



The Beer Stein Magazine

PROSIT



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Stein Collectors International

December 2008

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Note: Deadline for the next issue is January 1.

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Walt Vogdes - Editor

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Prosit Editor Resigns, Acting Editor Named

announced by President Phil Masenheimer

from Walt Vogdes, acting editor

After building Prosit to a previously unattained level of content and quality, Ron Fox has decided to turn his talents elsewhere. Over many years Ron has made major contributions to our hobby and to SCI. We are very grateful for his efforts, and offer our best wishes for whatever he undertakes. We certainly know it will be done with the same level of effort, enthusiasm and dedication that he brought to the editorship of Prosit. Since his first issue in September 2003 Ron has produced 21 issues, totaling 1004 pages, and personally authored numerous articles. We will miss him.

In accordance with SCI Bylaws, the Executive Committee decided to ask Walt Vogdes to fulfill the balance of Ron's term. We are fortunate to have an assistant editor who is both willing and able to step in for Ron. Walt has worked closely with Ron for several years and those of you who know him personally know that, with your help, he will do everything he can to meet the high standard Ron has set. We will officially nominate and elect the editor of Prosit at the 2009 SCI convention, in accordance with our Bylaws..

Please join me and the officers of SCI in wishing Ron the very best for the future when next you see him.

Like all of you, I am sorry to see Ron Fox depart the scene. Over the years he has given much to the hobby, to the organization, to our members, and to me individually. Ron and I have worked together on Prosit for the past several years, and that "apprenticeship" has given me the skills needed to pick up the reins. That said, Ron deserves all the credit for bringing our publication to a new standard of excellence, and his contributions will be missed.

My role as editor is effective with this issue, and will continue through all four issues of 2009, in conformance with the terms of office specified in SCI Bylaws. A new editor will be nominated and elected at the 2009 SCI Convention.

While I will do some tinkering with the magazine, my goal is to continue in the direction that Ron has set by publishing a variety of interesting and well-illustrated articles in each issue. I also hope to start a "Letters to the Editor" column, a feature which appeared regularly in our earlier years.

The coming year promises to be an interesting and a challenging one for all of us. I'll do my best to keep it interesting and entertaining. I wish you all a Merry Christmas and a healthy and prosperous New Year.

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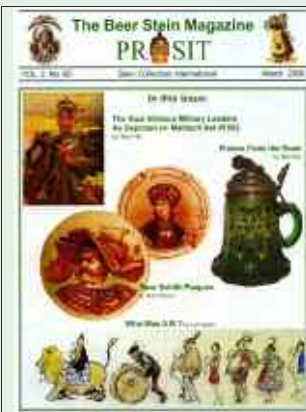
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Membership Drive Contest Extended

After getting off to a good start the membership drive contest has really slowed down, with only 20 new members being referred by our existing membership. As a result, the contest will be extended to include 2009 as well as 2008. Everyone needs to look for new members and we only need to look as far as our own chapters to get them. When we certified chapters this spring for the convention meeting, we had almost 200 members of our local chapters that were not members of SCI. We could get a substantial increase in SCI from this known list of stein collectors. Remember, the three members who refer the most new joiners will have their dues paid for three years.

Presently our membership is at 1183, with 69 new members joining this year. From December 2007 to the present, we have lost 141 members; so you can see that we are losing more members than we are gaining. Everyone needs to help in this endeavor.

One last note: When you receive your *Prosit* please pay attention to the shipping label. The label shows your membership number along with when your membership expires. When your membership is expiring there is an additional note and once your membership has expired, you will receive one more issue of *Prosit* with a notification on the label that your membership has expired. So please look at your shipping label and renew on a timely basis. THANKS!!

Bill Hamer, VP Membership

Welcome New Members!

New members of SCI since the last issue of *Prosit* are listed below:

Victor and Bev Herbst
Beaver Dam, WI
via the local chapter

Jon and Lyn Hoffmann
Port Jervis, NY
direct mail

David Jankow II
Manhattan Beach, CA
via the Internet

Elliott and Linda Jones
Huntington Beach, CA
rejoining member

Mayo King
Philadelphia, PA
via the Internet

Jim and Cheryl Armstrong
Oxnard, CA
credit to John Hooper

Carina Ryder
Homestead, FL
via the Internet

Dr. Alfred and Astrid Pabst
Tucson, AZ
direct mail

Eric Brown
Sacramento, CA
rejoining member

Terry and Rebecca Fichtner
Kaleva, MI
via the Internet

Randy and Chris Mindak
St. Louis, MO
via the Internet

Charles Bradley
Terrytown, LA
via the Internet

Arnold Karolewski
Deerfield, IL
rejoining member

Allen and Patty Young
Virginia Beach, VA
credit Stephen Elliott

Ardis Schreiner
Smithfield, VA
via the Internet

Craig Nichols & Lyn Robertson
W. Bloomfield, MI
direct mail

Michelle and Benjamin Teiley
Hartly, DE
via the Internet

Alan Yount
Columbia, MO
rejoining member

Giorgio Silvera
Trieste, Italy
via the Internet

Valerie Virolle
Pontchartrain, France
via the Internet

Heiko Buesch
Bern, Switzerland
via the Internet

Thomas Berry
Salisbury, MD
via the Internet

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Stein Exchange

Will Trade: mint 1/2-L Mettlach #2004 for Mettlach occupational #2725, #2726 or #2730. Steve Elliott, 707-552-8400 or stephen_r_elliott@pac-bell.net

Wanted for genealogy purposes: Regimental steins from the 2nd Baden Dragoon Regiment No. 21, garrisoned in Bruchsal, Schwetzingen, XIV, 28th Division, 28th Brigade. By e-mail to targetguy39@hotmail.com

Seeking: 1/4-L character steins by J. Reinemann. 862-452-6530 or mulgrew5@earthlink.net

For Sale: *Der Gemütlichkeit* and *Prosit*, Sept. 1965-December 2005. \$295 plus shipping. 412-367-8628 or email to wboos11@verizon.net

Wanted: Souvenir stein(s) of Washington, DC, with at least one scene of the 1st Division Memorial (located next to the Executive Office Building). Please contact Joe Bent by email jgb_bent@yahoo.com, or by phone, 970-222-3163.

Always looking for: Unique Occupational steins and Diesinger character steins, especially jesters or animals. Phil Masenheimer - 253-627-2107 (Pacific Northwest) or p.masenheimer@msn.com

On the lookout for: Porcelain steins from the 1896 Nürnberg Exposition. Any size, any pewter lid. Send email with photos and condition to stein-lvr@aol.com or contact Jim DeMars 954-494-5630.

Midway Gardens, Chicago

By Jack Strand

Living in Oak Park, Illinois (which features 28 Frank Lloyd Wright homes, plus the national landmark, Unity Temple), it was with great delight that I was able to acquire this stein from Wright's Midway Gardens. Built in 1913, it was influenced by the German Concert Gardens. I think Wright's comment relative to his architecture particularly relates to this commission: "Forms could be made into a festival for the eye no less than music made a festival for the ear."

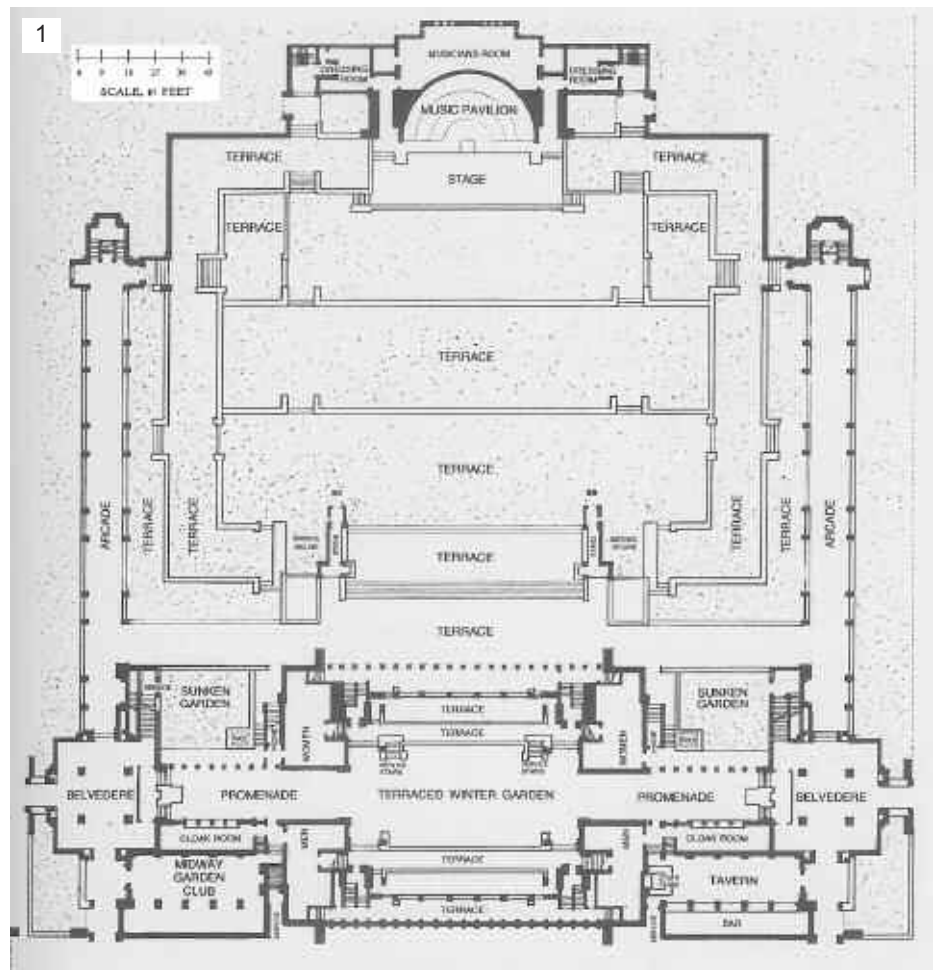
An architectural critic wrote, "Midway Gardens is unquestionably his most unusual and singular masterpiece."

First, an appreciation of the massive size and scope of this project can be gathered in figure 1. It shows the plan which demonstrates the vastness and substantial winter garden and other permanent all-year-round facilities. Figures 2 & 3 show some of the outside and inside spaces.

When Wright undertook a commission, he dictated every detail - from the architectural design to the ornamentation to the furniture, and, even to the tableware. For Midway Gardens he commissioned two noted sculptors who, under his direction, designed the architectural detail and statuary (figure 4). The stein (figure 5) certainly reflects the Wright touch. The stylized logo on the stein comes directly from Wright's plans (figure 6).

The huge facility was an early success. It was a concert garden with an indoor restaurant and dancehall, a five-tiered outdoor summer garden with band shell, a tavern, and a private club. But, with the onset of World War I, nightlife in Chicago began to ebb. The strain of supporting an enterprise of this size became a burden. The facility was bought by the Schoenhofen Brewery of Chicago and became a beer garden renamed the Edelweiss Gardens after the brewery's premier beer label.

Prohibition, obviously, brought new problems. It was not conducive to convert to a speakeasy because the open-air patios and enclosed Winter Gardens were far too visible. Midway struggled for years and changed hands many times. It once served as a garage and car wash. In 1929 it was demolished – but not easily. Two of the wrecking companies hired for the demolition went out of business before completing the job. The third company lost a considerable amount of money. Finally, Midway Gardens was bulldozed into Lake Michigan and became a breakwater. One historian wrote: "The Midway Garden project began in exuberance and ended ingloriously some 16 years later."



Seen Recently on eBay An Unusual Copper and Brass Pouring Stein

reported by Walt Vogdes

This very unusual serving piece was recently offered for sale on eBay (fig. 1a). Made of copper with brass handle and comb, stein collectors will view this as a rooster character stein. Made by the *Württembergische Metallwarenfabrik* (WMF) of Geislingen, it was made between 1900 and 1914 when most of their works were in the style known as *Jugendstil* (the German term for Art Nouveau). The WMF ostrich trademark and the model number 106 are stamped into the base (figure 1b).

A second somewhat similar copper and brass piece and its corresponding base marks are seen in figures 2a and 2b. The form of a bird with a prominent beak, particularly an eagle, seems to have been a useful one for WMF, as they produced a number of wine servers, claret jugs and liqueur services where the beak provided a natural shape for the pouring lip.



figure 1a



figure 1b



figure 2a



figure 2b

Württembergische Metallwarenfabrik (WMF)

by Walter Vogdes
SCI Master Steinologist

While WMF produced a huge number and variety of wares, stein collectors will for the most part have to be content with their serving pieces, as seen here, or their glass steins with silver mounts.

The history of WMF is a remarkable one. From modest beginnings the company invested wisely in emerging technologies, acquisitions and mergers, and employed an exceptionally keen sense of a rapidly expanding market for aesthetically pleasing domestic products. While its wares were of the best quality and always artistically appealing, they did not limit themselves to any particular style or aesthetic, but were happy to produce any style or object to indulge the tastes of their market. They survived serious downturns in two world wars, only to come back strong in each case, and they

are thriving today, 155 years after the company was founded.

WMF's Corporate History

In 1853, Daniel Straub, a miller from *Geislingen an der Steige*, joined forces with the Schweizer Brothers to form the "*Metallwarenfabrik Straub & Schweizer*" in Geislingen. (This little *Dorf*, located about 25 km northwest of Ulm, has a current population of about 28,000.) This was the second company to be founded by Straub - previously in 1850, from the nucleus of a small repair workshop, which he had set up to work on the construction of Geislingen's famous railway incline, he had founded the *Maschinenfabrik Geislingen*. This company was involved mainly in manufacturing mill turbines and traded throughout Europe.

By 1856 the firm was producing a variety of household metalwares using rolled copper techniques in which a thin layer of silver was bonded to an underlying copper plate under roller pressure. As early as 1862, the young company distinguished itself by winning a gold medal at the World Exhibition in London.

In 1866, following the departure of the brothers Louis and Friedrich Schweizer, the company was renamed "Straub & Sohn" (Straub & Son). The company showroom, built in 1868 in Berlin, gradually evolved to become its first retail outlet. Three years later, the company was already employing 60 workers. By 1880, the number of employees had grown to approximately 200 and the company was producing 960 different items.

1880 saw the merger between Straub & Sohn and Ritter & Co., Esslingen, to form a public limited company under the name of *Württembergische Metallwarenfabrik*. At the time of the merger, Ritter & Co.'s Esslingen factory was already using the electroplating method of silver plating and had the more modern production facilities at its disposal. Straub's company, on the other hand, was the more profitable of the two. A year after the merger the Esslingen factory was dismantled, and its equipment move to Geislingen. While rolled copper plating continued to be used, the introduction of silver-plating was very important, as it allowed casting of items using less expensive base metals before the silver-plating was applied, a major advance in the manufacturing process.

In 1892 a special technique for silver-plating cutlery was developed and patented.

The firm retains the patent for “Perfect Hard Silver plating” and the process remains exclusive to WMF today. During this decade WMF extended its market reach with shops in all the leading German cities.

At the turn of the century the factory in Geislingen employed 3,000 workers. By 1910, this number had grown to 4,000, making WMF the largest company in Württemberg at this time. Sales catalogues were printed in twelve languages. Subsidiary companies in London, Warsaw and Vienna opened up export markets.

Under the direction of Albert Mayer the WMF studio was strongly influenced by the Art Nouveau style. The product range was modernized and considerably extended. In 1905 WMF acquired a majority holding of the Cologne company Orivit AG, which manufactured products from “Orivit”, a tin alloy.

By 1914, WMF’s original workforce of 16 had exploded into an army of more than 6,000 employees in factories in Germany, Poland and Austria, and the company had showrooms in London, Paris, Hamburg and Berlin, with shops in 24 German cities. In a company brochure they boasted that they were “sufficiently well-equipped to supply half the globe with Electro-Plate and Art Metal Ware unaided.” The outbreak of war reversed the company’s fortunes, however, as all export markets were lost, and the company suffered with all of Germany during the period of uncontrollable inflation following the war.

Around 1925 the company began a resurgence as products created by the Contemporary Decorative Products Department (NKA) made their debut on the market. This department was set up under the direction of Hugo Debach in order to establish the name of WMF among consumers interested in art and design. This department was responsible for producing the special “Ikora” finish, which has earned an important place in the annals of art history. The “Ikora” brand name referred to a specific method of treating the surface of the metal, by which layers of coating were applied in a partly chemical and partly heat induced process. A host of newly developed hand-finishing techniques enhanced the possibilities for adding decorative flourishes to the products. Despite being mass produced, every item looked as if it had been individually crafted.

For a second time, war handed WMF a huge setback: by the end of World War II

the company had lost its foreign assets, associated factories and retail outlets. The years following 1945 saw the start of a concerted effort to reconstruct in terms of personnel, organizational structures and technology in the remaining factory sites. The network of retail shops was rebuilt. Very soon, subsidiaries sprang up in the USA, Holland, Canada, Switzerland, Austria and Italy.

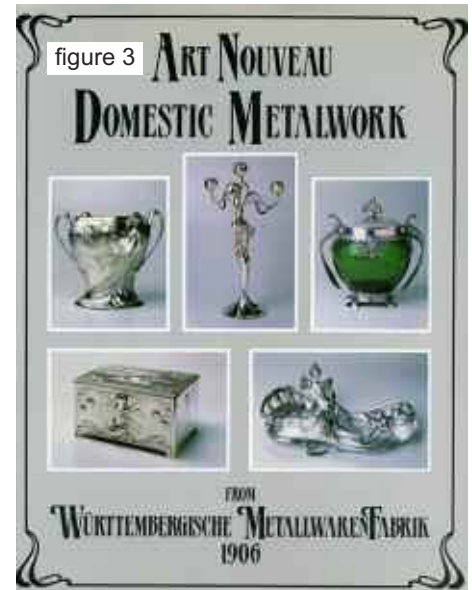
By 1950, WMF staff numbers had again swelled to 3,000. Silverplated tableware and cutlery accounted for two thirds of WMF’s turnover, with shops specializing in clocks and watches, gold and silverware representing the company’s main customers. A shift in emphasis occurred at the end of the 1950s and was marked by an increase in the importance of Cromargan cutlery and hollowware. This period saw the creation of classic products, such as designed by Wilhelm Wagenfeld, which still feature in or have been reintroduced into the WMF collection. It also saw an increase in the volume of trade in household and kitchenware items between WMF and specialist retail shops. A number of stemware collections completed the WMF catalogue, followed by the development of an extensive range of products for the hotel and catering industry.

By 1960, the Geislingen factory alone employed around 5,800 workers. A shortage of space and manpower at this site led to the setting up of additional branch factories.

WMF’s Artistic History

Geislingen had a long history in the manufacture of carved and turned bone and ivory articles, and therefore had a ready supply of skilled craftsmen to be employed as modellers, draftsman, engravers and metalworkers. From its earliest years the company showed a penchant to expand the range and variety of its offerings for use in the home. In addition to flatware, they produced silver-plated work-baskets, soup bowls, ashtrays, egg cups, ice buckets, coffee pots, candelabra, plates, tureens, toilet mirrors and just about every imaginable variety of domestic ware. In the aftermath of the Franco-Prussian war of 1870-71, artistic tastes in Germany were marked by a patriotic revival of form and ornamentation borrowed from earlier periods of German art. A report on the company’s showing at the Württemberg State Industrial Exhibition of 1881 noted that “the impression that the WMF stand gives is that [they] are trying to serve an art-loving public which like genuine gold and silver household objects, but simply cannot afford them.” Many thousands of patterns of every kind and historical style were created, modified, combined and adapted every year.

By 1899 the graphic designs of Alphonse Mucha were reflected on the cover of the company catalog, and at about this same time the company began to produce items in the Art Nouveau (*Jugendstil*) style. Many of their wares featured nude or semi-nude female figures, mermaids or nymphs, giving them an exotic and artistic appeal at the same time. These products were wildly popular as the monied middle class sought to decorate their homes with style and elegance. Because the company achieved a peak in production during this period, and their output was dominated by pieces in this modern artistic style, WMF has become best known as a producer of Art Nouveau metalware. The authoritative work on this firm (figure 3, reference 1) includes historical information about the company and a reproduction of the 1906 WMF English catalog published by their outlet in London. The 389-page catalog shows over 3,000 items, which are only a sampling of the company’s offerings! It’s telling that the title of that book casts WMF as a producer of “Art Nouveau Domestic Metalwork”, despite the forty-odd years of growth and success which precede that era entirely.



The 1906 English catalog depicts several drinking horns, beakers, wine and liqueur servers, some lidless tankards, and even a few pulse-quickenng mustard pots, but not a single stein. The only stein pictured in the book, from the WMF archives, appears in the historical material preceding the catalog (figure 4). Although few metal beer steins were produced, WMF did operate a glassworks from 1883 to provide liners and other components of their electro-plates articles, and glass steins with WMF silver-plated mounts are often found (figures 5 and 6). While many of these do not bear the company logo, they can most often be identified by other marks which the company used to identify the quality of gilding or silver-plating.

figure 4



WMF Marks

The characteristic pre-World War I trademark of the firm is an ostrich in a diamond-shaped or arched outline, or a block form of the company's initials (see below). They also used an antler-mark, drawing from the Württemberg State coat of arms. These trademarks are accompanied by a model number. The last three marks shown below can be used to identify WMF, but they actually indicate the quality of the plating. The mark labeled Q1 indicates silver-plate coating 50% thicker than normal; the mark Q2 indicates normal thickness of gilding or plating; mark Q3 indicates an oxidized finish. These are the most common marks among of a number of grades of quality or finish.

References:

1. *Art Nouveau Domestic Metalwork from Württembergische Metallwarenfabrik 1906*, Antique Collectors' Club, Woodbridge, Suffolk, England, 1995
2. www.silvercollection.it, *A Small Collection of Antique Silver and Objects of Vertu*, "A richly illustrated website offering all you need to know about antique silver, sterling silver, silverplate, sheffield plate, electroplate silver, silverware, flatware, tea services and tea complements, marks and hallmarks, articles, books, auction catalogs, famous silversmiths (Tiffany, Gorham, Jensen, Elkington, Mappin & Webb, WMF, Reed & Barton), history, oddities..."



figure 5a



Figures 5a-5c show a typical Jugendstil glass stein with WMF silver mounts. The marks in figure 5c are less than 2mm in height. Based on its style and the use of the antler trademark, this piece is circa 1895-1905.

figure 5b



figure 5c



figure 6a

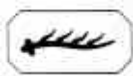


Figure 6a shows a WMF silver plated stein which uses a removable glass liner. This stein uses a historic art style which predates the Jugendstil. The inscription on the body is dated 1895. The marks found under the base are less than 2mm tall. The "zg" mark indicates "fancy gilt."

figure 6b



1880-1925



1880-1903



1909 +



1910 +



1907 +



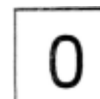
1907 +



1925 +



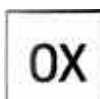
1965 +



Q1



Q2



Q3

Third Installment

The Crown Princes: Wilhelm of Germany and Rupprecht of Bavaria As Depicted on Mettlach Set #1502

by Terry Hill, SCI Master Steinologist

In this chapter of my article on the Villeroy & Boch Mettlach 1502 series of steins I am at long last bringing you the story of the "Royals," that is, Crown Prince Wilhelm of Germany and Rupprecht, the Crown Prince of Bavaria. I had promised you the story of these monarchs-in-waiting but was not able to deliver until now due to an arduous transaction and shipment from Europe of a Crown Prince Wilhelm stein, and a technological adventure with my digital "brownie" in bringing you illustrative photos. My article contains the subjects' biographies and a short discourse on the beer steins and additional material.

The two Crown Princes are seen in a postcard at right, together with the statues of Germania and Bavaria, and the proclamation "Hoch Germania - Hoch Bavaria" (Great Germania - Great Bavaria).



Friedrich Wilhelm Hohenzollern, Crown Prince of Germany

On the 6th of May, in 1882, a son was born to Prince Wilhelm, (later to become Kaiser Wilhelm II), and Augusta Viktoria. Friedrich Wilhelm Viktor Ernst was the eldest son of Wilhelm and the next in line to rule the German Empire. The new prince and his family resided at the Marmopalais in Potsdam and was under the care of an English governess and a doting mother. 1887 was an important year in Friedrich Wilhelm's life as it was at this time that his family traveled to London to celebrate his great-grandmother's, Queen Victoria, Golden Jubilee of rule over England. In the following year of 1888, known as "the Year of the Three Kaisers", events took place that altered life in Germany, its political direction and certainly the destiny of young Friedrich Wilhelm. An aged Kaiser Wilhelm I died on May 9th at the age of 85 and was followed in death just 99 days later by his son, Kaiser Friedrich III. The short-reigned Friedrich III and his wife "Vicky", daughter of Queen Victoria and Princess Royal, had ambitious and progressive plans for Germany, but that all came to an end with Friedrich's death from a long fight with a cancerous growth on his larynx. Friedrich Wilhelm's father, a zealous and ambitious man whose political plans differed greatly from his father, took the throne as the third Kaiser, Wilhelm II, and as his eldest son, Prince Friedrich Wilhelm became Crown Prince Wilhelm.

The Crown Prince's childhood was one of intensive care from an indulgent mother. The *Kaiserin* brooded over her six boys and one daughter while father Wilhelm was busy with state affairs and had little time for

his children. Once a healthy young woman, "Dona" Viktoria's health deteriorated rapidly as a result of her many pregnancies so closely spaced and a fanaticism in maintaining a youthful figure by excessive fasting. Her mental health also declined, as she often would fly into rages over matters of little consequence. The Kaiser ordered that her daily schedule be controlled so that his wife might secure time for rest and rehabilitation. In 1896 he decided that the two oldest sons, Wilhelm and Eitel should be sent to the cadet academy at Plön over the strenuous objections of his wife. This dispute between the Kaiser and his wife continued when Wilhelm ordered two more of his sons to the cadet school. "Dona" was hysterical and cried through the night, complaining that her spouse did not love her.



Crown Prince Wilhelm of Germany, as depicted on V&B Mettlach stein #1502.

The Kaiser was resolute in his decision, and by 1901 "Dona" had fully recovered.

Wilhelm's relationship with his boys was distant and what little discourse he had with them was often through officials rather than personally. He held back on granting his sons the military commands that they wished, their desires in diplomatic and governmental pursuits, and even the allowance of wearing the resplendent guard cuirassiers' uniform as that was his own favored military dress. The Crown Prince turned out to be a disappointment to his father as he was viewed as being a dandy, lazy, and reactionary and as it turns out these were all accurate characterizations. The Crown Prince led a playboy lifestyle that featured women and horses. He was an aficionado of the latest dance and clothing styles and this was in sharp contrast to his staid parents. On the other hand, his sister, Princess Victoria Louise, had a much happier relationship with her father. The Kaiser adored his daughter, the youngest of the progeny, and she in turn returned this sentiment.

When it came time for his advanced education, the Crown Prince was sent off to Bonn, and like his father before him turned in a rather pedestrian academic record. The two Bonn men were also alums of the *Corps Borussia*. In his memoirs Wilhelm mentions the student fencing activities with delight, as he loved the competition and the mastery of hand and eye dexterity. He lamented however that his dueling bouts were unsatisfactory because of his royal status and the addition of pads to the tips of the swords so as not to maim or scar his royal face. According to his views, the drinking bouts that were regulated by the *Bier Comment* needed to be revised greatly.

Because of his royal position, Crown Prince Wilhelm was sent on missions to London, Vienna, St. Petersburg, and to Turkey on behalf of his family and government. At each of these foreign courts he was well received and liked. After this excellent education at court, young Wilhelm was sent to officer's training at Potsdam. Upon completion, he received his commission *a la suite* (multiple units) in the 1st Grenadier Regiment, 1st Naval Battalion, 1st Foot Guard Regiment, 2nd Cuirassier Regiment, 2nd Württemberg, and the 1st Life Hussar Regiment. The latter regiment carried the infamous designation of the "Death Head Hussars" whose insignia of a skull was proudly worn on their headgear. He was an enthusiastic soldier with idealistic dreams of victorious campaigns against the enemies of Germany and because of his "fashion sense" embraced the designing of his military garb with a passion. The Kaiser was jealous of his son's popularity in the army and would often belittle him in front of his fellow officers.



Crown Prince Wilhelm and the Death's Head (*Totenkopf*) Hussar busby, depicted on a cigarette box.

In July, 1904, the Crown Prince attended the wedding of Friedrich Franz of Mecklenburg and met the bridegroom's sister, Princess Cecilie. His fancy for the beautiful princess was evident when he returned home to Potsdam and soon arrangements were being made for an engagement later that year. Princess Cecilie was the third child of the Grand Duke Friedrich Franz III of Mecklenburg and niece of Tsar Alexander II. The union of this royal couple took place in Berlin on June 6, 1905 with representatives of Europe's aristocracy in attendance. Crowds in the tens of thousands lined the streets between the Bellevue Palace and the Berlin Cathedral, all cheering and waving their hands and hankies in support of the newlyweds.



This postcard reads "Wilhelm, Kronprinz des Deutschen Reiches und von Preussen", and "Cecilie, Herzogin zu Mecklenburg-Schwerin," and shows the arms of Prussia and the Duchy of Mecklenburg-Schwerin. The oak tree and the knot above it symbolize the strength of the union.

The royal couple's early wedded years were joyful ones as it brought to their family, the birth of four sons: Wilhelm 1906, Louis Ferdinand 1907, Hubertus 1909, and Friedrich 1911. Due to the Crown Prince's growing popularity, the Kaiser decided to hide his son away from public adulation in distant Danzig. After the Crown Prince settled in Danzig with his family, he returned to Berlin in 1911 to take part in a debate in the Reichstag over a crisis in Morocco, but because he had not sought permission, the wrath of his father sent the young politician back to his exiled post in Danzig.

It soon became apparent that this growing family needed a larger residence and plans were set to construct such a home in Potsdam. However by the time construction was completed on Cecilienhof in 1917, life in Europe had dramatically changed. Prompted by nationalistic fervor, the Austrian Crown Prince Franz Ferdinand and his wife were assassinated by Serbs in Sarajevo, on June 28, 1914, and in the days following, the European continent was plunged into War. A month later Germany's Crown Prince was back in Berlin to head up the 5th Army.

The Crown Prince and his charges were sent to the Western Front and even though the young commander had little battle experience he had success in the Ardennes and for this service he was awarded the Iron Cross. The British viewed their enemy commander as a figure of ridicule because he was never seen without his cigarette holder, and they dubbed this tall foppish soldier "Little Willy." As the combatants became more engaged, the war slowed and massive offensives and counter-attacks were the name of the game. The Germans under the command of Wilhelm and his Bavarian counterpart, Crown Prince Rupprecht, began such an offensive in the hilly and wooded Verdun region in February of 1916. Unlike the flat land of Flanders and



This postcard portrait by S. Hornert shows Crown Prince Wilhelm in his standard wartime tunic. In this picture, the *Schirmmütze* peaked service hat is missing the Death Head Hussar insignia between the two tabs that Wilhelm often wore. The Crown Prince is also decked out with an Iron Cross and ribbon as well as the *Pour le Merite* medal at his throat.

Champagne where rapid advances and retreats were employed, the oak woods and rocky ridges of Verdun caused the struggle to be one of a few yards at a time. The Germans attempted to overcome their antagonists with an overwhelming array of men, guns, and artillery. The German arsenal of 1220 guns included 13 "Big Berthas" that pounded the French fortifications relentlessly. When fired, these colossal cannons produced concussion waves that broke windows two miles distant. After two weeks the German assault was successful in claiming their objective of Fort Douaumont atop the highest ridge of the region. The German advantage of manpower and weaponry was significant but so too was the French Army's ineptitude in intelligence and leadership. The forces that occupied Douaumont were exhausted and were soon engaged by a counter offensive that was headed up by a better brand of leaders. The massive battle over the region raged on for the rest of the year and featured the German shelling of the French with "Green Cross" shells filled with phosgene, a poisonous gas designed to penetrate French

gas masks. In addition, this offensive at Verdun marked a new chapter in warfare history with the appearance of air combat over the battle lines as squadrons of planes engaged each other while attempting to provide protection for their respective ground troops. The French air fleet included the "Lafayette Escadrille" and its group of American air aces.

The leader of the German High Command, General Erich von Falkenhayn was replaced in August by Generals Paul von Hindenburg and Erich Ludendorff. When the two visited the Western Front and Verdun, they were horrified at the losses and ordered a stop to all subsequent attacks. By the end of the year all of the Germans gains had been lost. The French had also suffered in this battle of attrition and in mid 1917, the newly selected commander Petain visited 100 divisions in person and assured his troops that there never would be another massive engagement like Verdun. With combined casualties of over 700,000, the Battle of Verdun has been called the worst battle in history. To this day there are still body parts being discovered. For his part in this battle, the Crown Prince was tagged with the title of "The Butcher of Verdun" and received criticism from some for the offensive's failure, Wilhelm countered these accusations with a claim of little support of his battle strategy by his High Command as well as a lack of reinforcements for his exhausted men.



A recent acquisition, this stein, probably produced around 1910, also depicts *Kronprinz Wilhelm*.

Seeing the hopelessness of the war, the German Crown Prince wrote a memorandum seeking an end to the hostilities. His efforts to persuade Chancellor Hollweg and later his High Command (Hindenburg and Luddendorff) to sue for peace ended in rejection. When the troops ultimately revolted in 1918, the Crown Prince resigned and went home and shortly thereafter signed abdication papers along with his father, Wilhelm II. The Kaiser fled to Holland for sanctuary, and his son followed two days later. The Dutch government decided that his exile would be served at the village of Oosterland on the island of Wieringen. This became his home for the next five years.

While Wilhelm was spending his time in exile in Holland, his wife Princess Cecilie decided to remain in Germany to supervise the education of her children that now was six in number and included Alexandrine 1915 and Cecilie 1917. When danger appeared imminent at Cecilienhof the princess gathered her family and moved into the New Palais in Berlin, and again as the war ended a new move to Silesia and a family estate, and lastly a return to Cecilienhof in 1923. At this time the Crown Prince was reunited with his family in Potsdam and finally viewed the estate that he had planned in those pre-war years.

As new events began to shape the political scene in Germany, Wilhelm examined the possibility of the restoration of the monarchy and when an ambitious politician by the name of Adolph Hitler advanced such an idea to the prince on a number of occasions, he turned to his father for permission. The ex-Kaiser forbade such a proposition under the threat of disinheritance and son Wilhelm withdrew into private life.

Ultimately, Hitler swept into power and the Third Reich was established and soon the new chancellor's ideas were implemented. Another world war ensued and during its course many intrigues were plotted against the fanatical Hitler. Because of the devotion that was still extant for the Crown Prince and the threat of a possible coup, a paranoid Hitler had Wilhelm and his family put under Gestapo surveillance.

After the war, the Prince was staying at a lodge in the Voralberg district of Austria when he was recognized by a French Colonel and placed under arrest. The French Supreme Command decided that the former Crown Prince should be confined (as a French prisoner) to living in the French Zone of Germany under their supervision. They granted him permission to seek living quarters and he chose to stay in Hechingen, the site of Burg Hohenzollern and his ancestral home. Once the French discharged him as a prisoner, Wilhelm

chose to stay in Hechingen while his Cecilie remained in Potsdam at Cecilienhof. The royal pair had grown apart and met only a few more times before a heart attack took the life of Crown Prince Wilhelm on July 20, 1951.

Rupprecht Maria Luitpold Ferdinand von Wittelsbach

On May 18, 1869, there was great rejoicing in Munich when it was announced that an heir to the Bavarian throne was born. Rupprecht Maria Luitpold Ferdinand von Wittelsbach was the new Prince and son of King Ludwig III of Bavaria and his wife the Archduchess Maria Therese of Austria. Of some note is the fact that Rupprecht was also the godson of the famous King Ludwig II of Bavaria. His early education was conducted by a strict tutor, Freiherr Rolf Kreusser, who schooled the young prince in English and conservative values. Rupprecht's formal education included several years at the public school, the Maximilian-Gymnasium in Munich. Aside from his formal instruction, he developed a keen interest in sports, horse riding, and dancing.



Crown Prince Rupprecht of Bavaria, as depicted on V&B Mettlach stein #1502.

In 1886 King Ludwig II and Otto, his brother/successor, were declared insane and Rupprecht's grandfather became the acting ruler of Bavaria. Ludwig II died shortly thereafter under mysterious circumstances and brother Otto, while still retaining the title of King, was institutionalized. Luitpold continued in his position of being the Prinzregent until 1912 when he was succeeded by his son Ludwig. The Bavarian Senate on November 5, 1913 voted him king and he thereafter became Ludwig III. This ascension also made Rupprecht the

Once Rupprecht finished his studies, he traveled the globe and visited exotic places in the Orient, wrote, and published several books on his adventures. Between 1889 and 1891 he enrolled in the study of law at the Universities in Munich and Berlin. Most importantly, he also entered the Bavarian *Infanterie Liebre Regiment* as a Second Lieutenant and attended the Bavarian War Academy in 1889. Rupprecht quickly rose through the ranks and became a regimental commander in 1899 and by 1906 the commander of the Bavarian 1st Army Corps attaining the rank of an infantry general. Not wanting to rely on his royal position, he was an eager young soldier who took his military duties seriously. He was commissioned *a-la-suite* in the Bavarian Life Guards Infantry Regiment, 1st Cuirassier Regiment, 2nd Württemberg Field Artillery Regiment "Prinz-Regent Luitpold von Bayern", Saxon 3rd Infantry Regiment "König Ludwig III von Bayern", and the 3rd Naval Battalion.

It was during this period of his youthful pursuits that Rupprecht also managed to marry the beautiful Duchess Maria Gabriele of Bavaria. The royal couple produced five children but only one survived childhood and after a brief union of twelve years, a sickly Gabriele succumbed to kidney disease at the age of 34.

At the beginning of World War I, Crown Prince Rupprecht took command of the German 6th Army, consisting of four Bavarian and one Prussian Corps, and faced the French forces on the Western Front. His initial instructions in August of 1914 were to pull back and draw the French into following his group into Germany where well-armed forces were waiting. Rupprecht chafed at his role in the retreat and pleaded with von Moltke of the High Command to allow him to lead the counter attack. At the head of his troops Rupprecht pushed his French opponents back to their border fortifications and captured 12,000 prisoners and 50 cannons.

By September the fighting in Lorraine had



Kronprinz Rupprecht von Bayern, der Sieger von Metz. This postcard proclaims Rupprecht's victory at Metz.

died down and the Crown Prince was moved to the North where his forces took part in the "Race to the Sea." The year 1915 saw Rupprecht engaged with the British Expeditionary Forces in battles where his German troops defended the territory that they had earlier acquired. In the summer of 1916 Rupprecht was promoted to the rank of field marshal and appointed to command Army Group Crown Prince Rupprecht, containing the 1st, 2nd, 6th, and 7th armies. His flanks on the Western Front were under the command of Crown Prince Wilhelm, and Prince Albrecht of Württemberg. For his service to his country, Rupprecht was awarded in addition to Bavarian honors, the Iron Cross, 1st and 2nd class, the Austrian Military Merit Medal, and the Prussian *Order Pour le Merite* with oak leaves. As the war raged on Rupprecht was very much aware of and disheartened at the inferior caliber of his troop replacements as well as the quality of his weaponry. Being outspoken he was often at odds with his High Command; first Erich von Falkenhayn and then his replacement Erich Ludendorff. The Crown Prince, in spite of his objections, was a good soldier and led several successful engagements in the north. Sensing the desperate condition of the German position, the Crown Prince urged his superiors to negotiate a peace. On November 8, 1918, his father, Ludwig III abdicated and three days later Crown Prince Rupprecht resigned his command and retreated into private life.

In 1921 Rupprecht married for the second time and on this occasion it was to Princess Antoinette of Luxembourg; twenty years his junior. The two had become engaged initially in 1918 but because of political issues between Luxembourg, Bavaria, and Germany the marriage had to wait for three years. This marriage provided the Crown Prince six more children and unlike his previous affair all lived into their adulthood.

Because of Rupprecht and Antoinette's opposition to the policies of Adolph Hitler and the Third Reich, Hitler considered the Crown Prince a threat to his regime, even confiding in private to a personal dislike of Rupprecht. The feeling was reciprocal as Rupprecht confessed to King George V at a luncheon in London that he thought Hitler to be insane. Fearing their objection to the Third Reich would put them in a perilous position, they fled with their children into exile in Italy in 1939. Rupprecht and his family stayed in Florence as guests of the King of Italy Viktor Emmanuel for a period and then moved on to an estate in Hungary. In 1944, when Germany occupied Hungary, Rupprecht was able to slip away, but his family was captured and imprisoned by the Nazis at Sachsenhausen and in 1945 they were interned at the concentration camp in

These three images are of a glass stein purchased by Jim Riley at the Members' Auction at the 2007 SCI convention in Louisville. The body of the stein presents a relief image of Rupprecht wearing his military tunic. Among other honors, Rupprecht earned the Iron Cross, 1st and 2nd class, and the 1914 Iron Cross appears in relief on the base of the stein. The custom lids found on this stein are varied and often depict various Bavarian events and groups. The Christmas Red Cross designation found here accurately dates (1916) this piece.



Dachau. The family's ordeal came to an end several months later with the liberation of the camp by the United States Army. Antoinette was so scarred emotionally she vowed never to return to Germany.

For years the Crown Prince had dreams of a return of the monarchy, but was cautious and avoided wild intrigues for the restoration of his dynasty. His popularity among his Bavarian subjects never waned as he was held in such deep admiration. Of all of the "royal" leaders in the German Military, Rupprecht was at the head of this class. Crown Prince Rupprecht died in Leutstetten in 1955 at the age of 86 and was treated to a Bavarian state funeral. He is buried in a crypt in the *Theatinerkirche* in Munich near his grandfather, Prince Luitpold and his great-great-grandfather King Maximilian I.

Once again I would like to thank my stein collecting pal, Bob Wilson, for the use of his set of Villeroy and Boch Mettlach 1502 steins, and also to another fellow Erste Gruppe member, Jim Riley, who has shared his wonderful relief glass stein of Crown Prince Rupprecht with us. When Jim acquired this stein in the SCI members' auction in Louisville he was thrilled and I feel the same way in using this piece in this article. I would like to give an additional thanks to George Schamberger for providing biographical material on Crown Prince Rupprecht. In the next installment I will tackle an assortment of the professional generals: Karl von Bülow, Otto von Emmich, and the Austrian, Conrad von Hötzendorf. Of course, there is always the possibility of finding an additional member of this intriguing set, so if you know of one, write soon.

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Seidel-Science Philadelphia, Penn. Founded A.D. 1895

by Bernie Gould

The title of this article is provided by the lid of ½-Liter Mettlach stein #2831, a stein with a lot of symbolism. An owl appears both on the body of the stein and as the thumblift. The thumblift is the same one used on the two steins made for Cornell University and the Mettlach Cornell book stein. Since the owl is the symbol of knowledge, this seems appropriate for the name Seidel-Science. It is probable that this was a club of people with a science background, possibly from the University of Pennsylvania.

The very wise looking owl is perched on the interlocking letters, SS. SS is of course an abbreviation for Seidel-Science. SS is also an abbreviation used by doctors when writing prescriptions. When a doctor wants to prescribe a half teaspoonful of a liquid medicine he writes ss tsp. *Seidel* is also German slang for a half liter of beer. In a German beer hall the traditional beer is a full measure or one liter. If a person wants only half a liter he orders a *Seidel*. The stein itself is a half-liter stein.

The owl is holding a beer stein with SS on it. The lid is raised implying that the owl is taking a drink.

The preponderance of the symbolism indicates that the club was more of a drinking and social club than a science club. Perhaps the scientists told their wives they were working late and went to their favorite pub and lifted a few *Seidels*.



Help! We Need a Photo...

Bernie Gould has written another article about Americana on beer steins, focused on Washington, DC. Can anyone provide a photo of a stein depicting Arlington Cemetery, the Lee Mansion or the Iwo Jima memorial? Send photos to Prosit, 8534 NE Meadowmeer Rd., Bainbridge Island, WA 98110, or by email to Prosit@steincollectors.org.

Change of Address? New email address?

Make sure you don't miss any issues of Prosit or any of our communications. Send change of address and change of email notices to:

SCI Treasurer
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Announcing: The 2009 SCI Convention

SCI convention-goers are planning to descend on Las Vegas, NV from Oct. 3 to 8. Pre-convention activities kick off with a two-day Stein College on the 3rd-4th, followed by an auction by The Stein Auction Company on Oct. 5. Other planned options include a Paella cooking class, a tour of Las Vegas, a tour to the Valley of Fire and the Lost City Museum, the ever-pop-

ular High Tea, and a Hoover Dam Discovery Tour. The convention hotel is the Palace Station.

Full information about the convention, including registration forms, will be in the March *Prosit*. In the meantime, information will be added to the SCI web site as it becomes available.

A Short History of

Albert Hauber and the Freising Factory

By John McGregor
SCI Master Steinologist



Carl Albert Eberhard Hauber

Born: Nov. 7, 1852 in Ludwigsburg, Württ.
Died: Oct. 14, 1911 in Munich, Bavaria

The Freising *Steinzeug* factory began operations on January 1, 1876 under the partnership of Adam Schön and Maximilian Borho who was recently arrived from Regensburg where he had been a co-founder/partner of the Regensburg factory. Before the year was out, Max Borho sold his share in the Freising factory to Albert Hauber.

Born on November 7, 1852, Albert Hauber was just 24 years of age when he became Adam Schön's new partner, just in time for the 1876, Art and Industrial Art Exhibit at the Munich Glass Palace. Freising stoneware won a diploma (award) but it also received some criticism when compared to the products of Merkelbach & Wick of Grenzhäusen. This criticism was taken to heart and it had a very positive effect on the future of the Freising factory, but not immediately. Over the next 18 months or so, production and quality control problems plagued the factory. Finally, on August 6, 1878, Albert Hauber purchased the factory outright for 32,000 Marks.

Included in the sale with the property and house #62 in Freising, was a potter's kiln with wood shed, business warehouse and yard. The sale of the factory also included the existing inventory that consisted of "furnishings, forms, models, tools and other items necessary for, or of the service to, the

factory operations, together with the entire stock of wares."

As a result of this change in ownership, a number of *altdeutsch* (Old German) style pieces were dropped from production, and replaced with more contemporary designs. The character steins, even though they are not specifically mentioned in the above criticism, were redesigned to bring them more in line with those made by other factories, specifically, Merkelbach & Wick.

Over the next three-plus years, Albert Hauber was sole owner of the factory.

In 1882, the name of Hans Reuther first appears in association with the factory. The Bavarian Arts & Crafts Museum of Nürnberg held an exhibition and the following ad appeared in the exhibition catalog: "Hauber & Reuther, Stoneware Factory, Freising, Established 1876. Specialty: Beer Services. 20 male and 10 female workers. Consumes about 1,200 Zentner (60,000 kilos) of clay annually, from the Rhine region. Markets in Germany, Austria and Switzerland, Belgium and England. Received 1876 prize diploma in Munich." That ad tells us a great deal, unfortunately part of it is misleading. It suggests that the Hauber & Reuther factory was established in 1876, when in fact, it didn't become Hauber & Reuther until ca.1882. The 1876 date refers to the founding of the Freising factory, but back then it was the Schön-Borho Company, not Hauber & Reuther..

Hauber & Reuther produced products were marketed by the following firms under their own marks: L. Bauernfreund & Co. (LB&C), Theodor Wieseler (T.W.), Plato & Co. and A. Wahnschaffe.

In 1886, both the Regensburg and Freising factories lost their access to Westerwald clay. The Regensburg factory closed its doors for good, but at Freising they decided to convert the factory from *Steinzeug* to porcelain production because kaolin-rich clay was available locally. HR evidently had some back orders and/or replacement items still on the books, when they ran out of Westerwald clay. There are Merkelbach & Wick and Gerz produced *Steinzeug* steins, both in very small numbers, that carry special "HR" marks (type 3 and type 4), that were more than likely used to fill the back orders. The first porcelain steins were produced in late 1886 and continued in production until ca.1907.

While the Freising factory concentrated on porcelain stein production, they contracted with Merkelbach & Wick to produce the ivory stoneware steins so often compared to Mettlach steins. These steins were evidently produced in Grenzhäusen and then

shipped to Freising to be decorated.

According to the 1890 "Ceramics Address Book," Hauber & Reuther had salesmen and showrooms in Berlin, Hamburg, Paris, Amsterdam and London, as well as a permanent booth (number 69) at the Leipzig Fair. Note that this list has changed some from the one that appeared in the 1882 exhibition catalog.

The contract with Merkelbach & Wick to produce ivory stoneware steins evidently expired after 10 years, because ca.1898 A. J. Thewalt produced what appear to be examples of their ivory stoneware pieces using the old HR mark (type 1) that HR used on their *Steinzeug* pieces (1882-1886). It seems that the decision was made not to have Thewalt produce steins in the fashion of Merkelbach & Wick, but to purchase undecorated Thewalt marked pieces and simply add a hand lettered HR mark after decorating them. According to Thewalt records, Hauber & Reuther purchased steins from A. J. Thewalt from 1898 to 1907.

The latest date we have for HR actually doing business is 1907. Roland Henschen found copies of ceramic industry advertisements for Hauber & Reuther, of Freising (Bavaria), in the 1907 "Ceramics Address Book."

Albert Hauber sold the idle factory and property to Josef and Else Senger on May 27, 1910, for 15,000 Marks.

On October 14, 1911, Albert Hauber passed away, at the young age of 59.

If you would like more information on this subject, you can find it at the internet address below, along with photos of 641 varieties of Freising-HR steins and other products.

<http://www.thepatriotexchange.com/hrupdate/abouthr.htm>

My thanks to Heinz Gosepath, great-grandson of Albert Hauber, for the photo and the biographical information.



Digital Photo Correction - It's a Picnik!

by Walt Vogdes
SCI Master Steinologist

Don't you hate it when you take digital photos of your steins and most need to be cropped, some are tilted or incorrectly exposed, and some may have acquired an undesirable color tint (incandescent lighting is notorious for creating a yellowish tint)? Photo-editing has been around in various forms for many years, and usually the software is expensive and complex. But several new *free* tools are available on the Internet, and best of all, they are actually easy to use! This article presents a tutorial example of Picnik, a photo-editing site which has been singled out by PC World - and this author - as deserving special attention.

To begin, open this test photo (figure 1) in your Internet browser - <http://steincollectors.org/images/Picnik-1.jpg>. Next, right click on the photo, and download it to your computer, perhaps on your Desktop where you are not likely to lose track of it, and it can be easily deleted when you are done with it.

Now that you are ready, in your Internet browser go to www.picnik.com and click "Get started now!" There is no need to register with Picnik to complete this tutorial. Click "Upload Photo" and select the test photo on your computer. The image will be uploaded to Picnik where it is now available for editing.

Zoom Control

Note the Zoom box at the lower right corner of the photo. It tells you the size of the photo (2800x1866 pixels) and the scaling of the image as seen on your monitor. In my case, the image has been scaled down to 18%. This means that if I wanted to view the image at its full resolution, it would be about 6 times larger than what is shown here, and it obviously could not be viewed without scrolling. You are likely to see a different scaling factor, because your monitor resolution and other variables on your computer are different from mine, but you will see that the image has been scaled down for viewing.

The term pixel is actually jargon or technospeak for "picture element", the smallest bit of information in a digital picture. Digital photos are nothing more than a very large rectangular array of pixels, each one having a red-green-blue color value. When viewed by the human eye, these pixels form a photo image. The number of pixels in an image generally determine its resolution - more is better, as long as the higher resolution is actually used. Viewing a photo image on a monitor, either from the Internet or contained in email, is limited by the characteristics of your monitor, which has far less resolution than almost any digital camera. That's the reason why a high resolution image has to be scaled down to view it on a computer monitor. The value of high resolution (lots of pixels) is only realized when the photograph is printed.

There are two methods to Zoom-in or Zoom-out on a photo. First is to use the slider bar by clicking and dragging the control button which is initially at the extreme left end of the slider. By dragging it to the right you increase the magnification, or back to the left to make the image smaller. There are also two icons at either end of the slider (they look like mountains). Click the one at the right to increase Zoom level, at the left to decrease. The slider is more versatile than the icon controls, but it has a tendency not to stop at nice round numbers. The icons are programmed to use nice round numbers, but they also work in larger increments. Both of these methods are equally suitable.

For sending in email or for posting on the Internet, it is best to scale the image before it is sent, so that the recipient can view the entire image without having to scroll. To see the difference, use the icon to the right of the slider bar to display the image at full resolution (100%). If you were to send this image in an email without rescaling it first, it would display at this size, with only a portion of the full image viewable at any one time.

Before restoring the original scaling of the image, this is a good time to learn how to move the image so you can see other portions of it while it is still at 100% magnification. If you move the cursor onto the image you will see the cursor change shape to become a hand. When you depress and hold the left mouse button, the hand grabs that point of the image (figuratively, not literally), and then by dragging the hand you can move the image around within the available viewing space. After experimenting with this and scaling the image to different sizes, let's get back to our starting point by dragging the slider control all the way back to the left to restore the original scaling of the image.

Photo editing

Now we're ready to get started with some more serious work. First, note the buttons which appear across the screen above the photo. We're going to give each of them (except for Red-Eye) a tryout on this photo. Make special note of the "Undo" and "Redo" buttons at the right. We will be using these buttons throughout the tutorial.

Rotate

If a photo is tilted to right or left, it's best to correct for that before making other corrections. In the case of the test photo, the stein leans to the right. When you click the Rotate button (do it now) a popup box will give some hints about this function. (The popup boxes can be toggled on and off by clicking on the ? in the control bar above the image.) It's easy to rotate 90 degrees in either direction, but we need a more subtle correction. In the center of the control bar is a slider which can be used to control rotation direction and amount. When you click on the slider control a set of gridlines will be overlaid on the image for as long as you hold the mouse button down. These are helpful to get the correct vertical (or horizontal) alignment. Dragging the control to the right rotates the image clockwise, to the left, counter-clockwise. Experiment with this until you are satisfied with the result (the correction should be about 3 to 3.5 degrees counter-clockwise).

A second method to rotate an image is to use the mouse to draw a line which you want to be vertical. To try it, click Reset so that the image is returned to its tilted state. Use the icon at the right of the Zoom bar to increase the size of the image - about 25% will be good. Now use the grabber if necessary to make sure the either the right or left hand edge of the stein is visible. Now we are going to remove the tilt by using the straight side of the stein as a reference. Choose a point on the edge near the top of the stein and depress the left mouse button. Before releasing it, move the cursor to a point on the edge near the bottom of the stein. When you release the mouse button, the line you just drew will be made vertical, and the rest of the image rotated along with it. You won't always have a nice vertical reference, but if you don't get just the result you want the first time, click Reset and try it again.

When the photo is rotated to your satisfaction, move on to the next correction by clicking OK (see figure 2).

Note that Picnik automatically trims the photo to eliminate the white space which is unavoidably created by rotation.

Figure 1 - This is the original photograph. The vertical reference lines have been added to show how the stein is tilted.



Figure 2 - As the tilt in the original photo is removed by rotating it, the vertical and horizontal edges get messed up. Picnik automatically reframes the image (refer to the dashed lines), although this involves eliminating some of the original background.





Figure 3 - The result of cropping out the unwanted parts of the image. A working margin was left all around. When submitting photos to Prosit, it is most desirable to send the full original image.



Figure 4 - I often experience under-exposure in my digital photography. Picnik makes correcting that easy, providing complete control over brightness and contrast.

Crop

This control is pretty straightforward. It is just like using a pair of scissors on a printed image to get rid of stuff above, below, and to the right and left which is not wanted in the final image. First, use the zoom controls to make sure that you can see the entire stein. When you click the crop button a grid is superimposed over the image. Click and drag the edges of this box to set the boundaries for cropping. It's generally desirable to leave a working margin around the image. A second way to specify cropping is to enter the desired width and height in the boxes labeled "Actual Size", and then drag and drop the resultant cropping box to its desired position on the image. (In order to stay in sync with this tutorial, set those numbers to 950 and 1600, then move the cropping box to center over the stein.) When you are satisfied, click OK. Note that the cropped image now appears in a larger size because it has been rescaled to fit the space available (see the scaling percentage in the Zoom box). You should now have a photo which looks very much like figure 3.

Resize

This function is the answer to fitting an image into a reasonable amount of real-estate on the viewer's monitor. Note that the Resize bar shows the current dimensions of the photo (950 pixels wide x 1600 pixels high following our cropping). This is still too large for most reasonable Internet or email use. A new width or height can be entered in those boxes to resize the image; smaller is what we want in this case, but it could also be larger! Make sure the "Keep Proportions" box is checked so that proportionality (also called aspect ratio) is maintained while you make changes. Enter 600 in the height (second) box and note that the width dimension changes automatically to 356. The scaling shown in the Zoom box is now about 50% (or something close to that, depending on your monitor resolution and viewing window size). 600 pixels in height is a very reasonable size for most internet or email photos, and it will also result in a much smaller file size. Click OK and you will be returned to the Edit page for the next step.

Before leaving this control I have to point out that it is usually prudent to maintain the full resolution of the original image until you are certain you will not need it - once an image is resized and saved, you cannot restore the original resolution - you can increase the scaling, but the original fine detail is gone.

In order to easily see the effects of the Sharpen tool, click Undo to keep the image at its full original size.



Figure 5 - Here the color temperature control has been used to increase the amount of blue in the photo. This is a more faithful representation of the actual coloration on this stein.



Figure 6 - Sharpening can only be applied in small doses. When it helps, it is very helpful. But if the original photo is focused very well or very poorly, sharpening is unlikely to have much effect.

Auto-fix

The Auto-fix control corrects for under- or over-exposure, contrast and color-shifting. This photo is under-exposed, so click the Auto-fix button and note what happens. Use the Undo and Redo buttons to compare the before and after versions. Brightness, contrast and overall coloration are all improved (note the color change in the background). While this one button is often the only correction that is needed, we'll use the other photo-editing options to see how to exercise more precise control over the changes. Click the Undo button to remove the effects of this change.

Exposure

This control allows you to separately control the brightness and contrast of the image. In our case, the image is too dark overall. On the Exposure page, play around with the sliders for Exposure and Contrast. I found values of 18 and 45 gave a pleasing result. When you have an image you are satisfied with, click OK. It should look very much like figure 4.

Colors

This stein has a light blue background, but the photo does not represent that adequately. I set the Temperature slider to a value of -12 to add more blue, and that gave a realistic coloration to the stein without distorting the overall color.

This control is tricky. Play around with it for a while and you will see what I mean. It can be useful for adding or eliminating a tint to a photo, or for intensifying the colors in an image, but use it only when you see a distinct need for color correction. When you are satisfied with the colors you see, click OK, and compare your result to figure 5.

Sharpen

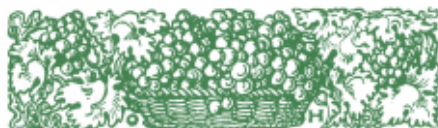
No software can correct for a photo which is simply out of focus, but focus can be sharpened somewhat. Before using the Sharpen slider, increase the scaling to 100% (drag the Zoom control to the right or use the mountains icon). Now use the grabber to make sure that the words in the verse and the woman's face are visible. Next, drag the Sharpness slider to a value of 8, and click OK. Now click Undo to see the unsharpened image, then Redo to compare with the result of sharpening (this image is already in good focus, so these changes are subtle and may be difficult to see). Increased Sharpness is created by adding some graininess to the image, and if the Sharpness is increased too much, this graininess can actually reduce the quality of the photo.

When you are satisfied, click on the Save & Share tab. This brings up a number of sub-tabs, with the first one (Save to Computer) the one you should use to save the

corrected file to your computer. You can over-write the original file, or choose to save the file using a different name. The ".jpg" format is most universal, and if you are concerned about maintaining the resolution of the photo, set the compression quality parameter to 8 or 9. Now click "Save Photo" and you're done!

In addition to the basic tools we used in this tutorial, Picnik contains many additional tools for working with photographs. They are all easy to use, and lend themselves to experimentation. Do some exploring, learn some new tricks, and your photos will be greatly enhanced. Additional tools are available by a \$25 annual subscription to Picnik Premium, but the free tools may very well be all you will ever need or want.

Reference: *PC World*, October 2008, review on page 129



Nice stein, who made it?

The stein used to illustrate this article is one-liter Mettlach PUG 639(1925), made in 1889. The base marks are seen in figure 1, where the decoration number appears in the so-called "placard mark". Quoting from Bob Wilson's earlier article in *Prosit*,

"This mark was used with decorations from approximately number 567 to about 700, and the decoration number was always included in the mark. This mark was first used about 1886, and I have found this mark only on steins. These steins are today universally considered to be PUG (print-under-glaze) but, in fact, the placard mark means the decoration was hand-painted [from a transfer outline]."



While far from rare, form 1925 is not common. The bands of beading above and below the central design add quite a bit of appeal to the stein. Wilson's studies of the year of introduction of Mettlach forms indicate that this form was introduced in 1889.

The artist's initials, "HD", appear below and slightly to the right of the large flower below the woman's hand (figure 2). These unidentified initials are also found on etched stein number 2005.



References:

The Mettlach Placard Mark, Robert D. Wilson, *Prosit*, June 1990

Date Your Mettlach Steins, Robert D. Wilson, *Prosit*, September 1979

Alfred (Alfie) V. Mahr 1949 - 2008

SCI, and in particular, *Die Lustigen Steinjäger von Wisconsin*, lost a great friend on 15th November 2008. Alfie Mahr was an avid beer stein collector with a special interest in regimentals. He was a tireless contributor of his time and knowledge to many SCI chapters. Alfie was big in frame and even bigger of heart, always sharing, giving more than taking, which we know will be an enduring tribute to this man's character.

After battling cancer for six months, Alfie passed away peacefully at home with his loving and caring wife Norma and his family at his side. We'll miss you, big guy. May you rest in peace!

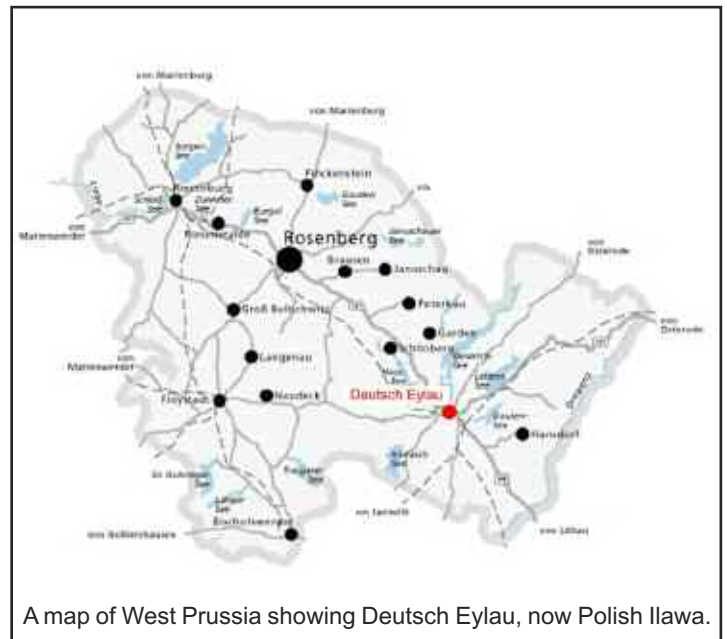
Your many friends in SCI.

A Presentation Pipe Bowl from a Soldier to His Uncle

by George Schamberger

Following up on Ron Heiligenstein's article "A Very Rare Regimental Beer Stein" (*Prosit*, March 2008), I would like to show you a pipe bowl from the same *Deutscher Orden Inf. Regiment 152 Deutsch Eylau*.

As seen in my previous article on military occupational pipe bowls (*Prosit*, December 2007), this pipe bowl is also a presentation souvenir pipe bowl with a one-year date, meaning the soldier, *Gerhard Breimann b.d. 2. Comp. Dt. Orden Inf. Rgt. Nr. 152 Dt. Eylau 1903*, ordered this bowl as a gift for his uncle Wilh. Denfert, to present to him on his first leave on Christmas or after a year of service. Ron told us about the history of the *deutsche Orden*. I will tell you a little bit about the town, its military connection, and some history. In 1914 Deutsch Eylau had a population of 12,000 plus 3,000 soldiers and military personal. By 1918 this number grew to 6000. The military garrisons were a big commercial boost for the town.



A map of West Prussia showing Deutsch Eylau, now Polish Ilawa.

The battle of Tannenberg

The Infantry and Artillery Regiments in Deutsch Eylau played a big part in the famous battle of Tannenberg. "God is with us!" claims an issue from Deutsch Eylau. This city was the intended meeting point of the two Russian armies of General Rennenkampf and General Samsonow during their invasion of East Prussia in Aug. 1914. The battle of Tannenberg saved Deutsch Eylau and the German effort on the eastern front.



The recruit's pipe bowl dedicated to his uncle, Wilh. Denfert. Crown, flags of Prussia, Bavaria, Hesse and Germany. Prussian eagle, soldier/civilian handshake, epaulette for 152 Inf. Rgt.



Soldier and his uncle smoking a cigar and drinking beer. *Zum Andenken v. m. Nefen Bernhard Breimann (soldier) b. d. 2. Comp. Dt. Orden Inf. Rgt. Nr. 152 Dt. Eylau 1903*.



The bowl is decorated on front and sides with applied oak leaves. The stem is also decorated with a ribbon bow in the German national colors, and is signed by the decorator: P. Prion, Dt. Eylau.

Why are these steins and pipes so rare? Dr. Titschack writes in his book *“Die Reservistenpfeife”*: if the reservist lives in the immediate area of his barracks or town of his garrison (and in my opinion, most of them did), the urge to buy remembrance pieces was not strong.

Further, there was a lot of destruction in the cities and towns of East and West Prussia. Deutsch Eylau was 75% destroyed. In 1945 Poland occupied the area. The Germans had to leave in a hurry, no room or time to take Reservists souvenirs along. The name Deutsch Eylau was changed to Iława (Polish).



References:

Die Reservistenpfeife by Dr. H. Titschack
Various Web-pages

I extend my thanks to Walt Vogdes for his assistance in organizing the material and preparing the article for publication.



The Protestant *Ordenkirche*.



The civic arms of Dt. Eylau.



Garrison of the Inf. Regiments Dt. Eylau



Lustiger Stubendienst (the happy service staff). None of the soldiers holds a beer stein, and I think the beer barrel is a prop.

...Yes, but it is signed Heinrich Schlitt!

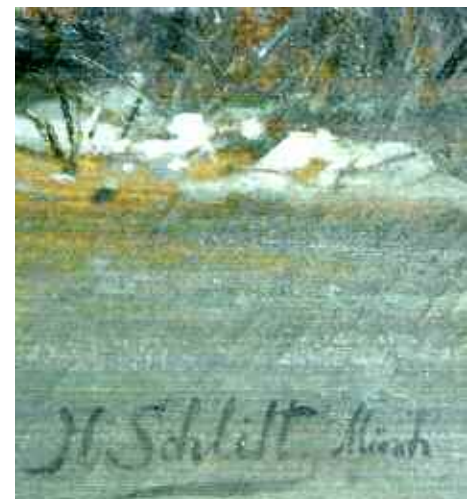
By Floyd Dietlein

Some time ago a stein collector friend asked what I thought about an oil painting that had been offered to him for about \$5,000. It was a good sized painting of a pastoral country scene, and was clearly signed “Heinrich Schlitt – München.” I had reservations, especially about the subject matter. I told him I would be happy to send a photocopy of the painting to Prof. Dr. Adi Schmoll – Gen. Eisenwerth, in Munich. (The “Gen. Eisenwerth” following Prof. Schmoll’s name denotes his family’s medieval name.) My request was soon answered, and Prof. Adi Schmoll pointed out that this picture could never have been painted and signed by Heinrich Schlitt, or any other German artist! He pointed out

that the word “München” accompanying the artist’s signature revealed a deliberate attempt to deceive. As anyone with the slightest knowledge of this Bavarian city will know, it is München in German, and Munich in English, but München? Nonsense. Once this was pointed out, it was all very obvious. This saved my stein collector friend from making a very expensive mistake.

There is an old Better Business Bureau slogan, “Before you invest, investigate.” Over a period of several years I have been offered at least six oil painting “signed by Heinrich Schlitt,” and they all were very obvious fakes. Some time ago, Prof. Adi Schmoll wrote me, “Isn’t it wonderful, Heinrich Schlitt is alive, that is why so many of his paintings are showing up.”

Just a word of caution, “If it sounds too good to be true, chances are, it is.”



Oops...

A Correction is in Order

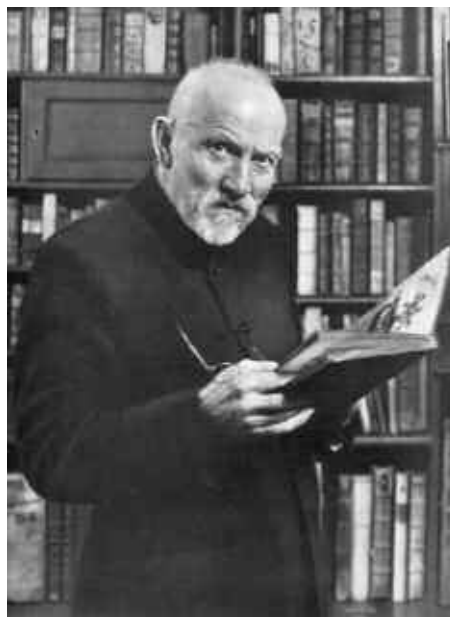
The initial article in this series about Otto Hupp stated that his Münchener Kalender were published from 1895 to 1936. This was difficult to reconcile with the illustration which was shown from the cover of the 1890 Calendar. In fact, the first in this series appeared in 1885. ...Walt Vogdes

The Mettlach Stoneware of Otto Hupp

by Walter B. Vogdes
SCI Master Steinologist

In the September issue it was mentioned that Otto Hupp designed a large number of steins which were produced by Villeroy & Boch at Mettlach, and that at least two of those steins were depicted in that issue. It turns out there were three which are positively identified as Hupp's, and a fourth which is also very likely by his hand. How many did you find?

Page	Stein form and description
2462	- #1786, St. Florian
2470	- #2710, Baker Occupational
2470	- #2075, Telegrapher
2471	- #3119, Prussian eagle (unconfirmed as Hupp)



Otto Hupp seems to have escaped notice in the first three editions of *The Mettlach Book* by Gary Kirsner. He is not mentioned in the discussion of artists, and while the Glossary in the 3rd edition includes references to M. Hein, Fritz Quidenus, Heinrich Schliitt, W. Schultz, Johann Baptist Stahl, Prof. Franz von Stuck and Christian Warth, no mention is made of Hupp. In the fourth edition information about these artists was moved to a separate new section, the "Glossary of Artists", where a new entry for Otto Hupp reads as follows:

Hupp, Otto, an artist from Düsseldorf. Quite prolific, he created thousands of designs in his career. Heraldic designs, crests [coats of arms] and eagles were prominent among the items he created for Mettlach.

In her lengthy article about this artist which appeared in the September 1994 issue of *Prosit*, Dr. Thérèse Thomas pointed out that "in the specialized literature about Mettlach, one never finds the name Otto Hupp... Hupp is a well known artist and heraldist in Germany, but nobody ever combined Hupp and Mettlach." Although Hupp signed the majority of his works with either his monogram, O. H., or with the special symbol of a bird which he often used, these marks have never been seen on Mettlach stoneware.

The *Deutsch-Nationalen Kunstgewerbe-Ausstellung* (German national exhibit of handcrafts) was held in Munich in 1888. Hupp, just 29 years old at the time, had begun to establish his artistic identity in that city with the publication of the annual *Münchener Kalender* just three years earlier. This was a likely factor in Mettlach's decision to offer a com-

mission to Hupp as the artistic director for their participation in the fair. Photographic evidence from that event shows a four-sided vase featuring Saints Matthew, Mark, Luke and John, authors of the four Christian Gospels. Following that initial connection between firm and artist, Dr. Thomas turned to Hupp's personal correspondence and drawings in the possession of his family to discover more information about his work for Mettlach.

By the time Dr. Thomas completed her sleuthing, she had identified thirty-five items which "we can say for sure" were designed by Otto Hupp, and a further 12 items attributed to Hupp with "over 95% certainty." The "Hupp Mettlach inventory" which she identified is seen in the table on the next page; *italics* are used to indicate the pieces she identified from correspondence and drawings.

A further review of Mettlach production reveals even more items which are very "Hupp-spicious".

The punch bowl #1888 is certainly implicated by any number of Hupp representations of the Imperial eagle. The design of the large serving stein, #1950, is the same as stein #1956. If the Cornell book stein, #2001, was not designed by Hupp, it was certainly inspired by his designs for the book stein series. Stein #2034, a Moorish patterned design, appears in an illustration in reference 3 showing Hupp's ceramic works, including several of his Mettlach steins. Stein #3119 is very typical of Hupp.

The fifty-two items listed in this "Hupp-inventory" include some of the most desirable steins and plaques produced by Mettlach, some of which are quite rare. Despite the fervor of Mettlach collectors, it is highly unlikely that all of these items have ever been assembled under one roof.

In the standard Mettlach taxonomy, all of the above listed steins, plaques and vases are identified by incised form or model number, no custom-decorated or PUG designs appear. A visual scan of *The Mettlach Book* shows a number of PUG and custom-decorated steins and plaques featuring Imperial eagles and civic coats-of-arms which, if not attributable to Hupp's hand directly, at least show his stylistic influence over these themes. See, for example, the two hand-painted Prussian eagle steins illustrated in the "Photos from the Road" installment appearing in this issue. Thus there is ample opportunity to continue to add to the list of Mettlach works bearing the designs of this master artist.



Dr. Thomas' initial inventory

Model #	Description
1732	Prussian eagle & two soldiers stein
1786	St. Florian stein
1826	Madonna and Child vase
1856	Postman stein
1857	Four Evangelists vase
1956	Prussian eagle and Wilhelm stein
2001A	Book stein - Law
2001B	Book stein - Medicine
2001C	Book stein - Philology (Scholar)
2001D	Book stein - Mathematics
2001E	Book stein - Natural Sciences
2001F	Book stein - Architecture
2001G	Book stein - Engineering
2001H	Book stein - Forestry
2001I	Book stein - Theology
2001K	Book stein - Commerce
2001L	Book stein - Mining
2002	Rooftops of Munich stein
2010	Rampant lion plaque
2011	Imperial eagle plaque
2013	Prussian eagle and city arms plaque
2049	Chess stein
2053	Turnvater Jahn (4F) stein
2075	Telegrapher stein
2097	Music stein
2187	Hohenzollern plaque
2188	Habsburg plaque
2204	Prussian eagle stein
2717	Venus target stein
2718	David and Goliath stein
2719	Baker Occupational stein
2720	Tailor Occupational stein
2721	Cabinetmaker Occupational stein
2722	Shoemaker Occupational stein
2723	Carpenter Occupational stein
2724	Mason Occupational stein
2725	Artist Occupational stein
2726	Goldsmith Occupational stein
2727	Printer Occupational stein
2728	Brewer Occupational stein
2729	Blacksmith Occupational stein
2730	Butcher Occupational stein
2739	Munich plaque
2740	Mater Felix (centaur) plaque
2741	Venator (centaur) plaque
2871	Cornell University stein
5028	Cupid on horseback (faience) stein

Additional "Hupp-spicious" items

1888	Prussian eagle punch bowl
1950	Prussian eagle and Wilhelm stein
2001	Book stein - Cornell University
2034	Moorish pattern stein
3119	Prussian eagle stein

References:

1. *The Artistic Contribution of Otto Hupp to the Manufacture of Stoneware in Mettlach*, Dr. Thérèse Thomas, *Prosit*, September 1994 [this article is also published in the Library area of the SCI web site - www.steincollectors.org]
2. *The Mettlach Book Steins*, Steve Steigerwald and John Lamb, *Prosit*, December 1994
3. *Otto Hupp, Das Werk eines Deutschen Meisters*, Wilhelm Lange, Verlag für Schriftkunde Heintz & Blanckertz, Berlin-Leipzig, 1940
4. *Otto Hupp, Meister der Wappenkunst*, from a 1994 exhibit at the Bavarian State Archives, Verlagsdruckerei Schmidt GmbH, Neustadt, 1984
5. *Otto Hupp, 1859-1949*, Verlag Trautvetter & Fischer Nachf., Marburg/Lahn, 1975

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Top right - Plaque #2739, the Munich Child with views of Munich. Middle left and center, the Venus target stein (#2717) and the David and Goliath stein (#2718). The inlaid lid of this stein shows David's clenched fist. Below that, stein #2002, the Rooftops of Munich. At the bottom are #2001, the Cornell book stein, and #2001A, the book stein for Law.

Can't make it to Oktoberfest? Just dream about Munich's storied breweries

by Tom McClelland
Founder of Stein Collectors International

*This article first appeared in the Sun
City Village Courier, Roseville, CA*

There are cities throughout the world known for their beers—and their breweries. Think Milwaukee, St. Louis, Pilsen, Amsterdam, and, of course, Munich, the beloved capital of Bavaria. *München*, as the Germans know it, is so well known for its beer that it is often referred to as *Bierstadt*, or beer city.

For those who can't make it to the Oktoberfest, we offer a glimpse into beer heaven through a few words here. The 175th Oktoberfest ended its 16-day run as the world's biggest festival on Oct. 5. It's a crazy carnival of raucous activities, centered around oompah bands, singing, frolicking and, lest we forget, beer-drinking. It is such a zany setting, and hotel rooms are so costly, that it is best for most visitors to choose alternate dates to visit. Fret not if you can't be there during the big bash.

Munich's six major breweries are year-round operations that have been making their potent ale since 1328. The city's half-dozen super breweries are Augustiner-Bräu, Hacker-Pschorr Bräu, Paulanerbräu, Spatenbräu, Löwenbräu and Hofbräu. Collectively, they brew some 123 million gallons of beer a year.



*Most famous of
Munich's beer
palaces is the
cavernous
Hofbräuhaus*

Each brewery has a massive beer hall. They serve their brews in stoneware or glass mugs, often as large as one-liter capacity. Menus offer white sausage, roasted pork knuckles, and all kinds of typical Bavarian fare.

I have a particular fondness for Löwenbräu, a brewery with instant name recognition for Americans. It was in the cellar of Löwenbräu that my father was often sheltered at the end of World II. He was a POW, completing his seven-month captivity in Munich. During Allied air raids, he headed for the brewery. One might say it was a German brewery that saved his life.

I have visited Löwenbräu twice, each time enjoying the festive atmosphere much more than Dad did. The brewery has a big restaurant and a beer garden, too. And the cellar is also back in business.

The most-visited brewery is the world's biggest, the Hofbräu. This storied beer house is remembered as the place where a young Adolph Hitler and his Nazi cronies

gathered. Today it is simply a cavernous place where fun and *Gemütlichkeit* reign. You won't sit alone here. You will wind up side by side with locals, plus tourists from everywhere. Somehow it will be exciting and memorable.

Before departing in a semi-stupor, you may learn the simple lyrics—or just hum along—as the masses belt out their song, "*Im München stedt ein Hofbräuhaus; ein, zwei, zuffa.*" Another popular drinking song heard in Bavaria's drinking halls is the song with only four words: "*Ein Prosit, Ein Prosit, der Gemütlichkeit!*" Everyone stands tall, hoists a beer toward the heavens and sings this boisterous toast to the world. Hey, enough of this rambling. One gets thirsty and needs a break. A cold one from the fridge won't compare with the strong, pure suds they have in Munich. But one can dream.

Prosit, to Gambrinus—the patron saint of every brewer.

Reference:

Sun City Village Courier, Roseville, CA

The author of this article, Tom McClelland, recently gave a television interview about collecting beer steins. To watch it on the Internet, go to <http://cbs13.com/video> and then search for "beer steins".



The Lowenbräukeller provided a shelter during Allied air raids.

The Münchener Kalender Otto Hupp, Breweries and Eagles

by Walter Vogdes
SCI Master Steinologist

Otto Hupp was born in Düsseldorf on 21 May 1859, the fourth of five sons of engraver and medal maker Carl Heinrich Hupp. Carl's dream was to start a graphics school with his sons, so his sons quite naturally received their early training in his workshop. In the last year of his apprenticeship the young Hupp was able to attend the Düsseldorf Art Academy in the afternoons, but the religious-themed art practiced by his teacher Mueller did not capture his fancy. Similarly, the late-romantic style of oil painting did not appeal to him. In 1878 he left Düsseldorf for Munich where he studied under Rudolf Seitz, a painter who had turned to illustration, crafts and decorative painting. This is obviously where Hupp began to develop his unique style.

Though commonly deemed a heraldist, in a broader and more fundamental sense Hupp found his artistic calling in illustration, relying almost exclusively on symbols. His art was not based on what he saw with his eyes, but what he envisioned in his head, and what he could learn from detailed research. In the *Münchener Kalender*, the *Kaffee HAG Deutsche Ortswappen*, several books on heraldry, commercial art and various commissions, Hupp used symbols from astrology, religion, and civic and family coats-of-arms. Through the use of personal, religious, civic and occupational symbols, Hupp had the ability to establish a connection or link, and to strike a sense of identity in those who viewed his work.

Hupp's interpretations were fresh, historic, bold, prideful and respectful. Undoubtedly because of the nature of his work, Hupp denied being an artist, claiming that while he was using artistic techniques, he lacked the creativity of a true artist.

The *Münchener Kalender* series, which appeared annually between 1885 and 1936, involved a minimum of 600 heraldic drawings. From 1913-18 and again from

1926-38, Kaffee HAG produced a popular set of stamps and stamp albums containing the coats-of-arms of German cities and villages. Hupp contributed over 3,300 heraldic drawings used as stamps for this series. In all, including his master work, *Wappen und Siegel der deutschen Städte, Flecken und Dörfer* (Coats of Arms and Seals of German Cities, Places and Villages), Hupp is credited with painting more than 6,000 coats-of-arms!

Otto Hupp and Breweries

The cover of the 1893 edition of the *Münchener Kalender* is seen below. This issue of is particular interest to Otto Hupp fans and



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collectors of German breweriana. The two-page illustration appearing as the center-fold of this issue is reproduced from a fold-out included in the 1893 edition of the calendar. The trademarks of 18 of the largest Munich breweries are shown, with indication of the amount of malt each brewery used. The breweries are listed in order of size, with Spaten-Bräu taking the lead.

Many of the symbols we see here are ones which we often see on beer steins – Spaten, Augustiner, Münchner-Kindl, Hacker-Bräu, Hof-Bräuhaus, Kochel-Bräu, Eberl – while some of the others have disappeared from sight, being swallowed up by competition over the years.

The trademark of Spaten Bräu seen below, is of particular interest to this article because it was created by Otto Hupp in 1884. This drawing actually contains Hupp's signature.

The history of this brewery goes back in time to 1397. In the 17th century the brewery was owned by a family named Spaeth, and this led to the name *Spaten* (spade) which survives to this day. In the early 19th century the brewery passed into the hands of Gabriel Seidlmayr, and it is his initials which appear on either side of the shank of the spade. This simple design conveys not only the name but makes occupational reference to the brewery workers and their shoveling of grain to make beer.



*Die Marken der grössern Münchener Brauereien u
nach der Zusammenstellung der königl. haupto*



The marks of major Munich breweries and their malt usage in the South

This foldout by Otto Hupp was published

... deren Malzverbrauch im Sud ~ Jahre 1890-91 ~
 ... amtlichen Aufschlag Einnehmerei in München

 <h1>Münchener Brauereien u: deren Sud-Jahre 1890:91- stellung der Königl-haupt- -nehmerei in München</h1>				
 Bräus SCHORR- rohl:	 Bürgerliches Brauhaus 72287 Hectoltr.	 Hacker-Bräu ACTIEN-GESELSCH. 72167 Hl.	 Jachere-Bräu -Gebr. Schmederer- ACTIEN-BRAUEREI- 52939 Hlt.	 Königl. Bayer. Hof-Brauhaus 34660 Hlt.
 Faber BRAUEREI Hlt.	 Zum bayer. Löwen ACTIEN-BRAUEREI 13148 Hl.	 Thomass-Bräu -GEBRÜD. THOMASS- 11762 Hl.	 Rochel-Bräu -ERNST ERICH- 11240 Hl.	 Gabelsberger Brauerei 10100 Hl.

... ~ Years 1890-91 ~ from the records of the full-time Royal tax collectors.

... ed in the *Münchener Kalender* of 1893.

Otto Hupp and Eagles

Given the nature of his art, Hupp must have drawn thousands of eagles and lions, the most common animals to appear in heraldry, but it was the eagle which seems to have drawn his special favor. There is something strong and majestic about the spread-winged eagle, at once both dominant and protective, which Hupp used to advantage, often evoking a patriotic response.

In 1848 Carl Hupp, Otto's father, had founded the *Düsseldorfer Künstlervereinigung "Malkasten"* (the Düsseldorf association of artists known as "Paint-boxes"). It's quite appropriate that young Otto's first known work, dated 1877 and presumably produced in his father's engraving workshop, is a pewter plate, 33.6 cm dia. or about 13", which displays the *Wappen* or coat-of-arms of that association (figure 1). It's difficult to see all the detail, but the escutcheon on the breast of the double-headed eagle is the symbol of the arts, and the eagle clutches a key and a *beer stein* in its talons.

figure 1



Hupp also used the spread-winged eagle as the back cover of the very first issue of the *Münchener Kalender* in 1885 (figure 2). In that position it served as an advertisement for the printer - *Liter. Institut Dr. M Suttler, Konrad Fischer*. Paying tribute to religion, science and the arts, the eagle holds a printer's ink pad in each set of claws. With some variations, the printer's eagle was used in essentially the same form until 1913, but by the end of the war in 1918, the eagle had flown.

Hupp also produced many *ex libris* bookplates and designed commercial art, often featuring eagles. Figure 3 shows a label for a wine bottle which he drew for Ernst Jungkenn of Oppenheim am Rhein.



figure 2



4



Figure 5 - This drawing taken from the 1893 *Kalender* is a typical Hupp eagle.

6



7



As noted earlier, there are many Mettlach steins and plaques which display Hupp's eagles. One of the most impressive examples is the plaque #2013 (figure 4) which displays the civic arms of 14 German cities around its rim, with an additional 19 states and cities represented on the wings of the eagle. Figure 6 is Mettlach punch bowl #1888, and figure 7 is Mettlach stein #2204.

Twelfth Installment Photos From the Road

by Ron Fox
SCI Master Steinologist

Steve and Suzanne Elliott asked my wife and I to house sit while they went to the German convention for two weeks in July/August. This gave me time to closely look at their stein collection. Woven through the shelves and cabinets I found many pieces with an eagle motif. As you can see from these photos, Steve likes eagle subject matter and has collected it in different manufactures and mediums. It was fun photographing them from around the house and putting them into this impressive display.

I originally intended to start this installment in the September issue, but when I learned that Walt Vogdes had an article underway about Otto Hupp and eagles, we decided to hold off until this issue so that we could take a look at some of Hupp's designs of eagles for Mettlach steins at the same time.

Steve's collection is impressive in the quality of the pieces, but he also gets an A+ in the way that it is impeccably displayed.



Mettlach "etched" and glazed 2727
The Printer's Stein by Otto Hupp



Mettlach "etched" 3135, F.O.E.
American flags and eagle



Mettlach "etched" 1856
The Postman stein, by Otto Hupp



Mettlach "etched" 2075
The Telegrapher stein, by Otto Hupp



Mettlach "Faience" 5023
Prussian Eagle



A traditional Westerwald gray stoneware with incised cobalt decoration



Metlach "etched" 3119
Prussian eagle



Metlach "etched" 1130



A faience stein with the eagle and the orb and cross of the Holy Roman Empire



Metlach handpainted 285
Prussian eagle



Metlach handpainted
Prussian eagle



A glass beaker displaying the arms of Frankfurt a. Main



An enameled beaker bearing the arms of Austria



A glass beaker with Reichsadler enameled decoration



A Reichsadler Humpen



A glass beaker with the ancient arms of Ingoldstadium, Friburgum, Tibinga



A green glass white wine goblet with enameled coat of arms on the bowl.



Green glass enameled twisted stem goblet with American flags and eagle



Gray enameled saltglazed stoneware,
wedding dedication



A very dramatic piece, enameling and
pewter mounts by van Houten

Now we will turn away from eagles, and take a look at some of the other steins in the Elliott collection.

The very attractive blue glass stein seen below is one-liter in size. When you discover a stein with this style of painting you are likely to find it referred to as "Mary Gregory", although that name and the implied link to American Sandwich Glass is incorrect. This stein has a very detailed white enameled scene of a woman with two cherubs flying a crown for her head. It's one of those steins that the more you look at it, the more you like it.



The glass stein with fancy pewter mounts seen at top right is quite attractive. It is a tall 1-liter with a detailed enamel scene of traditional folk dancing. It is additionally embellished with a fancy floral pewter base rim and a finial of a couple dancing. A lot of work went into this stein.

At lower right is a large bulbous glass stein by Eggermann. It has busy enameling of a shield and sits up on four feet. The matching glass inlay with high finial gives this piece great height.





I close this installment with two unusual steins. First is a porcelain character stein by Schierholz depicting Turnvater Jahn. This is a beautifully executed stein, but the extra touch on this one surprised me. I have seen this stein in Steve's case many times, but it was not until I took it out that I realized it was special. On the right side of the collar is the original owner's name, "Emil Tobisch." The personalization continues on the left side of the collar, where the name of his *Turnverein* (4F club) appears, "Turn-

verein Franzenbad." It is not common to find Schierholz pieces which have been customized, although this is the second such example to appear in this issue (see the article about the Schierholz Frog stein).

Finally, the relief pewter stein seen above right features a scene of Arabians smoking opium. The lid shows the devil and a monk in a "compromising" position. This stein can occasionally be found in a bisque porcelain body and inlaid lid.



Oops... A Correction is in Order to the previous installment of Photos from the Road

Bill Bosworth writes: Re.: Prosit, Vol 2, #67, page 2443 - *au contraire, mon ami*, the "stein on the left" is not 1/2-L as was printed!! At best, it's 3/16-L! There are no marks either on the upper rim nor on the bottom. Just like to keep the readers in the know... Prosit, Bill

Super Bowl Stein

by Marty Camelli

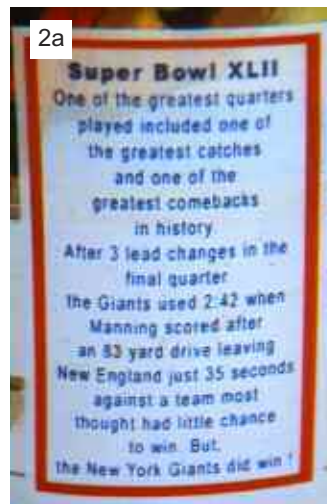
On Sunday, February 3, 2008, the New York Giants upset the New England Patriots in Super Bowl XLII at the University of Phoenix Stadium, 17-14. It was an incredible 2007 championship season for the NY Giants, a team that won an amazing 11 road games. The season ended and the Giants had to win 3 play-off games on the road, to make it to the Super Bowl. They beat Tampa 24-14, then beat Dallas. The third play-off game was in Green Bay, Wisconsin. The temperature at game time was minus one degree, with a minus 23 degree wind chill factor, the 2nd coldest game played in Green Bay. The Giants won a thriller in overtime, and were on their way to the Super Bowl. New England's record was 18-0, and they were looking to make it 19-0 for a perfect season. The Giants came in as 13-point underdogs. It was one of the most exciting Super Bowls ever played. Eli Manning, the Giants quarterback, led the team on an 83-yard scoring drive late in the 4th quarter. With 35 seconds remaining on the clock, New England didn't have enough time to get back in the game and the Giants won, 17-14. Eli Manning was selected as Most Valuable Player of the game.



Figure 1 shows a half-liter stein made to commemorate the Giants' victory by Zöller & Born in Germany. A limited edition, only 5,000 were made. The final score of the game is shown on the front of the stein.

On one side of the stein is a summary of the final scoring drive, while the other side gives the Giants game-by-game record for the season, the playoffs and the Super Bowl (figures 2a and 2b).

New York sports fans offer the following thought to New England fans: As the Brooklyn Dodgers would say, "Wait 'til next year."



Recently seen on eBay Extraordinary American Arts and Crafts Stein Brings an Extraordinary \$66,000 Price

by David Kornacki

David Kornacki is the owner/operator of the Roycroft Copper Online Price Guide (<http://www.roycroftcopper.com/>). While the site offers considerable information about Roycroft Copper items, David has offered this article about a recent auction which stein collectors should find to be very interesting. In the words of one of us, "Holy Mother of God! [Did you see this auction result?]"

Although most of us have a general feel for what "modern" design looks like, many have probably never considered when and where the first modern-looking objects appeared — sometime in the 20th century for sure, before World War II probably, but the 30s?, the 20s?, the teens?, earlier? In fact, the transition from design based on historical precedents, for example Classical, Gothic or Renaissance, to a sleek, clean and altogether new look, happened right around 1900 and it began in Europe. Designers in Great Britain (the Arts and Crafts Movement), Austria (the Vienna Secession movement) and Germany (the Jugendstil or literally "youth style"), were the first to cast aside a heavy, cluttered, and historically-infused Victorian aesthetic and create objects that we would call "modern".

As surprising as it may seem, one of the first instances of that new modern look migrating across the Atlantic to the USA was the metalwork done by a few artist-craftsman at the Roycroft Community in East Aurora, NY, just outside of Buffalo. The Roycroft was founded in the late 1890s by charismatic former soap salesman Elbert Hubbard, who channeled the modest fortune he had amassed at the Larkin Company into a career as a writer, printer, lecturer and social commentator. Hubbard's Roycroft enterprise was designed to create an environment where talented individuals could produce quality items of lasting beauty and utility, and it included not only the famous Roycroft Inn and Chapel, but also a printing shop, bindery, leather shop, furniture shop and after 1908, a small copper shop staffed with at most 30 or so craftsman (figure 1). (For more information

about The Roycrofters and Elbert Hubbard, who tragically perished on the Lusitania in 1915, visit the Webpage Of The Roycrofters - <http://www.roycrofter.com/>.)



The small Roycroft Copper Shop is shown in this January 1911 advertisement. The caption below the photo reads: "This building is made from field-stones - the stones the builders rejected. We planted the ivy, but God made it grow. Here some of our skilled boys and girls pound out unique objects of art, showing the loving marks of the hammer. Indestructible, beautiful, peculiar, individual - the true expression of man's joy in his work."

One of Roycroft's leading artist-craftsmen, Dard Hunter, had traveled to Europe prior to 1910 where he was inspired by the Vienna Secessionist aesthetic; returning with an enthusiasm for the new style. Shortly thereafter another talented "Roycrofter" named Karl Kipp (a young former bank clerk from Saratoga who had actually served some prison time for embezzlement!) set to work producing metalwork for sale in the fledgling Roycroft Copper Shop that emulated these *avant garde* European designs.

One of the first pieces produced by Kipp, probably in 1910 or 1911, was the copper, silver and jade stein recently sold at David Rago Auctions seen in figures 2 - 6. Estimated in the catalog at \$30,000 to \$40,000, the piece was hammered down for a new owner at a price of \$55,000 (\$66,000 including buyer's premium).

This stein has all the hallmarks of the emerging Arts and Crafts aesthetic that was entirely new to America in 1910: a simple



Handle inscription to "H. C. Meacham."

clean shape, with symmetry and decoration based on basic repeating geometric forms, yet finely hand-crafted in hammered copper and finished in a soft natural color palette. Rago's catalog describes the stein as an "exceptional hammered copper presentation stein with pierced nickel silver bands and four jade cabochons", and today's collectors would probably agree that this stein rises to the level of an iconic example of American Arts and Crafts metalwork.



Elbert Hubbard based the Roycroft mark on a medieval symbol which monks used at the end of their manuscripts to signify they had done their work to the best of their ability. Karl Kipp's signature appears below.

Roycroft collectors suspect that this is probably only the fourth, but certainly the best, example of this stein to appear on the market since interest in collecting objects from the American Arts and Crafts Movement first began in the 1970s. Although the stein, and a few related copper objects done by Kipp at Roycroft with a similar aesthetic (including candlesticks, jardinières, vases, and a smoking set), were advertised for sale in widely distributed Roycroft catalogs during 1910 and 1911, they were apparently produced in very small numbers. The stein was priced at an extraordinary \$25 in the 1910 Roycroft metalwork catalog (fig. 7), a time in which the average annual wage was around \$500! That \$25 price equates to around \$600 in 2008 dollars.

Clearly these objects appealed to a limited market. And in fact we see by the inscribed handle that this stein was actually a presentation piece for Henry Clay Meacham [1869-1929] (fig. 5) who owned the largest department store in Fort Worth, Texas, in the early years of the last century, and who served as that city's mayor from 1925-27.

In Roycroft copper collecting terms, this sale represents one of the highest prices ever paid for a piece of Roycroft metalwork and is one of the few examples to break the \$50,000 mark at auction.

7
A Stein Song

For it's always fair weather,
When good fellows get together,
With a stein on the table and a good song ringing clear.

Richard Honey and Miss Carmen were prince-princess and Kings of Vagabondia. ¶ Together these true comrades found the joys of the open road, and all the wholesome, friendly, natural things that belong to a natural way of living. They were merry souls, these two, and their verses are filled with the love, life and laughter that was in their hearts. The Stein Song is a typical echo of some happy day when Richard Honey sang out:

For we're all frank and sunny,
When spring is in the air,
And we're free and happy and gay,
And we're life and love and space.

The Roycroft stein is made from hand-hammered copper, with steel-tinged trimmings and handle. The cover and top band are set with jade. The lining is silver-plated. ¶ Height, six inches; diameter, four and one-half inches. Price, \$25.00. ¶ The Roycroft Steins are specially made. Get in your Christmas Order now.

The Roycrofters, East Aurora, Erie County, New York.

This advertisement from October 1911 offers the stein seen in this article for \$25. Under the title "A Stein Song" is this verse:

For it's always fair weather,
When good fellows get together,
With a stein on the table and a
good song ringing clear.

So what lies behind the price of this stein? First we have to recognize that it has all the qualities that serious Arts and Crafts Movement collectors hope for: exceptional form, beautiful workmanship and outstanding condition, including original patina. Also, Karl Kipp is generally acknowledged as one of the very best craftsmen at Roycroft, and this piece bears not only the familiar Roycroft mark but also Karl Kipp's artist signature that rarely appears on Roycroft items. Further, the stein has provenance: originally owned by a well known businessman and former mayor of Fort Worth, TX, and the piece came out of an important Roycroft collection and was featured in the book "More Roycroft Art Metal" in 1995.

After 1912, the metalwork produced at the Roycroft Copper Shop evolved beyond the modernist Vienna Secession influence to incorporate Art Nouveau, Classical, Medieval and even American colonial forms, and the result was a distinctly American Arts and Crafts aesthetic. So not only can today's collectors easily spot a piece of Roycroft copper from across a crowded flea market, historians and museums recognize Roycroft metalwork as an important part of the history of 20th century American design.

From a collector's perspective, the stein is one of the holy grails of Roycroft metalwork,

scoring a perfect 10 on my informal Roycroft evaluation checklist:

- **Rarity** - This stein is one of the all-time rarest Roycroft items; only four examples are currently known.
- **Form** - Steins are unusual for Roycroft and it would certainly display well in a collection.
- **Beauty** - Aesthetics are often overlooked in the mad rush to acquire every object that bears a Roycroft and/or Karl Kipp mark, but this one is truly stunning, even to the uninitiated!
- **Importance** - the heavily Vienna Secession-influenced pieces designed by Karl Kipp are actually "important" enough for the Metropolitan and other major museums to own.
- **Workmanship** - this piece expertly combines beautifully hammered copper with silver accents and jade cabochons in a way that reveals the hand of the artist-craftsman.
- **Condition** - Condition is extremely important to value, with mint condition examples often selling for two or three times the price of the same item with a cleaned finish or other damage.
- **Date** - When it comes to Roycroft copper, earlier is generally better, and all the German silver accented items were made before the late teens.
- **Size** - I suppose you can say that when it comes to Roycroft copper, bigger is better, however this factor is not significant in judging this stein.
- **Color** - Roycroft used different color finishes, this dark nutty brown is most desirable, and this stein also has the gorgeous complex patina of age.
- **Availability** - Not to be confused with rarity, but how often a form hits the market - I wouldn't hold my breath waiting for another one of these steins to show up!

But at the end of the day, just looking at this piece should impart a sense that it is something quite special. While I suppose Roycroft works rarely make an appearance in a stein collection, I would hope that few stein collectors would fail to recognize the inherent peaceful, balanced quality and unique stylish appearance of this stein.

Credits:

Many thanks to Roycroft enthusiast and collector David Kornacki who contributed this article.

Photos of the stein are provided by Rago Arts and Auction Center.

Advertisements originally appeared in *Fra Magazine*, published by Elbert Hubbard.

Mettlach Show & Tell #18 M. Hein and Mettlach Americana Steins

by Robert D. Wilson
SCI Master Steinologist

Two of my favorite Americana Mettlach steins are those produced for the 7th and 23rd Regiments of the New York National Guard. The form numbers for these steins are 2238 and 2281, respectively. Figures 1a and 1b show the two steins with 2238 on the left. Both steins were produced in 1896. Both steins were signed with a capital "H" which was the way M. Hein occasionally signed his work. It is difficult to see the "H" on these steins and it appears that Hein may have been trying to conceal his

signature, especially since it did not appear on the Probe version of 2238 with which I am familiar.

Figures 2 and 3 show the "H" signature on steins 2238 and 2281, respectively. On the steins the signature is to the left of the bottom of the handle and is 1/16 in. (1/6 cm) tall and wide. In Figures 2 and 3, the signature is to the right of the 3 o'clock position on the coin (U.S. penny with a diameter of 3/4 in, or 1.9 cm). Both of these figures are magnified approximately 4X. The lighting for these two photographs was very carefully controlled to maximize the appearance of the signature. The signature is small and is impressed on a striated ground which further obscures it. For Figures 2 and 3 the striations do not appear due to the lighting.

Figure 4 is a 4X magnification of the signature area on stein 2281 with "normal" lighting. The signature is encircled to facilitate locating it. This shows the striated ground and how difficult it is to see the signature.



figure 1a



figure 1b



figure 2



figure 3



figure 4



A Johann Maresch Beer Stein

by George Schamberger

Mention the name Johann Maresch, and what comes to mind? Beautiful, artistic terra cotta *Heinzelmännchen* (gnomes), three dimensional plaques and plates, gorgeous vases, figurines, garden animals, tobacco jars, and much more. However, steins? Not too often. To locate a JM lidded stein is like finding a needle in a haystack.

I searched the *Prosit* archives and located four pertinent articles -

- The earliest, written by Master Steinologist Roland Henschen, "Johann Maresch, Master Potter," June 1983, page 1056. He pictures a JM mug, mold #9757.
- September 1990, front page "*Heinzelmännchen*" by Roland Henschen and Floyd Dietlein. Several *Heinzelmännchen* photos from the Dietlein collection. No steins or mugs.
- September 1997, front page, Master Steinologists Pat and Gene Manusov, "An In depth look at the firm of Johann Maresch." The #9757 mug from Henschen's June 1983 article, is now shown with a mounted lid.
- December 2004, page 1734, "The Wonderful World of Johann Maresch" by Gene Manusov, pictured two mugs, two steins with set-on lids, no attachments, and a beautiful enameled JM stein with possibly an original lid. This piece may have been made at the factory after WW II.

Please re-read these excellent articles. There is much history, research and time involved by the authors.

Now, to my story. In December 2007, at an auction in Austria, I noticed an unusual stein. It was nicely decorated, with a quality pewter lid. When I saw the JM mark on the bottom with the number 9716 (fig. 1), I recognized it as a J. Maresch piece. Fortunately for me, my bid was successful!

The 0.5 L. stein is 7 1/2" high, terra cotta,

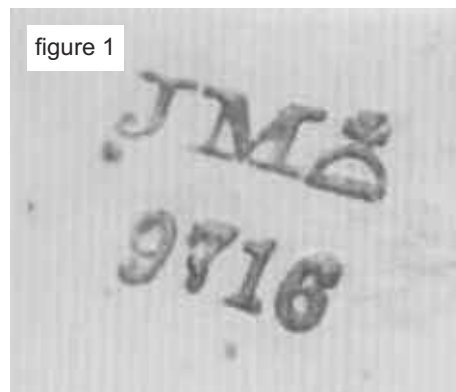


figure 1

with an olive/brownish glazed finish. The lid, possibly added, has a high quality five part closed hinge attachment. The front has a framed space for a dedication (Fig. 2).



figure 2

The handle of the stein is in the form of a twisted grape vine (figure 3).



figure 3



figure 4



figure 5

around a young boy angel on the left side (figure 4), and a young girl angel on the right (figure 5).

The artist who designed this decoration really took pride in showing the details.

I asked Gene Manusov, for help on the stein, material, glaze, editing and opinion. He got right back to me with, "no problem George." I extend my thanks to him for assistance in organizing the material and preparing the article.



The vines extend from the handle around the sides of the stein, forming a frame

A Double Unit Regimental Stein with an Unusual Stacked Bullet Lid

by R. Ron Heiligenstein, SCI Master Steinologist

In stein auctions during the last few years, there has been a great deal of interest shown in regimental steins with tall so-called "stacked bullet lids". Although those lids are most unusual, they can hardly be called unique, even though some might reach that conclusion because of the aggressive bidding that has taken place.

While this regimental stein originally belonging to Reservist Ohk has the "stacked bullet lid", there are other things about the stein that make it rare, as well as most unusual. The unit designation is for the 10th Company, 5th Lorraine Infantry Regiment No. 144, and the 16th Army Corps Baker Detachment, both at Metz, 1911 – 1913.

On the face of the stein, near the top are two rampant lions holding a pretzel, the symbol of bakers, just above a ribbon that states "long live the bakers". Below is a cartouche framing the image of Kaiser Wilhelm II, over two shoulder straps; the left is a red 144 on a yellow background, the right a red 16 on a blue background. Just to the left of the cartouche is a kneeling infantryman firing his rifle and to the right, you see a standing soldier with a swagger stick and flask, waving good bye. His shoulder straps are seen rolled, which was a tradition indicating he had been discharged from the service and would soon be on his way home.

A side scene to the left of the face shows a soldier embracing a young girl in front of the German Gate with three towers of Metz in the background. Below is a field training scene. The right side scene is a view of Metz with soldiers bivouacked in the foreground. Above that, you see a

Zeppelin "maneuvering". Around the base, in relief, are laurel leaves with berries and oak leaves with acorns, intersected by black, white and red stripes.

At the bottom of the handle is the name W.P. Kipper, Metz, a stein decorator we recognize as Peter Kipper. Kipper was not just the stein's decorator, for inside the "stacked bullet lid" we find *gesetzlich geschützt, W.P.K. i.M.* (in English this means, design is registered or patented by W.P. Kipper in Metz). So now we know Kipper was a pewterer as well as a regimental stein decorator.

Since the 5th Lorraine Infantry Regiment No.144 was raised in 1890, the regiment obviously had no history of being involved in the wars of the 19th Century. During the Great War, however, this regiment of the 33rd Division of the 16th Army Corps participated in the initial German offensive in 1914, fought at the Battle of Verdun in 1916, the Second Battle of the Aisne in 1917, the Second Battle of the Somme in 1918, as well as the Allied Meuse-Argonne Offensive in July of 1918. The 16th Army Corps was rated by Allied Intelligence as one of the best Army Corps in the entire German Army, which certainly would have made Ohk proud had he known.

With Reservist Ohk's military service dates being 1911 to 1913, there is no doubt he was called up and most likely participated in some of those battles mentioned above. One might ask, "is it possible that he survived the war?" Who knows? If he didn't survive, at least someone took excellent care of his stein, since it looks like it just came out of Peter Kipper's shop.

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Formationsgeschichte und Stellenbesetzung, 1950 – 1990, Günter Wegmann, Biblio Verlag, Osnabrück 1993

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Survival of the Sudsiest

by George F. Will
in The Washington Post
Thursday, July 10, 2008; Page A15

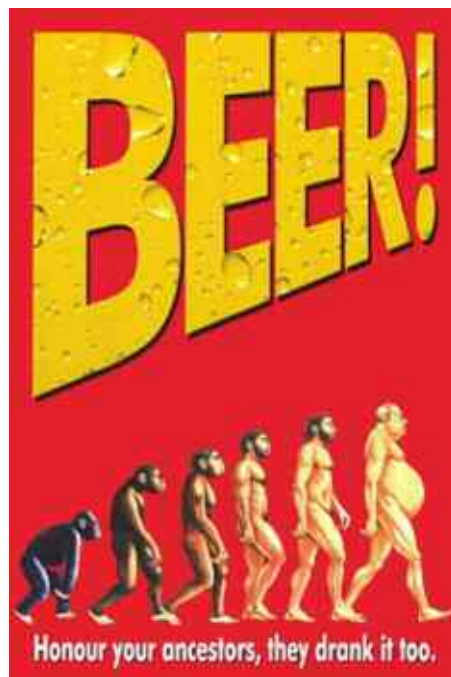
Perhaps, like many sensible citizens, you read Investor's Business Daily for its sturdy common sense in defending free markets and other rational arrangements. If so, you too may have been startled recently by an astonishing statement on that newspaper's front page. It was in a report on the intention of the world's second-largest brewer, Belgium's InBev, to buy control of the third-largest, Anheuser-Busch, for \$46.3 billion. The story asserted: "The [alcoholic beverage] industry's continued growth, however slight, has been a surprise to those who figured that when the economy turned south, consumers would cut back on nonessential items like beer."

"Non-what"? Do not try to peddle that proposition in the bleachers or at the beaches in July. It is closer to the truth to say: No beer, no civilization.

The development of civilization depended on urbanization, which depended on beer. To understand why, consult Steven Johnson's marvelous 2006 book, "The Ghost Map: The Story of London's Most Terrifying Epidemic — and How It Changed Science, Cities, and the Modern World." It is a great scientific detective story about how a horrific cholera outbreak was traced to a particular neighborhood pump for drinking water. And Johnson begins a mind-opening excursion into a related topic this way:

"The search for unpolluted drinking water is as old as civilization itself. As soon as there were mass human settlements, waterborne diseases like dysentery became a crucial population bottleneck. For much of human history, the solution to this chronic public-

health issue was not purifying the water supply. The solution was to drink alcohol."



Often the most pure fluid available was alcohol — in beer and, later, wine — which has antibacterial properties. Sure, alcohol has its hazards, but as Johnson breezily observes, "Dying of cirrhosis of the liver in your forties was better than dying of dysentery in your twenties." Besides, alcohol, although it is a poison, and an addictive one, became, especially in beer, a driver of a species-strengthening selection process.

Johnson notes that historians interested in genetics believe that the roughly simultaneous emergence of urban living and the manufacturing of alcohol set the stage for a survival-of-the-fittest sorting-out among the people who abandoned the hunter-gatherer lifestyle and, literally and figuratively speaking, went to town.

To avoid dangerous water, people had to drink large quantities of, say, beer. But to digest that beer, individuals needed a genetic advantage that not everyone had — what Johnson describes as the body's ability to respond to the intake of alcohol by increasing the production of particular enzymes called alcohol dehydrogenases. This ability is controlled by certain genes on chromosome four in human DNA, genes not evenly distributed to everyone. Those who lacked this trait could not, as the saying goes, "hold their liquor." So, many died early and childless, either of alcohol's toxicity or from waterborne diseases.

The gene pools of human settlements became progressively dominated by the survivors — by those genetically disposed to, well, drink beer. "Most of the world's popu-

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December 2008

lation today," Johnson writes, "is made up of descendants of those early beer drinkers, and we have largely inherited their genetic tolerance for alcohol."

Johnson suggests, not unreasonably, that this explains why certain of the world's population groups, such as Native Americans and Australian Aborigines, have had disproportionately high levels of alcoholism: These groups never endured the cruel culling of the genetically unfortunate that town dwellers endured. If so, the high alcoholism rates among Native Americans are not, or at least not entirely, ascribable to the humiliations and deprivations of the reservation system. Rather, the explanation is that not enough of their ancestors lived in towns.

But that is a potential stew of racial or ethnic sensitivities that we need not stir in this correction of Investor's Business Daily. Suffice it to say that the good news is really good: Beer is a health food. And you do not need to buy it from those wan, unhealthy-looking people who, peering disapprovingly at you through rimless Trotsky-style spectacles, seem to run all the health food stores.

So let there be no more loose talk — especially not now, with summer arriving — about beer not being essential. Benjamin Franklin was, as usual, on to something when he said, "Beer is living proof that God loves us and wants us to be happy." Or, less judgmentally, and for secular people who favor a wall of separation between church and tavern, beer is evidence that nature wants us to be.

Mother Knows Best...



"A beer before bed means a better night's sleep for the whole family!"

BEER

is living
PROOF
that GOD
LOVES us
& wants
us to be
HAPPY.



B. Franklin





2008 SCI Convention-goes
in Bad Schussenried and o





*Seniors enjoying the activities
on the post convention tour*



Photo credits to Martin Estep

Martin Pauson's Red Striped Handles

by John Strassberger

In 1900 there were twenty-eight breweries in Munich trying to quench the thirst of the city's 499,959 people. Population and brewery numbers like these in the late 19th and early 20th centuries are why we have the wide variety of steins we collect today. Pewterers and decorators such as Ludwig Mory, Josef Reinnemann, the Thannhauser brothers, the Allmann brothers and others thrived in a growing and prosperous economic environment that needed beer steins in all sizes, and from the plain to the very fancy. The best of the Munich pewterer/decorators of the period, in my opinion, was Martin Pauson. This article is about the markings Pauson used on his steins, and one characteristic of his decorating style in particular.

The marking Pauson used most frequently was very simple - PAUSON stamped on one side of the pewter shank and MÜNCHEN stamped on the other (figures 1 and 2). This makes the majority of his steins immediately identifiable, even when the marks are incomplete. Like Merkelbach & Wick's "M&W Gr." mark that is rarely found as a perfect impression, Pauson's often are seen as "PAUS...", "...USON", "MÜNC..." or "...CHEN". Despite the imperfections, I find this mark very convenient when doing a quick scan of stein sales tables or when previewing auctions.

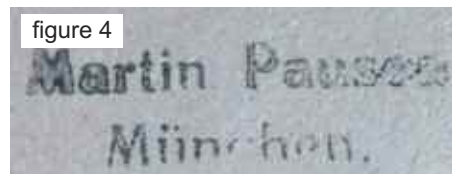
The most common place to find the mark of most pewterers is on the inside center of the lid. This location for a mark seems to



have been used infrequently by Pauson as I have found only a couple examples (figure 3).



A Pauson mark appearing a little more often is one of several variations of an inked mark stamped on the bottom of the stein (figure 4).



Pauson did not make steins but he did contract with various stein manufacturers to have steins made especially for him. In those cases, his name was incised in the bottom (fig 5). The same is true for glass steins (fig 6).



For his character steins, such as the porcelain *Münchener Kindl*, he sometimes went one step further, "autographing" the base beneath the handle (fig 7).

However, Pauson produced a number of porcelain *Münchener Kindl* steins, and marked some of them with the more common stamped mark. Figure 8 shows a Schierholz stein with stamped base mark.



In one way or another, it would seem that Martin Pauson saw to it that every piece coming out of his shop was clearly marked with his name. If only that were true. I have seen many steins that have a look about them that says they are Pauson's. They have a Munich or Bavarian theme, the decoration is well done, the pewter lids are heavy and detailed—but there is no pewterer's mark. Usually there are also no form numbers from the stein manufacturers, so they were most likely sold as blanks to the Munich decorators. None of these nameless steins can be attributed specifically to Pauson or any other decorator without more information. In the case of Pauson, I believe I have found a way to identify some of his steins which do not have one of his name stamps.

Ever since I began collecting items by Pauson I have noticed he sometimes added a distinctive mark that sets his work apart. That mark is a red design that is painted on the handle. Each mark differs somewhat but they all have two specific characteristics: there are three vertical lines of varying lengths and several short horizontal lines crossing the verticals (see figure 9).



Additional examples of these markings on confirmed Pauson steins are shown in figures 10-17.



figure 10



figure 11



figure 12



figure 13



figure 14



figure 15



figure 16



figure 17



figure 18

Pauson?



figure 19

Pauson?

The reason I wrote this article is to solicit the help of SCI members in either confirming or refuting the red markings on the handle as a valid identifier of Pauson's work.

I am aware of three steins which have variations of the striped handle, but have no decorator/pewterer markings. Two of the handles are shown in figures 18 and 19; I was unsuccessful in getting an adequate picture of the third one. Was Pauson the only one to use this type of marking? If so, these and similar steins may be attributed

to Pauson.

I would appreciate it if you would look in your collections for steins which have this distinctive red decoration (three vertical and several horizontal lines) and which you can document as being made by *someone other than* Martin Pauson. Some other pewterer/decorator's name on such a stein would indicate these are not designs unique to Pauson. In the interests of expanding our knowledge and ability to identify steins, I am hoping none are found!

Pictures of confirmed Pauson steins with handle designs that differ from the ones shown here, as well as from other "nameless" steins, would also be appreciated. Depending on how this little survey turns out, we may be able to identify the decorator/pewterer of your nameless stein.

Please send any information you can provide to: pausonstripes@cox.net. The results will be published in a future issue of *Prosit*. Thanks for your help.



On the Subject of Handles...

A Correction

by Charlotte Whitham

Lyn Ayers correctly points out that the two tall tower steins with figural tower handles which appeared as figures 27 and 28 in my September article titled "Have You Checked Your Stein Handles Lately?" were not made by J.W. Remy. I must have had a senior moment, because my card file record suggests Matthias Girmscheid for the first of these two steins. Might they both be by Girmscheid?

The only time a Girmscheid stein is easy to identify is if it has the MG or the castle trademark on the base. In the absence of these marks we have to look at traits. Most Girmscheid steins are unmarked, and seldom have a capacity mark. Girmscheid often used a twisted vine handle, and steins usually have an unglazed bottom with "Germany" printed in a straight line. The initials KB, for Karl Beuler, also suggest Girmscheid, although some people believe Beuler worked for other firms as well.

Neither of these steins has a trademark or capacity mark and both have unglazed bot-

toms with the word "Germany." Obviously, neither of them has a twisted vine handle, although #27 has the KB signature, and a form number (1282) beside the handle.

I believe that stein #27 may have been made by Matthias Girmscheid because of the base and the KB signature, but of course, that is supposition. I do not know who made the other stein, but note that the figures are made with much finer detail. Maybe one of our readers has one or both of these steins with a maker's mark that can help us positively identify the maker.



A “Better Than Average” Münchner Kindl Stein

by Walt Vogdes
SCI Master Steinologist

John Strassberger's article in this issue about the striped handle decoration favored by Martin Pauson sent me scurrying to examine the steins in my collection. Although I did find one example of that characteristic trait on a stein with Pauson-marked pewter, I also noted a similar decoration on the Merkelbach & Wick stein pictured here which does not have any Pauson mark. Although this decoration does not conform to the apparent Pauson characteristic - the decoration is not red, and it is not made with three vertical stripes - it is a very nice handpainted stein. The Munich Child is flanked by shields bearing the colors of the Wittelsbachs (white and blue) and Munich (gold and black), with a lion *rampant guardant* as supporter on each side. The black night sky behind the child provides the perfect ground for the gold highlights.



Pipe Bowl of Sergeant Karl Kolb

by George Schamberger

This is a souvenir/dedication soldier's pipe bowl of Karl Kolb, a sergeant b. d. 8. Comp. 4th Bayerische Infantry Regiment Metz 1874. Karl had this bowl made to present to his brother-in-law Joseph Sattel. Karl must have had some education to hold the rank of a "sergeant". The outline of the transfer print was painted by hand, and soldier Kolb made sure his sergeant stripes were visible on his uniform as well as the No. 4 on his epaulette (for the 4th Bayr. Infantry Regiment). His Helmet is the old *Raupenhelm* used in Bavaria only until 1886. The top of the helmet for officers was a thick round stuffed bearskin to protect the head from a sword blow; for the regular soldier it was made of wool. The "crowned L" on the helmet stands for King Ludwig II of Bavaria. We see in figure 2 he is shaking hands with a reservist. The front of the bowl also displays crossed flags of Bavaria and Hesse. The locomotive between the men tells us he had something to do with the railroad. Looking at the backside of the bowl, a train crosses over a bridge while Karl stands at the right in front of his *Schrangenwärter Häuschen*. Now we know that he was a *Schrangenwärter*, or gate keeper, in civilian life. This is a very interesting bowl with a rare occupation.



Recently seen on eBay

An Unusual Schierholz Frog Stein

The standard Schierholz porcelain frog is executed in natural colors, whereas this version seems to be wearing a swim suit! The inscription reads *Die Wasserkanaken i/ Julius Stern, Otter*. This translates as "The Wasserkanaken to our dear Julius Stern, (known as) Otter." The *Wasserkanaken* are apparently a group to which Julius Stern belonged.

The term *Wasserkanaken* seems to be a compound word made from the words *Wasser*, or water, and *Kanaken*, which has resisted direct translation. Marc Lang offers that the work *Kanake* is a pejorative term sometimes applied to foreigners. He speculates that the group may in fact be a swimming club.

Similarly dedicated examples of this stein appear in the *Encyclopedia of Character Steins* by Dr. Eugene Manusov (ECS-433),



and *The Character Steins of Schierholz* by Steve Morris. In Morris' work, the dedication is to "Stichling", or Stickleback (fish), extending the overall water theme of both stein and dedication, but the stein pictured

in ECS is dedicated to "Ricke", and the only translation found for that term is "doe" or female deer.

Selling price was 540 €, or about \$777.

Civil War Regimentals

by Bernie Gould

I have three different steins which I think of as Civil War Regimentals, plus a *Probe* or test copy of one of them. These steins are:

- 1) Mettlach #2238 made for the 7th New York National Guard,
- 2) Mettlach #2238, marked P (for Probe), Latin motto is *PRO PATRIA MORAMUS*
- 3) Mettlach #2281 made for the 23rd New York National Guard,
- 4) A brown PUG unlidded stein for the 74th Regiment, New York National Guard.

Several articles have been written about Mettlach stein # 2238 (7th Regiment New York National Guard stein) and Mettlach #2281 (23rd Regiment New York National Guard). One of these articles focused on steins with American flags. A second article called these two steins the 7th and 23rd National Guard Armory stein. Following publication of that article, a leading stein auctioneer gave this description in his auction catalog. Calling these steins armory steins is factually incorrect. If a modern stein depicted the New York Yankee logo it would not be a Yankee Stadium stein. It would be a stein made to commemorate the Yankee baseball team.

As the second article did point out, the National Guard system grew out of the voluntary militia system. At the time of the Civil War the 7th New York N. G. was the 7th New York Volunteers, and the 23rd New York N. G. was the 23rd New York Volunteers. Between 1861 and 1865 enormous armies marched up and down American roads and river valleys. American farms were burned, factories destroyed and towns leveled. These steins were made in the early 1890s, 30 years after the Civil War ended, a period of time very similar to the years following the end of the Vietnam War. Most people in this country wanted nothing to do with war. The anti-war views of most Americans were even stronger after the Civil War, when 600,000 Americans died, than after the Vietnam War.

About the only people who had any real interest in these National Guard regiments were the men who fought in these units in the great American Civil War. For this reason I believe these steins were ordered by the Civil War veterans of these units.

The Outbreak of War, the Call for Help

In November of 1860 Abraham Lincoln was elected president of the United States. Lincoln and the Republican Party had campaigned against the expansion of slavery beyond the states in which it already existed. Before the end of the year, South

Carolina adopted a resolution of secession, and before Lincoln had taken office, six other states made similar declarations and the formation of the Confederate States of America was begun. Hostilities got underway in April when the South fired on Fort Sumter, leading Lincoln to call for 75,000 volunteers to form a Union Army. Lincoln was a very worried man. Washington D.C. was completely surrounded by southern states and Lincoln had only a handful of militia to defend it. His cabinet urged him to move the government to a northern city. When a newspaper cartoon portrayed Lincoln as a dictator and labeled him "Abraham the first", he said he didn't mind, as long as he wasn't "Abraham the last."

Ten days after Lincoln issued his call for troops the bulk of his army had still not arrived. He came close to despair, pacing his office and muttering, "Why don't they come? Why don't they come?" When some of the Massachusetts men wounded in Baltimore were brought to see him at the White House, he told them, "I don't believe there is a North... You are the only northern realities." As Lincoln sat in the White House around noon on April 25, pondering the problems facing him, a train whistle announced the troops had made it through at last. Lincoln was soon startled by the sound of martial music. One can only imagine the joy the great president felt as he looked out of his window and saw a thousand men marching down Pennsylvania Avenue, stepping past the White House singing an old Methodist hymn with brand new lyrics - "John Brown's Body." Lincoln, a friend remembered, "was all smiles." The men of the 7th New York were the first of Lincoln's volunteers to arrive in Washington.

The 7th New York Volunteers The 7th New York National Guard

While the 6th New York Regiment included so many Bowery toughs it was said a man had to have served time in prison just to get in, the 7th was composed entirely of men from high society who drilled with the finest equipment their wealthy families could buy. It was said that the elite 7th left New York City with sandwiches from Delmonico's and a thousand velvet-covered campstools on which to eat them.

Mrs. Elizabeth Linsey Lomax was an army officer's widow whose son had commanded the militia unit that escorted Lincoln to his inauguration. Now he had gone south to serve his native Virginia and she had decided to stay on in Washington. "This afternoon," she wrote that spring, "Virginia Tayloe came to take me for a drive." On their return they stopped at the 7th New York's encampment. "They have a charming military band and are a wonderful looking body of men. We stayed to see them



Mettlach 2238, 7th NY National Guard

drill but, Oh, to think they are drilling to kill - and to kill my own people."

The 7th New York only volunteered for thirty days. It arrived and left Washington before there was much fighting. Most of the members of the 7th returned to their comfortable lives after serving their thirty days. One member of the 7th New York who did not, was Robert Gould Shaw. Wealthy child of Boston aristocracy, his story was told in the movie, *Glory*. Shaw agreed to command the 54th Massachusetts, the country's first all Black fighting regiment (with White officers). He was killed leading the futile attack on Fort Wagner in 1864.

Another illustrious American who served in the 7th New York volunteers was Schuyler Hamilton, a grandson of Alexander Hamilton. Hamilton was born in New York city in 1822. He attended the Military Academy at West Point and graduated in 1841 at the age of eighteen. He won two brevet promotions for gallantry in the war with Mexico in 1846. In that war he was critically wounded two times. He served as *aide-de-camp* to General Winfield Scott, commander of the United States Army, for seven years and resigned his commission in 1855.

At the outbreak of the American Civil war, Hamilton was living quietly on a farm in

Brainford, Connecticut. In April he returned to Washington and enlisted as a private in the 7th N.Y. It is extraordinary that a West Pointer with multiple brevet promotions, wounds, and other military achievements would enlist as a private. After the term of enlistment of the 7th N.Y. ended, he again was on the staff of General Winfield Scott. He soon became a Brigadier General.



Mettlach 2238 Probe, 7th NY N. G.

I can just imagine the tough old veterans showing off their Mettlach Regimental steins back in their New York clubs in 1897, 36 years after their march into Washington, and explaining how they saved the union. Actually, they may not have been the "fighting" outfit in the Union army but they could claim to be the first. And who is to say, without their timely arrival, the course of the Civil War might have been different. Anyway, they sure designed a beautiful beer stein.

The Probe copy of the 7th New York National Guard is the only Probe stein I have ever seen that has the impressed abbey mark, mold number, and all other markings that are usually found on regular Mettlach steins. Usually these steins only are marked "P" or "PROBE". The Probe is marked 1895 while the production stein was made in 1897. Because of these markings, I believe this Probe stein was a final

test copy of the stein sent to the veterans for approval before the order was produced.

The Probe copy has the Latin motto *PRO PATRIA MORAMUS*, while the regular stein has the motto *EXCELSIOR*. The greatest difference in the two steins is the American flags. The flags on the Probe stein have about 46 stripes. Obviously, some Mettlach mold maker did not know an American flag was supposed to have 13 stripes and figured the more the merrier. The veterans of the 7th must not have liked the idea and it took two more years until they got their regimental steins, with 13 stripes.

The 23rd New York Volunteers

The 23rd New York National Guard

The 23rd New York also answered Lincoln's original call for 75,000 volunteers. Like the 7th, they also signed a short term of enlistment and soon returned home. These veterans like those of the 7th sure proved one thing - that they too could design one heck of a beer stein.



Mettlach 2281, 23rd NY National Guard

The 74th New York National Guard

The 74th New York Regiment of Daniel Sickles' Excelsior Brigade was organized by Charles Kinnaird Graham in 1861. Graham had already built a career in the Navy when the Civil war began, having served in

the gulf in the Mexican War. A civil engineer at the Brooklyn Navy Yard, he volunteered for the army when the Civil war began. 400 co-workers followed him to form the nucleus of the 74th N.Y. when it was raised. Approximately 600 other men would have supplemented the 400 dock workers to bring the regiment to full strength of 1000.



The 74th Regiment, NY N. G.

The 74th New York took part in George B. McClellan's Peninsular campaign; it was engaged at Seven Pines and in the Seven days' battles.

At Gettysburg, the 74th, commanded by Lieutenant Colonel Thomas Holt, was positioned near the Peach Orchard on the second day of that battle and was heavily engaged. The fighting in and around the Peach Orchard is considered by many military historians to be the most intense and bloodiest in American history. Going into battle with 266 effective troops they would surely have suffered heavy casualties. Thirty years later when this mug was made, there would have been a lot fewer men. Many of these mugs are likely still in the hands of family members; there cannot be a lot of them available to collectors.

Some 35 years latter the survivors of this fighting regiment ordered their regimental stein. It was not a Mettlach but it was a very plain, brown, print, 10 oz. American-made mug. It seems appropriate for these former navy yard workers and American fighting men.

Reference:

The Civil War, The complete text of the best selling narrative history of the civil war, by Geoffrey Ward with Ric Burns and Ken Burns, 1990 by American (1994 edition) Documentaries Inc.



Reported in the November issue of Chapter and Verse, compiled and distributed by John Kelly, SCI's chapter support representative - President's Message

Phil Masenheimer

Chicago's splendid October weather paled in the face of the warm hospitality extended to us at the mini-convention. Everything was beautifully planned to attend to our needs, and beyond. The highlights of the weekend were the home tours. Words cannot describe the unique and diverse abodes of our hosts and their amazing collections. We saw Jack and Nancy Strand's souvenir steins and brewery steins with inlaid lids. At Bernie Gould's, members admired his souvenir collection, and had the opportunity to select pieces to take home (Bernie is downsizing). Ralph and Marianne Markus showed us their 4F steins and Turner memorabilia. The Jahns' house was the perfect show place for their collection of plaques and a complete set of Mettlach occupationals. All of us went crazy over Bob and Irene Groebner's collection of most everything. We numbered over 100 at this convention. We are greatly appreciative of the graciousness of our hosts in opening their homes and collections for our immense enjoyment.

The present and incoming Executive Board will begin the task of refining the duties of each office by eliciting ideas from both outgoing and incoming officers. In so doing, our goal is to home in on targeted areas of responsibility, and to eliminate gray areas or overlap. This work will be completed by the 2009 convention in Las Vegas.

Carolyn and Martin Estep have made a wonderful CD of the German convention in Bad Schussenried and the tour following. They have also compiled a photo CD from John Mertz's convention pictures. These are available for purchase from the Esteps for \$10.00 for both. Convention Magicians, that's what they are! Thank you Carolyn and Martin for such valuable gifts for our memory banks.

Just a reminder of a new directive approved at the 2008 convention: Except for Treasurer, all newly elected officers will take over their respective offices on January 01, 2009, the beginning of the new calendar year, instead of directly after the election.

Along with the cool (and for us from the Pacific Northwest, rainy) weather, come many holidays we love to celebrate. I wish you a safe and happy season as we progress to the New Year.

From the SCI Librarian

Lyn Ayers

Conversion to DVD of the 5 convention lectures has been completed. They are comparable in quality to those from 2007.

- *Westerwald Stoneware*, Gerd Kessler; an overview of the history and manufacturing of stoneware in Höhr-Grenzhausen, with a brief history of JW Remy (Gerd is the great-grandson of JW Remy)
- *Pugs*, Keith Lyle; a treatise on several unusual Mettlach pug steins based on his article in the June, 2008 issue of *Prosit*
- *V&B Wallerfangen—A Family Tradition*, Dr. Beatrix Adler; a history of Villeroy & Boch company with primary focus on the Wallerfangen factory, and the history of her family's involvement in the factory
- *Garde Fussillier*, Wolfgang Gult; a discussion of the *Käfer* Bug symbol of this regiment
- *Buying on German eBay*, Marc and Anne Lang; an overview of how to avoid the pitfalls of buying out of Germany on ebay; and an introduction to the city of Ulm.

Cost is \$5 each or all 5 for \$20, including postage. To order, contact Lyn Ayers at 3814 V Street, Vancouver, WA, 98663-2627 (by telephone 360-693-0025 or by e-mail layers@wa-net.com).

From the SCI Treasurer

Ravi Patel

During this calendar year, only nine chapters have taken advantage of the SCI Speaker Program. Chapters are encouraged to invite qualified speakers to present relevant topics at their local chapter meetings. SCI will reimburse the chapter up to \$300 for the calendar year. Such amount may be divided over multiple speakers in the same calendar year.

Our biggest SCI subscription renewal activity is around the end of the year. In order to beat the holiday rush, please renew now your SCI subscription expiring in December 2008. You may renew via mailing a check payable to SCI (\$35/year for domestic members or \$100 for three years) to PO Box 222076, Newhall, CA 91322, or better still, renew via PayPal on our web site at www.steincollectors.org.

From the VP for Conventions

Martin Estep

With the end of the year coming we now have the following Conventions pending:

- 2009 - Las Vegas, NV, hosted by the Golden Gate Zechers
- 2010 - Myrtle Beach, SC, hosted by the Carolina Steiners
- 2011 - Portsmouth, NH, hosted by the New England Steiners

As you can see we will be having two conventions in a row on the East Coast so it would probably be beneficial if we could come up with a chapter from the West Coast who would be willing to be hosts for 2012. We also could use some volunteers from the central part of the country. So, my request

would be for the people in all the chapters in SCI to discuss the possibility of taking on a future convention. Remember, these enjoyable functions continue only if we have folks who are willing to run them.

From the Webmaster

John Piet

I joined SCI because I accidentally came across the SCI web site while searching for information on steins and was impressed enough to join. I believe that an active web site is important in attracting new members. Currently there are areas on our site that could use more membership participation:

- Show & Tell (no entry in over two years)
- the Chapters Page (no participation from a third of the chapters, and much out of date information)
- the Featured Stein (four months without a stein in the last year).

I encourage all chapter presidents to look at the Chapters Page and review their web pages and reports to see if they are current. If the chapter has no web page, I encourage them to develop one. Someone with an interest in steins would be more comfortable in contacting a local chapter if they see that the chapter is active, with a web page describing the chapter and welcoming new members. The web site does not have to be complicated, just a billboard advertising the unique aspects of the chapter. No programming experience is necessary. The SCI web master is willing to host and maintain simple web pages that don't require frequent updates – for example, see the web sites for the Carolina Steiners, the Desert Steiners, and the Gateway Steiners to name a few. All the chapter needs to do is provide the text, the layout, and some pictures. Since its inception, over eighty percent of the Featured Stein articles have been supplied by just three people. With almost twelve hundred members in SCI, I am sure that there are many steins out there that are worthy of presentation. If just one member in ten submitted an article, the feature would be covered for the next ten years. If each chapter would submit one article, the feature would be covered for the next two years. The articles do not have to be elaborate or long – just a description of the stein with some history or background information. The article could even be about a favorite folk tale or legend that is illustrated with a stein. I encourage all chapter presidents to bring up this topic at their next meeting and come up with an article for submission. It could be submitted by the chapter. Lastly, I would encourage the chapters to use the Show and Tell Page to share any thing or experience that would be of interest to other stein collectors. This is a very informal page and all that is needed is a picture, or two, and a short description.



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	(4) Free or Nominal Rate Distribution Outside the Mail (Carriers or other means)		
e. Total Free or Nominal Rate Distribution (Sum of 15d (1), (2), (3) and (4))			
f. Total Distribution (Sum of 15c and 15e)		1156	1108
g. Copies not Distributed (See Instructions to Publishers #4 (page #3))		206	192
h. Total (Sum of 15f and g)		1362	1300
i. Percent Paid (15c divided by 15f times 100)		100%	100%
16. Publication of Statement of Ownership <input checked="" type="checkbox"/> If the publication is a general publication, publication of this statement is required. Will be printed in the December 2008 issue of this publication. <input type="checkbox"/> Publication not required.			
17. Signature and Title of Editor, Publisher, Business Manager, or Owner Ravi Patel, Treasurer		Date	

I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).

Stein Collectors International, Inc. 2007 Treasurer's Report

At the 2008 SCI convention in Bad Schussenried, Ravi Patel, SCI Treasurer, reported that the financial position of Stein Collectors International as of the end of 2007 continues to be sound.

Significant Accomplishments

Publication costs for *Prosit* were reduced by an additional 10% from the prior year. Expenses are well controlled, allowing a year-to-year increase in net assets as seen in the Financial Highlights at right.

SCI commenced offering PayPal as a payment option beginning in October 2006. This option combined with a renewal and new member subscription page on our website has simplified the process, especially for our international members. During 2007, 52% of the new members used PayPal to subscribe. One of every four renewing members in 2007 used PayPal for payments. PayPal fees of \$619 in 2007 were very reasonable considering the ease of payments, especially for attracting new members surfing the net.

The process to remind members of their dues has undergone modifications. In addition to reminder postcards and email messages, customized dues alerts are printed on the mailing cover sheet for *Prosit*. In addition, members whose subscriptions have expired receive, as a good faith gesture, one more issue of *Prosit* after their expiration date with a plea for them to renew.

All SCI financial records continue to be maintained in Quick Books, providing a proper accounting base for our records and a quicker and reliable system for producing timely financial reports. Payments are now being made promptly.

Ravi V. Patel
SCI Treasurer

Financial Highlights			Change	
	2007	2006	\$	%
Revenues	\$52,544	\$47,854	\$4,690	10%
Expenses	41,849	40,948	901	2%
Change in Net Assets	10,695	6,906	3,789	55%
Cash & cash equiv.	133,215	117,101	16,114	14%
Net Assets:				
Unrestricted	57,841	42,697	15,144	35%
Museum/Library	26,945	31,947	(5,002)	(16%)
Convention	20,110	19,557	559	3%
Total	\$104,896	\$94,201	\$10,695	11%

THE STEIN AUCTION COMPANY

P.O. Box 136 Palatine, IL 60078

Andre Ammelounx: phone 847-991-5927

Gary Kirsner: phone 928-227-3723

Sold at our auction on October 12, 2008.



\$103,500.00



\$26,450.00



\$11,500.00



\$37,950.00

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