



The Beer Stein Magazine

PROSIT



VOL. 2, No. 60

Stein Collectors International

December 2006

Photos from the Road... The Series Continues



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Unlike prior years when renewal notices were sent by mail, this year we are beginning the dues process with a combination of this announcement in Prosit, a broadcast email message to members whose email addresses we have, and announcements on the SCI web site. In order to cut back on costs, we will mail notices only after these other notices don't produce a response.

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About the SCI web site...

Regular visitors to the SCI web site know that it includes a wealth of material, including more than 80 articles in the Library area, a like number of **Stein-of-the-Month** articles, information about chapter meetings, SCI conventions and more than a dozen **Show and Tell** articles submitted by SCI members. Les Hopper's major works - **Beer Stein Marks, 1001 German Beer Stein Translations** and **Index to Prosit** are all accessible online, where they can be searched for terms of interest. Many collectors visit the site every day just to participate in **SteinTalk**, a forum where questions can be raised, gripes about eBay auctions posted and discussions started. There is also a **Selling/Seeking** area of the site where members can post a short note to let others know about items they are looking for, or have available for sale - at no charge.

In order to protect the value of your membership in SCI, certain areas and features of the web site now require a password to access. The password is changed every three months, and will be made available to members on this page.

Visit www.steincollectors.org, and use password **cucumber**.

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Make sure you don't miss an issue of Prosit because we mail it to the wrong place. Help us communicate with you by updating your email address. Send an email to Treasurer@steincollectors.org, it's that easy.

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



Military-Tross

Military-Train

by George Schamberger

The forerunner of the Military Train was the Tross. Defined as a baggage train, train of cavalry, crowd, crew, etc., the Tross carried war material to the fronts. It also dragged along wives of soldiers, cooks, prostitutes and Tross-Boys, or child laborers who accompanied the troops. They were a burden to the military since they needed constant watching.



Figure 1 - A Train Convoy. Horses pulling wagons, train soldiers on horseback (notice the spike helmets, post-1903), 2nd from the left is the bugler with swallow-nests on his shoulder, the strap of his horn visible. It was very important to give command signals, as the convoy was long (we could say this was an early model of the cell phone!).

A tradesman called a Marketender dragged his own wagon behind the Tross on the way to the fields and war zone. The Marketender in the 17th century was an important person in supplying the troops. He sold a wide variety of goods to the soldiers, including food, since they had to buy it out of their pay. The Marketender could bring his wife along to help; they were given a badge or pin to identify them as belonging to the troop-unit. They were not members of the military, but had to comply - and were protected by strict military rules and laws. In the 18th century there were some improvements for the soldiers, as the military took responsibility for supplying food to the troops. To provide meat for 1000 soldiers for one day, either 2 bulls, 19 sheep, 6 pigs or 19 calves were required. Even so, they still needed the Marketender for liquor, beer, tobacco, soap, paper, even eggs and cheese etc.

Improvements were made to the Train units after 1853 as soldiers were trained for the Train-Battalion. Each Army Corps formed their own Train Battalion, but still only within the cavalry.

The real change came in 1860 when the Military-Train became its own military detachment, with their own officers corps. They were able to shape their train soldiers to give them enough experience if mobilization was ordered.

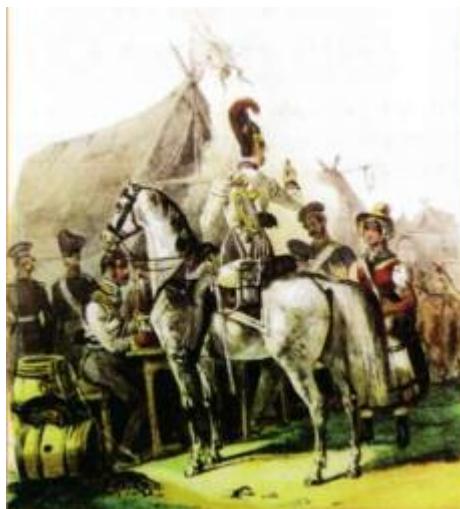


Figure 2 - Military Camp and the Marketender. This picture shows the importance of the Marketender. He has his own tent with a flag on top to identify it. The green wreath hanging on a stick is a sign that he is dispensing alcoholic drinks, like beer Schnapps, etc. On the right is the Marketenders wife carrying a small barrel containing Branntwein, Schnapps, (whisky) from which she pours the drinks. Her dress colors match the colors of the troops. The soldier on horseback carries a horn and displays a swallow-nest on his soldier, identifying him as a bugler. He is enjoying a glass of Schnapps which he has just purchased. Sitting on the left is a sergeant, smoking a pipe and with a beer stein in front of him.

The main purpose was to furnish drivers and wagonmasters necessary to support an army corps. In wartime about 1700 wagons were needed for an army corps. Among the trades were: harness-makers, blacksmith specialized in horseshoeing, also bakery's and medical units belonged to the train battalion. They served 2 years or less at peacetime. They kept busy with maneuvers and a lot of competition among the units.

Train battalions had a depot, some even two at the garrison, for storing the wagons and harnesses with all the wartime supplies and equipment required upon mobilization. In 1914 there were 26 Train Battalions in the German army. A battalion consisted of 4 companies, with 100-140 men each.

The large baggage-, ammunition- and regular trains behind the fighting troops of the army corps stretched about 21 km (13 miles).

The uniform of the train soldiers was dark blue with light blue trim, cuffs, collar and blue epaulettes. They wore Tschako helmets until about 1903, when they were switched to spike-helmets like the infantry.

Other branches of the army often made fun of and even put down the train-soldiers. Among other names, they were called:

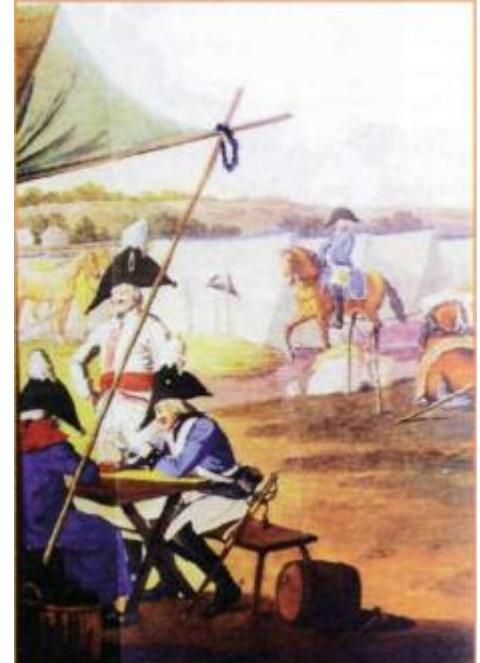


Figure 3 - The camp of a Dragoon Regiment near Berlin 1803. On the left is the Marketenders tent, with wreath on top of the tent stakes to indicate the availability of alcoholic beverages and food in general. Sitting on the bench is a corporal who is in charge of 16 soldiers of the after-curfew Brandwache (fire watch). A visiting Kürassier in white uniform is standing next to a Dragger who is enjoying his pipe and beer. The fire watch was located near the Marketenders tent, as the corporal had to make sure that after the Zapfenstreich (curfew) there was no gambling, drunkenness, uproar or fighting at the Marketenders tent.

Veilchen Dragoner (violet dragoons) because of the light blue trims referring to the violets. An other name for them was Kolonne BRR (convoy BRR) referring to the horses "Halt" command. Another was Zwieback-Kutscher (biscuit-coach driver), referring to the train driver hauling food like biscuits. Also *Peitscher-Husaren* meaning a Hussar with a small whip.

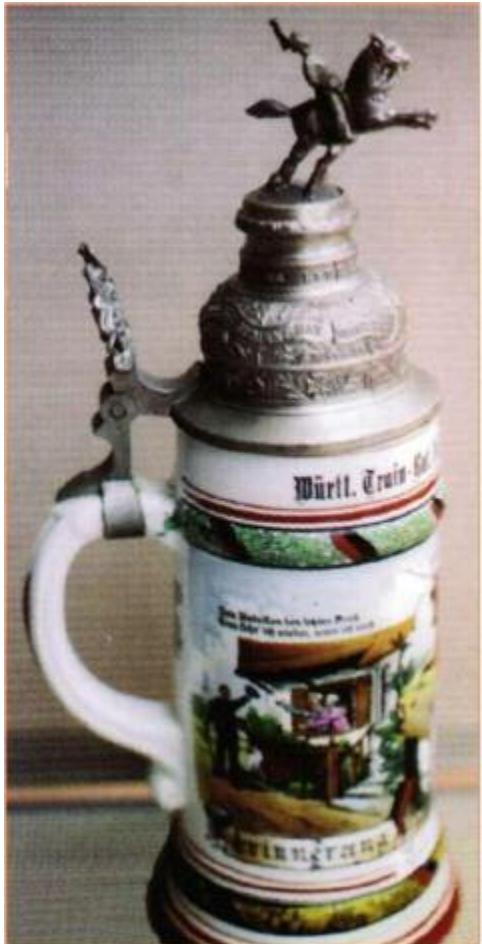
They also made fun of the train with the following rhyme (not possible to make it rhyme in the translation):

*Die schönste Truppe ist der Train
er trägt den Säbel nur zum Schein,
seine Klinge die ist festgelötet,
damit er neimand aus Versehen tötet.*

The best looking troop is the train
he carries his sword only to pretend,
the blade is soldered shut,
so he won't kill someone by mistake.

References:

- Thank you to Maj. John Harrell
- Dt. Military Archive Bd. I + II
- Uniformen der alten Armee
- Dilthey: Der Einj. Freiw. Der Infanterie
- Curt Janey: Geschichte d. Preuss. Armee



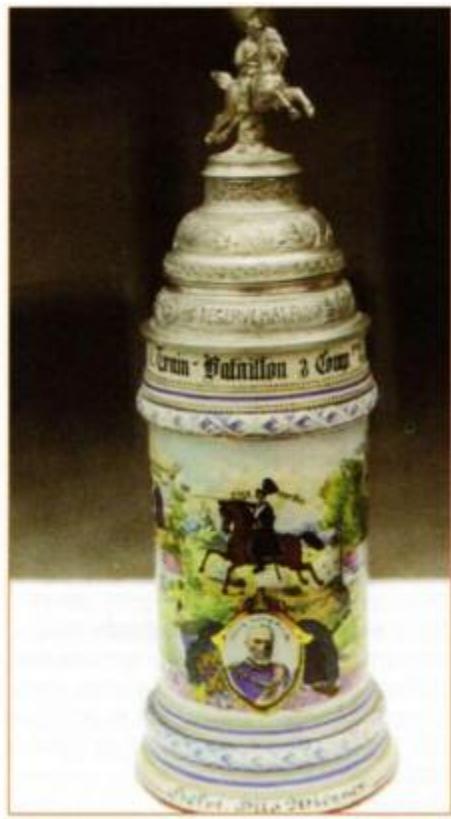
0.5 ltr. porcelain Regimental stein named to Reservist Kempfer by the Württemberg Train Battalion Nr. 13, 2. Comp. Ludwigsburg 1906-1908, roster with 24 names, two large side scenes, goodbye and welcome. On the front: A train soldier on galloping horse with drawn sword, horse head within a large horseshoe, crossed flags. A jumping horse and rider finial, Würtemberg thumbslift.



A porcelain pipe bowl. C. Enz served his time with the 1. Comp. Train Battl. Nr. 15 in Strassburg 1889. Rider on horseback with drawn sword, Tschako helmet, the blue colors of the Train soldiers. On the back, Enz as a driver of a fancy coach (his civilian occupation), perhaps driving for nobility, or a taxi driver in the old days! The outlines of the horse, the coachman, horse and wagon in back of the pipe bowl were transfer-printed, and the colors filled in by the painter.

A porcelain pipe bowl. M. Ulrich served his military time in 1889 with the 2. Comp. Train Battl. Nr. 15 in Strassburg. The front shows a horse and rider with drawn sword, Tschako helmet and blue trim of the Train unit. On the back, the friendship handshake. Notice the blue uniform cuff and black civilian cuff. This was a presentation pipe bowl from M. Ulrich to his relative Martin Schäfer. This early presentation pipe bowl was all freehand decorated, without printed outlines.

An interesting porcelain pipe bowl. Reservist Profitlich served with the 1. Comp. Grossherzogl. (Grand Duke) Hess. Train Battl. Nr. 25 in Darmstadt, 1896-1898. The front shows a goodbye scene, the Reservist with his Tschako helmet, his girl in the window and his horse at his side. (The change to the spike helmet occurred about 1903.) The bows are red and white for Hesse. The back shows a drinking scene of Reservists. Although Train Battl. were supply units and rarely seen in combat, the great majority of Reservist's ordered a charging horse and rider with drawn sword painted on their pipes and steins, Profitlich did not. Perhaps he thought of himself as a lover, not a fighter.



Above and below, 0.5 ltr. stoneware Reservist stein, named to Gefr. Otto Weisner by the Kgl. Bay. 1. Train Battl. 3. Comp. 1912-1914 München. On the front, a charging horseman with drawn sword. Train uniform light blue, collar epaulettes and cuffs, the horses saddle blanket is also trimmed light blue. Portrait of King Ludwig III (reigned from 1913-1918 as King of Bavaria). The pewter: A charging horseman finial with screw-off lid which reveals a city view of Munich, Bavarian lion and shield thumblift. The four side scenes: goodbye; a patrol on horseback; girls writing a letter to the King; soldiers shooting in the field. The King has written to say he needs soldiers, the girls respond, "We need them ourselves; you can't have any." The roster lists officers from Oberst to Leutnant, Wachtmeister, Vizewachtmeister, Sergeant, Unteroffizier, Fahneneschmied, Sanitäter, Trompeter and Train-Soldaten. The stein was decorated by Müller of Dachauerstrasse 105, München.

Note: Although the Train Battl. Were supply units, not fighting units, this stein has no horses pulling wagons or a blacksmith shoeing a horse, but all fighting scenes. The owner of this stein had it decorated with a fighting cavalry soldier on horseback. The war of 1914 was imminent and the soldiers wanted to fight and hopefully earn an Iron Cross. I doubt that the general public knew the function of a Train Battalion.



Figure 1 - the Early Period

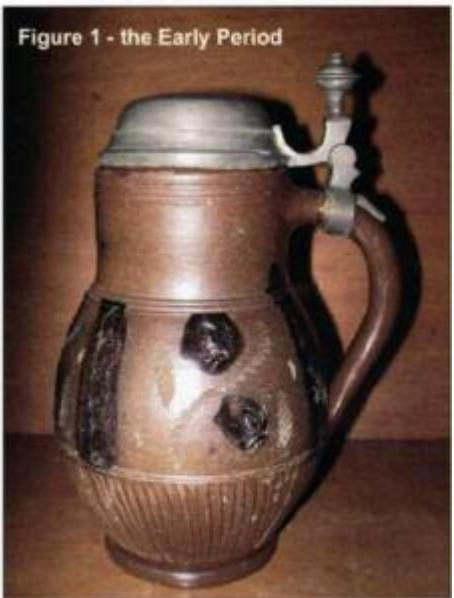
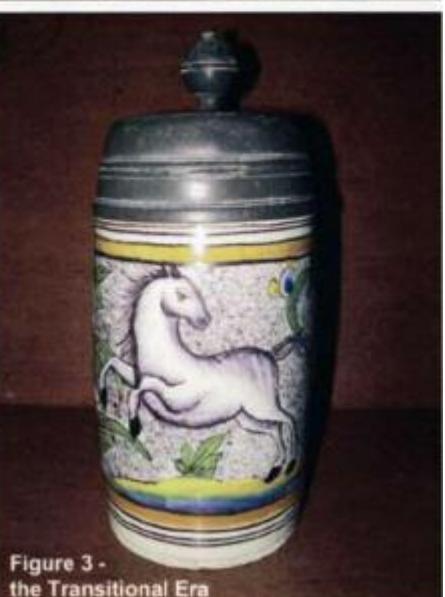
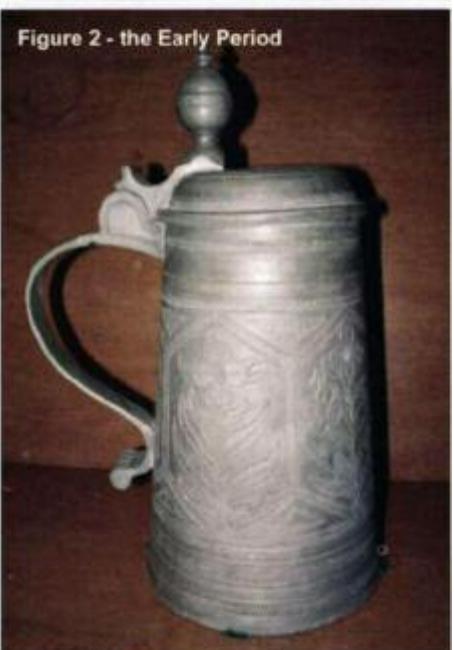


Figure 2 - the Early Period



A New Era of Steins!

by Jon Hoffmann

When chapter president Richard Milewski invited me to be the guest speaker at the Uppersteiners chapter meeting in northern New York State, I felt very honored. Being asked to be a speaker, by a club I was not a member of, was the inspiration I needed. The funds allotted me were just enough to give me the gasoline to travel and reading and the thinking time needed to do a proper job of "guest speaking." I wanted to do something that was interesting, informative and entertaining, as I had heard other speakers do before me. It had been suggested that I speak on my massive horn stein collection. But I wanted to do something that would make a lasting contribution to Stein Collectors International and stein collecting.

Little did I know that I would uncover just what has been the mud under the SCI stein collectors' feet for several years. I decided to speak on "reproductions" mainly because the use, or improper use, of this term had gotten me into many scraps. I sensed there was a problem with this stein terminology and so I saw a starting point for study.

After selecting several steins from my collection that I had heard referred to as "reproductions" by others, I realized much of what our members referred to as "reproductions" were anything but. I realized that this word "reproduction" had become a catchall term meaning cheap, fake, poor quality and, at times, actually "reproduction." More often though, the term was applied to any stein which was not an original from the era of its first development (and far less valuable). Even though a person had little interest in or knowledge of the stein at hand, he had to apply a label, so he said "reproduction."

I had picked out from my collection for study, a Villeroy & Boch limited edition, circa 1970; several Gerz reissued steins (from various years); an Imperial German Army Reservist stein, made in England circa 1950 as souvenirs for tourists; and several other regiments from the 70s, some using the same molds for the lids and stein bodies as the originals, except now made for the American GI occupational army units! I had Japanese steins, of German style, marked "Made in Occupied Japan," and steins of the Historicism period, made in 1840 to satisfy people's demands for steins made in the 1640s. All of these clearly were not the originals, from the eras that inspired their design.

As I looked at these "reproductions" in

front of me and analyzed them, little did I realize I was on the trail of the Holy Grail of the SCI members' roadblock to further development. I just had to put two and two together and put it into words.

Many members had referred to a problem in the growth of our organization, and a slowing down of our development. A lot has been done to get the fires burning. Our steinologists have been really going to bat. They have revolutionized many aspects of the organization, and saved much of what is the backbone of SCI. (I refer to things like saving and upgrading Prosit; creating the SCI website and lending library; and creating new ideas in membership drives and the Stein College. Auction houses have done more than just sell steins. They promoted them, exposed people to them. And their catalogues have become reference material that you pay for.)

The amount of travel and talking and thinking our Editor and Master Steinologist, Ron Fox, has done the last few years has affected every project any stein collector has worked on! And every collection we own!

I think I have projected very low-key ideas into every meeting I have attended, from the Thirsty Knights in Long Island and New Jersey to the Keysteiners in Pennsylvania and the Uppersteiners in the New York/New England area... and at the Stein College, which has been everywhere. (One of the only places you can meet four or five Master Steinologists at one time, other than a convention!)

I think Ron Fox is not only spreading his vast knowledge at all these events, but he has his ear to the tracks! If there is something to learn about steins, from a 6-year old or a 90-year old, a new member or old one, he does not let the opportunity pass him by. He is there to learn, as much as he is there to teach!

I am going to venture a guess that he was either the one to invent - or at the very least was responsible to bring into everyday use - the terminology "Reich Stein," to be a politically more acceptable and a politically more sensitive way to refer to Nazi steins. This seemingly small addition to our beer stein collecting vocabulary (a.k.a. "stein talk") was a boon to stein collecting. It opened doors, it knocked down cobwebs and fresh air entered the room! Even eBay relaxed some of its prohibition on selling World War II steins.

I believe, if only in the slightest way, Ron may have picked up one idea from his association with me at these stein events, the need to breathe *fun* back into the organization! He was not afraid to show

up at a stein meeting, happy...no, *happy and excited* to show off his \$12.00 bright, plastic, Made-in-the-U.S., Slim Jim Character Mug...and say, "Look at this. This is a Great Piece!!! I like it! It's Fun!!" (This is a guy who collected Roman Glass, a Master Steinologist! A powerhouse of our organization!) An inspiration to everyone in every club he has visited.

David Harr is another shining member and Master Steinologist that I have had the pleasure of meeting and learning from and being inspired by. His talents and contributions just seem to be endless, as is his love of steins. He is doing a lot to get new members into our club, as well as preserving restoration processes usually only available in museums.

Have you seen Les Paul's new stein book!? Have you heard the other steinologists' stories about him? An unselfish gatherer and dispenser of information, if there ever was one, bringing stein collecting to new levels.

I think a book could be written about our dedicated steinologists, researchers and beer stein collectors that you would not be able to put down 'til read through and you stopped shaking.

Our steinologists have been a bundle of energy, and talent. Their unselfish work is a tribute not only to artisans and art aficionados that have come before them but to the members of Stein Collectors International. Through the years, the organization has bestowed the title of steinologist on them, to lead and represent them, in recognition of their love and knowledge of beer steins. And it is now paying off. They are saving our organization from obscurity. And preventing it from turning into a dinner club.

Now for the "important contribution" that researching "reproductions"(which was originally what I was to speak on at the chapter meeting) has led me to!

Most speakers have their own knowledge and they look through as many books as they can find, in order to give a presentation. They project their own slant on the various types of steins and makers of steins and give an interesting presentation, which is a combination of their accumulated knowledge and their research.

I read through these books and I have a considerable knowledge of beer steins. I have owned antique shops and I have thousands of beer steins in my collection that I have held and looked at and studied. (I have collected since 1966.) I have read ALL the books and the SCI publication, *Prosit*, from the oldest to the most currently published. I am not writing about what I found. This article is about what I

did not find and what I have observed, as far as the progression of growth of our organization through the years.

What I found was a progression of increased knowledge. Our books and articles get better and better and so does what we collect. Our steins become more and more valuable, our knowledge increases about every aspect of them and our ability to appreciate them in every aspect becomes more refined. But our members are still stuck in the 70s. Yes! Stuck in the 70s!

Let me explain: Our organization was lucky to have gotten in on the ground floor of collecting beer steins. Steins were mostly curiosities or decorator items. Regimentals were cheap, as were other historically significant steins from all periods. No one knew that some were more valuable and rare than others. In Germany, our G.I.s bought the regimental German steins for a few packs of cigarettes. Here in America, we bought HRs and Mettachs and other fabulous steins from the Golden Era of stein production, steins that belong in museums. We bought them cheap! Sometimes at flea markets. We acquired such high-quality steins at such cheap prices that we became jaded. As collectors and as an organization for collectors, everything made in the Modern Era was labeled "reproduction" or "junk." We had little time for anything post 1920, unless it was a Mettlach. We had little competition in our search for quality steins.

It was politically incorrect to collect "Reich Steins," as we now call Nazi-era steins. We really could not even talk too much about them. Other steins from the 40s were "run-of-the-mill" German steins! And "Made-in-West-Germany" steins we MIGHT drink out of! Or give to our kids to put pencils in. But that was about it! We did not recognize the historical value of them.

We hoarded all the great old steins! We were like Gollum in "The Lord of the Rings," we called our really great steins, "My Precious!" (Hey they are!) And our hoarding drove up the prices and made these steins hard to find. We cornered the market in steins and the knowledge of steins.

That's why other clubs formed around us: the Budweiser, Utica Club, Schultz and Dooley Collectors clubs and others. The steins these clubs collect are made after 1945. And when these clubs started, the steins they collected were inexpensive. (But they were fun to collect and available!) Their members were younger and their membership went up as ours went down.



Figure 4 -
the Transitional Era



Figure 5 -
the Transitional Era



Figure 6 -
the Golden Era

I am not saying donate your Early Period steins to museums or turn your beer steins from Germany's Golden Era into cash and buy Budweiser steins. (There is room on the shelf for both.) But I am saying is what is going to move our organization forward is this: That it is time to recognize that the art of beer-stein production has continued after the Golden Era and into the 20th century. It's time to collect them, it's time to give them their due! (Remember steins from 1960 are 46 years old, they are becoming antiques.) And there are great opportunities in investing in the steins of the '60s, '70s and '80s!

Early Stein collectors established several periods of beer Stein production and development. This categorization has become the cornerstone of Stein collecting and its legitimacy: They are as follows:

I. Early Period - 1300 to 1700.

- A. Renaissance Style 1300 to 1600
- B. Baroque Style 1600 to 1770
- C. Chinoiserie style in the 1700s
- D. Earthenware/Stoneware in the 1700s

II. Transitional Era - 1700 to 1850

- A. Rococo Style 1735 to 1770
- B. Biedermeier Style 1820 to 1850

III. The Golden Era 1840 to 1920

- A. Historicism Period 1840 to 1920
- B. Art Nouveau Period 1895 to 1915
- C. Reservist Steins (Imperial Period)

IV. Modern Era 1920 to the present

- A. German export steins (run-of-the-mill German steins)
- B. Reich steins, politically incorrect to talk about
- C. Everything else was junk or a novelty

I want to create recognition for a new era. The era will be from (May 8) 1945 to (October 3) 1990, from the official end of World War II to the reunification of the two occupied Germanys. I want to call it:

V. Destruction and Occupation Era — 1945 to 1990

- A. Occupation Zone steins (including Occupied Japan German-style steins)

- B. "Made in West Germany"
- C. "Made in Brazil" and other South American manufactures (German artists)
- D. Limited editions and collector steins, including Villeroy & Boch.

The Modern Era, would officially end and the new era would begin in 1945. This defining timetable would give both the Modern Era and this era of Destruction and Occupation what is called "historical narrative." This is a very important concept, and can add greatly to Stein values, both historically and monetarily.

I am relying on the steinologists to give this a great amount of thought and discussion and to grasp the ramifications of what I am saying. And I am relying on the general membership to start using the term, "The Era of Destruction and Occupation." They will see the benefits unfold in cataloging, buying, selling, and in the greater appreciation of their steins from all eras.

Most steins made after 1990 (Reunification) will simply be called new steins or contemporary and may define a new era in the future. You cannot define or name an era until it is over. Historical perspective leads to the clarification of the defining aspects of each era.

Giving an end to the Modern Era and defining the 1945-1990 era, eliminates the label of "reproduction" for many of the newly produced steins and gives them historical narrative. And truly brings collecting steins into the 21st century.



Figure 7 -
the Imperial
Period

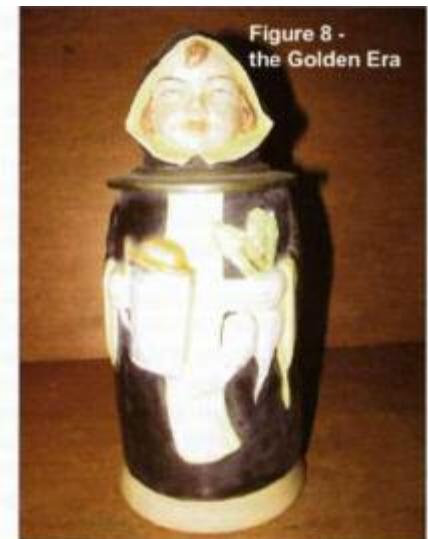


Figure 8 -
the Golden Era



Figure 9 -
the Golden Era



Figure 10

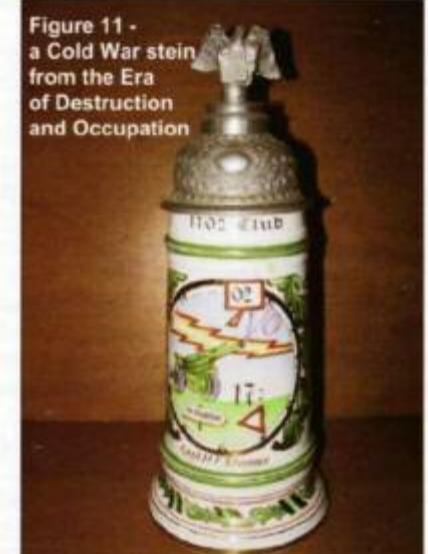


Figure 11 -
a Cold War Stein
from the Era
of Destruction
and Occupation

Charles Stewart Parnell The Irish National Leader

by Martin Kiely

Since the twelfth century Britain has controlled Ireland. In the sixteenth century Britain became Protestant while Ireland remained predominantly Catholic. Most of the land in Ireland was owned by British citizens. High rents and little improvements made Ireland a nation of poor tenants.

In 1801 Britain dissolved the Irish Parliament, but allowed Ireland to send representatives to the British Parliament. An Irish nationalist movement arose demanding either a parliament for Ireland (home rule) or outright independence.

Charles Stewart Parnell 1846-1891 (figure 1) was an Irish Protestant much admired by the Catholics. He was leader of the Parliament party of Ireland, owner

figure 1



of the United Ireland newspaper and founder of the National Land League which advocated the non-payment of rent on Irish land to British landlords. His policies earned him a jail term and the respect of the Irish people. Parnell was possibly the most influential figure in Irish history. His supporters dubbed him "the uncrowned king of Ireland."

William E. Gladstone 1809-1898 was the leader of the British Liberal party and four times Prime Minister. He endorsed home rule for Ireland and thus was Parnell's friend and ally. These two men had the potential to bring peace to Ireland.

Parnell, a bachelor, met Katie O'Shea (figure 2) a mother of three children

through her husband Captain O'Shea in 1880. The captain was an aspiring politician who wanted to ingratiate himself to Parnell. He was also a spendthrift and a failed businessman who was trapped in a loveless marriage. Captain O'Shea remained with Katie solely in the hopes of inheriting a substantial sum of money when her elderly aunt died. Charles and Katie began a relationship. Some historians believe O'Shea was aware of the affair but chose to ignore it. The aunt died leaving her assets to Katie alone.

The Captain was furious. He immediately initiated divorce proceedings in 1889 naming Parnell as co-respondent. A spurious story disclosed at the trial stated that Parnell once visited Katie in the captain's home. When O'Shea returned

figure 2

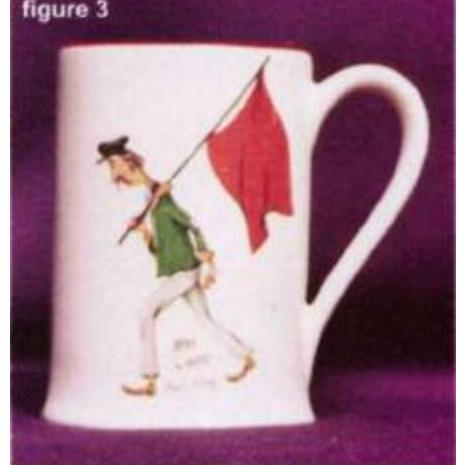


unexpectedly, Parnell hopped out a window and returned to the front door a few minutes later to visit with the captain. His detractors ran with the story and dubbed him "the hero of the fire escape."

The Catholic Church from the Irish pulpit demanded he step down because they could not support an adulterer. His friend Gladstone counseled him to resign because his presence was now a liability to home rule. Parnell stubbornly refused to forgo his leadership of the Parliamentary party. He married Katie in June of 1891 and resided with her in Brighton. His career was in ruins. Foolishly he continued to campaign non-stop for his plan for Ireland. Parnell died of fever and exhaustion a scant four months later.

Figure 3 is a transfer print mug circa 1920 marked on the bottom Sudlows Burslem,

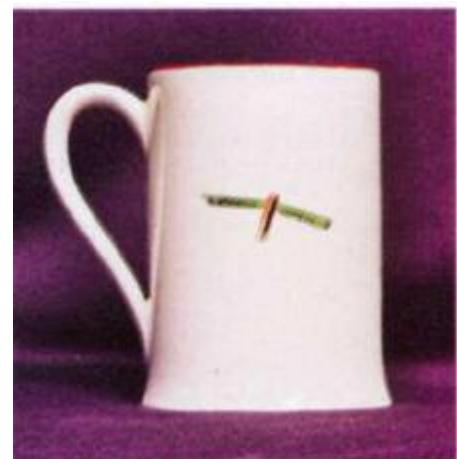
figure 3



made in England. Sudlow and Sons was a minor manufacturer of pottery in the Stoke-on-Trent region of England from 1886-1965.

On the front of the mug we find Parnell looking dejected, his head bowed, trudging along carrying the red socialist flag. His hat has a green band and his jacket, which is worn through at the elbows, is also green, the color of Ireland. His grey pants are high risers showing he is sockless. Retaining some shred of dignity Parnell is wearing a neckerchief. Between his legs is written "1890" (the year he was ousted as leader of the Parliamentary party), "4 mph," and "Red Flag." The back of the mug has a signpost marked London and Brighton with the arrow pointing to Brighton (figure 4). The Irish hero, Charles Stewart Parnell is walking back to his wife Katie at a rate of 4 miles per hour in disgrace. Obviously this mug was made to appeal to anti-Parnellites and not Irish nationals.

One can only speculate on what might have been if events had not so badly tarnished Parnell's reputation.



LET FREEDOM RING

AMERICAN PATRIOTIC STEIN SERIES

By Don Franz

The cost of freedom has always been extremely high. This article is the third of the Patriotic Stein Series featuring Anheuser Busch steins starting with the "Let Freedom Ring" stein (figs. 1 and 2).

Manufactured by Ceramarte of Brazil, this 5-5/8 inch lidless stein displays three traditional symbols of America: The Liberty Bell, the Declaration of Independence, and a drum and fife. Our own freedom was earned by a victory against all odds in the Revolutionary War, 1775-1783. Millions of young men and women have died since that time in order to preserve that freedom for all generations.

Anheuser Busch proudly presented the Historical War Series of four steins honoring the men and women who served in the war for Independence, the Civil War, World War I, and World War II. For the cause of freedom, 1,250,632 men and women have died through the war in Vietnam. It is realistic to add another 5,000 for Desert Storm and Iraq. There

figure 1

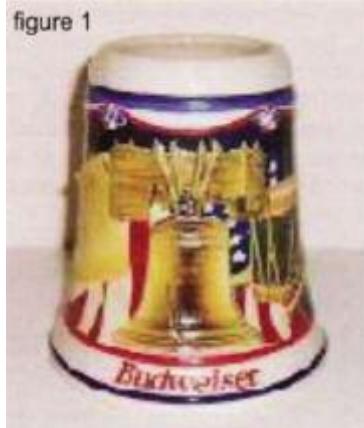


figure 2



have been millions wounded and permanently disabled in all the wars that have guaranteed freedom for us all.

The four steins in Ceramarte's Historical War Series commemorate the American Revolution, the Civil War, World War I, and World War II. They are seen in that order, left to right, in figure 3. All are 9-3/4 inches tall, executed in shallow relief, and each has a ceramic inlay and a specially designed thumblift.

The first Stein commemorates the American Revolution and four of its key battles: the Battles of Bunker Hill, Princeton, Saratoga and Yorktown. A tattered colonial American flag provides the background for the scenes on the body. The upper and lower bands include stars on a blue background between braided

roping. The inlaid lid depicts the First Infantry Regiment, and the thumblift is a powder horn.

The second Stein in this group, the Civil War Stein, portrays four major battles and the leaders who triumphed in each. Included are the Battles of Bull Run (Stonewall Jackson), Vicksburg (Ulysses Grant), Fredericksburg (Robert E. Lee) and Chattanooga (William Sherman). The upper band differs slightly from the first Stein, including crossed swords, cannons and a bugle or horn along with the stars. This inlay includes a drum, a horn, Union and Confederate flags. A cannon appears as the thumblift.

World War I, "the war to end all wars," is featured on the third Stein. It honors all the men and women who served in the

figure 3



Armed Forces to keep America free. The stein body is a collage of all aspects of war: the camaraderie, heroism, destruction, despair, loss and victory, spanning the war years between 1914 and 1918. The upper band again includes stars on a blue background and the dates 1914-1918. The lower band on this stein has forgone the stars to include the flags of the nations involved in this War. This inlay shows a stone wall, a helmet, a backpack, a rifle and an American flag. A world globe forms the thumblift.

The fourth and final stein of the Historical War Series portrays World War II from its most desolate moments and in victory. Beginning in 1939, the war raged across Europe, Africa and Asia. This six-year war took the lives of millions of people all over the world. The body of this stein is a collage of sea, air and ground warfare including Allied Forces hitting the beaches of Guadalcanal, General MacArthur's return to the Philippines, and the raising of the American flag over Iwo Jima. The lower band on this stein again shows the flags of the combatants. The inlay on the last stein in this series features the raising of the American flag on Iwo Jima. Again, a world globe forms the pewter thumblift.

Two additional steins, Fig 8, that should be included in this article are from my own Army Division, The Big Red 1 or the Bloody 1. The first stein is a World War I American regimental presented to me as a gift many years ago by our own Prosit editor, Ron Fox. It is one of my most treasured steins! The stein is done in partial relief and either hand painted or print

under glaze. It was named to Wagoneer J.F. Connolly, 1st Ammunition Train Battalion Company C. It is dated 1917-1919. The bottom band shows an artillery battle scene. The front shows three soldiers in World War I uniform standing in front of cannon. On one side is the Big Red 1 insignia and on the other the battles that the 1st Infantry Division fought.

The second stein is dated July 11 & 12, 1919 with the words, Montabaur Germany. On the front of the stein it says, First Division Circus. Circled below is a clown with an open beer stein. On one side is the Big Red 1 insignia and on the other is the insignia of the Fifth Army. At this point, I do not know the significance of this stein. Should anyone be able to shed light on this, I would appreciate it.

The Big Red 1 also fought during World War II in Africa, France (Normandy invasion), Vietnam, Desert Storm and is currently serving in Iraq. Founded by General Black Jack Pershing, the 1st Infantry Division has a long, prestigious history. In 1956, I was fortunate enough to be a First Infantry Division honor guard and paraded for President Eisenhower on the White House lawn. At that time, the Big Red 1 was being awarded battle streamers for its battle participation in World War II.

In summary, while war is always hell, always tragic and always hurts so many people, victors and losers alike, we must recognize and remember heroes on every side, who have answered the call so we can enjoy the freedom we have today.

A Puzzle

by George Schamberger

Don't ever think you have seen it all, there is always something new and interesting to find.

What is a miniature beer stein? A stein for a dollhouse? Is it something you can put on your Bavarian hat?

This little stein is made of pewter and quite fancy at that, with relief decorations on three sides very decorative, the lid opens and has a knob finial and is only 1" high.



The answer to the puzzle: When you open the lid it reveals a thimble and the bottom is hollow for the finger.



Welcome New Members!

New members of SCI since August are listed below.

Frank and Florence Sklar
Pittsburgh, PA

Thomas Gilmartin and
Isabelita Mendoza
Santa Maria, CA
via the internet

Ron and Lu Ann Benoit
West Brookfield, MA
credit - David Harr

Greg and Alicia Grimes
Kingwood, TX
credit - David Harr

John and Mary Kalbfell
Belle Vernon, PA
credit - David Harr

Charles and Patricia Davis
Ringwood, NJ
via the internet

Carl Heise
Rocky Point, NY
direct mail

Alain and Koudedia Prual
Montlucon Allier, France
via the internet

Michael and Patricia Gironta
Glen Ridge, NJ
credit - Dennis (*Thirsty Knights*)

Bruce and Mary Mason
Romney, WV
German Life ad

John M. and Tonia Johnson
Katy, TX
via the internet

Steve and Donna Natoli
Eugene, OR
credit - Lyn Ayers/P. Masenheimer

John Treutzschier
Carrollton, IL
Phil Masenheimer

Joseph Kaufman
Eau Claire, WI
German Life ad

Paul Williams and Sandi Oliver
E Weston, CT
credit - David Harr

Sammy R. and Linda Morris
Deltona, FL
via the internet

Eve Bevill
Steamboat Springs, CO
via the internet

Michael and Denise Chapman
Ft. Madison, IA
credit - Les Paul

Larry and Carolyn Eakin
Virginia Beach, VA
credit - Dan Schmidt

Nick and Cheryl Griffin
Ashville, NC
credit - Dan Schmidt

Charles Potts
Winder, GA
via the internet

Ron Berens and Jan Ellsworth
Beecher, IL
via the internet

Claire Lamberth
Wilmington, DE
via the internet

Nancy K. Abrams
Newport Beach, CA
via the internet

Donald L. and Sharon Edgar
Eufaula, OK
via the internet

Lynn and Tom Gruber
Marshall, MI
credit - Richard Whited

Michael Schneider
Hope, NM
via the internet

Herr Doktor John Ulrich
West Jefferson, NC
German Life ad

Want to see your name here? Sign up a new member today and help SCI continue to grow. Let me know how I can help!

David Harr
VP Membership

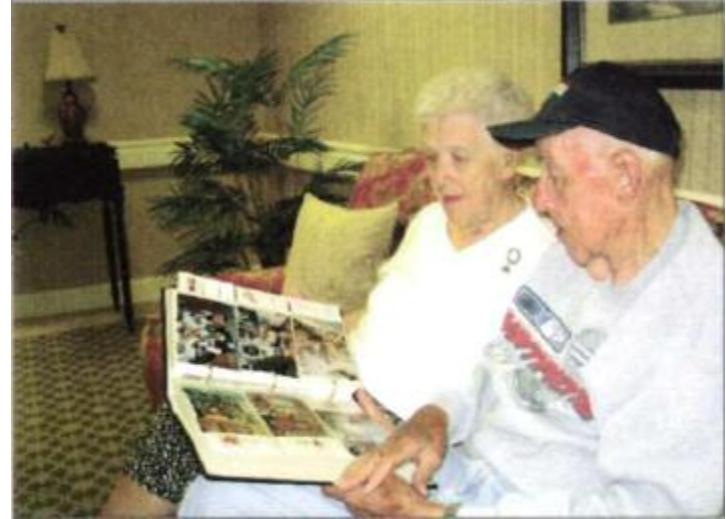
Holiday Greetings

From John O'Connor and Marcia Roode

by Charlotte Whitham

John O'Connor was one of the original members of SCI. Yes, he was there at the beginning. He was very proud when Tom McClelland, founder of SCI, gave him SCI #5. He has been a continuous member of SCI since it began. I believe that makes him one of a kind. If anyone knows of another original continuous member, please let us know. John and Marcia were at Tom's first meeting with sixteen other members. This meeting was held in New York City. The meeting was so small that everyone got to know each other and soon many lifetime friendships were formed. John and Marcia held the first chapter meeting at their home in Springfield. There were around a half dozen potential members there. They decided to name the group Die Studenten Prinz Gruppe, or The Student Prince Chapter, after the popular Student Prince Restaurant on Fort Street in Springfield, Ma. The annual meeting of the Student Prince Chapter is still held at the Student Prince Restaurant on the first Saturday of November and all members of SCI are welcome to join the festivities. John and Marcia still attend many of the Student Prince meetings. The only thing that makes John sad about SCI is at one time one of the officers of SCI decided to change the member number system and John lost his number five. He no longer has a single digit number but a three-digit number. I have tried to get John his number five back, but unfortunately someone else has it.

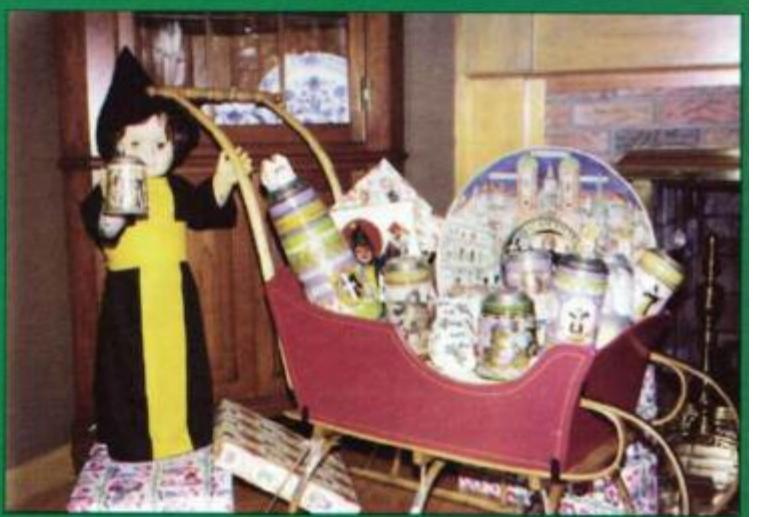
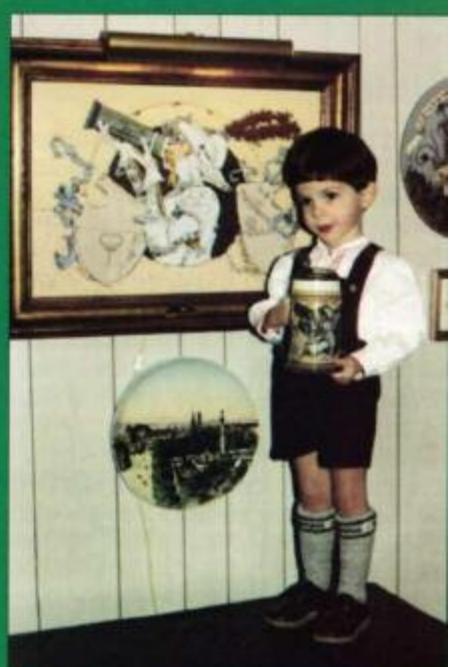
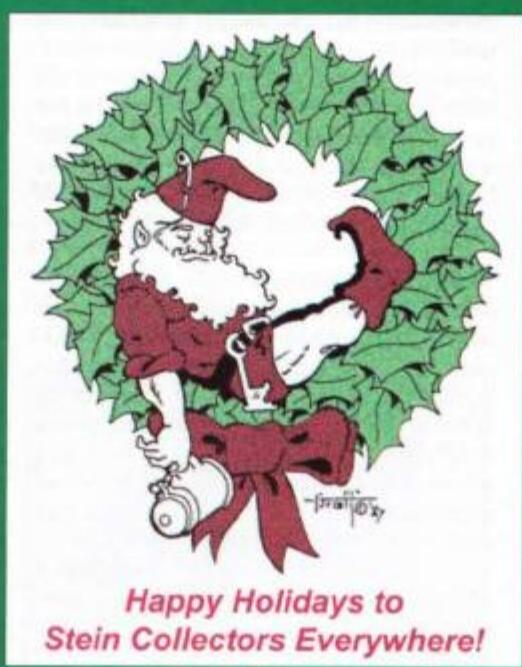
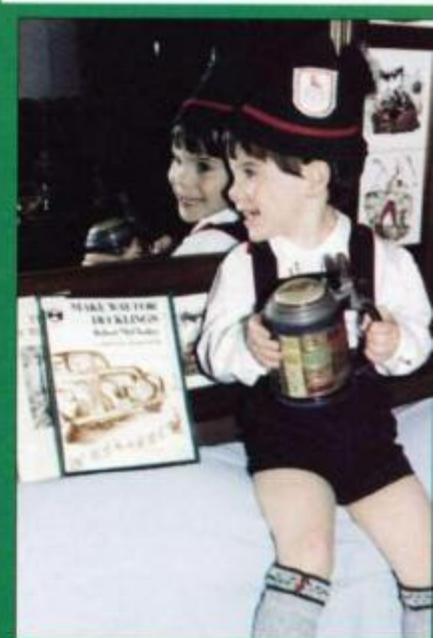
When SCI started John, like most of the other members of the group, collected Mettlach steins. He loves his steins and wants to share them with his friends. Marcia and John always welcomed members to their home and they love to share stories about SCI and collecting steins. In 1968 John took some photos of Marcia's grandchildren in German outfits with one of his favorite Mettlach steins. When they were looking at the pictures someone said this would make a great Christmas card and a new tradition started.



Every year the photo had to be something different and John would order one hundred and fifty cards. He loved taking photos of children in the German outfits. He used grandchildren, neighbors, nieces and nephews, and great grandchildren for models. If there were not any children available, John used other objects, but on every card, except one, there were examples of John's wonderful stein collection. Each card is unique and beautiful. These cards were sent to relatives and friends from the United States and Germany. I am amazed at how many people saved these cards. The last card sent by John and Marcia was in 2004. In 2005 John was ill and unable to continue this tradition.

John is feeling much better these days. He and Marcia would love to hear from you. They have moved to an assisted living apartment. Unfortunately, John had to down-size his collection, but he still loves to talk about steins and SCI. If you wish to contact them, write or call them at the following address:

John O'Connor and Marcia Roode
942 Grayson Drive, Apt 224
Springfield, MA 01119 413-783-8776



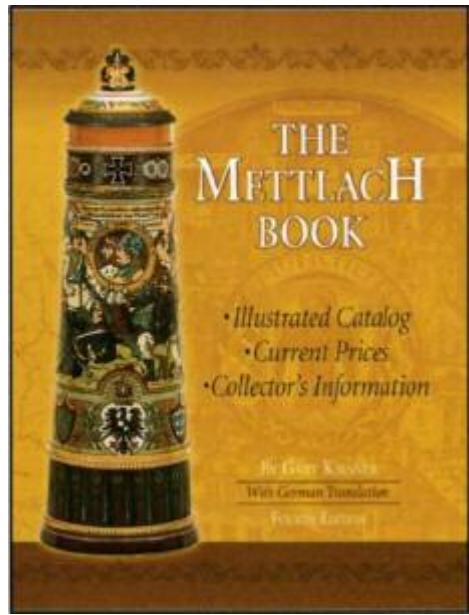
A Book Review

The Mettlach Book

Fourth Edition

by Gary Kirsner

reviewed by Walter B. Vogdes



Now in its fourth edition, "The Mettlach Book" has been accepted by collectors, antique dealers and appraisers as the standard reference work on the subject of Mettlach steins and other wares. While it includes expository material on the history, practices and techniques of this factory, as well as information to guide collectors, it has gained primary use as a price guide and illustrated catalog of Mettlach production.

While the overall structure of the book has changed little since the first edition in 1983, the content - especially in the chapters which catalog the wares - has grown in each subsequent edition. The second edition of the book (1987) introduced side-by-side English-German text in the introductory and supplemental chapters. It was also the first to include color plates (16) showing a variety of selected items. By the time the third edition was published in 1994, the catalog chapters had grown to include listings and estimated values of almost 3000 items, with accompanying photographs of more than 1500 items. The latest edition of the book (2005) has greatly enlarged the catalog by adding almost 1300 listings and more than doubling the number of photographs to over 3100. Although the expository chapters address the same topics as earlier editions, they have been carefully edited and brought current.

The Basics

Hardcover, 468 pages, 8 1/2 by 11 inch format, over 3200 black and white photo-

tographs, 16 color plates featuring over 180 items. Catalog-style listings of over 4300 items with size, description, and value. More than 3100 photos integrated with the catalog listings.

The Introductory Chapters

The first chapter is devoted to the history of the Villeroy & Boch factory at Mettlach, the trademarks they employed, and other marks which may be found on their wares. Fully four pages are used to illustrate and date the use of a wide variety of trademarks. Of particular interest to stein collectors is an explanation of the meaning and significance of the characteristic marks appearing on the bases of their steins: form numbers, trademarks, size numbers, date codes, production control numbers and copy protection claims.

The second chapter deals with the production characteristics of Mettlach wares. Each of the various types - relief; cameo and phanolith; print under glaze, Rookwood, faience and Delft; etched or chromolith - are discussed, describing the techniques employed to produce them. Appearing for the first time is a table which relates decoration numbers to style and the year of introduction. The chapter concludes with discussion of lids; thumblifts and hinges; artists, designs and sets; special orders and production quantities.

The Catalog Chapters

Although Mettlach wares are quite well marked in comparison to most manufacturers, the use of both form and decoration numbers and the absence of consistency in the assignment of these numbers makes it difficult to catalog these items in a way which is useful to collectors. The overall organization of the catalog, which has evolved since the first edition of this book, is by chapters, each of which deals with a different type of ware. The chapter titles, seen below, give an overview of how the catalog is organized:

3. Steins by Incised Mold Number
4. PUG Steins by Decoration Number
5. Plaques
6. Beakers
7. Punch Bowls
8. Pokals
9. Vases
10. Early Wares
11. Chromolith
12. Other Wares

Chapters 3 and 4 contain the vast majority of stein listings, although a few more are found in chapter 10. Several different types of steins which used a combination of form and decoration number are included as subcategories in chapter 3, as are the custom decorated steins. Chapter 4 also has

several sub-categories to give organization to PUG steins which were not assigned a decoration number. The complete structure of these two chapters is seen below:

3. - Steins by Incised Mold Number
 - Rookwood steins
 - Faience and Delft steins
 - Bavaria steins
 - Custom decorated steins
4. - PUG Steins by Decoration Number
 - Military steins (in order by units)
 - American Souvenirs
 - Famous People
 - Sports
 - German Cities
 - Universities
 - Miscellaneous
 - Brewery & Beverages



The chapters for plaques, beakers, punch bowls and vases are similarly organized, with items first listed by incised mold number, followed by the PUG pieces. Chapters 10 (early wares) and 12 (other wares) group like items together, whether they have form numbers or not. While less than perfect, this organization does create a sense of order which the Mettlach numbering system by itself does not provide, and with a little bit of familiarity it has proven to be quite workable.

Despite the fact that this edition contains photographs for more than double the number of items that were in the previous edition, this has been accomplished without sacrificing image size. Unlike all previ-



Mettlach 1/2L PUG stein,
relief pewter lid, form 1526

ous editions, there are no group photos - all items were photographed separately. This has also allowed much greater flexibility in the placement of photos in the catalog chapters, where the order of photographs now corresponds to a high degree with form or decoration number. Because the photos are integrated with the listings, it is much easier to locate the photograph of a specific item, allowing the elimination of the Index of Illustrations which has appeared in previous editions.

Each listing in the catalog includes the identifying number(s), size (capacity, diameter, etc.), decorative type, lid type (for steins) and the estimated retail value. In a departure from previous editions, this book gives the estimated retail value of an item as a range, rather than as a single number. This reflects the reality of the marketplace - each sale of an antique is the result of negotiation between buyer and seller, or the non-repeatable price reached at auction. Retail sales falling within the given range are deemed to be fair. For less expensive items the high estimate is often 50% above the low estimate (e.g., \$80-\$120). As items increase in value up to about \$1000, the size of the range advances from \$100 to \$250 or \$300. This effect continues until the width of the range may be \$500 or more (e.g., form 2824, the town of Wartburg with inlaid lid of houses and towers is estimated at \$4000 to \$5000).

Additional listings have been added throughout this book, and although some pieces have been moved from one chapter to another, the following changes are noteworthy. More than 200 custom-decorated steins are listed, 189 illustrated. The Bavaria steins (100) are all grouped together, and the number of listings more

than doubled. Over 200 "early wares" are listed, 90% of which are illustrated. The chapter on "other wares" has been expanded from 138 to over 500 listings, including 330 photos.

What's missing? The chapter on "Current Stein Production" has been eliminated. The last series of limited edition steins produced by Mettlach was the Russian Fairy Tale miniatures in 1989, so this chapter had become relatively "old news" to collectors.

The Supplemental Chapters

Since all values given in the catalog chapters are for pieces as described and in excellent condition, how do collectors or dealers place a value on an item which displays a variation from the norm, or one which is "less than perfect"? Appendix A is titled "Price Adjustments for Condition and Variations." The first part of this chapter addresses variations which may occur in the production of the items - the depth of etching; color and glaze variations; firing lines and other factory flaws; interior staining; lid variations; and metal (non-pewter) lids. The effects on value of pewter damage and body damage is treated next, followed by a discussion of repair costs.

Appendix B is titled "Important Information for Collectors," and it contains sage advice about collecting strategies, investing versus collecting, current price trends, how to find and buy Mettlach wares, protecting your collection, reproductions - and selling

Handpainted Mettlach 1/2L form 280, silver lid



advice for the collector, when that day arrives.

The book also includes a Glossary of terms, a Glossary of artists who produced designs for the firm, and an English-German keyword translation.

More About Prices and Price Trends

As a well-known dealer and auctioneer for whom Mettlach wares comprise about 50% of his business, Gary Kirsner is certainly in a position to observe current selling prices. That said, the normal variation in selling prices and the need to correlate multiple sales over a several-year period make it difficult to establish a trend. Kirsner notes, "During the late 1990s and early 2000s, Mettlach prices experienced an overall decline. This was something that had not occurred previously. Not all categories declined; some actually increased. While the average collection did not realize a noticeable decline in value, in the last two years the descending trend seems to have reversed itself, or at least bottomed out. We are now seeing an increase in demand, and consequently the negative price trend may have ended."

The warning here is to be cautious when using this book several years from now to determine value: "The performance of Mettlach steins over the past ten years would seem to indicate that Mettlach prices are not immune to decreases... As for the future, it is the collectors who will create the demands and prices for Mettlach wares; it will be the supply versus demand in the future that will determine price trends."

About the Illustrations

With the exception of 16 color plates showing over 180 items, the photographs in this book are all black and white. That simply reflects the fact that the book is intended as a catalog, not a coffee-table book.

A very high percentage of the photographs in this book are new, depicting a different example, a better viewing angle, or simply improving the quality of the photo. Most of the photos in the earlier edition have been replaced. The quality of the photos is generally very crisp, and the background has been entirely eliminated. This gives not only a more consistent look throughout the book, but has allowed rearrangement of the photos to be in closer correspondence with the catalog listings, a change which readers will welcome.

Summary

It's bigger, it's got loads more photos, listings and prices, it's the best one yet.



Photos From The Road

by Ron Fox

In the last issue of "Photos From The Road" I had to end it earlier than I would have liked due to space limitations. I was sharing photos from the July Skinner stein auction. With so many great early faience and stoneware steins in this auction, it would be disappointing not picking up where we left off.

figure 1



Figure 1 is a wonderful circa 1700 Frankfurt faience pear-shaped stein. The decoration is almost identical to those found on early oriental porcelain tankards. One very noticeable difference from the early Frankfurt factory and most other German faience is the heavy clear glaze that was applied to their pieces. It gave their pieces a high gloss finish and a more porcelain-like appearance.

One of the harder faience factories to find examples from is the Köln factory. Their decorations were usually taken from the Bible and they had a standard small 1/2 liter sized body. Figure 2 depicts Saint Thomas and is finely painted. It was not their custom to protect the top rim with a pewter rim like so many other factories. The pewter base rim is missing on this stein, but certainly should never stop one from buying such a piece.

figure 2

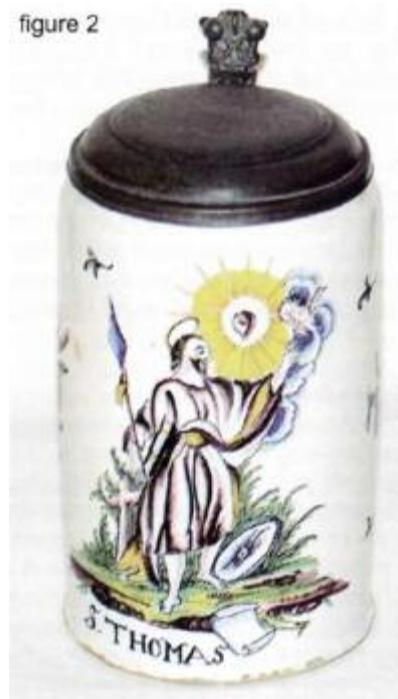


figure 4



Figure 3 is a massive 2 liter sized Westerwald stein. It unfortunately had been broken and repaired many years ago. This did not stop Les Paul from buying it. Once it is re-repaired it will certainly be quite a looker. As you can see, the pewter mounts are great as well.

figure 3



Figure 4 is a really neat Rheinish stoneware stein from Frechen. It has a large chip-carved diamond design on its bulbous body. Both the base rim and lid are made of silver. What I like about this stein is the very narrow neck and tiny lid. Its oxidation firing gives the body a great brown salt-glazed color.

figure 5



figure 6



I will wrap up my covering the Skinners stein auction with these two beautiful 17th century examples of Kreussen apostle steins (figures 5 & 6). Oh, if I only had an endless supply of money!

figure 7



While I was still on the east coast I attended a stein club meeting of the Thirsty Knights. Bob Setzer gave a talk on Rookwood type Mettlach pieces (figure 7) I just couldn't get the UPS slogan out of my mind, "What can Brown do for you?"

Well this ended my stay back east and it was time to get back home and continue the work on our coffee shop. After being home for a few days, I received a phone call from fellow stein collector Bill Floyd. He invited me over to see his collection and take photos for this series. Bill's collection is one of the best collections I have ever seen. He is a long time member of SCI and has very sophisticated taste in his stein buying. He has three main categories within his collection: early faience and stoneware, glass, and characters. As I walked through his home I began to sound like a broken record on how great each stein was. Nevertheless, each comment was true.

figure 8



Figure 8 is a wood and pewter Dauberkrug. This circa-1700 stein has unusually elaborate engraving on the pewter that is inlaid into the wood slats. One of the finest examples of this type of early stein.

figure 9



If you love pewter or just tower steins then this beauty of Bill's should get you excited. It is one of the larger towers I have seen and is a different variation from most that have been sold in recent years.

figure 10

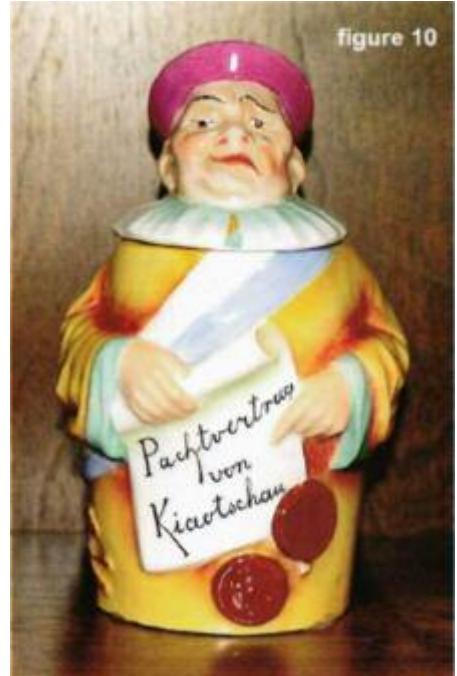


Figure 10 is a hard stein to find, but what makes it even rarer is that I have not seen another full color version. It is said to depict a Chinese landlord and is made by the porcelain factory of Bauer.

figure 11



Bill doesn't have a lot of Mettlach, but because he loves to ski, he picked up this extremely rare PUG of a couple getting ready to navigate the slopes. The man just out of view to the left in this photo, is bent down attaching his skis.

figure 12



Figure 12 is an early 17th century pewter stein. It features detailed folk-type engraving covering the entire body and lid. Certainly not your average pewter piece. Who wouldn't leap for joy owning this little

figure 13



cutie. Figure 13 is the hard to find E. Bohne Söhne frog. He patiently sits with his arms crossed waiting for you to empty his belly.

figure 14



Bill has such great early steins. This one in figure 14 is a barrel maker occupational from the Nürnberg faience factory. It is a custom made piece with the owners name as part of the decoration.

figure 15



Here we have in figure 15 a circa 1850 Bohemian overlay opaline Stein. The body is cut and faceted revealing the under glass color. The body is full of intricately painted gold design. It is topped off with a gold washed silver lid. The photo doesn't do it justice.

figure 16



Figure 16 is the ring krug shape normally found on a Westerwald stoneware stein. Finding it in made of glass is very rare. It is a Bohemian ruby overlay with grape and leaf wheel-cut design.

Figure 17 is just a gem of a faience stein.

figure 17



It is an early 18th century piece from the Bayreuth factory. Besides the finely painted scene, the bell shaped foot is a real bonus and not commonly seen. The great pewter mounts makes for a perfect package.

As I said before, Bill's collection is outstanding. I would like to show you more, but many of the photos I took did not come out as well as intended. I hope to be invited back and have more from his collection in the next issue. It will be worth the wait.

Those of you that read my wife's article "Plastic, The Perfect Collectible", in the last issue, learned of her love for plastic character steins. As there is no record of what has been made, she puts in a lot of effort searching for those steins she is not yet aware of. It is so much fun for me observing her excitement when she locates one she did not previously know existed. Figures 18 and 19 are two she has recently found.

figure 18



Figure 18 is from the movie "The Incredibles", a family of undercover superheroes who, while trying to live the quiet suburban life, are forced out of retirement and into action to save the world. Sue has the father, Bob, Mr. Incredible, Dash, the son who has super-human speed and confidence, and now this is Jack-Jack, the baby from that family. He can burst into flames. My wife was so tickled to find him.

figure 19

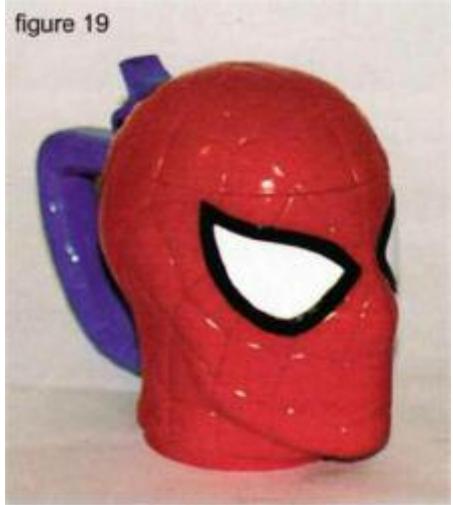


Figure 19 is the other plastic stein my wife recently found. It is the super hero Spiderman. For those of you that have been living in a cave, Peter Parker, a devoted science student, was bitten by a spider during an atomic energy demonstration. He found that his body had changed; he had super agility, spider sense, wall crawling, web slinging and super strength. He set out to take show business by storm. But the loss of his beloved Uncle helped shape his life ever since: "With great power, there must also come great responsibility!" And it is this, above all else, that has given the world the one, the only ... the Amazing Spiderman.

figure 20



An unusual milk glass stein that I picked up several days ago out of Scotland is figure 20. The body of the stein is shaped like a faience stein. Its top and bottom rims are indented. I have not seen this before. The scene is the beheading of one native by another (figure 21). I know I have never seen that subject matter before. The stein is from the mid 1700's and has found a home on my self.

figure 22



Another addition to my collection is this Cold War 1953 naval stein (figure 22). The navy steins are the most interesting to me of all the American regimentals, and I plan a in-depth article on them soon.

Figure 23 brings us back to Steve Elliott, the member who came up with the great idea for "Photos From The Road". This relief porcelain 1/4L is from the Berlin porcelain firm. Until I dropped by his house recently, I had never seen this particular stein before. Probably part of a set that went to a master stein.

figure 23



Steve and his wife Suzzane had just returned from a three week trip covering England, France, Belgium and Germany. He was anxious to show me what he had found.

figure 24



Figure 24 is a beautiful and most unusual cranberry overlay stein. It features a deep intaglio wheel-cut stag scene. I am only aware of three cranberry overlay steins of this quality. Way to go, Steve.

When Steve and Suzzane came across this charming JM terra cotta Alpine woman, Steve was not inclined to buy it because the price was to steep. Well, Suzanne was more determined to own it and egged Steve on to work the dealer down on the price. After 45 minutes of wrangling, Steve was successful in getting the price into a range he could live with. Suzanne was exceptionally pleased and has placed it in a spot of honor.

figure 25



figure 26



Steve is putting together a very respectable collection of glasss steins and we will cover more in the next segment. We close at Steve's with figure 26 which is a tall slender double overlay piece. The blue over white over clear is finely cut and polished which has created an impressive design.

Figures 27, 28 and 29 show a stein I just purchased. It is a Schrezheim Faience circa 1770's. It has a detailed handpainted and low fired hunting scene. As you can see from the three photos I have included, the scene wraps around the entire body. It also has great pewter mounts.

figure 27



figure 28



figure 29



This will conclude this segment of "Photos From The Road." I hope to be able to share more interesting and unusual steins from collection across our country and maybe even some from Europe. If you have some steins in your collection that you would like to see in a future issue of this series, please let me know and I will make plans to come visit your collection.



Basket Weave Steins

by Judy Stuart

Basket weaving goes back to the earliest days of man. In every civilization and in every part of the world, basket making has been practiced. Archeologists have found remnants of baskets within the Egyptian pyramids. Basket making actually predates the art of making pottery.

Baskets were needed as containers for everything imaginable - food, clothing, seeds, storage and transport. Today we use plastic, glass, pottery, and metal for these purposes, but when man did not have the knowledge of these materials, baskets served him well.

Baskets have been made from a wide variety of vegetable fibers such as wood, vine, leaf, and grass. These fibers could be woven and shaped into any desirable shape. Each area of the world developed their own style of weave and the shapes they liked best.

There are generally five types of basketry; coiled, plaiting, twining, wicker and splint. Coiled basketry tends to use grasses and rushes. Plaiting uses materials that are wide and ribbon-like, such as palms or yucca. Twining uses materials from roots and tree bark. Wicker and splint baskets use reed, cane, willow, oak and ash.

The most interesting fact about the age-old craft of basket making is that while many other crafts have become mechanized, no one has ever invented a machine that can mass produce baskets. They are still assembled by hand like the craftsman of earlier times. No one has ever improved upon the basic techniques.

One would think that of all the forms you would consider making a basket in, a beer stein would not be one of them. Quite frankly, considering putting liquids in baskets is just not logical. That did not stop the early stein makers from using this material. What they did to enable the basket body to hold the liquid was to line the interior with tree pitch. The pitch sealed the weave and kept the liquid from leaching through. Sounds good, but what in the world did it do to the taste of the beer? I think I would have opted for another type of stein to drink from.



I have examined the basket stein that I own. It is made by coiling an inner core of a firm but pliable vegetable matter cut to lengths of a nearly even diameter. From searching places on the inside of the stein where I can see the inner material, I believe it to be a grapevine or vine which is very similar to it.

The outer material that is wrapped around the core and 'sewn' to the previous coil is a bit more of a question mark. From what I have read concerning European materials used in basketry, I believe it is the bark from their willow "bush" or shrub. The willow stalks or shoots had to be boiled to make them pliable and the outer bark was often just used as dye for the inner materials. Most of the inner willow material (round and woody) was used for twined baskets, which is a different type of basket. However, based on the color and the evenness of the size of the wrapping material on my stein, I believe that it is the outer covering of this willow that

has been cut into rather evenly sliced strips after being boiled and made pliable.

These types of steins are extremely rare, but as you can see from the accompanying photos, they made a few different shapes and sizes. They were produced in the early 18th century in Germany, but little else is known about them. They make a very unusual and interesting stein to have in your collection, but be prepared to dig deep into your pocket, if you wish to acquire one of these oddities.



Harvesting of willow in bundles



Steins Made From Unusual Materials **Serpentine**

By Ron Fox

In the June 2006 Prosit, I wrote about steins made from agate. In this segment I will cover steins made from another type of stone called Serpentine.

Serpentine is a major rock forming mineral and is usually found in a green color. Most rocks that have a green color probably contain serpentine to some degree. Serpentine today has many industrial applications, including brake linings and fireproof fabrics as well as ornamental stone. Serpentine deposits can form an attractive green stone that takes a nice polish and is suitable for carving. It has been used as a substitute for jade and is sometimes difficult to distinguish from jade, a testament to the beauty of finer serpentine material.

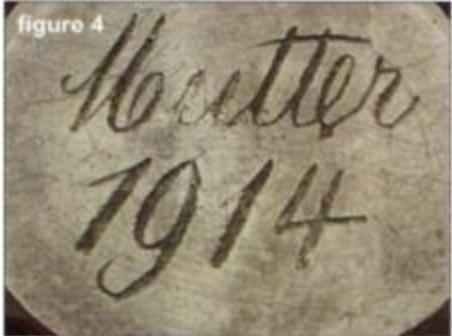
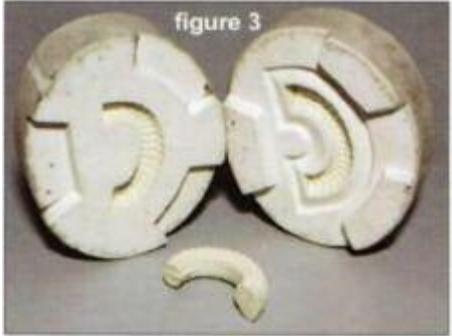
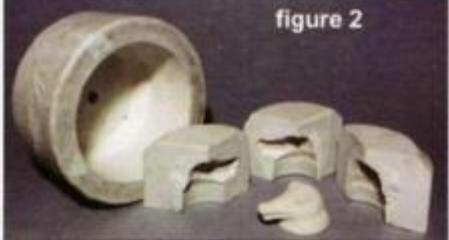
Stein collectors occasionally see steins made from Serpentine. The material was first used for this purpose in the late 1600's and continued right up to the early 1900's. Being a soft stone, it allowed for easy cutting and grinding of the stone into the desired shape. The earlier serpentine steins are usually found with silver mounts and body mounted handles. This gave way to pewter taking the place of the silver. On occasion you can find serpentine steins with handles made of serpentine as well. The handles would be bolted to the body. This was not a secure way to make these steins and explains why they are not seen this way very often.

The stein bodies are usually ground and faceted much like glass. You almost never find serpentine bodies in a simply circular form.

These steins are expensive and range anywhere from the high hundreds to several thousand dollars. The price is determined by the age, quality and detail of the mounts, and how elaborately cut and faceted the body is. As is the case with all steins, condition is important as well. An added feature to these steins is they have a dark marbled effect. The greater the variance in the green color, the more attractive the piece.

These are great steins that are not available in any abundance. If you get a chance to own one, don't pass the opportunity.





A Marzi & Remy Alligator

by Ron Fox and Walt Vogdes

Recently a German seller on eBay was offering Marzi & Remy stein molds which date to circa 1900. This article shows the photos from one of those listings, depicting how the Marzi & Remy alligator character stein was made.

Figures 1-3 show the molds for the body, the head and the handle of the stein, respectively. The multi-part plaster of Paris molds were made so that when fit together, the recesses in the molds where the parts of the stein were formed were properly aligned. A clay slip or slurry was poured into the molds and allowed to sit for up to half an hour as the plaster of Paris drew water out of the slip, depositing clay on the inner surfaces of the mold. The remaining slip was then poured out, and the drying process continued before the molds were opened. The resulting "greenware" pieces are shown next to each mold.

PROSIT

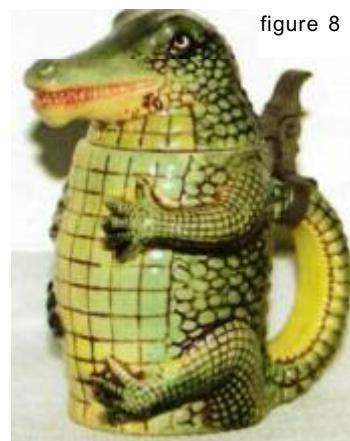
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The base of one of the molds is seen in figure 4, showing the form number 1914. (The script on the mold inexplicably says Mutter (mother!), which almost has to be a misspelling of the word Muster (model), which makes perfect sense.) Figure 5 shows a page from an old Marzi & Remy catalog in which model 1914 is listed as Krokodil.

Figure 6 shows the three greenware pieces (rear view), while in figure 7 we see front and side views of the stein before the final assembly has been completed.

The handle and the body were cemented together by using more slip. The stein was painted, fired, and pewter added to complete production. An original version of the alligator is seen in figure 8.

figure 5			
1914	1/4	-	-
1915	1/4	-	-
1916	1/4	-	-
1917 121	1/2	-	-
1918 121	1/2	-	-
1919 121	1/2	-	-
1920 121	1/2	-	-
1921 122	1	-	-
1922 122	1	-	-
1923 125	1/2	-	-
1924	1/2	-	-
- Holzdecke			
- Tafelkrokodil Jagd			
- Krokodil Hochzeit Ein Lied			
- Im Stall			
- Krokodil plastisch Im Stall			
- Krokodilschwanz Im Stall			
- - - -			
- Fisch grün Trink me nicht ein Tropfen			
- Fjär Rockabil			



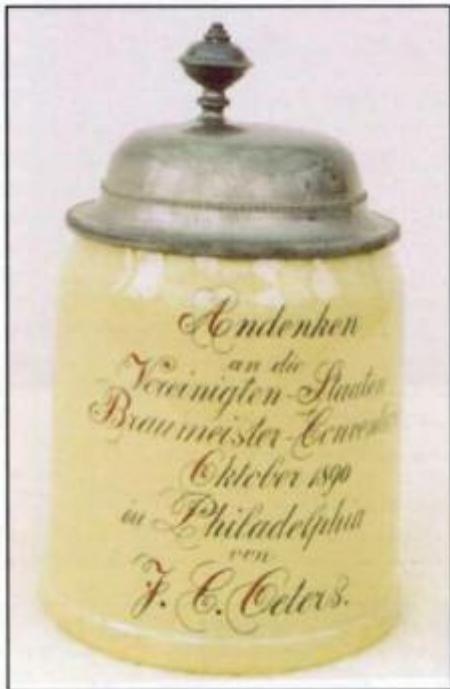
Brewmaster Convention Stein

by Bill Sullivan

I have this unusual Mettlach commemorative stein I feel members would appreciate seeing. It is a half liter #1526 with a print over glaze verse on the front. It translates: In memory of the United States Brewmaster Convention, Oktober 1890, in Philadelphia, from F.C. Oeters.

This stein for a United States brew masters convention in Philadelphia, and dedicated in German, is a reminder of the great influence these German immigrant master brewers had on the American beer brewing industry in the nineteenth century.

I can only guess that F.C. Oeters was the president or other dignitary of the brew masters association in 1890.



Mason Stein update

by Bruce Pruitt

The article in the March 2006 issue of PROSIT about "An Unusual Mason Stein", really caught my eye. It is certainly unusual, having an essentially full sized mason's trowel as a lid and thumblift piece (figure 1). With Ron Fox's involvement in building swimming pools, I can



see why it attracted him. I became interested for another important reason.

It turns out that the stein was produced, not to commemorate an "operative mason," that is one who works in stone and brick. It is actually done to commemorate a "speculative mason," that is a member of the fraternity of Freemasons. The members of that fraternity use tools of the mason's trade as symbols to teach and remember lessons of mortality, brotherly love, and relief of need. The trowel is a very important one of those symbols.

Figure 2 is a picture taken at random from a Masonic magazine. You will find a pillar, or column, like the one engraved into the lid on the trowel stein (figure 3), in every Masonic lodge room. In fact there are two of them. They are used in some of the rituals. It also appears to me that the pillar on the stein is standing on a kind of checker-board floor or carpet. That is also a Masonic symbol.



It is quite likely that this stein was produced in 1889, either by a Mason to commemorate some event in his Masonic life, or by a Lodge, etc. as a gift to "L. M." The letters "P.S." are a mystery to me, however. If they were "P.M." it would be obvious that L.M. completed his term as Master of his lodge in 1889, and the stein was given to him in honor of his new title of Past Master. In the 1800's, most lodges did give their retiring Master a present - watch fob, medal, new Masonic apron, etc. The letters "P.S." could be almost anything. The only "past" title I can think of is Past Sovereign. That would apply to the Red Cross of Constantine. I doubt it is that, though. Guess we will just have to leave that as an unsolved mystery, or maybe another SCI member can shed some light on this subject.....

Why Steins Have Lids

ER Beck's Reason #17



**The 2007 SCI Convention in
Louisville, Kentucky——July 1 - 9, 2007**

PROSIT

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The Thoroughbred Stein Verein invites you to the 2007 Stein Collectors International Convention in Louisville, Kentucky - during the week of July 1-7.

Come visit the Blue Grass State with its thoroughbred horse farms with white fenced pastures and paddocks, renowned distilleries, and civil war/historic landmarks.

George Roger Clark founded Louisville in 1778. The city is a unique blend of old and new, a sophisticated city with southern charm and unparalleled hospitality.

Louisville is easily accessible, located at the center of three major interstates I-65, I-71 and I-64, within a day's drive of nearly half of the nation's population. Its commercial airport is only seven minutes from downtown and handles 100 flights a day, and is served by Southwest Airlines as well as other major airlines. Our convention hotel provides free transportation from the airport.

We will be meeting at the historic Seelbach Hilton, a premier Four Diamond historic hotel with three restaurants and 321 guestrooms furnished with antique poster beds and matching armoires. The Hotel is located in downtown and was immortalized by F. Scott Fitzgerald in the novel The Great Gatsby. See the article about this historic hotel on the following pages.

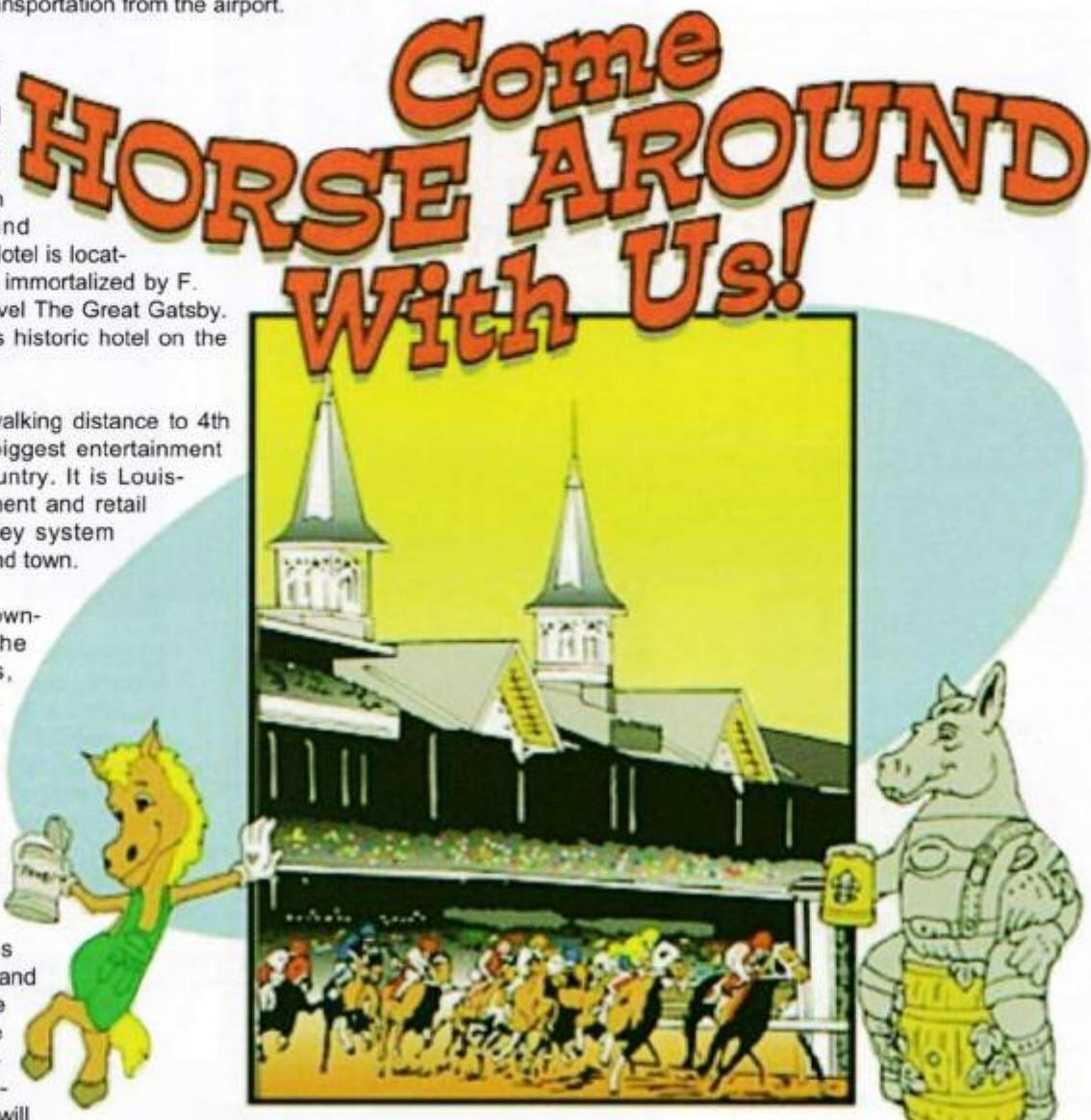
The Seelbach is within walking distance to 4th Street Live, one of the biggest entertainment developments in the country. It is Louisville's premier entertainment and retail district. The public trolley system makes it easy to get around town.

Among the numerous downtown attractions are the Glassworks, Galleries, Louisville Slugger Museum, Frazier Historical Museum, Louisville Science Center and many more interesting sites. Caesars Riverboat Casino is just across the Ohio River in Indiana.

Pre-convention activities are scheduled for July 1 and 2. There will be a choice of visiting the Backside Churchill Downs, thoroughbred farms, and distilleries. More information will be forthcoming. Gary Kirsner Auctions will conduct an auction on July 3.

Our convention kicks off on July 4 with member stein sales and welcoming reception. There will be three days for the SCI business meeting, speaker presentations, educational round tables and the concluding members auction. Your registration will include a German Dinner at the German American Club, and our final dinner will be Great Gatsby Night at the Seelbach.

The highlight of our convention will be our special stein, a character stein with a colored lithopane of Affirmed, the last Triple Crown Winner. So you can see why we are excited about hosting the SCI convention. So mark your calendars and "Come Horse Around with Us." Registration and detailed information will be in the March Prosit.



SEELBACH HOTEL

by Jack Strand

The Seelbach Hotel, site of the next SCI Convention: there couldn't be a better choice! The hotel is one of the luxury grand hotels of the turn-of-the-century. Built in 1905 it served as host to many U.S. Presidents including Taft, Wilson, F.D. Roosevelt, Truman, Kennedy, Johnson, Carter and Clinton. F. Scott Fitzgerald mentions it in "The Great Gatsby." A few postcards demonstrate the elegance of this early hotel (figures 1 and 2).

figure 3



figure 1



figure 6



figure 4



figure 5



Of particular interest is the Rathskeller. It is crafted completely in Rookwood Pottery (figures 8 & 9). This room is an extraordinary example of the work of the Cincinnati based firm of Rookwood. The company also produced mugs and steins (figure 10). They bear the familiar logo mark (figure 11). If Rookwood Pottery is of interest to you, the restored Union Terminal in

The hotel also has significance for stein collectors. There are at least four early examples of their mugs (figures 3, 4, 5 & 6). A couple of other items are shown in Figure 7.

figure 7



figure 8

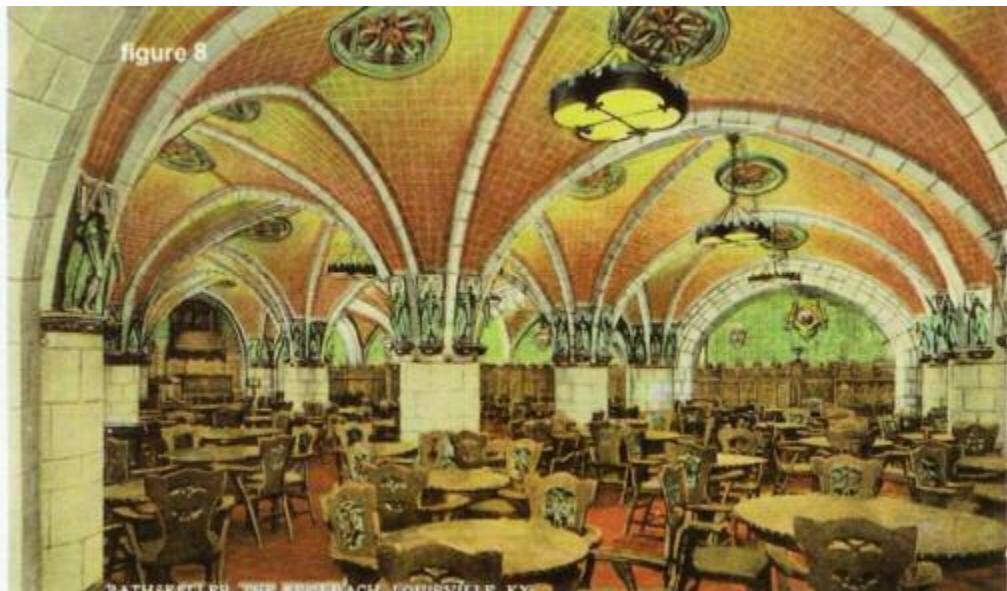


figure 9



figure 10



figure 11



Cincinnati also has a complete Rookwood room. Another interesting area in the early days of the hotel was the roof garden (figure 12).

While the rates may have increased since the 1913 advertisement in figure 13, the Seelbach not only has such great history, but it now offers all the amenities of a first-class 21st Century hotel. We look forward to seeing you all there in 2007.

Roof Garden
The Seelbach, Louisville, Ky.

figure 12



figure 13

THE SEELBACH

LOUISVILLE, KY.
Courtesy Fourth and Walnut Streets

This Seelbach is the leading Hotel of this city, strikingly beautiful, located within one block of all the leading theatres and in the heart of the shopping district.

RATES

One Person—Room with Detached Bath, \$1.00 to \$2.00 per Day
One Person—Room with Private Bath, \$2.00 to \$3.00 per Day
Two Persons—Room with Detached Bath, \$2.00 to \$3.00 per Day
Two Persons—Room with Private Bath, \$3.00 to \$6.00 per Day

The Commercial Room rents \$1.00
Two Persons—\$1.00 to \$7.00 per Day
Four Persons—\$1.00 to \$14.00 per Day

Baths: \$1.00 to \$3.00 per Day

SEELBACH HOTEL CO., INC.
Proprietors and Managers

Louis Seelbach, Pres.
Carl Seelbach, Secy.
Otto Seelbach, V.P., Sales and Tras.

Otto Seelbach, V.P., Sales and Tras.
Vic. D. Seelbach, Ass't Pres.

HR and the Freising Factory Revisited Thirteenth Installment

HAUBER & REUTHER LATE ERA
1887-ca.1907

MARKS ON HR PORCELAIN STEINS

by John McGregor

In the last installment I covered the HR, "type 4," pseudo logo found on Gerz manufactured steins. In this installment I am going to cover the various marks found on HR porcelain steins.

After the shipments of Westerwald clay to Freising stopped in 1886, the Freising factory converted to the manufacture of porcelain steins, made from kaolin rich clay that they acquired locally. HR porcelain is heavier and less translucent than other porcelains and the steins are never found with lithophanes. The earliest HR porcelain steins used the same marking system as the steinzeug that immediately preceded them. Within a very short time however, the marking system had changed completely.

THREE LOGOS AND A MARK

HR porcelain steins are found marked in a variety of ways. In figure 1 we have the incised "type 1a" logo, a hold over from steinzeug days. Figure 2 is an inked on "type 1b" logo, that so far has proven to be unique, found only on the stein in figure 10. Figure 3 is a "type 1c/2" logo, the most common logo found on HR porcelain and the successor to the "type 1a" logo. In figure 4 we have a "type 5" mark. The "type 5" mark is a decorator mark, not a factory logo. The "type 1c/2" logo is lightly tooled (inscribed) with a stylus type instrument and then inked over and is often found used in conjunction with the "type 5" mark as seen in figure 5.



figure 2



figure 3



figure 4



figure 5



THE "TYPE 4B" AND "TYPE 6" CAPACITY MARKS

Pictured in figure 6 is one of five reported, large, "type 4b," incised capacity marks. There are two number 147s including the one in figure 8, an HR 184/55 with a hand painted scene on the front, an HR 159 and a number 162. The model 147 in figure 8 has the incised "type 4b" capacity mark. In addition to the capacity mark, this stein has all of the incised marks; the model number, "gesetzlich geschützt," and a "type 1a" logo. The five large, "type 4b," incised capacity marks tie porcelain production to Freising, and support the claim that porcelain steins were indeed manufactured there. As noted above, it

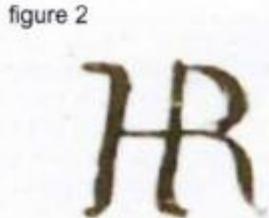
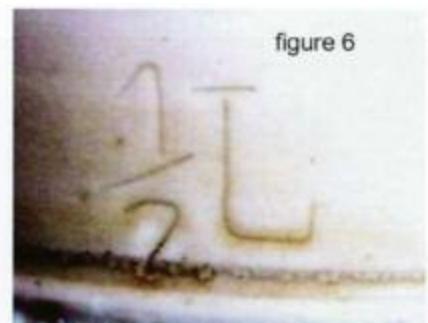


figure 6

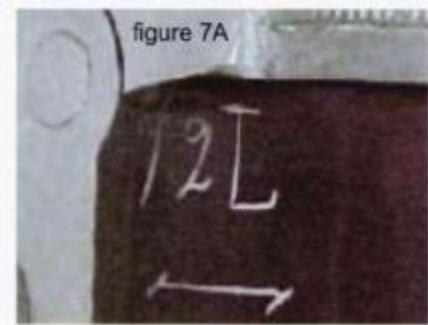


was only a short time before the incised

figure 7



figure 7A



marks on porcelain steins were replaced with hand drawn marks, either painted, or lightly scratched, or both. Figure 7 is hand painted over a light colored surface and figure 7b is scratched into a dark surface allowing the porcelain to show through.

WHY THE MARKS CHANGED

In addition to any other problems HR may have been experiencing with their early porcelain production, it would have been discovered that using incised marks caused an inordinate number of pieces to break when they were fired. When porcelain is fired it shrinks as much as 20-30%, but because the clay throughout is the same density when it comes out of the mold, this is usually not a problem. However, if you stamp anything into the clay, the clay compressed by the stamping process is a different density than that surrounding it and when fired, will shrink at a different rate, occasionally causing the piece to pull apart at that point. For that reason, the stamped model number, the "type 1a" incised logo (figure 1), and the incised capacity mark (figure 6), had to be replaced by marks that were less intrusive.

THE FIRST HR PORCELAIN STEINS 1886



figure 8



figure 9



figure 10

THE "TYPE 1a" LOGO

The first porcelain steins produced in Freising would probably have been the very same model numbers that were being produced in stoneware just before the Westerwald clay supplies were cut off, and like models 147 (fig. 8) and 94 (fig. 9) would have been marked with the "type 1a" logo.

THE "TYPE 1b" LOGO

So far, the delightful stein in figure 10, marked as model 130, is the only piece of this type to surface with the "type 1b" logo (fig. 2). All other reported examples of this type are marked as model 131 and have a "type 1a" incised logo (fig. 1).

HR PORCELAIN AFTER THE MARKS CHANGED

THE "TYPE 1c/2" LOGO

From 1887 on, possibly from late 1886, porcelain steins would have been marked with the "type 1c/2" logo (figure 3), as are the steins in figures 11, 12 and 13.

"TYPE 1c/2" LOGO / "TYPE 5" MARK

As I noted earlier, these two marks are often found together on the same stein as seen in figure 5, which is the bottom of the stein pictured in figure 13. Remember, the "type 1c/2" (figure 3) is a factory logo and the use of the "type 5" decorator mark (figure 4) indicates that the china painting was done over an already existing colored under glaze.

In the next and final installment I will cover the steins produced by A. J. Thewalt and decorated by Hauber & Reuther.

^

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figure 11

figure 12



figure 13



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Berghoff Gone, But Never Forgotten

by Bob Groebner

It is hard not to feel a sense of Chicago's history inside the 107 year old Berghoff Restaurant, where hand painted murals depict the 1893 World's Fair and the city's first post-Prohibition liquor license proudly hangs.

The Berghoff, one of this food-loving city's oldest and most beloved German restaurants, leaves hordes of devoted patrons crying in their German lager.

Berghoff's grandfather, German immigrant Herman Joseph Berghoff, opened the restaurant in 1898, one door down from its well known location in the heart of Chicago's loop. He served free sandwiches to lure men to belly up with 5-cent steins of his Dortmunder-style beer. His brew, made in Indiana with his brother, was sold to fair-goers at the Chicago World's Fair in 1893.

During Prohibition Berghoff served near-beer and Bergo Soda Pop, but the slide in alcohol sales forced expansion into a full service restaurant.

The Berghoff Bar served beer and hand-carved corned beef sandwiches to an all-male clientele for decades until 1969 when a group of women from the National Organization for Women stormed the place and demanded to be served drinks. They were served.

Beyond the front doors, diners found a turn of the century interior with bold wood-work, stained glass and checkered floors throughout the main level dining rooms. Original brass light fixtures hang from the high ceilings and hand crafted murals overlook the famous stand-up bar. Throughout the restaurant hang photographs of the Columbian Exposition and Old Chicago from the Chicago Historical Society's archives.

Fixtures of the Berghoff in their own right, the restaurant's professional waiters, known for the briskness and decades long tenure, take diner's orders from the Berghoff Restaurant menu, which changes daily and seasonally. The Berghoff has one of the most varied menu selections in Chicago and features innovative American cuisine, outstanding



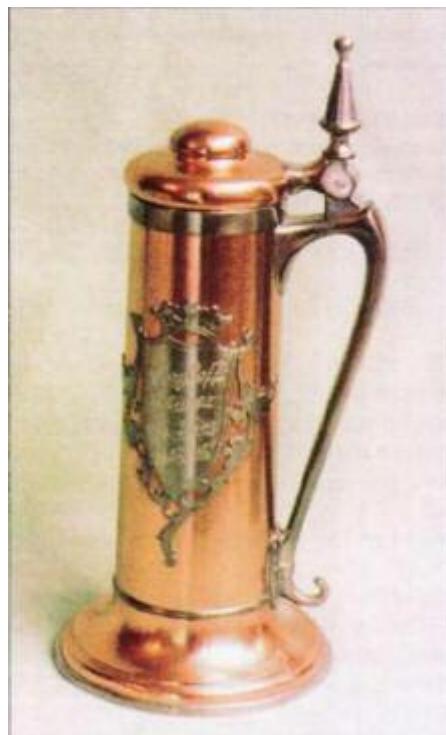
Mens bar room stand up only

seafood and salads, and hearty German house specialities.

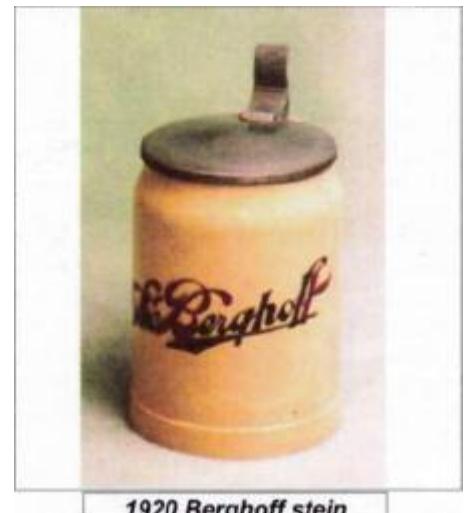
No meal at the Berghoff is complete, of course, without some of the selections that have made it famous. From a cold stein of Berghoff beer, a side order of the legendary **creamed spinach** or a piece of **freshly baked apple Strudel** for dessert, The Berghoff Restaurant is a Chicago tradition. Because of a strong dedication to

this tradition and the Berghoff's unique historical presence, many diners have made the restaurant their chosen place for banquets and private functions. It made the Berghoff staff one of the most experienced in serving special occasions.

As a young man, I would go to The Berghoff with my father when he was conducting business at City Hall or his Broker's office at the Mercantile Exchange building. I remember the all-male waiters speaking to us in German and in English which they did with all their German patrons. I still can recall the taste of the liver dumpling soup and the delectable smell of their fresh rye bread. I will always remember my experiences at THE BERGHOFF.



Pairpoint Copper & Pewter
"Berghoff Chicago, Das Bier 1st Gut"



1920 Berghoff stein

The Stein Reference

by Chris Wheeler

Ten years ago I inherited my father's stein which gave me an interest in steins in general. For the first five years or so, not knowing anything better, I picked up secondhand items in junk shops, ranging from replica "old" Gerz Reservist steins, to post-war Marzi & Remy's. When I spent some time on holiday in Alsace, I bought three new steins, all souvenirs of the region south of Strasbourg. Essentially I was filling up spaces on top of a book case with what I then saw as ornaments. In the UK there is no infrastructure for the stein collector, in fact I only know of three other collectors by name and we have yet to meet. In the aftermath of twentieth century European history, there is still a general unwillingness in Britain to learn anything of German art.

Almost by accident, I purchased a couple of "old" steins, which I could see even with a layman's eye were a superior product. Due to both Friesian and Wurttenburgische blood in my veins, I was curious about their history and provenance. It was around about then that I migrated from a 56k modem, and started looking around the web for information.

I have always wanted to know more about my steins than the makers names and their values. I can feel the social history trying to get out when I hold a stein in my hands. Knowing that it has been an intrinsic part of someone's life is more important to me than monetary value. Equally it is an art form in its own right, covering the *alt Deutsch* to Art Nouveau periods. Some steins are truly beautiful examples of the potter's art. I do not specialize in any particular area and don't expect to in the future, though I have

a leaning toward etched and hand painted steins of a pleasing appearance. The style of J.W. Remy, circa 1900/10, currently is at the top of my wants list, but things change! My collection is, I suspect, both small & modest by American standards, but is certainly the apple of my eye.

There were a number of web sites giving small bits of information, but excellent as these sources were, they did not give me the facts I wanted immediately, in a format that I could understand. I always had to spend hours trawling through numerous articles, interesting as they were, to find a simple date. I could of course have used SCI's Steintalk, but I would have ended up monopolizing it to the annoyance of all the other users. Of course, once I had accumulated any information, I committed it to a rather faulty memory. So I decided to write a reference sheet to simplify my own hobby and like most projects it just grew and is still growing. One of its early working titles was "The Who, What, Where & When of the Stein Industry during the years 1800 - 2000". For obvious reasons I settled on The Stein Reference (TSR). My primary goal was to further research the stein producers listed in The Beer Stein Book, 3rd Edition, by Gary Kirsner. I took the list of marks on pages 19-24 inc. as my starting point. TSR currently covers steins of the 19th & 20th centuries only. It includes stoneware, earthenware and porcelain, but does not yet cover pewter or glass. Hopefully it will in the future, but I currently need to specialize to keep this project manageable.

These charts are designed to help the newcomer to stein collecting, firstly to aid in the identification of their steins, and secondly, to attempt to give an outline of the industry, made up of the Westerwald potters who were essentially family concerns, to the

larger porcelain companies based in what is now the eastern reaches of the Federal Republic of Germany and the neighbouring states in Europe where, at the turn of the 20th century, the Germanic peoples (including my ancestors) lived or had emigrated. You will note that no companies incorporated since 1945 have been included. This is because most collectors favour steins prior to 1939 or even 1914. I list the web sites that were initially the most help to me. A lot of the information in TSR has been distilled out of these web sites and their links, over a period of about three years, and put into a format which I have found useful and I hope you will too.

<http://www.steincollectors.org>

<http://www.beerstein.net/home.htm>

<http://members.cox.net/leshopper/stmark.htm>

<http://webhost.kendra.com/altekruge/pss>

<http://members.cox.net/leshopper/expndx.htm>

<http://www.steincolllege.com/index.htm>

You will see that I have included web sources wherever possible. This is to encourage you to conduct further research in your own chosen area. It must be considered to be work in progress, so please, if you spot any errors or omissions please share your knowledge with other stein collectors, by contacting me at: newdevonian@btinternet.com. A large amount of information in the more recent additions has been given by fellow collectors, for which I offer my gratitude.

I hope that you find The Stein Reference useful. Some of you will have seen earlier versions. One thing I can promise you, that this will not be a static document, but will grow as my knowledge grows.

Chris Wheeler
Devon. U.K.
Autumn 2006

^ J ,

Introducing...

The Stein Reference

The following eight pages introduce an ambitious and very promising project undertaken by SCI member Chris Wheeler. As Chris explains above, as a new collector he was anxious to learn about his new hobby, and frustrated to discover that basic information was fragmented and difficult to find. We're all accustomed to finding scraps of information hidden in out-of-the-way and unexpected places. Chris set about compiling a record of this information for his own use, and as it grew in size and scope he realized that his work would probably be of interest to the entire community of collectors. In fact, through discussion with other collectors he discovered additional sources of information, making it apparent that the project would benefit from extensive collabora-

tion. He also recognized that the task he initially set for himself could be - should be! - extended beyond the basic history of manufacturers and potters to include information about finishing shops, artists and designers, factory marks and more. In reality, The Stein Reference is a living organism, expected to evolve and spread through the collaborative efforts of the stein collecting community.

Part I of The Stein Reference, the Manufacturers and Potters, appears on the next four pages. Within the European and Non-European sections, companies are listed alphabetically, with information about where the company was located, and when and by whom it was founded. The facing page depicts the dates of operation for each company, with periods of stein production highlighted.

Parts II and III appear on the subsequent pages, using the same general concept for the layout. This work is ideally intended to be viewed on a computer, where hyperlinks - clickable references to internet sites - may be used to refer to additional sources of information, and the text can be searched for terms of interest to any viewer. Its evolving content also strongly suggests that the most current version should be available upon demand. The internet offers an ideal solution to this consideration, and we are pleased to report that following this initial printed introduction, *The Stein Reference* will be hosted on the SCI web site where it will be available exclusively to SCI members.

Thank you, Chris!

Part I - Manufacturers & Potters of 19th & 20th Century Europe

DECADE STARTING _____*

Ackermann & Fritze. Volkstedt-Rudolstadt.

Porzellanfabrik Bareuther & Co. Waldsassen, www.porcelainmarksandmore.com/bavaria/waldsassen_1/00.php

Gebrüder Benedikt Porzellanfabrik. Meierhofen, Bohemia, Austria Now called Dvory. www.collectorscircle.com/bohemian/porcelain/marksTable1.html

Wilhelm Johann Blum. Rathausstrasse 104, Grenzhausen. Became **Otto Blum** & moved to Hermann-Geisenstrasse 64, in 1893.

Ernst Bohne. Debrastrasse 13, Rudolstadt. (**Ernst Bohne & Söhne** in 1856) Purchased by Gebr. Heubach in 1919.

Max Borho, A. Zinkl. 1874-75 / **Zinkl, Thenn.** 1875-77 / **G. F. "Fritz" Thenn Co.** 1877-86. Regensburg, <http://webhost.kendra.com/altekruege/pss/fthenn.htm>

William Brownfield. Cobridge, Stoke on Trent, (**and Sons** in 1871) www.thepotteries.org/potters/brownfield_wlm.htm

Robert Burdack. Bunzlau, Lower Silesia, Germany. Now known as Boleslawiec. www.bunzlau24.de/7menu-uber_bunzlauer_keramik

Majolika-Werkstätte Cadinen. West then East Prussia, Germany. Now named Kadyny Nr. Tolkmicko. www.luene-info.de/preussen/cadiner_keramik/sondost.html

Royal Copenhagen. Frederiksberg, Copenhagen, www.royalcopenhagen.com

August Josef Corzelius-Mennigen Steinzeugfabrik Bergstrasse 4, Höhr. (AC). Became **Werner Corzelius** (CW) in 1950. www.corzelius-keramik.de

Karl then **Adolph Diesinger** Schützenstrasse, Höhr. (DRGM 154927 or 250635).

Dorfner & Co. (Karl Martin Dorfner, Joseph Konstantin Dorfner, Heinrich Waffler & Johann Mayer) Hirschau. Company wound up due to family disputes.

Ernst Dorfner. Hirschau. (ED&C or D&C) Another branch of the Dorfner family. Sold to Gebrüder Dorfner in 1913.

Gebrüder Dorfner OHG. (Started by Hermann & Florian, the grandsons of Joseph Dorfner of Dorfner & Co.) Hirschau. (G.D.) www.dorfner.de

Doulton. Lambeth, London. Moved to Nile Street, Burslem, Staffordshire in 1882. Became **Royal Doulton** in 1901. www.thepotteries.org/potters/doulton.htm

Peter Dümler & Albert Breiden. Bahnhofstrasse, (now Rathausstrasse 57), Höhr. (D&B Höhr) Albert Breiden left D&B in 1913 & managed SP Gerz 1918-26.

Peter Eckhardt & Ernst Johann Engler. Schützenstrasse 22, Höhr. Purchased Rosskopf & Gerz moulds in 1918 & 1922/23. Co. purchased by Goebel Co. 1971.

Fürstenberger Porzellanfabrik. Fürstenberg, www.fuerstenberg-porzellan.com/fbg-en/unternehmen/geschichte.htm

Simon Peter Gerz. Töpferstrasse 5-7, Sessenbach. (Originally in Oststrasse, Höhr, which was sold to Alphons Lötschert) www.gerz.info/info/wir.htm

Simon Peter **Gilles & Sohn.** Höhr, (intertwined GS) Merged with M.Girmscheid in 1920 for around ten years, after which they operated independently again.

Matthias Girmscheid. Rheinstrasse 41, Höhr. Merged with Gilles & Sohn in 1920.

Lippert & Haas. Then August Hass. Became **Haas & Johann Czjzek** in 1867. Schlaggenwald, (now called Horni Slavkov), Bohemia, Austria, www.haasczjzek.cz

Gebrüder Haideinger Porzellanfabrik Elbogen. (Now called Loket), Bohemia Austria, www.collectorscircle.com/bohemian/porcelain/marksTable2.html

Peter Hammer. Höhr. Assets believed to have been purchased by Steinzeug-Industrie around 1920.

Dr Fritz Hammerschmidt Feinsteinzeugfabrik. Oststrasse, Höhr. Assets purchased by Steinzeug-Industrie in 1922.

Reinhold & August Hanke. Rheinstrasse 10 & 12, Höhr. (RH) Reinhold died 1886. Company then run by his son, August.

A.SchÖn & Max Borho. Freising. **Schön-Hauber** 1876-1878, / **Hauber** 1878-1882. / **A.Hauber & H. Reuther** 1882 - 1909. www.steincollege.com/bsc2hr/hrfront.htm

Charles Field Haviland. Limoges. Nephew of David, CFH retired 1881, marks continued & owned now by Robert Haviland et C.Parlon. www.havilandonline.com

Maximilian (David Christian) von Heider & Söhne. Schongau am Lech, Nr. Munich. Max took up teaching, his son Rudolf managing the company after 1913.

Gebrüder G.C. & P.J. Heubach. Sonneberger Strasse 75, Lichte. Purchased Ernst Bohne & Söhne in 1919. www.lichteporzellan.com/de/historie/index.htm

Lorenz (and Christian) Hutschenreuther AG. Selb. (Lion, JHR & LHS). www.porzellan-sammlung.de/index.htm

J.L. (Jakob Leopold) Knödgen. Ransbach. Took over Richard Knödgen in 1936.

Karlsbad Porzellanfabrik Carl Knoll. Fischern (Rybäre) nr.Karlsbad (Karlov Vary) Bohemia, Austria. www.collectorscircle.com/bohemian/porcelain/marksTable2.html

Königliche Porzellanmanufaktur. Berlin. (KPM) Wilhelm Casper Wegely 1751-57, revived by Johann Ernst Gotzkowsky 1761. www.kpm-berlin.de

H.J.Krebs. Valendar & Höhr. Became **I.H. Krebs** in 1850. I.H.Krebs's daughter, Maria Josefa, married Reinhold Hanke in 1868.

Alphons Lötschert. Oststrasse, Höhr. (Gerz's original stoneware works) This company's assets purchased by Dr.Fritz Hammerschmidt in 1919.

Johann Maresch Siderolith Majolica & Terracottafabrik, Bohemia. Aussig an der Elbe. Now Üsti nad Labern, <http://home.earthlink.net/~artifactsco/maresch>

Anton Marzi & Simon Peter Remy. Rheinstrasse 60, Höhr. Purchased by S.P.Gerz in 1994.

Franz Anton Mehlem. Bonn. "Royal Bonn". Purchased by Villeroy Boch in 1920. www.porcelainmarksandmore.com/northrhine/poppelsdorf_2/00.php

Staatliche Porzellan-Manufaktur Meissen. Meissen, www.meissen.de/engl/manufaktur.html

Karl Merkelbach III. Brunnenstrasse 8, Grenzhausen. Became (Joseph) Schilz KG post 1945 through marriage, www.schilz-keramik.de

Wilhelm Reinhold Merkelbach. Brunnenstrasse 13, Grenzhausen. (RM-G) Founded by Wilhelm Merkelbach IV, became R.M. in 1882. www.merkelbach-keramik.de

Walter Merkelbach. Grenzhausen.

Friedrich William **Merkelbach II** & Georg Peter **Wick.** Westerwaldstrasse, Grenzhausen, www.porcelainmarksandmore.com/rhineland/grenzhausen_1/00.php

Dates of Operation

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Company in existence, but known not to be producing steins.					Company thought to be actively producing steins														
Company in existence	1820 & earlier	1830	1840	1850	1860	1870	1880	1890	1900	1910	1920	1930	1940	1950	1960	1970	1980	1990	2000
Thuringia								1908								1944 or 1951			
Bavaria								1866								1996			
Czech Republic.								1883								Date			
Rhineland-Palatinate								1861								1986+			
Thuringia								1848								1930			
Bavaria								1875											
Great Britain								1850								1871			
Poland								1881								1927			
Denmark								1775								1903			
Rhineland-Palatinate								1878								1950			
Rhineland-Palatinate								1860								1910 (1918?)			
Bavaria								1826								1890/4			
Bavaria								1894								1913			
Bavaria								1895								1914/18			
Great Britain								1853								1882			
Rhineland-Palatinate								1883								1901			
Rhineland-Palatinate								1898								1918			
Lower Saxony								1753								1971			
Rhineland-Palatinate								1857 1862								1930			
Rhineland-Palatinate								1884								1903			
Czech Republic.								1792 1847 1867								1920			
Czech Republic.								1815								1919 1922			
Rhineland-Palatinate								1868								1886			
Bavaria								1876 1882								1909			
France								1869? 1876 1881								1999			
Bavaria								1898								1913			
Thuringia								1822 1843								1938			
Bavaria								1857								2000			
Rhineland-Palatinate								1892								1969			
Czech Republic.								1848								1945			
Brandenburg								1751/61								Date			
Rhineland-Palatinate								1841 1850								1885?			
Rhineland-Palatinate								1841								1912/19			
Czech Republic.								1879								1948			
North Rhine Westphalia								1840								1920 1931			
Saxony								1710								1994			
Rhineland-Palatinate								1864								1928			
Rhineland-Palatinate								1843								1952			
Rhineland-Palatinate								1882								1972 1984			
Rhineland-Palatinate								1876								1921 1930			
Rhineland-Palatinate								1872								1921			

Part I - Manufacturers & Potters of 19th & 20th Century Europe (cont'd.)

DECADE STARTING—————»

Walter Müller. Grenzhausen. Walter Müller retired, due to advanced years, in 1914 & the Co.assets were purchased by Steinzeug-Industrie in 1918.

Wilhelm Münch & Zapf. (WM&Z) Rudolstadt.

Münchener Werkstätten für keramische Kunst. Munich. Founded by Joseph & Karl Leipfinger.

Staatliche Porzellan-Manufaktur Nymphenburg Munich, www.nymphenburg-porzellan.de/manufacture/manufakturgeschichte.php

Friedrich Christian Greiner & Söhne. Eisfeld. (Rauenstein) www.porzellan-indischblau.de/firmen/greiner/greiner.htm

J.W. (Johann Wilhelm) Remy. Mittelstrasse 10 & 7, Höhr. (J.W.R) After Wilhelm, Co. was run by two sons, August & Franz, then in 1929 by nephew, Robert Kessler.

Rheinische Porzellanmanufaktur. Mannheim - Käfertal. (RPM OE or LH) www.porcelainmarksandmore.com/baden/mannheim_1/00.php

(Philipp) Rosenthal Porzellan. Selb. www.int.rosenthal.de/157/Company_Profile/History.htm

Karl Wilhelm Rosskopf & Alois Jacob Gerz. Höhr. (RuG) Rosskopf left in 1905, Steins marketed by Eckhardt & Engler from 1907. www.beerstein.net/rug-notes.asp

New York and Rudolstadt Pottery. Rudolstadt. Co-owned by Ernst Bohne & Söhne & Lewis Straus and Sons of New York.

Wilhelm August Saeltzer Eisenach. (Louis / Marie Martini 1880-1912 / Jacob Winkler 1912-22 / Unkn. 1922-30.) www.beerstein.net/articles/s9812.htm

Utzschneider & Cie, Steingut und Porzellanfabriken, Saargemunde. Now Sarreguemines. www.porcelainmarksandmore.com/lorraine/saargemuend_1/00.php

Jakob Julius Scharvogel Kunsttöpferei München. Munich. (SKM) Closed down his pottery & presided over the Darmstadt Kunstlerkolonie 1906-13.

Heuäcker. Plaue. Became C G . (Christian Gottfried) **Schierholz** in 1817, then **C.G.Schierholz & Sohn** in 1899. <http://www.steincollectors.org/library/articles/cgs/cgs.htm>

Johann von Schwarz. Nürnberg-Ostbahnhof, www.abcap.nl/frames/schwarz/schwframe.htm

Albert Stahl & Co. Debrastrasse 13, Rudolstadt. Purchased Ernst Bohne & Söhne from Heubach in 1937. www.porzellanmanufaktur-ens-stahl.de/index2.html

Steinzeug-Industrie (Georg & Hans Stueler) Grenzhausen. (St I/C in circle) Purchased the assets of Walter Müller, Fritz Hammerschmidt and others, after 1918.

Swaine & Co. Hüttensteinach. Became Gebrüder Schoenau, Swaine & Co. in 1920? In 1954, the company was renamed VEB Sonneberg Porzellanfabrik.

Albert Jacob Thewalt. Gartenstrasse 20, Höhr, www.westerwald-keramik.de/handwerk_thewalt2.htm

Johann Peter Thewalt. Bergstrasse 1a Höhr. (PT) <http://steincollectors.org/library/articles/TP%20Mark/TP%20Mark.html>

Thomsberger & Herman. Colditz. (T&H/C)

Johann Wanzenried, Thoune. (also known as Thun. Thonne, & Thuner), www.palladium.ch/en/index.html

Villeroy & Boch. Mettlach, Dresden, Wallerfangen & Bavaria. (VB) <http://www.steincollectors.org/library/articles/Mettlach/mettlach.htm>

H. Waffler. Regensburg. Aquired the assets of Fritz Thenn in 1886.

Porzellanfabrik Weiden Gebrüder August & Conrad Bauscher. Weiden. www.bauscher.de/eng/unternehmen/geschichte.htm?I-E&nav=58&depth~1

Porzellan und Steingutfabrik Ludwig Wessel. Bonn, www.porcelainmarksandmore.com/northrhine/poppelsdorf_1/00.php

Wiek Werke. Westerwaldstrasse, Grenzhausen. (WW & A/G/WW) G.P.Wick without Merkelbach, www.porcelainmarksandmore.com/rhineland/grenzhausen_1/00.php

Worcester Porcelain Factory. Became the Worcester Royal Porcelain Company in 1862. www.abcir.org/marks.shtml

Vilmos Zsolnay. Pecs, Zsolnay Vilmos út 37. www.zsolnay.hu/Eng/2index.htm

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Non-European Manufacturers & Potters of the 19th & 20th Centuries

DECADE STARTING—————»

Buffalo Pottery Company. Buffalo, New York State. Founded by John D. Larkin. www.myantiquemail.com/AQstories/buffalo/Buffalo.html

Burroughs Mountford and Co. Trenton, New Jersey. (B.M. & Co.) Founded by Richard Millington. Produced fine art pottery, of Japanese design, after 1882.

Ceramic Art Company (Beleek) Trenton / Pomona, New Jersey. Became (Walter Scott) **Lenox** in 1906. www.lenox.com/cs/index.cfm?fuseaction=history

Began as Samuel Hill, Flemington, New Jersey. Became **Fulper Pottery Co.** in 1860 & **Stangl Pottery Co.** in 1955. www.stanglpottery.org/welcomefulper.htm

Thomas Maddock (& Sons in 1882). Trenton, New Jersey. Became Thomas Maddock's Sons Company in 1903. www.steincollectors.org/steinmo/2004/Football.htm

O'Hara Dial. Waltham, Massachusetts. Daniel O'Hara died in 1912, & with the watch dial business declining, they made enamelled porcelain products, inc. steins.

Rookwood Pottery. Cincinnati, OH. (RP) Founded by Maria Longworth Nichols Storer. Run by William Watts Taylor after 1883. www.beerstein.net/articles/rookwood.htm

Whites Of Utica. Utica, New York State. Started in 1839 by Noah White. Became Noah White, Son & Co in 1863. www.beerstein.net/articles/bjs-5d.htm

Joseph, Daniel, and Edmund **Willets Manufacturing Company (Beleek)** Trenton, New Jersey, www.ellarslie.org/about_pottery.htm

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Dates of Operation

Dates of Operation

The Stein Reference by Chris Wheeler

Part II - Distributors, Finishers, Decorators, Pewterers of 19th & 20th Century Europe

DECADE STARTING _____

Gebrüder A. / M. Munich. Marzi-Remy steins.

B&C. Marzi-Remy steins.

B&D. Reinhold Hanke steins.

L. Bauernfreund & Co. Munich. (L.B.& C. & LBCM) Hauber & Reuther steins.

Felsenstein & Mainzer (Simon F. & Sigmund M.) Nürnberg. (F&M./N.) Marzi & Remy Steins.

Jakob Goldschmidt. Nürnberg. (J.G.N.) Gebrüder Goldschmidt. (Gb.G.N.) with brother Moritz from 1906. Marzi-Remy, Gerz steins.

O. Grünwald. Bayreuth. Ernst Dorfner steins.

Albert Hauber & Hans Reuther. Freising Hauber & Reuther, Merkelbach & Wick, A.J Thewalt & S.P.Gerz steins, www.steincollege.com/bsc2hr/hrfront.htm

Vitus Herr. Munich.

Wilhelm E. Krumeich aus Ransbach. (Wekara) (WK in circle). Villeroy & Boch, Marzi & Remy steins.

Ambrosius Lamm. Dresden. Succeeded by Clara Lamm & Rudolf Pitschke. www.porcelainmarksandmore.com/saxony/dresden_1/00.php

Ludwig & Joseph Lichtinger. Purchased by Otto Lowenstein in 1896. Merkelbach & Wick steins.

Otto Lowenstein. Purchased both Ludwig Lichtinger (1896) and Joseph Reinemann (1880), but ran them under their original names.

Josef. M. Mayer. 1 Löwengrube, Munich. Reinhold Hanke & Schierholz steins.

Ludwig Robert Mory. Munich Rathaus, Marienplatz 8, & Amalienstrasse 16, Munich. Merkelbach & Wick steins, www.zinn-mory.de

Orivit-AG. Cologne-Ehrenfeld. Villeroy & Boch steins. Purchased by WMF in 1905. www.senses^rttrXjveau.corn/biography.php?artist=ORI

L.Ostermayr. Koenigstrasse 33-37, Nürnberg. Marzi & Remy steins.

Martin Pauson. Neuhauserstrasse 5, Munich. Villeroy & Boch, Merkelbach & Wiek, Schierholz and Hauber & Reuther steins.

Plato & Co. Hauber & Reuther Steins.

B.Pruckner's (Nachfolger). Munich. Purchased by Ludwig Mory in 1889.

Ch. Reck. Munich.

Joseph Reinemann. Munich. Purchased by Otto Lowenstein in 1880. Partnered by Josef Lichtinger, brother of Ludwig. Scharvogel, M&W & MSR steins.

S&S. Freising? - Hauber & Reuther (early Friesing & Gerz) Steins.

Wilhelm August Saeltzer Eisenach. Schön Borho, Schön Hauber, Hauber, Zinkl Thenn, Nymphenburg & Mettlach steins, www.beerstein.net/articles/s9812.htm

Adolf Schneider. Munich.

Wolfgang Schneider. Regensburg.

ST. Marzi-Remy Steins.

Steinzeugwerke. Höhr. A sales organisation with partners R.Hanke, R.Merkelbach, S.P.Gerz & Walter Müller (silent partner).

L. Thannemann et Cie. Munich. (L.T./M.) Marzi-Remy, Reinhold Hanke and Dürmler & Breiden steins.

Brüder Thannhauser Zinngusswarenfabrik. (Albert & Josef) Kaufingerstrasse 16, Munich. (B.T./M.)

Johann Peter Thewalt. Bergstrasse 1a Höhr. (PT) JR Remy steins.

Thierry & Breul. Munich. Doulton Steins.

Friedrich van Hauten & Sohn. Sterrstrasse 31-32, Bonn am Rhein.(V.H.S.B) (Purveyer to the German Imperial Court). Villeroy & Boch and M&W steins.

R. Wagner. Mettlach. Pewterer for VB Mettlach.

A. Wahnschaffe. Josephsplatz 18, Nürnberg. (Purveyer to the Royal Bavarian Court). Hauber& Reuthersteins.

WB. Nürnberg.

Theodor Weiseler. Nürnberg. (TW) Hauber & Reuther, Merkelbach & Wiek, S.P.Gerz, & Matthias Girmscheid Steins. www.nb-pvh.de/index.php?id=205

M.Wildmann. Weinerplatz, Munich. Merkelbach & Wiek and Hauber & Reuther Steins.

Peter Willems? Hohr. (PW) Marzi-Remy steins.

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Company in existence, but known not to be producing steins.

Company thought to be actively producing steins

1820 & earlier--1830 1840 1850 1860 1870 1880 1890 1900 1910 1920 1930 1940 1950 1960 1970 1980 1990 2000

Bavaria

Bavaria		1883	1914	
Bavaria		1886	1918	
Bavaria		1890	1906	
Bavaria				
Bavaria		1882	1909	
Bavaria				
Rhineland-Palatinate	1845		1910	1978
Saxony		1887		1949
Bavaria	1878	1896		
Bavaria		1880	1896	
Bavaria		1888	1895	
Bavaria	1827?			Date
North Rhine Westphalia		1894	1905	1914
Bavaria		1880		2000?
Bavaria		1884		1934+
Bavaria				
Bavaria	1827	1889		1922
Bavaria				
Bavaria		1873	1880	1905+
Bavaria				
Thuringia	1858	1864	1870	1908
Bavaria				1930
Bavaria	1803	1850		
Rhineland-Palatinate			1912	1921
Bavaria		1885		
Bavaria		1882		1910
Rhineland-Palatinate	1852			1930
Bavaria		1876/7		
Rhineland-Palatinate	1851		1890	1914
Saarland		1880's		
Bavaria			1895	1905
Bavaria				
Bavaria		1880's	1901	
Bavaria				Date
Rhineland-Palatinate				

Part III - Artists & Designers/Modellers of 19th & 20th Century Europe

DECADE STARTING —————»-

AS	AS	Matthias Girmscheid
Elfriede Balzar-Kopp	BA-KO / HÖHR	
Peter Behrens	http://en.wikipedia.org/wiki/Peter_Behrens	S.P.Gerz, Reinhold Merkelbach, Marzi & Remy, R. Hanke, Bauscher
Anton Kilian (Karl) Beuler	KB	Matthias Girmscheid, Rosskopf & Gerz, S.P. Gerz, A.J.Thewalt
Maximilian Borho	http://webhost.kendra.com/altekruge/pss/fthenn.htm	Reinhold Hanke, Merkelbach & Wiek?, Regensburg. Freising
Joseph Breiden		Reinhold Merkelbach
Breindl	B, Bdl, Brdl. Breindl	www.steincollege.com/bsc2hr/model4b.htm Hauber & Reuther
Leopold Moritz Karl Capeller		www.majolika-karlsruhe.com/news/portraits2002/portrait.php?cptID=39 Reinhold Merkelbach
Adolph Dekker	AD	Matthias Girmscheid, Reinhold Hanke
Rudy Dekker	RD	S.P.Gerz, Reinhold Hanke, (Steinzeugwerke), Matthias Girmscheid?
Peter Dümller	PD	www.steincollectors.org/steinmo/2005/TerraSigillata.html Dümller & Breiden, A.J.Thewalt
Karl Gärig		Rosskopf & Gerz, Marzi & Remy, J.W.Remy
Ludwig Habich		http://de.wikipedia.org/wiki/Audwig_Habich Scharvogel Kunsttöpferei München. Darmstadt Kunstlerkolonie
Theodor Otto Hahn (Th. O. Hahn)	TH OH, TOH,	Reinhold Merkelbach
Edmund Hasse		C.G.Schierholz & Sohn
Leonhard Hellmuth	LH	Reinhold Merkelbach, Rosskopf & Gerz
Ludwig Hohlwein		http://giam.typepad.com/100_years_of_illustration/ludwig_hohlwein_18741949 Mettlach, Reinhold Merkelbach
Patriz Huber	PH	www.historische-daten.de/projekte/museum/hf009-text.htm Reinhold Merkelbach
Otto Hupp	OH	www.steincollectors.org/library/articles/hupp/hupp.html Mettlach, Reinhold Merkelbach
Wilhelm Kamp		www.keramik.de/thewalt/company.htm J.W.Remy upto 1887 A.J.Thewalt 1897 to 1914
Herta Kasten		Reinhold Merkelbach
Fritz Klee Professor Fritz Klee		www.porzellan-sammlung.de/kleelebe1.htm Hutschenreuther, Utschneider
Charlotte Krause	KRAUSE	Reinhold Merkelbach
Walter Magnussen	WM	Scharvogel Kunsttöpferei München
runo Mauder		S.P.Gerz, Rosskopf & Gerz, Reinhold Merkelbach, J. Reinemann
Karl Mehlem		Reinhold Merkelbach
Carl Moos	CM	Mettlach, Merkelbach & Wiek
Wim Mühlendyck		Marzi & Remy (contemporary of Elfriede Balzar-Kopp)
Albin Camillo Müller	A/M	www.uni-magdeburg.de/mbl/Biografien/1580.htm Dümller & Breiden, Rosskopf & Gerz, Marzi & Remy, R. Merkelbach, R. Hanke.
Paul Neu		Reinhold Merkelbach
Fritz Quidenus F. Quidenus		www.beerstein.net/articles/s8512.htm Mettlach
Louis Rembach	LR	www.beerstein.net/articles/s9812.htm August Sältzer
Richard Riemerschmid		http://de.wikipedia.org/wiki/Richard_Riemerschmid Reinhold Merkelbach, Mettlach
Franz Ringer	FR	www.steincollectors.org/library/articles/Ringer/FranzRinger.html Reinhold Merkelbach, Mettlach, Merkelbach & Wiek, Marzi & Remy, A.J.Thewalt
Heinrich Schürt	Heinrich Schutt	www.steincollectors.org/library/articles/Schlitt/Schlitt.html Mettlach
Theodor Schmidt	Theodor Schmidt	Reinhold Merkelbach
Theodor Schmuz-Baudiss	STB	www.luise-berlin.de/Lexikon/Chawi/s/Schmuz_Baudiss_Theodor.htm Scharvogel Kunsttöpferei München, Kgl. Porzellanmanufaktur
W.Schultz (W.S. W.S.H. or W.Sch.)		W. Schultz, Hanau Mettlach
Albrecht Simonis		Rosskopf & Gerz
Johann Baptist Stahl		www.janehamiltonfineart.com/page38/files/page38-1007-full.html Mettlach
Gustav Thinwibel	GT	Marzi & Remy
Henry Clemens van de Velde		www.henry-van-de-velde.com/2A/an_de_VeldeJacts.htm Reinhold Hanke, Marzi & Remy, Königliche Porzellanmanufaktur, J.W.Remy
Christian Warth	C.Warth	www.beerstein.net/articles/s8206.htm Mettlach, Matthias Girmscheid
Hans Wewerka	H Wewerka	Reinhold Merkelbach, Reinhold Hanke
Paul Wynand	WYNAND	http://de.wikipedia.org/wiki/Paul_Wynand Reinhold Merkelbach, Marzi & Remy, Joh. Peter Thewalt. R.Hanke

Dates of Activity

Known to be actively employed by, or contracted to, a manufacturer to design and model steins																
1820	1830	1840	1850	1860	1870	1880	1890	1900	1910	1920	1930	1940	1950	1960	1970	1980+
								b1904		1927						
		b1868									d1940				1973	d1983
		b1865					1890			d1928						
b1840		1869		1876												
			1887	-1897												
		b1884					1903/05								d1968	
									1902							
		b1860							d1907							
		b1851							1904/8		d1925					
		b1872				1899		1906			1910					
						1886	1899			d1917						
		b1874							1904							
		b1878							1903			1939	d1949			
		b1859				1887					1925		d1949			
		b1879				1897			1914					d1953		
		b1876							1908							d1976
		b1869						1903				d1946				
		b1877							1908			d1948				
		b1878							1908				d1959			
		b1871							b1905		1927					d1986
		b1881											d1941			
		b1867				1891			1901				d1940			
		b1868												d1957		
		b1865							1903	d1917						
b1849											d1923					
										1902						
		b1859					1899	1902			1926		d1942			
		b1860							1901	1917						
		b1853				1888					1920	d1932				
		b1863							1902&3			d1933				
b1820		1854				1892							d1957			
		b1888							1912	d1917						
		b1879							1901			1934		d1956		

"The Old Man of the Mountain" Steins

by Jack Strand

In collecting souvenir steins, the "Old Man of the Mountain" mugs (or steins) were always intriguing to me. The "Old Man" appeared on many drinking vessels (particularly salt glaze mugs, figure 1). He appears on his own on many steins (figures 1 & 2) and on souvenir steins and

watch, even the dentist hangs out a gold tooth; but, up in the Mountains of New Hampshire, God Almighty has hung out a sign to show that there He makes men."

The "Old Man of the Mountain", carved by glaciers approximately 10,000 years ago, was one of the largest naturally occurring human profiles in the world, measuring 40 feet, 5 inches from chin to top. Erosion by rain, frost and wind had weakened the granite profile. Thus, since 1915 attempts were made to reinforce the "Old Man". But in May 2003 the formation collapsed. Figure 6 shows the mountain after the fall and figure 7 shows, in lighter hues, the portion that broke away. In figure 8, you

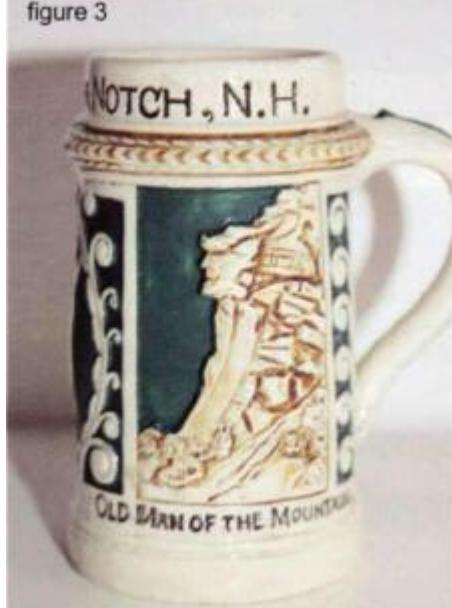
figure 1



figure 2



figure 3



mugs from both Franconia Notch, NH, and the White Mountains (figures 3 & 4). Franconia Notch was a State Park in the White Mountains and the "Old Man of the Mountain" was a famous rock profile (figure 5) that became the state emblem of New Hampshire. Daniel Webster memorialized the rock formation with the following: "Men hang out the signs indicative of their respective trades. Shoemakers hang a gigantic shoe; jewelers a monster

can see, after the fall, the exposed cables which were attempting to stabilize the rock formation.

I think it has been determined that this New Hampshire landmark cannot be replaced. It will still be remembered though. You will find the "Old Man's"

figure 4

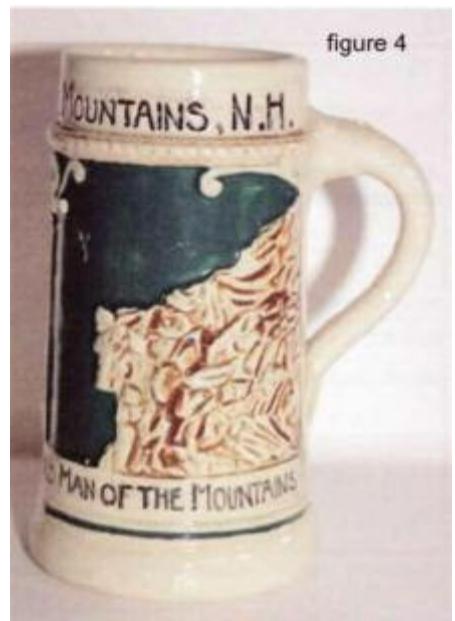


figure 5

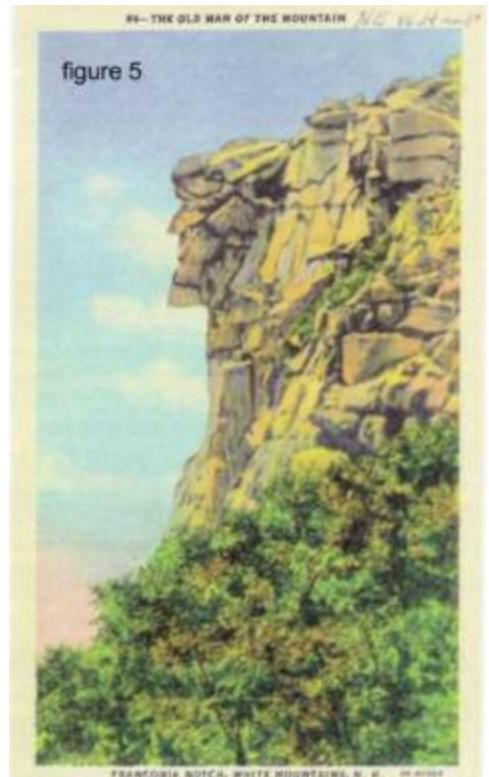


figure 6

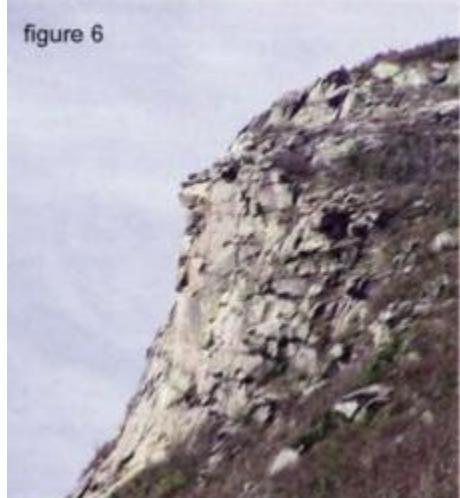


figure 7



image on the 2000 state quarter of New Hampshire, a 1955 U.S. postage stamp (Figure 9), and numerous souvenirs of all types including mugs and steins. He may be gone, but will not be forgotten.



figure 8



Unusual Cold War Steins

by Louis Foster

As I looked over my collection of what I called US regimental steins for the past 20 years but now I call Cold War steins, I was not sure what to write about for this issue of *Prosit*. After a little talk with Editor Ron Fox, I decided to go with featuring a few of what I consider to be the slightly unusual steins. The market for collecting these steins is still what I consider to be highly volatile and I would be remiss if I did not caution the novice collector that being slightly unusual does not equate to being more valuable. As I see from eBay where bids and identities are more open than other auctions, there are about 10 collectors vying for what comes up for sale. I know most of them and know about their collecting interest. Several of them are not veterans of the US Armed Forces and tend to collect ones which are the most visually appealing to them. Other collectors did serve in the military and many of them tend to first want units similar to the one they served in or perhaps stationed at the same military base. Gradually, whether they have a couple Cold War steins or a couple dozen, most collectors tend to expand into other areas.

This article will focus on units which are a little rarer than most others.



Figure 1 shows a rather ordinary stein with a nondescript lid lacking any military insignia and no side scenes. The owner's name appears but no rank. The unit is the 36th MRU, which meant nothing to me, and it was linked to Headquarters, 7th Army located in Stuttgart-Vaihingen and dated 1953. Perched over the 7th Army patch is a spread winged golden eagle unlike any other I have ever seen. As it turns out, the MRU stands for Machine Records Unit and they operated an early IBM punched card system. Evidently the army had set up this primitive computer or data processing system to identify certain skills and qualities of all soldiers so that these people could be easily identified. I could learn little else about this unit but it might be safe to assume that technology was advancing so quickly that IBM punch cards rapidly became obsolete just as the computers which replaced them are so soon old technology and cast aside.



Figure 2 has to be the absolute strangest of all my Cold War steins. Every one who sees it and reads the unit name is dumbfounded. When I saw it designated the 5th Loudspeaker and Leaflet Company, I expected the lithophane to be none other Alfred E. Newman wearing a pickelhaub and Pvt. Beetle Bailey named as the owner. It turns out that my fears were unfounded. This is a legitimate US Army unit formed on March 19, 1951 by the 5th Army and assigned to Ft. Riley, Kansas. By August 28th the 5th L&L steamed out of New York Harbor aboard the USNS General C. H. Muir enroute to Bremerhaven, Germany with a scheduled stop at La Pallice, France. On the voyage the 5th L&L produced a daily newspaper for the ship's personnel. Finally arriving in

Germany, the unit settled in at Panzer Kaserne in Böblingen near Stuttgart with some troops assigned in Heidelberg. Here they produced leaflets and operating loudspeakers in support of conducting psychological warfare. This stein features a standard lid showing an American eagle perched on a globe and holding a US shield and a talon full of arrows. The thumblift is the standard eagle used on hats worn with dress or Class A uniforms of all American soldiers.



The stein in figure 3 is not the author's headquarters building but is a good old outhouse used as the central theme with the inscription Turkey Trotters. The finial is the RB-57 surveillance airplane which was used to fly along the East German border at 60,000 feet taking long range photographs over the border into East Germany.

These missions were flown out of Rhein Main Air Base (Frankfurt) to Incirlik AB in Turkey. One of the units involved was the 7407th Support Squadron. In December 1965 an RB-57F out of Rhein Main was shot down by a Soviet SA-2 SAM missile over the Black Sea. The wreckage was recovered but there was no sign of the two man crew. This incident did not draw the international media attention as the 1960 downing of F. Gary Powers' U-2 did.

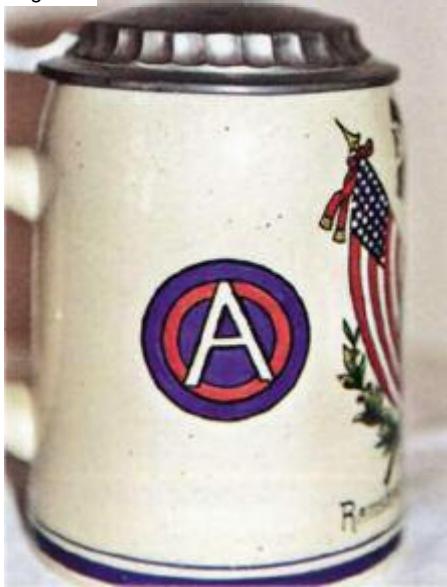
This stein has no unit designation and does not include the owner's name and rank which is probably because of the nature of the unit and national security interests. More to come.....

My Favorite Stein

By Larry Peters

Any of us who have been collecting steins for any length of time have most likely seen thousands of German and probably over one hundred modern U.S. Military steins. Rarely do you come across a U.S. Military Stein from the World War I period. I primarily collect Mettlach and Marzi & Remy beer steins. However when I saw this Stein for sale, I knew I had to own it because of its historical significance. Being made of pottery with a replacement lid, the underside of which someone has thoughtlessly scratched (figure 3), the Stein would most likely not interest most collectors. Nevertheless, it is my favorite Stein.

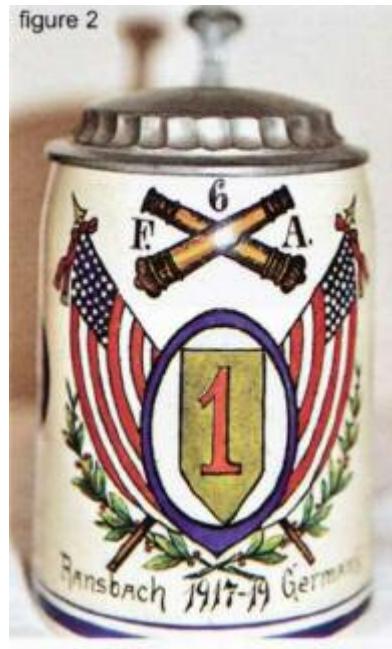
figure 1



As shown in figure 1, the side of the Stein displays the insignia of the United States 3rd Army. Looking at the front of the Stein as shown in figure 2, a pair of crossed cannons are displayed with the letters "F 6 A", meaning the 6th Field Artillery. Below this are two beautifully hand painted American Flags between which is displayed an olive drab patch with a large red number one. This represents the shoulder sleeve insignia of the famed 1st Infantry Division, known as the "Big Red One". This division, originally known as the First American Expeditionary Force, was the very first to enter World War I and the very last to leave after the war's conclusion. Battles fought by the 1st include Cantigny, Soissons, St. Mihiel and the Meuse-Argonne Forest, the last major battle of WW I. By the end of the war, the Division had suffered 22,668 casualties and boasted five Medals of Honor winners.

At the bottom of the Stein is written "Ransbach 1917-19 Germany". Try as I might, I have been unable to find any information as to the significance of Ransbach to the 1st Division's WW I history. The late Jack McGeorge told me that Ransbach was a post-war garrison area for the Division. That is the extent of my knowledge. Any further information that anyone could provide would be greatly appreciated.

figure 2



Further History of the First Infantry Division

During World War II, the 1st Infantry Division was the first to reach England, the first to fight the enemy in North Africa and Sicily, the first on the beaches of Normandy in D-Day and the first to capture a major German City - Aachen. The D-Day landings on June 6, 1944 provided the supreme test. In five days, the division drove inland and cleared a beachhead for supplies and troops. Driving eastward across France against fanatical resistance, the soldiers of the 1st Infantry Division spent nearly six months in continuous action with the enemy. After capturing Aachen, the 1st Infantry Division still faced months of bitter fighting at places like the Hürtgen Forest and the Battle of the Bulge. When the War ended, the Big Red One had rolled through Germany and into Czechoslovakia. The 1st Infantry Division remained in Germany until 1955, first as occupation troops, then as partners with the new Germany in NATO, the North Atlantic Treaty Organization. In 1955, the Big Red One redeployed to Fort Riley, Kansas. In the summer of 1965, the Big Red One was the first division called to fight in Vietnam. For nearly five years, its soldiers

figure 3



battled the enemy while carrying out programs to aid the people of South Vietnam. In April 1970, the colors of the 1st Infantry Division returned to Fort Riley.

The Division has also participated with distinction in Operations Desert Shield/Desert Storm along with serving in Bosnia-Herzegovina.

figure 4



Today elements of the 1st division are deployed to Northern Iraq in support of Operation Iraqi Freedom.

Figure-4 shows an original World War One 1st Division patch next to one from the Vietnam era.

Acknowledgments:

The official 1st infantry Division WEB site:
www.1id.army.mil/11D/History/History.htm

1st Infantry Division Motto:

NO MISSION TOO DIFFICULT,
NO SACRIFICE TOO GREAT.

E-Mail: elgetz@cableone.net

"MADE IN AMERICA"

Revisited

by Neil Barton, M.D.

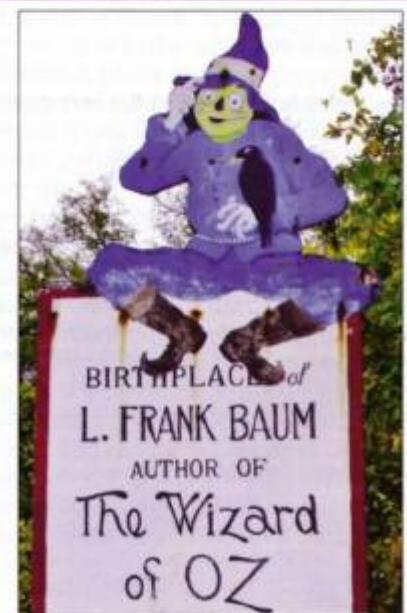
In the December, 2003 issue of *Prosit*, pages 1522-1525, Ron Fox discussed various American pottery factories. I recently took a delightful 6 day historic Elderhostel Tour (Yes, I am old enough to attend) to the Erie Canal. One major stop on the trip was the small town of Chittenango, New York. This was a major repair stop for the canal barges and became more industrial with the canal activity.

Among the factories that opened was the Chittenango Pottery Company. Starting out in 1897 to manufacture white granite, the factory almost immediately burnt to the ground. When rebuilt, the factory began to produce fine china and even entered the Buffalo Exhibition of 1901. Again disaster struck with a second fire. They opened again in 1902 under the name of "Athison Pottery", making dinner sets and odd dishes and odd pieces. A final fire put the pottery factory out of business except for the manufacture of terra-cotta ware.

In its prime, the pottery was much sought after. A noted artist, William Downes, was hired and began drawing a series for his "Heidelberg style beer mugs". The range of designs for the PUGs went from rotund monks, swashbuckling musketeers, and even a burgermeister reading a copy of the "Madison Co. Times". Chittenango is in Madison County, New York. Many had pewter lids, which were manufactured elsewhere.

Although the prints were usually transfer pictures, the rear of the steins had hand drawn hearth fires, kitchen tables and kitchen scenes. The alcohol sensitive editors of the Madison Co. Times even suggested in an article published about the factory that "the mugs work very well for milk, also".

During a recent archeological excavation, molds were found for various pieces of china as well as for the mugs. The photos taken on my trip show (1) the remains of the Chittenango Pottery Factory, (2) a green mug of a monk, (3) an example of a stein which was never removed from the mold, (4) a mug with a local man holding a spoon, (5) various Chittenango pottery marks.



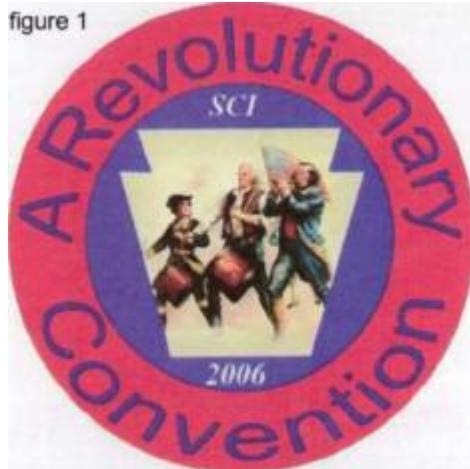
As an aside, Chittenango's only other claim to fame is that Frank Baum, the author of "The Wizard of Oz," was born here (see photo). Many of the streets of the town are even lined with yellow bricks.

Chittenango Pottery collectors spend high prices now for the rare pieces including the steins. The trip was very educational and historic but to a collector of steins it was more than just learning an important fact in American history (connecting the West to the Atlantic Ocean) but also showed me that one may stumble on rare or unusual steins when one least expects it.

Hampshire Pottery

by Martin Kiely

Last December's issue of Proosit introduced us to the logo in figure 1. It was used to announce the 2006 SCI convention that was held in Valley Forge by our Pennsylvania friends, the Keystoners. The logo is after possibly the most patriotic painting in America, "The Spirit of 76" by Alexander Willard. The painting depicts two drummers and a fife player leading the troops to battle. Mr. Willard originally made a sketch of this scene in 1875 titled "Yankee Doodle."



The sketch was so well received that he decided to make a more detailed painting of the same subject which he titled "The Spirit of 76" (see figure 2). The model for the young drummer was the son of Mr. John Devereauz, a wealthy railroad executive who purchased the original sketch and donated it to Abbott Hall in Marblehead, Massachusetts. As an aside, Willard's father, a Baptist Minister, posed as the white haired drummer and his friend Hugh Moser the fife player. Over the years Mr. Willard painted four more copies of the "Spirit of 76".

James Scollay Taft started the Hampshire Pottery in 1871 in Keene New Hampshire under the company name J.S. Taft. New Hampshire is rich in various types of clay, making it an ideal location for a pottery. Mr. Taft purchased a plant on the shores of the Ashuelot river. All the equipment was installed and production was about to begin when a fire destroyed the building. Despite suffering a major financial loss Mr. Taft still pursued his goal and erected a new two-story, 160-foot building in a mere six weeks. The pottery concentrated on the production of utilitarian wares.

Mr. Tom Stanley, an English potter, joined the J.S. Taft Company in 1878. He

figure 2

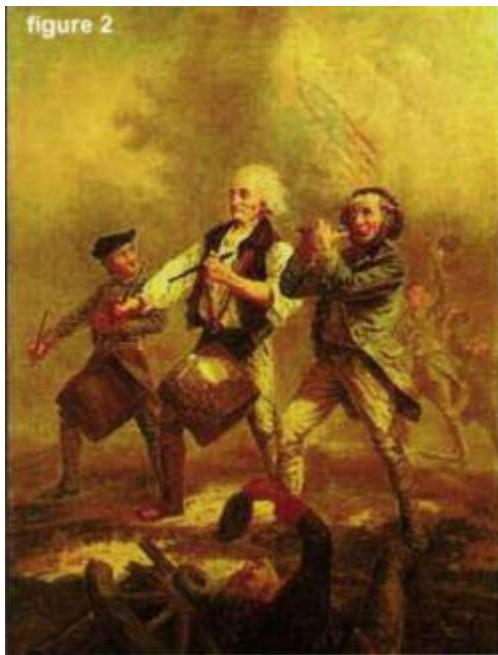


figure 3



encouraged James Taft to start producing decorative art pottery. To accommodate the company's new direction, another kiln was built in 1883. Mr. Wallace King was hired to head up the art department and Mr Cadmon Robertson became the chief overseer of a staff of forty in 1904.

World War I saw a huge decrease in demand which forced the pottery to close temporarily. After the war they reopened but closed permanently in 1923 due to rising costs and increased competition from more efficient potteries in New Jersey and Ohio.

Hampshire Pottery imitated Rookwood and Royal Worcester. They made beer mugs and serving pitchers in various colors and glazes. Some mugs were hand painted (windmill scenes etc.) others transfer printed (mainly buildings of historical interest).

Finally we come to the connection between Mr Willard's painting and Hampshire Pottery.

The mug in figure 3 has a transfer print in the center cameo of Alexander Willard's sketch of "Yankee Doodle". Underneath the cameo are the words "Yankee Doodle" originally painted at Abbott Hall, Marblehead. The mug has an ivory background complemented by pink borders with gold trim. The delicacy of the mug and the choice of a pink border makes me think this piece was designed for use by a woman.

J.S. Taft Company used impressed and stamped marks on their products. The bottom of the mug has an impressed

mark :"J.S.T. & Co. Keene, NH" which dates it around the 1890 period (see figure 4).

Bibliography

Hampshire Pottery manufactured by J.S. Taft and Company, Keene, New Hampshire by Joan Pappas and A. Harold Kendall

Art Pottery of the United States by Paul Evans

The Antique Trader Annual of articles page 223 "The Spirit of 76" An American Booster by Mary Lee Doherty

Stein Exchange

For Sale: Budman stein (1975) mint. Best offer over \$250. Blue glass stein with hand painted flowers. Long hairline in rear. \$50. William McShane 415-897-9268

Wanted: Any item (stein, beaker, etc.) marked either "Stahlhelm" or "Der Stahlhelm". Bill Bosworth 503-249-6968

Wanted: Steins or mugs from the Königsbacher Bock series dated between 1900-1930. Walt Vogdes 360-598-6057, wvogdes@waveable.com

Steins Unlimited Series, "History of Steins"

by Jerry Berg

For the last few years, George Adams (member of SCI and the Carolina Steiners) has been developing and introducing a limited edition series of steins through his company, "Steins Unlimited." The stated goal of this limited edition series was to reproduce examples of the varied types of steins which were popular at various times throughout history.

A number of Carolina Steiners members have been collecting the Steins Unlimited series as it was being created. Other SCI members may be unfamiliar with this series. At this time the series is complete; all four steins were manufactured in Germany, and are now available.

Following is a brief description, with photo, of each:

Edition Number One - The Masskrug

Created in 2002, this stoneware, salt-glazed stein was made in the image of older, 1-Liter, stoneware steins. It has the logo and the name of "Steins Unlimited" hand etched and painted into its body. The 1-Liter capacity mark is inscribed into the center front (opposite the handle) as often seen on earlier stoneware pieces.



This stein was manufactured in a 500 piece limited edition by the firm Shilz Manufacturing. It represents the time period prior to 1850.

Edition Number Two - The Mettlach Style

This etched pottery stein was manufactured in a 500 piece limited edition by King-Werk. It is reminiscent of V&B #2639 with the same Hermes thumblift and a similar body type. The scene depicted actually is from Rosskopf & Gerz stein # 458, "Outdoor Frolicking". (When Rosskopf & Gerz went out of business, their molds were purchased by Eckhardt & Engler. When Eckhard & Engler went out of business, at least some of their molds were apparently purchased by King-Werk. This stein appears to have been molded using the original Rosskopf & Gerz mold #458.) The stein has an



inlay medallion lid with the Steins Unlimited name and logo etched into the inlay. It represents a Mettlach type etched stein from approximately 1900.

Edition Number Three - The War Years

This porcelain stein pays homage to the American military. It depicts World War I, World War II, the Korean War, and the Vietnam Conflict along with the dates of each war. The stein was decorated by King-Werk with maps of Germany, North & South Korea, Vietnam, Laos, & Cambodia. Done in the style of the regimental stein and typical of the cold war era military stein, it has the expected nude lithophane and a standing GI atop the lid. A U.S. Eagle thumblift completes the presentation. This stein was produced in a limited edition of 500, and represents the American Military from the period of 1914 thru 1975.

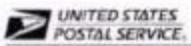
Edition Number Four - The American Breweries

Rounding out the series is this pottery stein depicting images associated with



American breweries. Two hand-painted relief images of eagles, American flags, and stars flank either side of the handle. In the center front is a transfer of a brewery worker pouring hops into large vats. A marvelous, large thumblift is a 1 1/4 inch pewter lidded stein, with working hinge. The pottery inlay lid has an upright finial of the letter "A" with an Eagle. This stein was also manufactured by King-Werk in a limited edition of 500. It is representative of the period 1970 to the present.

That completes this four stein series. All the steins are individually numbered and come with a Certificate of Authenticity. Unfortunately, "Steins Unlimited" does not have a website. Anyone interested should call George Adams directly at (434) 248-6114. Be sure to let George know that you are a fellow member of SCI.



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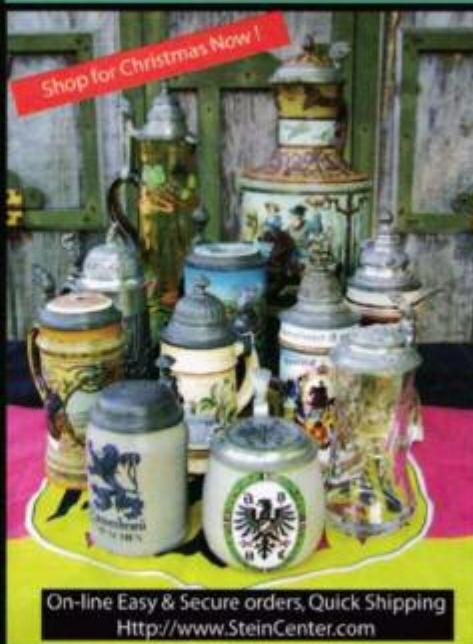
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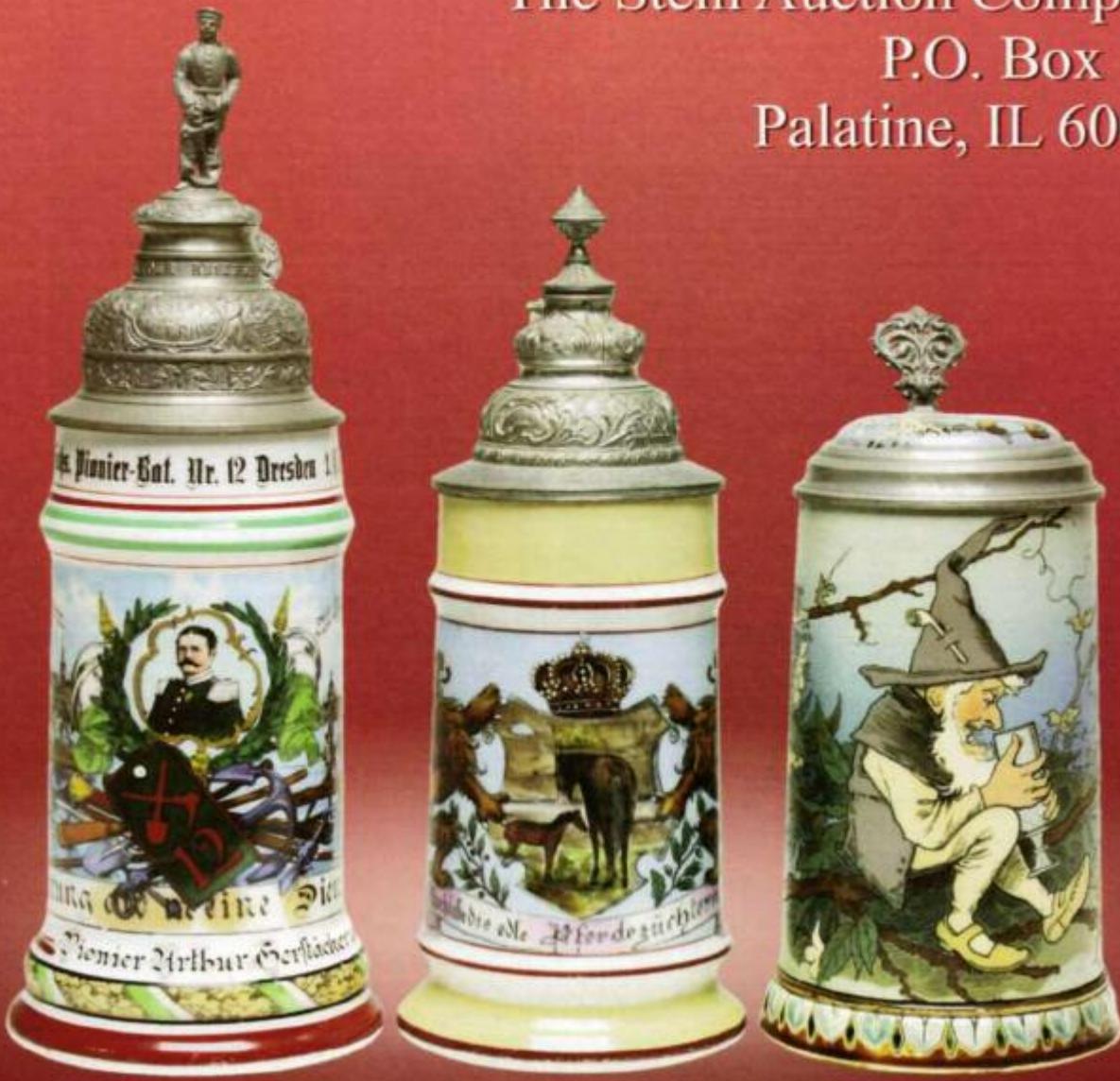
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