-side with the J. W. Remys, although the Remys are not at all badly done.

I guess that’s about it. Which means it is now time for *Der Durstige Autor* (The Thirsty Author) to venture forth in quest of a cold one to quench his own dire thirst. Prosit!



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A Correction:

The FS Mark on the Oktoberfest Jahreskrüge (Octoberfest Annual Steins)

By Walter Swett, Dixie Steiners

In the June 2010 issue of *Prosit*, I authored an article about the *Oktoberfest Jahreskrüge* which incorrectly stated that

"From 1978 until 1984 the production of the mugs was subcontracted to Franz Stöber. Franz Stöber was identified by the initials "FS" which were inside a diamond stamped into the mug beneath the capacity mark on the left side (figure 1)."

That article became the basis for the *Oktoberfest Jahreskrüge Catalog* and related information at [The Beer Stein Library](#), as well as the initial [Steinmarks](#) entry for the firm Franz Stöber.

The basis for my statement was a June 5, 2003, email from Melanie Colmi, Marketing Assistant, Rastal GmbH & Co. KG who wrote (in English) "In the first years of the Oktoberfest Collection the producer (FS stands for Franz Stöber) the steins were produced for Rastal as well as for other companies." When I wrote the 2010 article, efforts to gather additional information on Franz Stöber from Rastal and other sources were unsuccessful.

Over the years, all attempts to locate additional information on the firm Franz Stöber were unsuccessful. A fortuitous break occurred while reviewing a document titled "*Herstellerzeichen für Maßbehältnis-Flaschen*" (Manufacturer's Mark for Measuring Container Bottles), produced by the *Physikalisch-Technische Bundesanstalt*, (National Metrology Institute), Bundesallee 100, 38116 Braunschweig, dated 1 September 2021. Here I found reference to the "FS" mark seen here.

2 F. K. Ströder & Sohn
Krug- u. Steinzeugfabrik
Rheinstraße 14
Mogendorf/Westerw.



I subsequently discovered a report of an interview given by Ellen Ströder in September 2015 for *yahoo!nachrichten* (Yahoo! News). Ströder was identified as the owner of the firm *Bierkrugfabrik Klaus Ströder GmbH & Co. KG* in Mogendorf. In the interview she explains that after the death of her husband Klaus in 1994, she decided to continue to operate the family business producing the traditional straight-sided beer mugs.

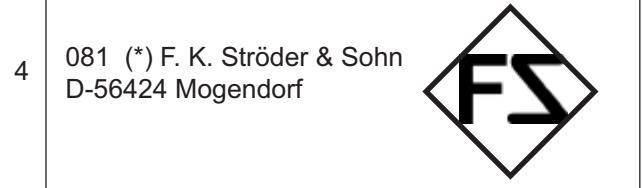
In 2022 I was able to make contact with Ellen Ströder by email who confirmed that F.K. Ströder & Sohn had held a contract for production of the Jahreskrüge blanks. The firm of Klaus Ströder took over production more than 30 years ago. She was unable to provide further information about the firm of F.K. Ströder & Sohn.



The Westerwald Keramik Museum in Höhr-Grenzhausen was able to provide me with an updated, poor quality copy of an old advertisement from the firm (figure 3).



They also provided a link to a Swiss Confederation List of "Approved Markings on Dispensing Vessels" which shows the firm's trademark (figure 4) and indicates the firm had been dissolved.



Franz Ströder & Sohn provided undecorated mugs as a subcontractor to Rastal between 1978 and 1984. These mugs were marked with his FS in a rhombus trademark below the capacity line. After this date they were marked with the "rastal" trademark. The firm of Klaus Ströder has continued to supply the blank mugs, although facing stiff cost competition from Asian companies which has caused many of their German competitors to close. Quality has remained a priority for Ströder's firm, and they continue to apply hand-pulled handles, then clean and smooth the

blanks before they are fired. The contract to produce the mugs is competed at five year intervals.

Based on this additional research, I am confident that the "FS" mark previously attributed to Franz Stöber was in fact the mark of the firm F.K. Ströder & Sohn.



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Three Glass Drinking Boots (Biersteifel)

Much credit to Steve-on-Steins

The custom of drinking from a boot-shaped vessel is common in German taverns, colleges, beer gardens, and the like. As with steins and other drinking vessels, insignias, logos, and markings of varied composition are often engraved or fashioned on the boot. Beer boots may be passed among drinkers as a drinking challenge, usually based upon the skill and effort associated with drinking a larger than average quantity of beer, complicated by the challenge of the boot's shape. A common variation of this challenge is to have multiple players taking turns. The person who took the penultimate drink loses. Thus the challenge is to either finish the beer

or leave a challenging quantity to the next player to try and finish.

Figure 1 is an early Victorian drinking boot, ruby glass with clear glass overlay, facet cut, with yellow enamel and gold highlights. A mounted spur is made of brass. Height 16cm. Bohemia, mid-19th century.

Figure 2 is blown green glass with enameling around the upper body, and fitted with a brass spur. The ripples in the glass, simulating leather, is nicely done. Second half 19th century.

Figure 3 is a colorless glass drinking boot with heel and spur, a clear glass

prunt on the upper front. Heavily engraved with elaborate large leafy- and blossoming boughs, and two lines from the last verse of *Gaudeamus Igitur* (famous as a student drinking song):

Pereat tristitia, Pereant osores
May sadness perish, may haters perish

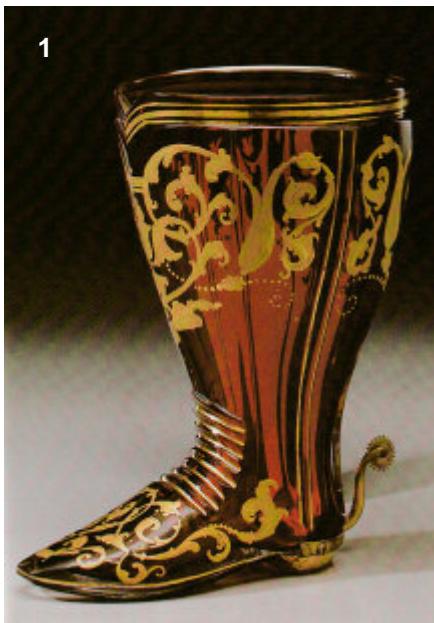
The reverse side inscribed:

Der Trunk ist ein Laster,

die Nüchternheit aber ein Scheusal

Drink is a vice,
but sobriety is a monster.

Height: 24 cm (10"), Bohemia, 2nd half 19th cent.



Mettlach City Scene Steins

By Mike Adkins

Thoroughbred Stein Verein

Early in my collecting career I developed an attraction to a group of city scene steins produced by Mettlach. In this article I will show fourteen steins from my collection, all half-liter in size, three with PUG scenes and the rest etched.

The first article appearing in *Prosit* about a Mettlach city scene stein was by Jim Sauer and titled "The Halle-Wittenberg Stein" (June 1989). That well done article refers to two half-liter PUG (print-under-glaze) steins, both bearing the same transfer decoration, one model 2145, the other, the simpler form 1909. I do not own either of these steins, so I recommend Jim's article to you.

In the August 1994 issue of "The Beer Stein Journal" Steve Steigerwald wrote an article titled "Mettlach Variations: City Scene Steins" which dealt exclusively with variations noticed on *etched* city scene steins. Again, recommended reading, although that article does not elaborate on the history of the cities or details of the scenes.

Mettlach produced a fairly large number of steins whose panoramic scenes of cities or a view of a dominant city cathedral or university has earned them my categorization as "city

scenes." My collection has focused on half-liter steins in a tall format, although Mettlach produced many such steins using the squat 1526 half-liter body.

Thorn (German) or Toruń (Polish) – PUG, mold 2145

This city has alternated between German and Polish rule for centuries. In 1231 the Teutonic Knights built a fortress on the northern bank of the Vistula River. A city charter created the town in 1233. Thorn became an important trading center upon joining the Hanseatic League in 1280. From 1815 to the end of World War I, the city was part of Prussia.

The stein is transfer-decorated, the front showing a view across the Vistula with several boats moored or plying the river. Each side of the stein features two views of the city. The upper scene on the left side of the stein depicts a railway bridge across the Vistula. Completed in 1857, the bridge was a part of the Prussian Eastern Railway which connected Berlin to Eastern Europe. The lower scene is Thorn's old town hall (Rathaus). The upper view on the right side of the stein depicts a monument to Nicholas Copernicus, Thorn's most famous son, holding a simple armillary sphere. The lower scene is the Artus Court or Manor. This is the third building to occupy the site. The current building dates to 1891. It was the home of the town's Chamber Orchestra. Currently, it houses a cultural center and several retail shops.

The lid insert is Thorn's coat of arms showing the city wall with open gate, surmounted by a winged angel holding a key, and accompanied by a banner with the Latin words "Thorun" and "Civitas" (city of Thorn). The thumblift is a grotesque.

Mettlach ½-L PUG #2145 (Thorn)



Before moving on to the next city, I want to mention that several Mettlach PUG steins were produced without decoration numbers, as is the case for the city scenes for Thorn and Halle, both of which are simply marked "2145." I am hoping to add 2145 (Halle) to my collection.

Marburg – PUG, mold 2073

The next cityscape Stein shows scenes from Marburg, again using transfer decoration. Located at the crossroads of the two major trade routes between Cologne and Prague, Marburg dates to 1140. Post World War II the city became a major pharmaceutical center. This led to some notoriety in 1967 following an accidental bio-lab virus leak which resulted in an outbreak of disease which killed seven people. Marburg became the only city in German to have a deadly virus named after it. The hemorrhagic Marburg virus is similar to ebola.

The front of the Stein shows a panoramic view of the city with Marburg Castle overlooking the town. The left side of the Stein

depicts St. Elizabeth's Church which was built by the Order of Teutonic Knights to honor St. Elizabeth of Hungary. The church was consecrated in 1283 and contains Elizabeth's tomb. On the opposite side is a view of the Philipps Marburg University which was founded in 1527 by Phillip I, Landgrave of Hesse. The inlaid lid depicts the *Spiegelslustturm*, a look-out tower which opened on September 2, 1890, to commemorate the Battle of Sedan won by Kaiser Wilhelm on that date in 1870. This Stein is date-marked 1892.

Mettlach ½-L PUG #2073 (Marburg)



Trier – Etched and PUG, mold 1915

Trier, located on the Moselle River in western Germany, was the site of SCI's 1984 convention. It is named after the Celtic tribe which settled the area and were subsequently conquered in the 1st century BC. Trier is considered to be Germany's oldest city.

Produced in 1889, mold 1915 (Trier) has a transfer of the Trier Cathedral on the face of the stein. Building of the church began in 1235 and was completed in 1270. The two-part saying on the sides translates as "He who worships God will remain unharmed." The inlay lid is a hops bud with leaves. The stein bears the signature of Christian Warth.

Mettlach ½-L PUG #1915 (Trier)



Mettlach ½-L Etched #1915 (Köln)



Köln (Cologne) – Etched and PUG, mold 1915

Köln was founded in the first century as *Colonia Agrippina*. The latter part of the name was dropped, and the city is known in modern Germany as Köln, or Cologne in French and English. The magnificent cathedral seen on the front of the stein was built to house the Shrine of the Three Kings, i.e., the tomb of the three Magi. Construction began in 1248 but halted around 1560, before being resumed in 1842, and completed in 1880. It is the tallest cathedral in the world. This stein is age-dated 1889. The side decor and the inlaid lid are identical to the Trier stein, and it is also signed by C. Warth.

This stein is normally seen with a grotesque thumblift. This example however, has a curved thumblift that seems to be a water creature with a long tapered body and a gaping mouth.

Note that here again we see two different PUG designs without a decoration number to differentiate them: 1915 (Trier) and 1915 (Köln).

Freiburg – Etched, mold 1795

Freiburg straddles the Dreisam River. Fortifications were built near Freiburg in 1091. A settlement of craftsmen and servants near the castle was given the right to hold a market in 1120. Mold 1795 shows a panoramic view of the city, although there is only one distinctive feature—the Freiburg Münster (cathedral), completed in the early 1200s. The shield above the scene bears the coat-of-arms of Baden. This stein is also signed by Christian Warth.

Albrechts Universität, today the Albert Ludwig University of Freiburg, was founded by Archduke Albert VI of Austria in 1457. It is the 5th oldest university in Germany, and along with Heidelberg was first to admit women to study in 1900.

The thumblift is a helmet and gorget atop a blank shield. The inlaid lid features a shield with the German national colors, and a motto translating as “Germany shall be the banner.”



Göttingen – Etched, mold 1742

Göttingen was founded between 1150 and 1250. As a member of the Hanseatic League, it became a wealthy city. Part of this wealth was used to fund the city's university in 1734. Classes were first held in 1737. This stein commemorates the 150th anniversary of Göttingen University, which is renowned for its mathematics department; Carl Gauss, Bernard Riemann and David Hilbert were all on the faculty.

The face of the stein shows the university. Göttingen was ruled by Prussia from 1868 to 1946, and the Prussian coat-of-arms appears above the center scene. Carousing students are depicted on the side scenes. Warth's signature is seen below the keg on the left side. The thumblift and lid inlay are the same as the Freiburg stein.



Mettlach ½-L Etched #1742 (Göttingen)

Mettlach ½-L Etched #2403 (Wartburg)

**Wartburg – Etched, mold 2403**

Wartburg is a castle in Thuringia overlooking the town of Eisenach. Its foundation was laid in 1067 on a 1,350 foot-high and very steep hill. The castle was the home of St. Elizabeth and served as the hiding place for Martin Luther after he had been declared an outlaw by Emperor Charles V of the Holy Roman Empire. It was here that Luther translated the New Testament into German from May, 1521 to March, 1522.

Mold 2402 shows the castle. The phrase on the inlaid lid translates to “A mighty fortress is our God.” Once again, the thumblift is a helmet and gorget atop a blank shield. The stein was produced in 1900.

Mettlach ½-L Etched #2277 (Nürnberg)

**Nürnberg – Etched, mold 2277**

The first mention of Nürnberg was as a site of an Imperial castle of the Holy Roman Empire in 1050. In 1219 Emperor Frederick II granted the city several new privileges. These include town rights, the right to mint coins, and the right to an independent customs policy. With this new independence, the city, along with Augsburg, became one of two great trade centers for goods moving from Italy into northern Europe.

Mold 2277 shows the castle. A small part of the town can be seen to the left of the castle. The stein has two lid variations. One is an insert showing the *Frauenadler* (Eagle Woman), the symbol of Nürnberg since the 17th century. The second is a figural golden rampant lion holding a shield representing the lesser coat of arms of Bavaria.



Stuttgart – Etched, mold 1863

In 950 Duke Liudolf of Swabia established a stud farm for cavalry at Stuttgart. A castle was built to protect the area. The surrounding area grew and in 1320 the city was granted a charter.

Mold 1863 shows the Stuttgart Palace Square (Schlossplatz). The Old Castle, which has been expanded several times, appears in the left background, while further to the right are the towers of the Protestant Collegiate Church (Stiftskirche). The church was built in 1240 and expanded between 1321-1347.

The *Schlossplatz* was established as a public square in 1860, and it quickly became a popular gathering place. The centerpiece of the square is the *Jubiläumssäule* (Jubilee Column), topped by a statue of Concordia, goddess of harmony. It was erected in 1841 on the occasion of the birthday of King Wilhelm I of Württemberg.

The standard lid insert is the city's coat-of-arms which reflects its equine heritage. A custom lid was commissioned for attendees at the 1897 German Trade Show for Hotel & Tavern Keepers. The thumblift is a helmet and gorget atop a blank shield. The stein was produced in 1898.

Tübingen – Etched, mold 1741

Hohentübingen is a castle built around 1076. By the late 1100s, the town of Tübingen had developed below the castle on the banks of the Neckar River. The singular occurrence for the small town was the founding of Eberhard Karls University in 1477. Today, about a third of the town's population are students. The castle is now owned by the university.

Mold 1741 presents the Tübingen city scene. The area across the river from the town is actually an island and has been turned into an arboretum. The shield above the town name on the face of the stein contains the coat-of-arms of Baden-Württemberg. Produced in 1887, the stein has the same lid inlay and thumblift as Freiburg and is also signed by Warth.



Heidelberg – Etched, mold 1675 Etched, mold 2894 Etched, mold 3200

Located on the Neckar River, Heidelberg and its surrounding region have a long and storied history. The Celts first settled the area in the 5th century BC, building a fortress and temple. In 40 AD the Romans built an encampment and a bridge across the river. The fortifications were made permanent in 369. A village grew around the fort, and records identify Heidelberg as a town dating to 1196. This is considered to be its founding date. Heidelberg University, Germany's oldest, was founded in 1386. Germany's oldest existing public library was built in Heidelberg in 1421. Europe's oldest human remains, Heidelberg Man, were found in 1907 just twelve miles from the city.

Heidelberg originally had two castles, first mentioned in records in 1303. The upper castle was destroyed by a lightning bolt in 1537. The lower castle was in turn heavily damaged by another lightening strike and the resulting fire in 1764. Only partially rebuilt, it is the lower castle that is visited by tourists today.

The Heidelberg Tun is an extremely large wine barrel, first built in 1594 and housed in the castle cellar. Today's Tun was built in 1751 and has a capacity of almost 58,000 gallons. In the early 18th century it was guarded by the famous jester and court dwarf, Perkeo, who is said to have had a most prodigious capacity for drink.

The city's interesting stories extend to World War II. In March, 1945 U.S. General William Beiderlinden was ordered to shell the city in preparation for a full attack. Recognizing the cultural and historical significance of the town and its buildings, he initiated negotiations with the Nazis through Heidelberg's chief executive. As a result, the German troops evacuated the town and it was spared the ravages of war. Just after the end of the war, General George Patton spent his last days in a Heidelberg hospital after his car accident.

Heidelberg was an important center of education, political thought, culture, literature, romanticism, medicine and reforms of all types. The city was celebrated in poetry, song, music and fable. It's therefore not surprising that three of the steins featured in this article are Heidelberg cityscapes.

Mettlach ½-L Etched #1675 (Heidelberg)

Mold 1675 shows an etched Heidelberg scene with the castle above the town and the Neckar River below. The shield above the scene is the Baden coat of arms. A banner under the handle celebrates the 500th anniversary of Heidelberg. The thumblift is a winged blank shield; the stein was produced in 1887. This example is dated 1889.

The standard inlay for this stein offers a common paean to Heidelberg which translates as:

Old Heidelberg, you fine city,
rich in honors,
On the Neckar and Rhine
no other can equal you.

A particularly attractive custom lid variation for this stein is also shown. A plain pewter lid is topped with a finely carved antler horn. Attached to the pewter lid is a bone thumblift.



Mettlach ½-L Etched #2894 (Heidelberg)



Mold 2894 is a .5L Heidelberg scene with a figural turret lid. Produced in 1905, the stein has a rampant lion thumb lift. Shields with Baden and Heidelberg coats-of-arms appear just under the lid.

Figures of two famous Heidelberg personalities appear on either side of the handle. Perkeo holds a wine goblet and a key, two symbols which are associated with him. The second character is von Rodenstein, a fictional character from Viktor von Scheffel's "The Three Villages". After drinking heavily with twenty friends, von Rodenstein must sell two of his three villages to pay the tab. Eventually, when he is no longer able to drink, he cedes his third village to the University so that its students can drink.

The third Heidelberg scene is Mold 3200, a ½-L stein produced in 1910. A picture of Perkeo appears to the left of the handle. To the right is a line from a von Scheffel poem which translates to:

There was a dwarf Perkeo
in the Heidelberg castle,
Small and tiny in stature,
but with a huge thirst.

The lid is the top of the Heidelberg Tun with the date of its construction.

Mettlach ½-L Etched #3200 (Heidelberg)



Mettlach ½-L Etched #1723 (Mettlach)



Mettlach – Etched, mold 1723

In 1809, Jean-Francois Boch bought the abandoned St. Peter's Abbey in Mettlach from the French government. The abbey had been founded in the 7th century. The separate abbey tower was constructed from 987 – 1000. At the time of the purchase, Mettlach was a small fishing village. Boch built a highly automated ceramics and tableware factory within the abbey's central buildings.

In 1836 Jean-Francois' son, Eugene, merged the company with the Villeroy family holdings to form Villeroy & Boch. He hired his friend, August von Cohausen, to be Deputy Director of the Mettlach factory. Much of their subsequent success can be attributed to von Cohausen. He strongly advocated for the building of a railroad along the Saar which opened in 1860. In 1836, the company built a bridge across the Saar. In a way, mold 1723, which depicts the bridge, commemorates this event. Nothing of the town can be seen. Note the shield above the bridge's central tower. It carries the initials EB honoring Eugene Boch. This is a difficult to find variation of the stein. It is far more common to find the initials VB in the shield. The lid insert is the Mettlach abbey. The stein is signed by Warth. The thumblift is unusual: A helmet and gorget sit atop a blank shield. Over the helmet is a cherub holding a goblet in his right hand and a harp in his left. A quiver of arrows is tied to his waist.

Concluding remarks: A couple of observations are in order. The first is a major difference between the etched and the PUG decorations. The etched steins offer a single, sometimes panoramic view of the city. The other decorating styles show several different scenes from around the city. While I personally like etched steins, the multiple scenes offer a more complete flavor of the city and its sights.

Second, credit should be given to Christian Warth. His talent is responsible for forty percent of the steins in this article. In closing, I hope the reader has found this revisiting of Mettlach city scenes worthwhile.



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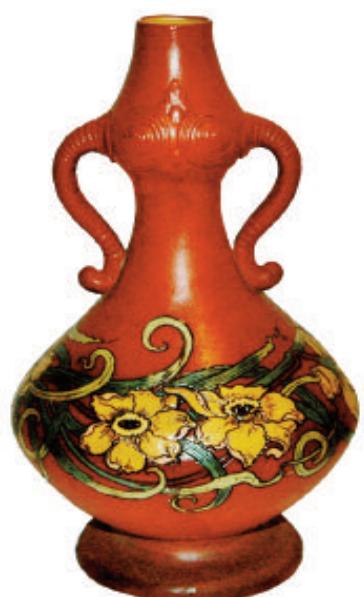
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