



The Beer Stein Magazine

PROSIT



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Stein Collectors International

September 2007



Prosit, September 2007

What's Inside

Organizational news.....	2231
Whites Utica - Ron Fox and David Roche.....	2232
Dual Alliance/Mettlach 1502 - Terry Hill.....	2238
Washington Crossing the Del. - W. Vogdes.....	2241
My First Stein - John Piet.....	2242
HMY Hohenzollern - Dr. Roy DeSelms.....	2245
More Ludwig Foltz II - Dr. Roy DeSelms.....	2246
A-A-A-O - Louis Foster.....	2248
A Lost Stein Returns - G. Schamberger.....	2249
Sarreguemines Stoneware - Peter Zirkpe.....	2249
2007 SCI Convention Auction - G. Kirsner.....	2250
The Diesinger "Big Boys" - Walt Vogdes.....	2251
2007 SCI Convention Photos - John Mertz.....	2252
Photos From the Road - Ron Fox.....	2254
Little Red Riding Hood - Stephen Smith.....	2260
A Handel Stein - Frank Pociadlo.....	2262
Homer Simpson and the Biker Hog.....	2263
Affordable "Go-Withs" - Marie Stevenson.....	2264
Turkenlouis - John Harrell.....	2266
Infantry Regiment #111 - John Harrell.....	2267
"Trink was klar ist" - Jerry Berg.....	2269
An August Saeltzer Stein - Chris Wheeler.....	2271
The Clown Duo - David Harr.....	2272
Stein Exchange.....	2275

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Note: Deadline for the next issue is October 1.

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As one part of an overall membership strategy, the Board of Trustees has decided to make a special incentive offer for three-year subscriptions. New, *first-time* subscribers can save \$10 per year by subscribing for three years. Current members are not left out of these savings - when you renew for \$3 years you will enjoy a \$5 dues reduction. Details are given below.

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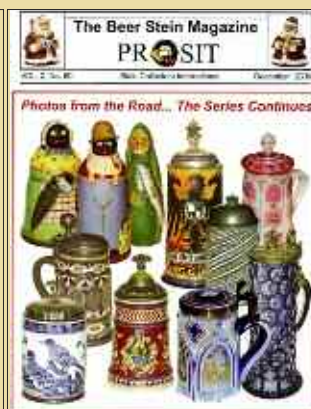
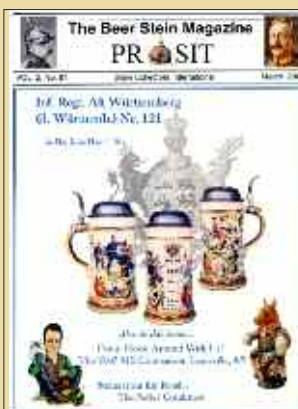
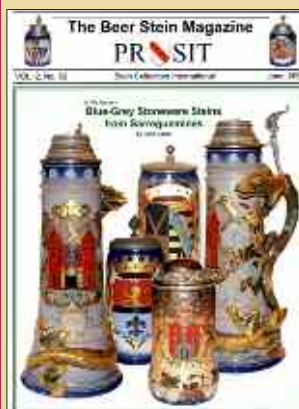
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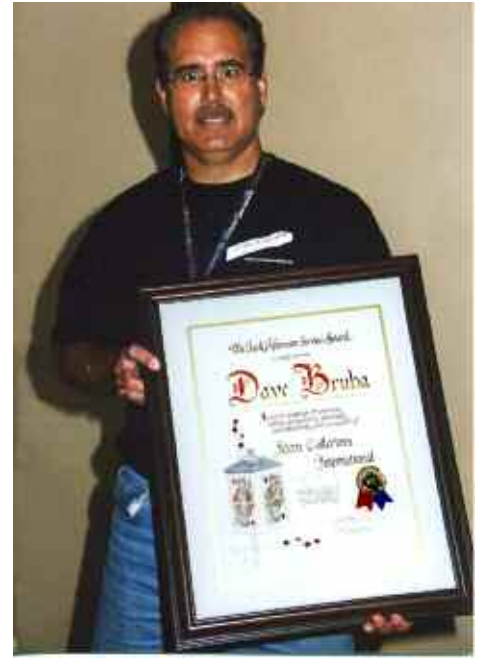
SCI's Award Winners Recognized in Louisville, KY, at the Annual Convention



Lyn Ayers
Master Steinologist



Charlotte Whitham receiving the
Editor's Award from Ron Fox



David Bruha
Jack Heimann Service Award

New Officers Elected

The following officers were elected at the annual Membership meeting:

President - Phil Masenheimer
VP Membership - William Hamer
Treasurer - Ravi Patel
Editor of *Prosit* - Ron Fox
Museum/Library Director - Lyn Ayers

Your other officers are:

Executive Director - Les Paul
VP Conventions - Martin Estep
Secretary - David Bruha (appointment)
Chapter Development - John Kelly
Internet Director - vacant

Elections are held each year at the general membership meeting at the convention. Officers are elected to two-year terms, five positions being elected one year, and the other five in the following year.

Is It Time To Renew Your SCI Membership and Continue Receiving *Prosit*?

Please review your mailing label to determine the paid-through status of your current membership. If your membership is paid through the current month or end of the next quarter, please promptly send in your renewal dues to the SCI Treasurer at P O Box 222076, Newhall, CA 91322. We encourage you to take advantage of the new three-year renewal rates to avoid having to renew every year.

Results of the *Prosit* Delivery Survey

The June issue of *Prosit* was mailed on Tuesday, June 12th, in Birmingham, AL. It was wrapped in a poly-bag in order to make the contents clear, and in an attempt to avoid delivery delays it bore the legend "Time Sensitive Material – Do Not Delay." Fifty-eight subscribers participated in the delivery survey at the SCI web site, 56 domestic and 2 overseas. Almost 95% of US respondent reported receiving their issue within 15 days of mailing, and only 1 US report was received indicating delivery in July (July 3). There was no clear geographic or zip code pattern. Members are urged to take up any questions about delayed delivery with their local post office, which does have the means to investigate.

The 2 overseas respondents reported receipt on July 5 (England) and July 13 (Australia). This is not the level of service we expect from our mailer, and we are taking steps to resolve this delay.

There will be another online survey to track delivery of this issue, and all subscribers are encouraged to participate. The survey will be accessible from the home page as well as from SteinTalk.

2008 SCI Convention

Initial information about the 2008 convention in Bad Schussenried, Germany appears on page 2244.

Help Us Stay In Touch

Do you use email? We'd like to be able to send dues renewal statements by email, but that requires that we know your current email address. Please send an email to our Treasurer (who maintains our membership records) so he will have your address -

Treasurer@steincollectors.org

Rest assured, your personal information will be used only by SCI, and will not be made available to anyone else.

Financial Matters

Treasurer Ravi Patel gave a positive financial report at the convention. Read a summary of his report on page 2268, or all the gory details on the SCI web site.

Password Controls on the SCI Web Site

In order to protect the value of the information developed by SCI members, a restricted access policy is used on the SCI web site. We will maintain a balance between free access to the public versus members-only access for selected areas.

The password will be changed every three months, and published in *Prosit* at the bottom of the inside cover page. Visit the web site at

www.steincollectors.org
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Whites Utica

by Ron Fox & Dave Roche

This article is based on an article written by Ron Fox in an auction catalog for Fox-Terry Steins, Inc. (May 15, 1985). It was subsequently updated and supplemented with additional photographs for The Beer Stein Journal (August 1995). It is further extended and more photos are provided in this article.

Whenever we notice a blue stoneware beer mug or stein, we automatically assume that it was produced in Germany. In most cases we would be correct, with one noticeable exception: those made by Whites of Utica. Whites was started in 1839 by Noah White who was a barge pilot on the Erie Canal which ran from Albany to Buffalo, New York. Because of its prime geographical location, Utica was obviously an ideal spot for a stoneware factory. The waterway could be used to transport clay northward from the clay-rich areas of New Jersey and to return the finished products to major urban markets such as New York City, Boston and Philadelphia. Noah White eventually settled in Utica where he bought a pottery business owned by Samuel Addington and renamed it Whites of Utica. In 1849 Noah and his two sons, Nicholas and William, formed a partnership. The mark used on their wares at that time was simply Whites Utica or White's Utica. In 1863 Noah's grandson, William N. White, joined the firm and the name was changed to Noah White, Son & Co. William took over the firm's management upon Noah's death in 1865.

In the 1870s a new building was added, expanding the operation, which both modernized and improved production processes. A 65-horsepower steam engine was also added. Whites' major production items included jugs, churns, chamber pots, preserve jars, beer bottles, and fire bricks. In 1887 William's son, Charles N. White, took over the management. The pottery ceased production in 1910 after 71 years of uninterrupted stoneware manufacture. Toward the end of the 19th century, competition from stoneware factories in Ohio and the use of glass containers created serious problems for New York potteries. The competition forced Whites to expand its range of products considerably and cupola brick, gas and oven tile, and beer steins were added. Production of beer mugs and steins was first introduced in 1885. In 1894, a German artist named Hugo Billhardt was hired. He was responsible for mold designing and introducing the German designs we often see. He worked there until 1901.



figure 1

During their heyday Whites employed between 20 and 25 workers. They used the rich New Jersey clay in two of their three kilns which were geared for stoneware firing. The third kiln was used for bricks. The two stoneware kilns were fired with slab wood, mostly spruce, which took approximately six to eight days for the saltglazed items and approximately forty-eight hours for the Bristol glaze pieces.

Styles

Because of the obvious attempt to copy German styles, many collectors who own beer steins made by Whites are not aware that they were actually manufactured in this country. It is our belief that Whites purposely sold their steins as German-made. We notice that they purposely omitted their identifying marks and often used German scenes and verses. They chose popular German themes such as tavern scenes, hunting scenes, Bavarian dress, etc. They even copied the popular Mettlach jeweled base body on some of their steins (figure 1). Even the three character steins they made

were copies of German made steins of that time. This held true until the 1901 Pan American Exhibition in Buffalo, NY, where Whites displayed its wares. At that time the company tried to capture the American market and capitalize on its own name. From then on we find steins and mugs featuring American themes such as Washington Crossing the Delaware, Pan Am Expo, St. Augustine, and advertising pieces for breweries, restaurants, etc. (figures 2 - 4).



figure2

figure 3



figure 4



figure 5



figure 7



figure 6



figure 8



figure 9



figure 10



Types of Steins

All of Whites' beer mugs and steins can be broken down into five major categories: relief, etched, reverse-etched, character and hand-scratched. The most widely used bodies were those with relief scenes (figure 5). The etched steins just featured the scene's outline incised onto the stein's body (figure 6). In reverse-etched, (threaded relief) the scene's outline was raised rather than incised (figure 7). Their character steins were extremely limited. We know of only the Owl, Bismarck's head and the Keg, so far (figure 8). All of this style of stein were basically a monochromatic gray with cobalt. Yellow, green and brown glazed colors were rare and high priced (figure 9).

The rarest type of decoration is the custom hand-scratched pieces. These steins (or other hand-scratched forms) would have a detailed scene scratched into the stoneware body while it was in the unfired greenware state. This took their most talented artists as there was no room for error. It took great care to get clean lines without creating jagged edges or obvious mistakes. These pieces always have a scratched number on the base and not the usual impressed number. These are highly sought after by the advanced collectors. Figure 10 is an example of such a piece.

How They Were Manufactured

Most beer steins made by Whites were cast-molded rather than spun on a wheel. Liquid clay or slip was poured into a plaster mold thus creating the scene. These were done as a two-part mold or sometimes three-part mold with the mold seam right down the center of the stein rather than hiding them on the sides. This was done because the decorations were mainly displayed in the English style – on the sides of the piece – rather than the German style which utilized the front of the stein for the center of the scene. I must point out that some of the early saltglazed pieces were hand-thrown. Because no molds were used, no mold seams would be visible. The designs were usually impressed onto the piece by using special tools.

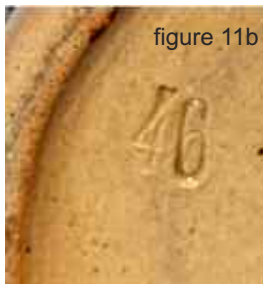
During different periods Whites used different types of interior and exterior glazes.

From approximately 1885-1897 a saltglaze exterior with a clear silica glaze interior was used. From approximately 1895-1899 the saltglaze exterior was still in use but often a white Bristol glaze was employed on the interior. From approximately 1896-1900 a clear silica glaze was sometimes applied to the stein's exterior while using a white interior. From approximately 1898-1907 Whites often used a Bristol exterior glaze while again keeping a white interior.

figure 11a



figure 11b



Numbering System

When we examine the base of a numbered piece by Whites, we notice a 1- or 2-digit, tall and elongated impressed number (figures 11a & b). For many years, like its German counterparts, we believed that this number identified the mold. But this is definitely not the case. This base number identifies the size of the stein or mug body minus the lid. These mold numbers referred to a corresponding price list for Whites wares. As the number increases the stein body becomes larger. As an example, the steins in figure 12 represent the same body shape and the steins are number from 35 on the left, through 39 to the right. Another sequence starts with a low of 43 and a high of 46 (figure 13). We also find a number series starting with 27 as the smallest and going up to 34 (figure 14). And finally, figure 15 is numbers 40 - 42. All pieces bearing base numbers from 35 to 46 carry relief decorations. Also, all pieces carrying base numbers from 27 through 34 carry designs that are impressed via a special tool.

figure 12



figure 13



figure 14



figure 15



figure 16



Pewter Lids and Mounts

The pewter lids and attachments were probably made either at the factory or nearby. They were not as fancy or detailed as the lids made in Germany. Whites lids were most often silver-plated but it was poorly done and wore off easily. They used half a dozen or so thumblifts, but one was used most often. For some unknown reason Whites almost always used a criss-crossed pattern cut into the front part of the tang (figure 16). This criss-crossed pattern was the pewtersmiths signature of marking his work.

figure 17



figure 18



Whites was never able to master the relief work that they copied from the German artisans. Their relief work was not as well-defined and was lacking in detail, as you can see when you compare a closeup of a Whites piece (figure 17) to a typical German stein (figure 18). They were also never able to master the cobalt, green or brown glazing application, often running outside of the lines.

As is customary with American-made steins, the liter capacity marking normally found on German steins is omitted. While this is also true on some pre-war German beer steins, most carry a capacity mark. This lack of a capacity mark on American beer steins is normal and expected. We did not follow the metric system, so liter marks would have been meaningless here.

Other products

The Whites stoneware firm was the most active and successful of its day. They did their best to provide a product that would be desirable to the masses. Besides their line of beer steins, they made many other stoneware forms such as bean pots, vases, crocks, butter dishes, beakers, water coolers, umbrella stands, canteens, etc. The following photos are but a glimpse of the variety of their wares.

Much has been learned about these American-made but German-looking steins and mugs, but there is still much to discover.





Here are some more Whites Utica steins for your enjoyment.



The Dual Alliance Military Leaders As Depicted on Mettlach Set #1502

by Terry Hill



Figure 1 - Collection of Villeroy & Boch 1502 stein series:

Top Row l to r. Franz Joseph, Von Hötzendorf, Kronprinz Wilhelm, Von Kluck, Kronprinz Rupprecht.
Bottom Row l to r: Von Emmich, Von Hindenburg, Dual Alliance, Wilhelm II, Von Mackensen.



Several years ago I approached stein collecting comrade Bob Wilson about creating an article for *Prosit* concerning a set of Villeroy & Boch steins that pictured World War I military leaders from the allied Germanic and Austro-Hungarian empires (figure 1). Bob had eight of these steins/mugs at that time and pledged to complete the group. When I began the research for the article, I consulted numerous Mettlach catalogs, their supplements, and other pieces of Villeroy & Boch literature. I soon realized what a difficult task this was to be, as there was no mention of the set. We couldn't define our objective; neither in regard to the personalities involved and their number, nor in answer to the question, "Are we done yet?" Each of the pieces in the set was marked in the standard fashion: a 1526 mold number, a date code of 15 or 16 (1915/1916), a stamped Mettlach abbey mark, a size number 2 or 3 designating .5 or .4 liter capacity, and the print number of 1502. The same print number 1502 appeared on all the members of the set (figure 2). There were no letters or other clues that would shed some light as to identities and their number. Occasionally the steins are

marked with the individual's name on the stein's front, but those occurrences are rare. In the months ahead Bob added two more items, I had a rough year health-wise, and until this month our project was shelved.



Figure 2

This past year Chris Wheeler wrote a fine article, "The Dual Alliance of 1879" for our SCI journal. This piece brought to mind the project that Bob and I had been putting together earlier. I blew the dust off those pages and in the issues ahead will share that information with our *Prosit* readership.

The subject of Wheeler's article was a .5 liter stein that pictured a pair of handshaking soldiers from the German Austro-Hungarian Alliance framed by flags and symbols from their respective homelands. At the outbreak of World War I, patriotic steins like this were commonplace. In addition to the steins, there were wall plaques, dinnerware, posters, post cards, banners, jewelry, and any other object that could carry images of this type of propaganda. This effort was a product of the times, and all the contesting countries that were engaged in this World War were doing likewise.

In these days of martial fervor, the favored items were those portraying the military leaders of the contending countries. Known as the "Heerführen" in the Dual Alliance

countries, this group included the Kaisers, Crown Princes, other war-going members of the nobility, as well as the professional military and its field marshals, generals, and admirals. Gift shops and souvenir stands in 1914/15 had ready supplies of these war mementos available for purchase and a patriotic population decorated their homes with their favored *Heerführen*.

Villeroy & Boch's #1502 set contains the following subjects: the Dual Alliance stein, Kaiser Wilhelm II of Germany, Kaiser Franz Joseph of Austria-Hungary, Crown Prince Wilhelm of Germany, Crown Prince Rupprecht of Bavaria, General Conrad von Hötzendorf of Austria, and German generals: Paul von Hindenburg, August von Mackensen, Alexander von Kluck, Otto von Emmich, and Karl von Bulow. This last listing is a stein not in the Bob Wilson collection and is not shown in the group photo. Bob hopes to add this item to his collection shortly.

This essay on V & B's 1502 set and their contribution to the war effort will be a large undertaking and will be spread over a number of *Prosit* issues. I plan to provide short biographies of the members of this group as well as to illustrate the installments with photos and artwork of the military personages. Additionally I will explore the artistic contributions of artists Fritz Quidenus, Karl Bauer, Ludwig Hohlwein, and Franz Ringer. Because of the unknown number of steins in this 1502 set, I would like to hear from you if you have or have seen one of the members of this set that I haven't mentioned. This request will hopefully lead to an additional installment. Now, in this introductory article, I will provide short biographies on each of the Kaisers as well as adding a few words about the 1502 V & B version of a Dual Alliance stein.

Wilhelm II

On January 27, 1859, Wilhelm II of Prussia was born in Berlin to Crown Prince Friedrich and his wife Victoria. The birth was traumatic for the eighteen year old mother as one complication after another compromised the success of the event. A long arduous labor, the use of the new and risky drug chloroform, and a non-breathing infant who needed revival were factors in this birthing. Later it was realized that Wilhelm had suffered nerve damage due to the aggressive handling by the physicians and was left with a deformed left arm and a permanent disability.

Even though Wilhelm's parents were rather liberal in their social leanings, their ideals were at odds with the manner of his tutored and militaristic education. Victoria was the daughter of Queen Victoria of England and was a keen believer in the progressive

views of her uncle Edward VII. Wilhelm wasn't about to embrace those ideals and as he got older he became more and more estranged from his mother. Otto von Bismark encouraged the youth's conservative and militaristic training as he was grooming him to become an opponent to the liberalism of Wilhelm's father, Friedrich III. The Chancellor's grand scheme ran afoul though as Friedrich died of throat cancer only four months after becoming Kaiser. In the final days of Friedrich's reign, the ambitious Wilhelm virtually imprisoned his dying father and his mother in the Royal Palace. Two years later, Kaiser Wilhelm II dismissed Bismark as Chancellor and assumed total control of the German Empire with the use of massive powers that were to shape the destiny of Germany and its European neighbors.

Wilhelm was consumed with militarism and Prussian discipline and was happiest when he was with his *Heerführen* (figure 3). Parades, exotic uniforms and trappings, troop inspections, and elaborate deliberations with his advisors were the activities that filled his life. He was the Supreme Commander in Chief and was in charge of everything. While this was his official position, he was in reality only a figurehead and it was his staff that made the meaningful decisions. By the time war was imminent, Wilhelm was apprehensive and doubted that such an engagement was to be successful. The Generals pushed ahead with their plans and after a series of events filled with intrigue World War I had begun. As the War wore on, Wilhelm frequently found himself in opposition to decisions advanced by his staff. He was against the replacement of Erich Falkenhayn as the General Chief of Staff with the popular Paul von Hindenburg. Nevertheless, the generals had their way.

Figure 3 - Kaiser Wilhelm II of Germany



By 1918, with a collapsing economy and shortages everywhere, and with the triumphant entry of the United States into the battle, the once invincible German war machine was crumbling. With riots in their cities, the German Army marched home to restore order. Kaiser Wilhelm had been named on the list of war criminals wanted for the suffering and death of countless soldiers and citizens, but he fled Germany for sanctuary in nearby Holland. Never accepting responsibility for the war nor the fact that Germany had been defeated, Kaiser Wilhelm II announced his abdication on November 9, 1918. Holland refused to extradite Wilhelm and shortly thereafter he purchased an estate in Doorn. It was there that he spent his final years until his death in 1941. He is buried on the grounds of the estate.

Francis Joseph I

Franz Joseph, a Hapsburg, was born in 1830 to Archduke Franz Karl and Princess Sophie of Bavaria. It became apparent early on that Franz would one day ascend to the emperorship of Austria as his father had renounced his own right to the throne. Archduke Franz had begun his training in the Austrian Army with the rank of Colonel as a lad of 13 years. During the Revolution of 1848 "Franzl" was given a field assignment in Italy under the guidance of Field Marshal Radetsky and performed admirably under fire. By the end of the year, Emperor Ferdinand I had abdicated and Archduke Franz Joseph became the new ruler of Austria. The use of the double name of Franz Joseph was to bring to mind the stability of the empire under an ancestor (Joseph II) of the newly crowned emperor.

Initially a number of concessions were made to quell the revolutionary activities and the army helped to bring a calm to the realm. Hungary was granted autonomy and a dual monarchy was created. In 1867 Franz Joseph in addition to his Emperorship of Austria was declared King of Hungary. The Hungarians were allowed to conduct their internal affairs without interference while in foreign matters the two monarchies acted in concert.

During a match-making encounter arranged by his mother Sophie and much to her chagrin, Franz Joseph turned his attentions away from the chosen Helene and instead fell in love with her 16 year old younger sister Elizabeth. The girls were nieces to Sophie and members of the Wittelsbach family of Bavaria. Elizabeth was a cousin and close confidant to Ludwig II. Franz Joseph and Elizabeth married in

1854 and endured a rather unhappy union. While Franz Joseph adored his beautiful "Sisi," she had constant difficulties with members of the royal family. Two of the four children of this union suffered tragic deaths as Sophie died as an infant and their only son Crown Prince Rudolph committed suicide under mysterious circumstances with his young mistress Baroness Vetsera at Mayerling. Empress Elizabeth also met a tragic end - while vacationing in Geneva, Switzerland in 1898 she was assassinated by an Italian anarchist.

Years earlier, in 1853, the young Emperor himself was the victim of an assassination attempt by a Hungarian nationalist and only the stiff collar of his military tunic and the saber of one of his officers foiled the knife-wielding attacker. The stark ending for other Hapsburgs included the 1867 firing squad execution of the Emperor's younger brother Maximilian in Mexico after serving that country for three years as its Emperor; another younger brother, Karl Ludwig died in 1896 from foul water that he drank while on a pilgrimage to the Holy Lands; and yet another assassination, this time in 1914 to Archduke Franz Ferdinand, the heir to the throne. This last death was at the hands of a Serbian nationalist in Sarajevo and led to the greatest of all tragedies, World War I.

During these difficult times Franz Joseph did find some peace while spending time with the Viennese actress, Katherina Schrat. The young thespian was a light-hearted creature who provided the emperor with the emotional care he needed. The longstanding affair was not a secret to Eliz-

Fig. 4 - Emperor Franz Joseph of Austria



abeth or the public. In fact Katherina and Elizabeth had a civil relationship and exchanged correspondence. The emperor had a villa constructed in Bad Ischl for his mistress at which place they met until his death in 1916.

Emperor Franz Joseph (figure 4) was 86 years old at the time of his passing and had served his country for 68 years as its leader. This was the third longest reign of any monarch in European history. He failed, however, in seeing World War I come to its end.

Dual Alliance Stein:

This 1/2 liter V & B stein/mug features an image of two land soldiers in their full combat uniforms complete with weapons and packs. The two allies hands are clasped in a warm handshake (figure 5). The central view is bordered with a garland of oak leaves decorated with colored ribbons representing their countries (yellow and black for Austria-Hungary, and red, white, and black signifying Germany), and colorful flowers. The garland wraps around each country's symbolic shield (figures 6 and 7). The slogan "Wie sich auch mag die Zeit gestalten wir werden treu zusammen halten" is displayed under each of the side shields. Loosely translated it proclaims "Even though the times may change, we will remain faithful (true) to one another." In an earlier paragraph there is a description of the base markings. The stein also carries the traditional Christmas remembrance from Mettlach. In the next issue of *Prosit* I will feature biographies of the Crown Princes Wilhelm of Germany and Rupprecht of Bavaria, as well as accounts of the lives of German Field Marshals Von Hindenburg and Von Mackensen.

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Figure 5 - The Dual Alliance stein



Figure 6 - The German Shield



Figure 7 - The Austrian Shield



The American Revolution Depicted on a Stein Washington Crossing the Delaware

PROSIT

Page 2241
September 2007

by Walt Vogdes

"These are the times that try men's souls; the summer soldier and the sunshine patriot will, in this crisis, shrink from the service of his country; but he that stands it now, deserves the love and thanks of man and woman. Tyranny, like hell, is not easily conquered; yet we have this consolation with us, that the harder the conflict, the more glorious the triumph."

Thomas Paine, revolutionary, radical, intellectual, and an outspoken advocate of independence for the American Colonies, penned these words in 1776 in his new pamphlet, *The American Crisis*. At the time, the American Revolutionary troops under George Washington were in retreat, having suffered heavy losses of men and materials in their failed attempts to secure New York city from the British. Washington's troops made their way southward through New Jersey, with the British in pursuit. Crossing the Delaware River by boat at McConkey's Ferry on December 7, the army found refuge from attack in Bucks County, PA.

Washington realized that his move had made the British vulnerable by extending their forward lines over such a range that they could not be reinforced from New York. With morale at a low point and enlistment contracts due to expire on December 31st, Washington planned a bold counter-attack against British forces in Trenton, NJ. Spurred on by the words of Thomas Paine, Washington assembled his force of 2,400 men and provided the password for the day: "Victory or Death." The crossing back across the Delaware began at nightfall, but was hampered by snowfall, and the American troops did not complete the crossing until 3 AM on December 26th. Fighting began around 8 AM, and was over in an hour as the surprised Hessian troops garrisoned in Trenton were quickly overrun.

This important victory gave both the public and the Continental Congress renewed confidence in the American forces in general, and improved the general perception of the state of the war.

In 1851 German-American artist Emanuel Luetze depicted Washington leading his troops in their fateful crossing. Although there are many copies of this painting, Luetze's original work is in the permanent collection of the Metropolitan Museum of

Art, New York. Of course, most schoolboys are quite familiar with this scene, and when I saw the stein shown at the bottom of this page I recognized it immediately.

The stein was consigned to the member's auction at the 2007 SCI convention in Louisville. It is a typical blue-grey saltglazed relief stein, made by White's Pottery of Utica, NY.

References:

Washington's Crossing of the Delaware; wikipedia.com



Above, *Washington Crossing the Delaware*, an 1851 oil-on-canvas painting by German-American artist, Emanuel Luetze (Metropolitan Museum of Art.) Below, Luetze's inspirational artwork is recreated on a large, salt-glazed stein (without lid) manufactured by White's Pottery of Utica.



My First Stein

by John Piet

My first stein was actually the set of steins shown in figure 1. My father was an army officer and our family went to Germany with him in 1950. This was only a short time after the end of the Second World War and times were still tough for many Germans. I can remember seeing people living in bombed-out buildings and searching through garbage cans. We were living in a small town outside of Stuttgart, and my parents befriended our German neighbors, helping them out by getting items for them at the PX and commissary. When we moved away, they gave this set of steins to my parents as a farewell gift in gratitude for all the help my parents had given them.

As a child, I loved those steins. The coats-of-arms conjured up images of knights and nobility. I would take the steins to my desk and try to copy the coats-of-arms. One of the steins had two different coats-of-arms, and I thought that it might signify a marriage between two noble houses.

In 2001 the "Antiques Road Show" came to Tucson, Arizona. Feeling that this would be a good opportunity to determine the source and value of these steins, I packed them up and took them to the show. The appraisers loved the steins and even put me on camera, but it soon became apparent that they really didn't know what the steins were. I decided to do some research on my own to see if I could find out what my steins represented.

After a week of plodding through dozens of heraldry sites on the internet with no success, I had an inspiration to look for information on steins. It didn't take long to find the Stein Collectors International (SCI) web site, and once there it didn't take long to discover that my steins were what are known as "student association steins." Needless to say I was very disappointed. My dreams of royalty and wealth were gone, but I found myself fascinated by the variety, beauty, and the history found in steins I saw on the SCI web site. I decided to join SCI and soon after was invited to join the local chapter, the *Desert Steiners*.

At a meeting one day I showed a picture of my set of steins and instantly became known as a collector of student association steins. Not only that, I was assumed to be an expert on the subject and was asked to bring my steins to the next meeting and talk

figure 1



about student association steins. The more I studied for my talk, the less disappointed I became that my steins had no royal heritage. Collecting student association steins, like collecting regimental steins, is like collecting bits of history. I found that the indecipherable writing on the backs of the steins was a type of code, and could in fact be deciphered. The coats-of-arms, or *Wappen* in German, are unique to a student association and contain a lot of information about the association.

There are two different *Wappen* depicted on the steins in my set, representing two different student associations. Identifying the society associated with a student association stein is not always easy. Often the name of the society is on the stein, usually in the phrase "Xxxx Sei's Panier" ("Xxxx shall be our banner"), where Xxxx is the name of the society. However, this is only a partial identification since there were many associations with the same name, and like-named societies had no connection with one another. A complete identification would also include the name of the university or town where the society was located. Because none of my steins have the name of the society on them, discovering their origins was not easy, but I was able to identify them with some help from Walt Vogdes, one of SCI's experts on student association steins.

The *Wappen* shown in figure 2 is that of Corps Starkenburgia at the university located in the town of Giessen. The Corps is commonly referred to as *Corps Starkenburgia Giessen*. This society takes its name

from the fortress *Starkenbourg* ("strong fortress") located near the town of Heppenheim an der Bergstrasse. An image of the fortress is shown on the center shield in the *Wappen*. Starkenburgia is an active society and their *Corpshaus* has a tower to remind them of their heritage. The crossed swords in the lower left quadrant of the *Wappen* signify that this was a dueling society. This fact is reinforced by the letters *G U N* within the swords. This is an acronym for the Latin phrase "Gladius Ultor Noster" which roughly translates in English to "The Sword is our Avenger." Also inscribed within the swords is the *Zirkel* of the society. *Zirkel* is German for circle, and is a hand drawn cipher which almost always uniquely identifies a student association. The *Zirkel* can be found on many of a student's personal belongings and is usually written behind the

figure 2



student's signature or name. In the upper right quadrant is the Hessian lion, the symbol of the state of Hessen, the origin of this society. The other two quadrants contain the colors of the society.

figure 3



The other Wappen (figure 3) is that of Corps Saxo-Borussia Heidelberg, also a currently active association. The name of the Corps, "Saxo-Borussia," incorporates two German states, Saxony and Prussia. This is evident when looking at the Wappen. In the upper left quadrant is the coat-of-arms for the free state of Sachsen, or Saxony. In the upper right quadrant is the Prussian eagle. The Corps was founded in 1820, five years after Prussia had annexed a good portion of Saxony. The founding members evidently wished to preserve part of their heritage. The colors for this society are unusual. Most student societies have three colors, but Saxo-Borussia Heidelberg has four: white and green, the colors of Saxony, and black and white, the colors of Prussia. These are shown in the plumage and in the lower right quadrant. The lower left quadrant shows that this is also a dueling society. The Zirkel of the society is shown in the center shield. You may recall this society as the aristocratic Corps featured prominently and fairly accurately in Sigmund Romberg's operetta, *The Student Prince*. To this day the society is quite proud of its aristocratic enrollment.

Traditionally, student association steins were given as an exchange of gifts between friends. My steins comprise what is known as a presentation set. They were given as a group to one P. Hartmann from several of his friends to celebrate some occasion, possibly his finishing his studies and leaving the university. The large stein is called the master stein. It has a three-liter capacity and a pouring spout. All of the other steins are three-tenths of a liter. All of the steins are clear, blown glass steins with

enameled student association decorations. The bodies are faceted, and the panels alternate clear and frosted.

Glass student presentation steins typically have a white-enameled dedication in Fraktur lettering appearing between the upper and lower handle attachments. The dedications tell us something about the parties who were involved in the exchange, and since these steins were all owned by the same person, we can draw some inferences about him and his friends. The inscription for the large stein is reproduced below. Note that each name in the dedication is followed by the Zirkel for the society (or societies) to which the man belonged.

G. Buchinger *Fr.*
W. Goebel *Fr.*
C. Kochendorffer *Fr.*
i/l
Lbb. P. Hartmann *Fr.*(xxx)
3. fr. Erg.
Ludov. W. 1897/98 C.

Roughly translated and decoded, this inscription tells us that G. Buchinger, W. Goebel, and C. Kochendorffer, all members of Starkenburgia Giessen, gave this stein to their dear *Leibbursch* P. Hartmann, a member and former secretary of Starkenburgia Giessen, in friendly remembrance of Ludov for the winter semester of 1897-1898.

Ludov is an abbreviation for *Ludoviciana*, the name of the university at Giessen up until 1946. Herr Hartmann must have been an important and respected member of Starkenburgia, having held the rank of sec-

retary and being addressed as a *Leibbursch*, a senior member serving as a mentor. It is unusual for more than one person to present a stein, but since the master stein obviously cost quite a bit more than the smaller steins, the three students probably chipped in to share the cost of the full set. The dedications on the two smaller steins with the Starkenburgia Wappen are similar, but were given by only one person.

In this set are steins from two different student associations from two different universities located in two different towns. Look at figure 4. When the steins are placed in this order, the stein with the double Wappen provides a natural link from Starkenburgia Giessen to Saxo-Borussia Heidelberg. To better understand how this came about, we look at the inscription on the back of the stein with the double Wappen.

C. Selck *Fr.* (F.M.) *Fr.* xx
s/l
P. Hartmann *Fr.* (xx)xx
3. fr. Erg.
Ludov. W. 1897/98 C.

This roughly tells us that C. Selck, a former *Fux Major* (person in charge of first year students) at Starkenburgia Giessen, and current fencing master at Saxo-Borussia Heidelberg, gives this stein to his dear P. Hartmann, former and current fencing master at Starkenburgia Giessen, in friendly remembrance of Ludov in the winter semester of 1897-1898."

Steins with double Wappen are rare, usually occurring when the presenter is a member of more than one student society. One joins a student association for life and, un-

figure 4




like American fraternities which have chapters at many different schools, a German student association is unique to a given school. If a student changed universities and wanted to enjoy the life of a student society, he would have to join another society. Herr Selck was a former fencing master with Starkenburgia and was currently a fencing master with Saxo-Borussia, so he most likely transferred from Giessen to Heidelberg and joined Saxo-Borussia when he got there. Starkenburgia and Saxo-Borussia were united in a pact of some kind and it would have been easy for Herr Selck to become a member of Saxo-Borussia. Having been friends with Herr Hartmann at Giessen, he would most likely have wanted to participate in Hartmann's celebration.

Now we just have to figure out how a Saxo-Borussian Wappen got into this set. Consider the inscription on this stein -

H. v. Armin 

s/l

P. Hartmann  (xx)xx

3. fr. Erg.

an die schoenen Februartage 1898

All of the other steins are given in remembrance of the winter semester of 1897-1898 at Ludov. This stein is given "in memory of the beautiful February days of 1898," a very unusual remembrance for a student association stein. H. v. Armin was never a student in Giessen, so naturally he couldn't ask Herr Hartmann to remember their time together there. Obviously they spent some time together in February of 1898. Perhaps Herr Hartmann journeyed to Heidelberg to visit his friend and society brother, Herr Selck, and while there, struck up a friendship with Herr von Armin, or perhaps they had been close friends before they entered different universities. Who knows?

My interpretation of the story behind this set of steins may not be completely accurate, but it really doesn't matter. Now when I look at this set of steins I feel that I understand some of the history behind them. They have become more than just beautiful pieces of glass sitting on a shelf. In some ways they seem to have life in them, and that gives me a greater appreciation of them.

Although I have become fascinated by the area of student association steins, it wasn't my intent to make this article a lesson on the subject. Anyone interested in a greater explanation of things, terms, and traditions associated with student associations should read the fine articles on them on the SCI web site. I recommend starting with the Stein of the Month article for January 2005 by Ronald Gray.



Welome New Members!

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

Jonathon and Nancy Kretzer
Northport, NY
via the Internet

Janet Hendrix
Worthington, MN
credit to Linda Cress

Richard and Carrol Gross
Granite Bay, CA
TSACO catalog

Gordon and Adele Sullivan
Palm Beach Gardens, FL
TSACO catalog

George Felty
Fairbanks, AK
via the Internet

Ron Davis
Matthews, NC
via the Internet

Paul and Mitzi Hoffmann
Chattanooga, TN
via the Internet

Jack White
Yorba Linda, CA
via the Internet

Beau and Mindy Woods
Waldorf, MD
credit to Martin and Carolyn Estep

Karel Shannon
Boltonfield, NM
direct mail

Richard Turcotte
Woonsocket, RI
via the Internet

David Townsend
Great Britain
via the Internet

William and Donna Fraley
Lenoir City, TN
via the Internet

Frank and Barbara Held
Chicago, IL
credit to Robert Groebner

V. Kay Hafner
Vacaville, CA
credit to Gary Kirsner

Daniel and Chris McKinney
Port Richey, FL
Stein Book

Chris and Catherine Hanson
Solvang, CA
credit to Cornell Imports

Edward Egring
Sebastian, FL
via the Internet

We'd like to see your name here, not as a new member, but as a successful recruiter! When you are at an antique show or mall, or even in your own home, when you meet someone who is interested in steins, make sure they know about SCI. Use the card in each issue of Prosit as a means of getting them to join.

Let's Get Together in Bad Schussenried in 2008!

The 2007 SCI convention will return to Bad Schussenried, Germany, which so many of our members will remember fondly from 2002. Attendees will assemble in Munich in the days prior to the convention, then depart on July 30 for Bad Schussenried. This little village lies about 50 km south of the cathedral city of Ulm, or approximately 135 km WSW of Munich. Always a popular option, there will again be a post-convention tour lasting from August 3-10.

What is there to see and do in Bad Schussenried?

- The *Bierkrüge Museum* (see below)
- *Schussenrieder Brauerei*, which will be convention central (great beer, hospitality and *Gemütlichkeit*)
- Stein sales
- German Breweriana Club swap meet



Steins in the Bierkrüge Museum

Munich's Marienplatz and the Frauenkirche



- Excursions to Friederichshafen and the Zeppelin Museum
- Optional excursions to Ulm (Ulm's Gothic cathedral is the tallest in the world) and the Hohenzollern Castle
- A commercial stein auction conducted by Johannes Vogt

When the convention ends on August 3rd, the post-convention party starts! Plans currently include stops in Mettlach and Cologne, a cruise on the Rhine, visits to the Heidelberg castle and Nurnberg. The tour is being planned by SCI Master Steinologist Dr. Beatrice Adler and will cater to the interests of stein collecting tourists. More detailed information will be published in *Prosit* in December, but in the meantime watch for developments at the SCI web site.

Reservist Arp Onboard the Imperial Yacht Hohenzollern 1911-14

by Dr. Roy C. De Selms

When Kaiser Wilhelm II came to power in 1888, he commissioned a new royal yacht to be built to replace his grandfather's aging yacht the S.M.Y. (Sein Majestäts Yacht) Hohenzollern I built in 1867 (fig. 1).



figure 1

The S.M.Y. Hohenzollern II was launched on June 27, 1892 from the Vulcan shipyard at Stettin, Germany (fig. 2). The impressive Hohenzollern II was 116 meters (381 ft.) long, 14 meters (46 ft.) wide and had a crew of 295. It did a modest 21.5 knots under steam power and was armed with 3 rapid-fire 105 mm. cannon and 12 rapid-fire 50 mm. cannon. This was a showpiece of Kaiser Wilhelm II and symbolized his ambitions to build a world-class navy. To be selected to serve in any capacity on the Imperial Yacht was a great honor indeed. Reservist Arp was one of those so honored

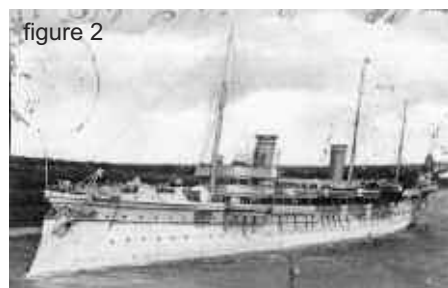


figure 2

as can be seen by the inscription on his reservist stein in figure 3. The roster lists 34 total personnel including Arp in his unit. This basic stein body and decoration is seen for some other navy reservist steins and has the usual scenes and sayings. However there is a major difference; on the front of this stein over the depiction of the Imperial Yacht is the personal standard of Kaiser Wilhelm II (at right). Steins for other ships prefixed by "S.M.S." (Sein Majestät Schiff, or, His Majesty's Ship) will usually have the naval war flag at this site.

Things get a little more interesting when Arp's service time is taken into consideration. The inscription under the scene with a sailor fondling a native girl reads "an Bord

S.M.Y. Hohenzollern 11-14". This means that Reservist Arp was on board the Hohenzollern when Germany was preparing to go into World War I and might have been requested to serve further into the war. From documents we have seen, the mustering out date for naval personnel was the same as that for other branches of the Ger-

figure 3



man service, i.e., in early October of the final reserve year. This therefore means that Reservist Arp was on board when Kaiser Wilhelm II took his annual summer cruise in Norwegian waters from July 6 to July 27, 1914.

To put this into perspective Archduke Francis Ferdinand of Austria-Hungary was murdered allegedly by Serbs at Sarajevo, Bosnia (now Yugoslavia), on June 28,



PROSIT

Page 2245
September 2007

1914. Kaiser Wilhelm was notified on that day while racing his yacht Meteor on Kiel Bay. After assuring the Austrians that Germany would support them in action against

the Serbs, the Kaiser embarked on his annual summer cruise to Norwegian waters on July 6, 1914. During that cruise much maneuvering of various European countries which were to become involved in the coming war was taking place. On July 23, 1914 Austria-Hungary issued an ultimatum to Serbia served at Belgrade demanding justice for the transgressions and assurances that they would not continue. The next day the Kaiser saw the ultimatum in a Norwegian newspaper and immediately ordered the German Fleet home. The Kaiser was back in Potsdam on July 27, 1914, and the next day with some trepidation the Austrian Emperor Franz Joseph declared war on Serbia. Within a few days almost all of Europe was at war and the rest is history.

Figures:

1. S.M.Y. Hohenzollern I (launched 1867)
2. S.M.Y. Hohenzollern II (launched 1892)
3. German Naval Reservist Stein Named to Res. Arp 1911-14
4. Personal ensign of Kaiser Wilhelm II

Ludwig Foltz II Premiere Designer of Mettlach Steins

Part IIIa. More Examples of
Foltz-Designed Drinking Vessels

by Roy C. De Selms & Robert VBM
Wilson

In previous articles (ref. 1) on Mettlach drinking vessels designed by Ludwig Foltz II, we have introduced you to examples of what we called Proto-Mettlach drinking vessels. These vessels were made from the 1840's probably thru the 1860's when Foltz was active in this arena. The examples we found do not have the interior white glaze which was developed in the 1840's and are extremely rare. Although the Ludwig Foltz signature has been found on only five examples of Mettlach drinking vessels, it has been found on examples from the Ernst March Söhne of Berlin-Charlottenburg, and on design drawings by Foltz. Although the Mettlach directors at the time apparently decided to eliminate Foltz's signature from pieces he designed, Foltz saw this coming and used other devices to identify his works: the *Humpenburg Wappen* (goblet on shield), animated steins (without arms), and the Pilgrim's Hat.

The Mettlach steins designed by Foltz identified thus far are #6, 32, 202, 328, 762 and 1037; beaker #33 (Cologne Cathedral); and pokals #179 and 454. Please note that there are not many mold numbers over 1000 attributed to Foltz since these were among the very first designs used by Mettlach. It is now possible to add more examples of Foltz's designs to the list.

Mettlach pokal #168 (fig. 1) was designed by Foltz and an example with his signature produced by March was identified by the Endres's (ref. 2). They also have indicated that the first example could be dated to before 1849 since the pokal appears in a dated painting by G. Gensler. The early examples of this pokal produced by Mettlach do not have the Foltz Mason signature, but do have the applied *Humpenburg Wappen* (goblet on shield) (fig. 2) that also was removed by the time this hit the catalog of 1885.

This pokal has some interesting features that are worth considering. First, the structure is a double helix, i.e. one helix (spiral) has the figures and the other has the arches with text. Foltz could not have

figure 1



figure 2



known this, but the double helix would be made famous in 1953 by Crick and Watson as a fundamental structure of DNA - the stuff of life. Second, columns or pillars with helical decorations have religious connotations. The many helical columns in churches all over the world, including the Vatican, are thought to represent ascent to heaven. The Tower of Babel was similar, but is thought to have looked more like a pyramid surrounded by an ascending helical stairway.

The general theme seems to be one of life and morality as one ascends toward heaven. (Keep in mind that life is a two-way street that can be a lot easier to descend than ascend.) The figures starting at the base of the pokal are mainly lizards, tadpoles, and frogs along with some unhappy looking humans who appear to be holding the weight of the world (the pokal) on their shoulders and then a man wallowing with a pig (fig. 3). The intermediate scenes are of life in general with merrymaking, getting down to business, and the top scene with a wise man or scholar (fig.4). The lid has the

figure 3



figure 4



figure of a saint or maybe even Jesus (fig. 5). The band just below the main body reads "Wer trinket ohne Noth, zur Kröte fällt in Koth" (He who drinks without need, will fall into the mud with the toads.). The lowest verse in a cartouche reads "Beim Saufen, Spiel u. Streit, d. Teufel ist Unweit" (When guzzling, gambling and quarreling, the devil is nearby.). The topmost verse reads "Seid ihr zusammen gleich u. gleich, so bin ich mitten unter euch" (When you become each other's equal, then I will be among you.).

figure 5



Ludwig Foltz II was a sculpture and an architect who used a mason's symbol with his initials as his signature. This pokal has architectural significance besides the religious connotations discussed above. Trajan's column in Rome (113 CE) was the first example of a column with low relief helical design with figures representing his conquests, etc. (figures 6 and 7).

Most pertinent is "The Apprentice Pillar" in the Rosslyn Castle Chapel, (Roslin, Scotland) of "Da Vinci Code" fame. The legend goes that in the 15th century the master architect (mason) of the castle went to Rome to find out how to construct a helical pillar. By the time he returned, his apprentice had already completed one (fig. 8). The master architect was so jealous and outraged that he killed the apprentice.

figure 6



figure 8



figure 7



Besides the "Apprentice Pillar", there are other symbols in the castle associated with the Knights Templar and the Free Masons. It seems quite reasonable that the Catholic Villeroy & Boch families resented any symbols that might be representative of Free Masonry and therefore removed Foltz's signature. Why the *Humpenburg Wappen* (goblet on shield) representing the Munich Art Society was removed from most of Foltz's works that were cataloged is not obvious.

As with many if not all other Foltz designs that were made by Mettlach, pokal # 168 was copied by other manufacturers. The example seen in figure 9, bearing the same verses and decor as the Mettlach original,

has a hand-inscribed 141 on the base, a model number known to have been used for this piece by the firm of August Hanke in Höhr.

figure 9



References:

1. Roy C. De Selms & Robert Wilson, *Prosit*, pg. 1784, 2005 (and previous articles).
2. Dr. Werner u. Irmgard Endres, *Mettlach'scher Turm*, pg. 1, Juni 1985.



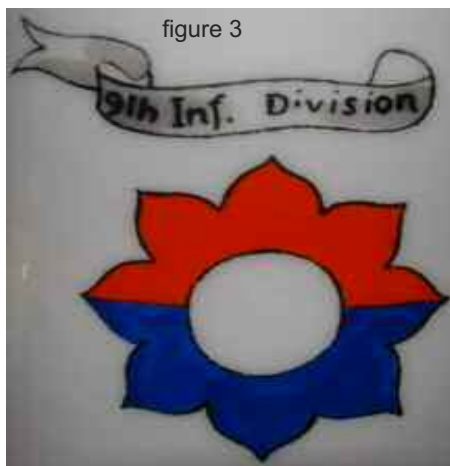
Did You Know...?

SCI was founded in 1965 as the brainchild of Tom McClelland. The first issue of a planned quarterly publication, titled *der Gemütlichkeit*, consisted of 4 pages. The name was chosen to reflect the German spirit of good times and great friendships. Within the first year, membership rolls shot past 200. The first national convention was held in New York City in 1967, and 31 members participated. One year later in Milwaukee the SCI convention was established as an annual event. A group of California visionaries formed the first local chapter of SCI, appropriately named *Erste Gruppe*. The current name of our publication, *Prosit*, was adopted in 1969. In the first 10 years a total of 280 pages were enthusiastically snapped up by collector-members. Issue #100 was published in 1990, by which time 2068 pages had been published. The first Glentiques ad - promoting antique show appearances and stein sales by mail - appeared in 1977. The national stein catalog auctions appeared in 1982. In the last 10 years 1556 pages of "steinformation" have been published. Next year's convention will be held in Bad Schussenried, Germany. We hope you will be able to attend and to contribute to the *Gemütlichkeit*!

A-A-A-O

by Louis Foster

A recent listing on eBay featured a military stein with these letters on the lower front (figure 1) but what intrigued me even more was the Combat Infantryman's Badge (CIB) depicted on the front (figure 2) arrayed above 13 battle streamers comprising the central design of this stein.



The side scenes (figures 3 and 4) were nothing remarkable, consisting of 9th Infantry Division and 39th Infantry Regiment symbols, and the finial was an Infantryman with his M-1 rifle over his shoulder, poised to do what the Infantry is known for doing - marching. The thumblift was not photographed well and, frankly, looked like a bowling pin.

There was no name or date painted over the glaze as is normally found on steins of this era. This is only the second CIB I have ever seen on a stein (the other was from a Viet Nam era soldier made several years later when he was stationed in Germany) and I made plans to "win" this auction and waited for the results and delivery.

Once I "won", the research began in greater detail. I learned that the 39th was stationed in Fürth in 1955. Much of the 9th Division was posted near Ulm and 7th Army Headquarters. This regiment called itself the "Fighting Falcons" but the meaning of A-A-O still eluded me.

Going back in time, I learned that the 39th Infantry is credited as the first US troops to

set foot on enemy territory when they assaulted Algiers on November 8, 1942 as part of Operation Torch under General Eisenhower. This was not the answer I wanted but it was a start as well as very interesting to me.

I continued my research of the 39th to the invasion of Sicily (Operation Husky - July 10 to August 17, 1943) and I found my answer. It all goes to Colonel Harry A. "Paddy" Flint, a West Pointer who was given command of the 39th in Sicily when the unit had not performed to the demands and expectations of a general named George S. Patton. Paddy immediately had the AAA-O insignia stenciled on the helmet of every man in the regiment, explaining that it stood for "Anything, Anytime, Anywhere - Bar Nothing," a new attitude for the regiment. The men took great pride in the AAA-O insignia, displaying it not only on their helmets but their vehicles and even in combat. When questioned about the soundness of the practice, Col. Flint confidently declared, "The enemy who sees our regiment in combat, if they live through the battle, will know to run the next time they see us coming."

Stenciling this insignia on his soldiers' helmets was against regulations, but it paid off in helping turn the 39th Regiment from a lackluster unit into something of a legend. The regiment's junior officers reflected a new-found sense of pride and invincibility with their own interpretation of the insignia, boasting that they could "lick anyone, anyplace, anytime, bar none."

Colonel Harry A. Flint, Commanding Officer of the 39th Infantry Regiment, died in France of combat wounds on 24 July 1944. As he was being carried to an aid station, one of his men said this to him "Remember,



Paddy, you can't kill an Irishman—you can only make him mad."

This explains "Triple A, bar nothing" but left the mystery of the thumb lift. It is obviously a falcon but it holds what appears to be a five pointed star in its beak (figure 5). The 39th crest shows what seems to be a green leaf and the motto "*D'une Vaillance Admirable*." This is taken from the French citation awarding the *Croix de Guerre* with Gilt Star to the regiment for its distinguished service in World War I. The motto best translates - "Of an Admirable Valiancy" and this is the result of the five campaign streamers the regiment earned in World War One. Some sources tell me that the falcon holds an ivy leaf because in WWI the 39th was part of the 4th Infantry Division (IV Division in Roman numerals, therefore called the Ivy Division and adopting an ivy leaf as its symbol) but I think the thumblift is holding a star in its beak, symbolic of the *Croix de Guerre*.

When the stein finally arrived at "Fort Foster", I discovered the owner's name, Lt. Robert J. Krohn M5C, inscribed in the pewter (figure 6). I have yet to discover what M5C stands for.



I speculate that Lt. Krohn was awarded his CIB for service during the Korean War. The manner in which his name is added on the lid is unusual but much more unusual is the thumblift. It is the first time I have ever seen a thumblift for a specific regiment on any Cold War stein.

Copyright ~ Louis Foster



Ref.: *Leadership for the 1980s*, Maj Gen George B. Pickett, Jr., USA (Ret), Air University Review, September-October 1983

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www.steincollectors.org
password = utica

A Lost Stein Returns

by George Schamberger

A beer stein from the *MGV Liederkrantz* (Männer Gesang Verein Singing Society) went on a long journey, but had a happy conclusion.

Last Fall I noticed in Ron Fox's auction a 3-liter hand-painted beer stein, dedicated for the 50 year anniversary in 1899 of the *Liederkrantz* in Tauberbischofsheim, Germany, not far from my own hometown. The Singing Society was established in 1844, and the stein bears the donor's name - Otto Grön, a business man and in 1894 a member of the *MGV Liederkrantz*.

I liked the large, very nice stein and I just had to bid on it - and I was successful! The big question in my mind was, "Is this *MGV Liederkrantz* still in existence?" An email to the town of Tauberbischofsheim answered my question by providing the name of the president of the Society, Mr. Lothar Ries. When I contacted Mr. Ries he indicated that no one knew of the existence of this large beer stein. Mr. Ries and his committee were very excited and happy about the prospect of bringing this 113-year-old beauty back home.

Following is a translated excerpt from a German newspaper of this stein's story: George Schamberger, born in Langenzenn near Nuremberg, lives with his wife in Florida. An avid beer stein collector, he belongs to *Stein Collectors International* and two of its chapters, *Sunsteiners* (in Florida) and *Alte Germanen*, a German chapter. He decided this beautiful stein should go back where it belongs. It was a long journey from California to Florida and on to Germany. When Mr. Schamberger traveled to Germany in late Spring, he carried the stein, like a baby for a safe journey, and both arrived safely in Tauberbischofsheim."

It was a happy occasion when I placed the stein in the hands of president Lothar Ries (at right in the photo). The *MGV Liederkrantz* is thankful to have the stein back after so many years, and the plan to display the stein at different public locations in town. And Gabi and I have made some new friends in Tauberbischofsheim!



PROSIT

Page 2249
September 2007

Further to Sarreguemines Stoneware Steins

by Peter Zirpke

I read with great interest the article about Sarreguemines stoneware steins by John Lamb in the June issue of *Prosit*. They are such handsome steins and are among my favorites. I am the proud owner of four one-liter examples: Imperial Eagle, Deer in the Forest, Munich Child Scene and one other, which is seen here. As is evident from the photograph the vine-like design surrounds the entire body. The incised edges, although appearing as a white color on the photo, are actually in gold leaf. The protruding edge around the bottom is identical to the other steins and so is the liter capacity mark near the top of the handle. However, the lid is unlike any of the lids shown in John Lamb's photos. The intricate scene on the lid depicts a hunter admiring his lady. The verse below the couple has her speaking: "My darling is a hunter, who got himself a brand new gun, but sorry to say, he is a very poor marksman."



I bought this stein in Salzburg, Austria, in 1982. It is in mint condition.



July 3, 2007 - Louisville, Kentucky
**The 2007 SCI Convention
Auction**

by Gary Kirsner

Many record prices were recorded at the SCI Convention Auction managed by Andre Ammelounx and Gary Kirsner (The Stein Auction Company). Most categories had some notable performers, with the featured item, a Mother-of-Pearl stein made in India, selling for \$120,750.00 (including buyer's premium). With a strong opening well above the pre-sale estimate of \$12,000.00 to \$18,000.00, bidders from Germany, England and New York advanced the bidding to a final hammer price of \$105,000.00. [Editor's note: This stein can be seen as the August 2007 Stein of the Month article at the SCI web site - www.steincollectors.org.]

Most categories had spirited bidding from absentee bidders and floor bidders. A very diversified selection of glass steins was well received. With over ninety percent sold, glass steins formed one of the stronger categories in this auction. Attending bidders were especially active in buying many of the more unusual glass steins. In recent years there has been a great deal of inconsistent performance for glass steins in auctions. The recent trend toward stronger performance was quite noticeable in this sale.

Lot 2256



Photo credit
to TSACO

Lot 2280



Photo credit
to TSACO

Lot 2285



Photo credit
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Lot 2242



Photo credit
to TSACO

Lot 2271



Photo credit
to TSACO

Character steins sold very well, with less than five percent "no sales". The strongest prices were recorded for the rarer porcelain character steins such as the "Bag of Coffee" and "Hobo". Many of the more common character steins sold at lower prices than were being recorded a few years ago. However, most of the less common character steins in the under \$1,000.00 price range sold at strong prices. The overall results for character steins were consistent with trends for auction sales in recent years.

The category of Mettlach steins was relatively weak. This has been the trend for the last few years. The performance in this auction was consistent with results of other auctions in the last two years. The strong performance of some of the Mettlach steins, such as the Cornell University Book Stein, may indicate that the downward trend over the last five years has reached bottom.

Results for this entire auction can be viewed at www.TSACO.com.

Lot 2273



Photo credit
to TSACO

The “Big Boys” by Adolf Diesinger

by Walt Vogdes

D.R.G.M. 154927 - By the early 1970's collectors had become familiar with this impressed mark on relief steins, but knew virtually nothing about the firm which manufactured them.

The steins, referred to simply as “DRGM's”, were produced with a wide-ranging variety of motifs featuring dwarfs, historical scenes, or characters from song or verse. The quality of the steins also varied widely, presumably in an attempt to reach all economic levels of the marketplace. Although they had a whimsical appeal, less well made steins demonstrated sloppy painting, often using only two or three colors on relief work with poor definition. In contrast, others showed exceptional artistry and execution, with highly detailed and crisp relief in vibrant colors, sometimes with a radiant gold pebbled background, as seen here on the large serving stein at the left. This stein

is also embellished with a number of relief insects and leafy vines.

SCI Master Steinologist cleared up the mystery in his article in *Prosit* in 1973. He had learned that “D.R.G.M.” stands for *Deutsches Reichs Gebrauchsmuster*, meaning that an article has been protected against copying. This particular patent, #154927, dealt with “machining to the exact and sharp demarcation of colors on porcelain, ceramic and majolika, etc., consisting of a hand-worked relief of all figures and decorative representation.” Smith discovered that this patent was issued in 1901 to Adolf Diesinger, operator of a *Majolikafabrik* (earthenware factory) on Schützenstrasse in the Westerwald village of Höhr.

Curiously, although this firm produced a great quantity of steins and related objects, only a tiny percentage bear any marks to identify the maker, other than the patent number, and many pieces are totally unmarked.

While collectors have continued to learn much about certain artists who designed

PROSIT

Page 2251
September 2007

these steins, as well as the steins themselves, there is surprisingly little historical record of the operation of this firm.

In 1991 Master Steinologists Pat and Gene Manusov authored the one and only book about this firm, *A Collector's Guide to Diesinger Steins* (Bristol Press). By studying a large number of steins, the authors were able to identify a number of identifying characteristics to serve as an aid to collectors in identifying unmarked steins. While the photographs and identifying characteristics are helpful to collectors, the scant amount of historical information about operations and production, despite the authors' extensive search, underscores the mystery surrounding this firm.

The steins seen here, from the Phil Masenheimer collection, exemplify the best polychrome relief they produced.







Photo credit to John Mertz, SCI's Official Convention Photographer (ret.)

Photos From The Road

by Ron Fox

We start off this segment at the home of Steve and Suzanne Elliott, for their annual Spring Zecher stein club meeting. Steve works harder looking for items for his collection than most everyone else I know. If you look through all of the "Photos From The Road" segments, you will have to agree, his time has paid off well.

Steve likes steins marked by Lichtinger, a pewtersmith in the Munich area. This pewter workshop lidded all types of steins and sold them under their own name. Their lids were some of the finest to grace a beer stein.

While surfing ebay, Steve found a stein marked with the "Lichtinger" name. The photo was very dark and it was impossible to tell the maker of the stein body. You could see the typical flat plateau pewter lid associated with Lichtinger and a DeFregger style scene on the front (figures 1 & 2).

figure 1



Steve was successful in his bidding and was pleasantly surprised to find it was a Mettlach #2140 body with a totally hand-painted DeFregger scene on the front.

figure 2



Figure 3 is their script mark found on the base of the stein. You can also see the Mettlach #2140 mold number.

figure 3

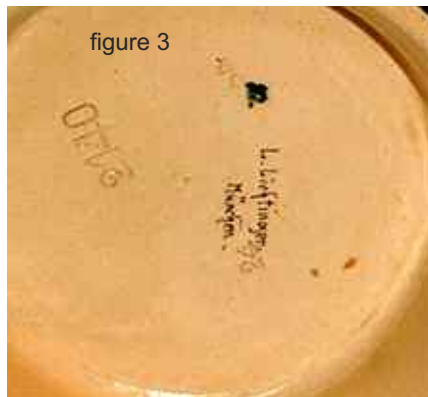


figure 4



figure 5



It was only a week or so later that Steve found the HR stein with Lichtinger lid seen in figure 4. Steve was able to add these two steins to a third piece which he has had for some time (figure 5). They are all made by different manufactures, but have the expected high quality pewter lid Lichtinger is known for.

figure 6



As we shared with you in a previous segment, Steve had purchased the Mettlach #2004 from our good friend John O'Connor, who recently passed away. His digging turned up another one of these steins, this time a 4/10L size instead of the 1/2L as his first. Believing that there was no real size difference between the two, he was ready to sell it when it arrived. When it came and he opened the box, he was surprised at how much smaller it was. It just looked too good alongside his 1/2 L sized one (figure 6), so he just kept them both. I was disappointed as otherwise I would have gotten it. But I sure understood.



figure 7

Since moving to the west coast, I get to make the yearly trip back east to the famous Brimfield Antique Flea Market. I flew out several days early, so I could meet and visit my new granddaughter in Maryland. At the time of my visit, she was a bit more than 9 months old. As many of you know, moments like this are the sweetest times of our lives. It was two of the nicest days I spent in a long time. I know she is not a stein, but I couldn't resist sharing this family photo (figure 7).

I left early on a Sunday morning to be able to make the almost-weekly breakfast I used to go to when I lived on Long Island. This was at the home of fellow stein collector Dan Cipriano. His wife Marie, as usual, fed us well. HR stein collector, Marty Cameli came as well and we spent the next several hours talking steins and other useless topics.

Around mid day, I headed to the home of Jim Fredholm who also lives out on Long Island. His collection is small, but interesting. It didn't take long before I was taking steins down to photograph.



figure 8

Figure 8 is a clear glass stein with an all white enamel scene of a woman except for the flesh tones of her face and hands. Nice cut prism inlay lid.



figure 9

Figure 9 is from the Theresienthal glass factory. Besides the floral enamel, this stein has two applied body bands and a nice ruffled wriggery applied base rim.



figure 10

Jim is a singer in his church, which explains his attraction to steins having anything to do with music. This porcelain lithophane stein was given to a music club member back in the late 1800's. As you can see in figure 10, even the thumblift is harp shaped..



figure 11



figure 12

Figure 11 is a great looking 1L stoneware stein with a very busy and detailed transfer scene. As the previous stein of Jim's, it is music related and relates to the city of Munich. Does anyone recognize either of these two gentlemen found in the close-up of figure 12? Jim would like some help on identifying them, so he can further research the relevance of one of his favorite steins. If anyone has information or a better idea where to look for the answers, please contact the editor.

figure 13



Figure 13 is from the firm of van Houten of Bonn, Germany. This particular scene is more commonly seen on a glass body instead of the Mettlach #1526 body. It must have been Jim's Irish background that attracted him to those four-leaf clovers. He got lucky with this one.....

figure 14



Jack Strand did an article a couple of years ago dealing with prohibition steins. I believe I am correct in saying that the slogan on the stein in figure 14 indicates that it is a prohibition piece.

The last steins from Jim Fredholm's collection are a pair of 1/2 L stoneware pieces with matching DeFregger-styled scenes and identical pewter lids (figure 15).

figure 15



From Jim's house I drove the three hours up to Massachusetts, where I was meeting Steve Elliott, Bill Bosworth, Bo Groebner, and Rich Cress. Besides being the home of one of the more famous outdoors antiques gatherings, Brimfield also has an Italian restaurant that in my opinion makes the best eggplant parmigiana. We all met there for dinner.

We spent the next four days, Tuesday through Friday, climbing through the mountain of dealers setting up on the various days. Though we all had a great time, it was one of the least rewarding Brimfields I can remember in some time. You always go to an event like that with such excitement and high hopes. On the purchasing side we were let down, but the camaraderie more than made up for it.

figure 16



The find of the trip went to Bo Groebner with his 1/4L E. Böhne & Söhne snake and apple stein (figure 16). The unusual and original inlay of the monkey coupled with the porcelain snake and apple thumblift, makes this an exceptional stein. We all had to tip our hats to him as it was the big fish that did not get away. The rest of us caught minnows in comparison.

Knowing that I love the US Cold War military steins, Bill Bosworth found figure 17 for a very reasonable \$50, and like the gentleman that he is, turned it right over to me for the same price. Thanks Bill.

figure 17



Because fellow collector David Harr lives in the area, we stopped to see what he had added to his collection in the years since we were all last there.

figure 18



Figure 18 is a stein David picked up from a long time collector in Pennsylvania. This Bohemian beauty is a stained medium blue color with a detailed wheel-cut building scene on a faceted body. This tall slender piece has a matching glass inlaid lid with finial. A real eye catcher.

figure 19



David has a real love for glass pieces and has some great examples. Figure 19 is mold blown with a thick stone-like base which has been acid cut to give contrast to the clear portion of its body. With the enameled shield, this one is a real treat.

From Brimfield I made the trek back down to Long Island. I made one stop in New Jersey at the home of John Lamb. I needed to take the photos for his article on Sarreguemines steins which was the cover article in the last issue of Prosit. If you have not read it yet, you should make the time, it's an excellent article.

figure 20



John's collection could fill years of pages for this series. Figure 20 is a carved wood barrel with dwarf finial. Very unique.

figure 21



Figure 21 is another carved wood stein. Along with its diagonal ribbed body, it features a die balanced on one corner. Craps anyone?

figure 22



Here are two unusual Mettlach beakers from a set of six (figure 22). Yes, John has the entire set.

figure 23



Figure 23 is a great Bohemian uranium glass stein. This circa 1850's piece has delicate gold tracery around the body and a fancy layered brass lid.

figure 24



Figure 24 is a van Houten decorated stein on a Mettlach body. John loves sports steins which explains why he has this skulling (competitive rowing) stein.

figure 25



Here is another stein from the decorating firm of van Houten (fig 25). What is most unusual about this stein is the enameled shield for the state of Pennsylvania.

figure 26



I have included figure 26 for just one reason. You need to look close to understand why. It is a common Bohemian ruby stained wheel-cut glass stein. Look at the thumbblift. It is made of clear faceted glass. I had never seen that before. This was on ebay and I was NOT the successful bidder. Someone got a really neat stein.

Well my trip back east came to an end. I had a wonderful time.

figure 27



One day I was at the store and Steve Elliott dropped by. He came in the door carrying this large early stoneware stein. He did not have it wrapped, which allowed him the reaction he was looking for. My face lit up the second I saw it.



At a fast glance it looks like a very nice Westerwald stein with exceptional pewter mounts. Upon closer inspection, it is an early Muskau piece, circa 1700. It has both cobalt and manganese glazing, a more brown cast to the clay, and applied winged cupids around the body. These cupids had flint pebbles added to them before the stein was fired. A much more unusual decorating technique as you can see in the close-up shot in figure 28. Well done Steve.



figure 29

Convention time was here, so I made the flight to Louisville and the Seelbach Hilton (figure 29). Nice old hotel with a lot of history. I arrived on Tuesday morning to be able to make the executive board meeting that night. I was shocked to find out this meeting had already happened a day earlier. It seems the usual Tuesday meeting was moved up a day because of the commercial stein auction. I'm still a bit confused about why I was never notified. Once I shook that surprise off, I set my sights on steins for my collection. Figure 30 is just a beautiful Rudolf Ditmar Majolica Art Nouveau stein. The striking colors and detailed children, topped of with the silver plated lid, helped make this stein one of my more favorites of the more than 40 I have from this factory.

figure 30



figure 31



Unlike some of the past conventions, the stein sale room was huge and many of the attending members rented table space to sell steins. It was like being at a stein supermarket. Steins in every category. No matter what your stein interest was, there was something for you. As I walked around, my eye spotted this amber glass stein. As I picked it up I knew it was for me (fig 31). It is amber stained with grape leaf and grape wheel-cut florals around the entire body. The center scene is a cherub holding a beaker of beer. Its tall slender form is graced with a matching glass inlaid lid. This stein went home with me.

figure 32



The third stein I found for my collection is this August Saeltzer piece with a hunter scene (figure 32). I have about 150 steins from this factory and this makes the fourth that is decorated in a little bit different way. The entire background landscape is done in a thin shear enamel, while the main subject of the hunter, is done in a thick raised enamel. It gives the scene a more three dimensional effect.

After I secured my three new additions to my collection, I walked the room looking for unusual steins for this series. Here are some of them.

figure 33



George Schamberger had this copper stein (figure 33) with a hand hammered floral decoration. I was very tempted to buy this for myself.

figure 34



Figure 34 isn't an uncommon Mettlach, but the custom WMF silver plate lid that it is sporting sure is.

figure 35



Figure 35 is an interesting breweriana stein from the now defunct Rheingold brewery. What I especially liked was the finial which of the Statue of Liberty. I would say this stein was made in the early 1960's

figure 36



This next stein is a real cutie. It is heavily cut with a diamond pattern. The center panel has a photo transfer of a woman from the late 1800's. What a wonderful present this must have been in its day.



Here is this last stein for this segment. The body is made of horn with brass mounts. The handle is in the form of tree branches. The hinge is on the top rim instead of the usual location of the handle. Much more to come next issue.





Fairy Tales Depicted on *Kinderkrüge*
(Steins or mugs made in Germany specifically for children)

Little Red Riding Hood (*Rotkäppchen*)

by the Brothers Grimm
and Stephen L. Smith

Once upon a time there was a dear little girl who was loved by every one who looked at her, but most of all by her grandmother, and there was nothing that she would not have given to the child. Once she gave her a little cap of red velvet, which suited her so well that she would never wear anything else. So she was always called *Rotkäppchen* (little red-cap).

One day her mother said to her, come, *Rotkäppchen*, here is a piece of cake and a bottle of wine. Take them to your grandmother, she is ill and weak, and they will do her good. Set out before it gets hot, and when you are going, walk nicely and quietly and do not run off the path, or you may fall and break the bottle, and then your grandmother will get nothing. And when you go into her room, don't forget to say, good-morning, and don't peep into every corner before you do it.

I will take great care, said *Rotkäppchen* to her mother, and gave her hand on it.

The grandmother lived out in the wood, half a league from the village, and just as *Rotkäppchen* entered the wood, a wolf met her. *Rotkäppchen* did not know what a wicked creature he was, and was not at all afraid of him.



Figure 1 - Little Red Riding Hood (*Rotkäppchen*) and mother giving her grandmother's gifts



Figure 2 - *Rotkäppchen* (Little Red Riding Hood) walking through the woods to Grandmother's

"Good-day, *Rotkäppchen*," said he.

"Thank you kindly, wolf."

"Whither away so early, *Rotkäppchen*?"

"To my grandmother's."

"What have you got in your apron?"

"Cake and wine. Yesterday was baking-day, so poor sick grandmother is to have something good, to make her stronger."

"Where does your grandmother live, *Rotkäppchen*?"



"A good quarter of a league farther on in the wood. Her house stands under the three large oak-trees, the nut-trees are just below. You surely must know it," replied *Rotkäppchen*.

The wolf thought to himself, what a tender young creature. What a nice plump mouthful, she will be better to eat than the old woman. I must act craftily, so as to catch both. So he walked for a short time by the side of *Rotkäppchen*, and then he said, "I see, *Rotkäppchen*, how pretty the flowers are about here. Why do you not look round. I believe, too, that you do not hear how sweetly the little birds are singing. You walk gravely along as if you were going to school, while everything else out here in the wood is merry."



Figure 4 - The wolf talking with Red Riding Hood, asking what she has in her basket

Rotkäppchen raised her eyes, and when she saw the sunbeams dancing here and there through the trees, and pretty flowers growing everywhere, she thought, suppose I take grandmother a fresh nosegay. That would please her too. It is so early in the day that I shall still get there in good time.



Figure 5 - The wolf telling Little Red Riding Hood to see how pretty the flowers are

And so she ran from the path into the wood to look for flowers. And whenever she had picked one, she fancied that she saw a still prettier one farther on, and ran after it, and so got deeper and deeper into the wood.

Meanwhile the wolf ran straight to the grandmother's house and knocked at the door.

"Who is there?"

"Rotkäppchen," replied the wolf, "bringing cake and wine. Open the door."

"Lift the latch," called out the grandmother, "I am too weak, and cannot get up."

The wolf lifted the latch, the door sprang open, and without saying a word he went straight to the grandmother's bed, and devoured her. Then he put on her clothes (figure 6), dressed himself in her cap, laid himself in bed and drew the curtains.

Rotkäppchen, however, had been running about picking flowers, and when she had gathered so many that she could carry no more, she remembered her grandmother, and set out on the way to her.

She was surprised to find the cottage-door standing open, and when she went into the room, she had such a strange feeling that she said to herself, "Oh dear, how uneasy I feel today, and at other times I like being

figure 6



with grandmother so much." She called out, "Good morning," but received no answer. So she went to the bed and drew back the curtains. There lay her grandmother with her cap pulled far over her face, and looking very strange.

"Oh, grandmother," she said, "what big ears you have."

"The better to hear you with, my child," was the reply.

"But, grandmother, what big eyes you have," she said.

"The better to see you with," my dear.

"But, grandmother, what large hands you have."

"The better to hug you with."

"Oh, but, grandmother, what a terrible big mouth you have."

"The better to eat you with." And scarcely had the wolf said this, than with one bound he was out of bed and swallowed up Rotkäppchen.

When the wolf had appeased his appetite, he lay down again in the bed, fell asleep and began to snore very loud.

A huntsman (figure 7) was just passing the house, and thought to himself, "How the old woman is snoring. I must just see if she wants anything."

(An earlier version of this fable says the hunter saw the fox enter the house, as illustrated in figure 8.)

So the hunter went into the room, and when he came to the bed, he saw that the wolf was lying in it. "Do I find you here, you old sinner, said he. I have long sought you." Then just as he was going to fire at him, it

figure 7



figure 8



occurred to him that the wolf might have devoured the grandmother, and that she might still be saved, so he did not fire, but took a pair of scissors, and began to cut open the stomach of the sleeping wolf. When he had made two snips, he saw the little red cap shining, and then he made two snips more, and the little girl sprang out, crying, ah, how frightened I have been. How dark it was inside the wolf. And after that the aged grandmother came out alive also, but scarcely able to breathe. Rotkäp-

pchen, however, quickly fetched great stones with which they filled the wolf's belly, and when he awoke, he wanted to run away, but the stones were so heavy that he

figure 9



collapsed at once, and fell dead.

Then all three were delighted. The huntsman drew off the wolf's skin and went home with it (figure 9).

The grandmother ate the cake and drank the wine which Rotkäppchen had brought, and revived, but Rotkäppchen thought to herself, "As long as I live, I will never by myself leave the path, to run into the wood, when my mother has forbidden me to do so."

It is also related that once when Rotkäppchen was again taking cakes to the old grandmother, another wolf spoke to her, and tried to entice her from the path. Rotkäppchen, however, was on her guard, and went straight forward on her way, and told her grandmother that she had met the wolf, and that he had said good-morning to her, but with such a wicked look in his eyes, that if they had not been on the public road she was certain he would have eaten her up.

Well, said the grandmother, we will shut the door, that he may not come in. Soon afterwards the wolf knocked, and cried, "Open the door, grandmother, I am Rotkäppchen, and am bringing you some cakes."

But they did not speak, or open the door, so the grey-beard stole twice or thrice round the house, and at last jumped on the roof, intending to wait until Rotkäppchen went home in the evening, and then to steal after her and devour her in the darkness. But the

grandmother saw what was in his thoughts. In front of the house was a great stone trough, so she said to the child, take the pail, Rotkäppchen. I made some sausages yesterday, so carry the water in which I boiled them to the trough. Rotkäppchen carried until the great trough was quite full. Then the smell of the sausages reached the wolf, and he sniffed and peeped down, and at last stretched out his neck so far that he could no longer keep his footing and began to slip, and slipped down from the roof straight into the great trough, and was drowned. But Rotkäppchen went joyously home, and no one ever did anything to harm her again.

Photos of "Kinder mugs" are in the Stephen Smith collection: "From Which to Drink "

This translation courtesy of Virginia Commonwealth University, College of Humanities and Science, P.O. Box 842021, Richmond Virginia 23284-2021
www.fln.vcu.edu/grimm/grimm_menu.html

An American Rarity A Handel Stein

by Frank Pociadlo

From 1875 to 1950, the city of Meriden, Connecticut was the home of many artists who worked for a large number of companies. The vast majority of items produced consisted of silver and silver plate as over 50 companies flourished. The volume of business generated by these prosperous companies in this city of just under 50,000 necessitated the establishment of a Federal Reserve Bank.



In 1876, Phillip Julius Handel established the Handel Company which specialized in high quality reserve painted lamps. They developed a process known as "chipped ice" which set their lamp shades a notch above competing companies like Pairpoint and Jefferson. Water was sprinkled on the shades in the kiln. This caused the glass to chip from the shade. The result of this chipped iced process caused the shade when turned off to hide the painted design underneath. Today, Handel lamps are second only to Tiffany in value with a price range of 15,000 to 80,000 dollars.

The company's "heyday" followed World War I. However, the Great Depression crushed the company's fortune. A combination of General Electric and the introduction of parchment shades added to the company woes. During this time, Handel diversified its product line to keep its business going. Unfortunately, all efforts terminated shortly after William Handel (cousin to Phillip) committed suicide.

Handel made a number of items ranging from vases to humidors. The characteristic of Handel ware was the use of dark green and brown colors. To my knowledge they manufactured 188 mugs/steins. Over the past 40 years, I have seen only two steins and three mugs. The hand-painted designs on the steins are a far cry from the quality of the lamps they first produced. The base of the stein was not produced in Meriden. Handel, as well as many of the Meriden companies outsourced the blanks they decorated. C F Monroe (Wavecrest) produced many hand painted milk glass items that were produced in France.

The stein that I was able to purchase depicts a monk yawning. The bottom of the stein has hand painted numbers #111/188 with a number 12 which probably identified the artist. The standard Handel Ware mark also appears on the bottom.



Stein Releases Homer Simpson and The Biker Hog

introduced by M. Cornell Importers

SCI member Henry Cornell, of M. Cornell Importers, has recently brought two interesting character steins to the American market - Homer Simpson and the Biker Hog.

The first of this pair is a whimsical stein featuring Homer Simpson in his endless pursuit of what he loves...donuts! Dressed as a leprechaun he savors the moments before consumption as he stares down at his pot full of tasty looking donuts. The handle of the stein is a rainbow and behind Homer is a pint of the finest Duff Beer. Completing the stein is a four-leaf clover thumblift. Produced by Domex, the stoneware body of this stein was made in China, all other components were made in Germany.



PROSIT

Page 2263
September 2007

While the term "Hog" is often used to refer to a motorcycle, in the case of the second stein introduced here, it literally refers to the rider. With a denim jacket replete with souvenir patches, a winged death's head stretched tightly across his chest, baseball cap turned backwards, reflector shades, an appropriate attitude on his face, and astride his wheels, the Biker Hog is ready for the next motorcycle rally. The locations of past rallies - Laconia, Daytona, Sturgis and Laughlin - are noted around the base of the stein. The thumblift is an Eagle. This stein is also stoneware, body made in China with other components of German origin.



An Affordable “Go-With” Collection

by J .Marie Stevenson

It's not unusual to visit the home of stein collectors to find that's not all they collect. We just can't help ourselves from finding other objects of interest as we search through those antique malls, shows, and auction previews, can we? Such is the case of Frank and Anna Francese. Their home is chock-a-block full of steins amassed over some forty years but one can't help but notice their significant display of liquor decanters and wine bottles, mostly figural in design. About the same time they started to collect steins, Frank and Anna found themselves attracted to decanters representing antique cars. They also picked up a charming leprechaun electrician wielding a light bulb! Thus another collection was started on a whim with little thought to researching this hobby as they have with their stein collecting. That is, until now.

Frank and Anna invited me to their home, plied me with Italian cuisine, and convinced me to contribute an article on their “go-with” collection. As I stared at the packed shelves, I realized that this would be a formidable task! The decanters and bottles were displayed in haphazard fashion in no particular order but I quickly saw that many could be categorized by subject as well as distillery. In fact, this extensive collection represents the arts, history, folklore, geography, sports, technology, animal life, humor, commemoratives, and more! The variety is astounding (figure 1).

Clearly some research was needed and I located helpful reference books on the subject. H. F. Montague in his book *Modern Bottle Identification and Price Guide* esti-



figure 1

mates that since the early 1950's more than 7000 different bottles have been produced representing over 400 brands. Cardona and Parfitt in their book *Figural Whiskey Bottles* state that during the mid-70's over 20 companies were producing figural decanters. Many connect figural bottles with the James B. Beam Distilling Company, and indeed, Jim Beam whiskey decanters are a prime collectible in this field. Molly Higgins in her book *Jim Beam Figural Bottles* recommends the International Association of Jim Beam Bottle and Specialties Clubs which appears to be quite similar to SCI with annual conventions and local club gatherings.* However, there are many other brands producing collectible bottles including Lionstone, McCormick, Wild Turkey, Ezra Brooks, and Hoffman to name just a few. American whiskey producing companies are highly represented but many decanters come from foreign countries promoting wine and liqueurs and their own whiskey products.

The history of the Jim Beam collectible bottle is helpful in tracing the growth and development of this hobby. According to Higgins, The James Beam Distilling Company decided to promote its whiskey by offering it in a glass cocktail shaker for Christmas 1953. The venture was a success, so in 1955 they approached the Regal China Company outside of Chicago to design and produce other decanters. David Nissen designed the first example which was in the form of a white china ashtray. The Regal China bottles were clearly marked on the bottom with C. Miller, representing Catherine Miller, considered an artistic visionary for Regal. This was incorporated into the stamp as a symbol of quality. The association between the distillery and the china company lasted almost 40 years until 1992. In 1993, the International Association of Jim Beam and Specialty Clubs asked Wade Ceramics Ltd. of Stoke on Trent, England to produce its 1993 convention bottle. Wade continued to produce subsequent convention bottles. Perhaps SCI should note that according to Higgins “In 1996 the International Wade Collectors Club and the IAJBB&SC pooled their efforts and made membership available to one another. For the last few years the conventions have coincided....”

In examining the Francese decanters *not* produced by Jim Beam, I found very few with markings identifying the maker of the container itself. One notable exception is the Hamm's Beer Bartender which is marked Ceramarte Brazil (figure 2) as with some of the Budweiser mugs. The Ezra Brooks 1976 political campaign elephant and donkey are marked Heritage China (figure 3). It would appear that the same ceramic manufacturer might produce for more



figure 2



figure 3



figure 4

than one liquor company. For example the Connecticut Governor's Foot Guard by Grenadier had a similar mold and identical base to the George Washington figural but came from different distilleries (figure 4). In one instance a bottle produced for Lionstone is marked Made in Japan. In general the books I researched categorized bottles by the company who produced the contents and did not identify the ceramic companies.

Frank and Anna demonstrate that bottle lovers can move in many directions in amassing a collection. One could elect to be a "Beamer" focusing on all types of Jim Beam decanters or just those from the yearly conventions. Another choice would be to develop an eclectic display representing many brands. Other options might include collecting a specific category such as vehicles, telephones, animals, American history, international figures, and the like. Note that different companies produce similar categories. For example, Jim Beam produced the 1931 Model A Emergency Ambulance in 1985 (figure 5), and Aesthetic Specialties, Inc. produced the Model T Telephone Truck in 1980 (figure 6). Lionstone produced the Cavalry Scout and the Cowboy in 1969 (figure 7), while McCormick sold Daniel Boone, Calamity Jane,



figure 5



figure 6



figure 7



figure 8

Bat Masterson, and Wild Bill Hickock in the mid 1970's (figure 8).

There are many series available and Hoffman's Mr. Lucky would be a prime example. There are 130 decanters in the series (figure 9). The Jim Beam telephone series would be another (figure 10).



figure 9



figure 10

Price is always a factor in amassing a collection and these decanters are remarkably affordable, usually well below one hundred dollars. Most of the bottles are 750ml., once referred to as "fifths," and range in price from \$25 to \$75. Some are produced as "minis" and are half the price. Cardona and Parfitt state that gallon-sized figurals are a rare find so one could assume they would be of higher value. Rarity, as with steins, also affects cost. For example, the Jim Beam Holiday Nutcrackers of 1989 and 1991 in color are valued at \$50. If, however, they are in brown or gold and signed by Barry Berrish the price would double (figure 11). The Jim Beam 1930 Model A Fire Truck has a book price of \$225 or more (figure 12).



figure 11

As with steins, condition is an important factor in determining value. Contrary to popular opinion, broken seals or missing tax stamps do not affect the price of a decanter because it is expected that the contents will have been removed. Leaving liquids in a collectible bottle causes crazing and eventually cracking to say nothing of the potential flammability of the alcohol and the stress of excessive weight on display shelving. (I noticed that Frank and Anna had a number of unopened bottles and suggested that our local chapter schedule a party! However we learned that the corks can also dry out over time, letting in air and leaving the contents undrinkable.) If purchasing a collectible bottle from a liquor store it is advisable to decant it before display. Obviously decanters purchased at flea markets, auctions, estate sales, or through the mail must be empty as it is illegal to sell alcohol in these venues.

The question now arises if stein collectors would be interested in expanding their horizons to include the purchase of a figural decanter. I, myself, have become intrigued with the notion. If you like regimentals, you can certainly find bottles with a military theme. How about sports? Characters? Nature? Souvenirs? The possibilities are endless and the price is right! Happy hunting! And if you happen to be in Rhode Island perhaps you can visit Frank and Anna and volunteer to empty a decanter or two but make sure the cork is still on tight!

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*International Association of Jim Beam Bottle and Specialty Clubs, 2015 Burlington Ave., Kewanee, Ill. 61443



figure 12

Türkenlouis and Infanterie-Regiment Markgraf Ludwig Wilhelm (3. Badischer) No. 111

by John Harrell

The 3. Badischer Inf. Rgt. No. 111 was one of two hundred and fifteen Imperial German regiments and independent battalions that had an honorary title. These titles honored members of German or foreign ruling families, senior general officers, living and dead, families whose members had rendered significant military service to the state over many years (Prussia), some cities and a few other honored individuals and offices. Awarding these titles was the prerogative of the respective sovereign and were awarded through war ministry orders or by royal decree.

With a few exceptions, biographical information on individuals so honored in the German armies is not available in English language references. Fortunately there are two German language references that between them account for most of those German individuals named in the honorary titles listing [1]!

One of the more interesting individuals for whom a regiment was named was Markgraf Ludwig Wilhelm of Baden, 1655-1707. He was born in Paris 8 April 1655, the son of Prinz Ferdinand Maximilian of Baden and his wife, Princess Luise Christiana of Savoy-Carignan. His godfather was King Louis XIV of France, "The Sun King." He was first cousin to Prinz Eugene of Savoy, one of history's great captains. In his youth Ludwig Wilhelm was spirited out of France by his father and grandfather to be raised and educated in Germany.

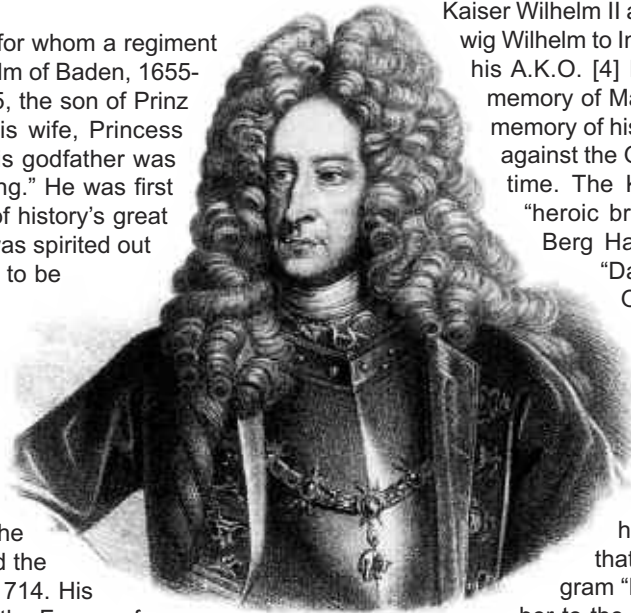
His military career in the Imperial (Austrian) Army began at the age of twenty. He became a general and army commander in the Imperial service. He was appointed Feldmarschall in 1686. During his career he fought in the Dutch War, 1675-78, Turkish War, 1683-99, the War of the Grand Alliance, 1688-97, and the War of the Spanish Succession, 1701-1714. His opponent in all but the Turkish War was the France of Louis XIV. Ludwig Wilhelm took part in twenty-six campaigns, twenty-five sieges and thirteen battles. At the Ottoman Turkish siege of Vienna, 1683, he commanded a dragoon brigade with great distinction in the greatly outnumbered Polish-German relief force. The siege was broken on 12 September and Western Europe was secured from Turkish conquest. He also served with distinction at the siege and capture of Ofen (Budapest), 1686, commanded the forces that defeated numerically superior Turkish forces at Nissa and Derbend, 1688. He also fought at Mohács (Berg Harsan), 1689, in a subordinate role. His greatest victory was at Salankemen [2] on 19 August 1691. In command of a 50,000 man Imperial Army he completely defeated a 100,000 man Turkish Army with 154 cannons. Turkish casualties included 20,000 killed along with its commander, the Vizier, and the loss of all 154 cannons. It was a devastating defeat for the Turks.

The grateful Holy Roman Emperor Leopold bestowed the Order of the Golden Fleece on Ludwig Wilhelm [3]. For his success against the Turks he became known throughout Europe as "*Türkenlouis*" and "*Schild der Reich*" (Shield of the Empire). To the Turks he was known as the "Red King" from the color of his uniform coat which was easily seen on the battlefield.

In 1693 he commanded the Imperial Army in Germany. Following the recapture of Heidelberg in the same year he went to England to visit King William III and to map out a strategy for the continuing war with France. He began the 1694 campaign by invading Alsace. In

1697 he returned home to Rastatt following the Peace of Ryswick. Upon the outbreak of the War of the Spanish Succession he was appointed commander of the Imperial Army, a position he held until his death on 4 January 1707. He captured Landau in 1702 after a successful siege and later Hagenau. On 2 July 1704 Ludwig Wilhelm and the Duke of Marlborough stormed the Schellenberg Heights next to Donauworth on the Danube (Donau) in Bavaria. The Imperial Army broke through the left flank of the Bavarian defenders and swung the battle in the Allies favor. The Markgraf was slightly wounded in the foot, a wound that failed to heal, became infected and eventually caused his death.

He became Markgraf of Baden in 1677 and in between wars and campaigns he returned to his home in Rastatt. He married Sibylle Auguste of Saxe Lauenburg. They had nine children of whom only three lived past the age of twenty one.



Kaiser Wilhelm II awarded the honorary title Markgraf Ludwig Wilhelm to Inf. Rgt. No. 111 on 18 December 1891. In his A.K.O. [4] he stated that he wanted to honor the memory of Markgraf Ludwig Wilhelm and to keep the memory of his outstanding service which he rendered against the Osman Turks in the Prussian Army for all time. The Kaiser also referred to the Markgraf's "heroic bravery" in front of Vienna, at Ofen and Berg Harsan (Mohács), and especially on the "Day of Szlankemen" which destroyed the Osman power, and the Brandenburg soldiers who won unfading laurels while serving under the Markgraf [5].

It was most appropriate for the Kaiser to select the Rastatt-garrisoned 3. Badischer Inf. Regt. No. 111 to bear the Markgraf's name. As a further honor the Kaiser ordered on 24 April 1902 that the regimental epaulet bear the monogram "LW", a change from the regimental number to the monogram. A new nickname was given to the regiment in addition to "Matchsticks" (*Streichholzer*). Now the regiment's soldiers were also called "Liver Wurst" (*Leberwurst*) [6]. On some regimental steins dated 1910 or later a full color transfer image of the Markgraf is sometimes found along with that of Grand Duke Friedrich II of Baden. The Markgraf's image is very similar to the one illustrating this article.

Schloss Rastatt today houses government offices and the famous Military History Museum (Wehrgeschichtliche Museum). The museum has a wonderful library where the author has spent many enjoyable and rewarding hours.

In the Schloss Museum in Karlsruhe is a magnificent exhibit of Turkish trophies captured by forces under Ludwig Wilhelm. Among these trophies are the Vizier's tent, saddles, uniforms, banners, inlaid weapons and various pieces of art, all collected for their skillful workmanship. The Markgraf's baton, sword, helmet and cuirass are also on display. Etched in gold on the cuirass is the collar of the Order of the Golden Fleece, Imperial Austria's highest order awarded to Ludwig Wilhelm in 1691. The collar of the order is seen across the cuirass in the accompanying photograph.

Türkenlouis is also remembered by a deep red pansy with black stamens which is named after him. A more traditional German remembrance is the "Türkenlouis" beer which is brewed in Rastatt.

"And now," as Paul Harvey says, "you know the rest of the story."

[1.] Preisdorff, Major Kurt von. *Soldatischer Führertum*, Band 1-10, Hamburg, 1936-42; and Sprösser, Hauptmann. *Deutschlands Heerführer, 1640-1894*. Leipzig, 1895.

[2] Also spelled Slankamen and Szlanke-men.

[3] The Holy Roman Empire's highest order established in Austria 1478.

[4] A.K.O. 18 December 1891. In the Prussian Army the official designation for orders originating with the Kaiser and war ministry orders were officially "*Allerhöchst Kabinette-Order*" (A.K.O.). These orders were published throughout the year and republished in book form early the following year. The A.K.O.'s have a wealth of information. The Library of Congress has a set of Prussian A.K.O.'s 1867-1919.

[5] A loose translation of the A.K.O by the author.

[6] von Zobelitz, p. 182.

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Inf.-Rgt. Markgraf Ludwig Wilhelm (3. Bad.) No. 111 6. Komp. Rastatt 1910-1912 Reservist Säubert

by John Harrell

The regiment was raised in the strength of two Battalions (eight companies) on 22 October 1852 at Mannheim. It was first garrisoned at Rastatt in 1857, transferred and then returned in 1868. The entire regiment called Rastatt home, 1893-1919. A two-company (Nrs. 13 and 14) battalion was raised on 11 August 1893 and transferred to Karlsruhe on 31 March 1897 to help form the II./Batl. Of the new 8. Bad. Inf. Rgt. Nr. 169. By the Military Convention with Prussia of 25 November 1870 Baden's contingent remained intact as the XIV Armee Corps, formed on 18 May 1871. Prussia had complete authority over the Grand Duchy's troops including the appointment of all officers. Certain uniform distinctions and the use of the Baden state colors were allowed. Recruiting was within the Grand Duchy boundaries.

Steins from this regiment are common but the central transfer pattern of an oakleaf

figure 1



PROSIT

Page 2267
September 2007

framed oval with epaulet and two portrait images, introduced in 1909, is rarely seen on Baden steins (figure 1). Only two such steins are known by the author and both are to this regiment. Others undoubtedly exist. The vast majority of steins with this pattern are Bavarian and a few from Württemberg are known.

A Zeppelin flies above the Leopoldsveste, the regimental Kaserne. Left of the epaulet is a transfer image identified as Grand Duke Friedrich II of Baden (1857-1928, reigned 1907-1918). He was a career soldier and commanded the VIII Armee Korps 1897-1902. He was a Colonel General in the Prussian Army and ranked as a *Feldmarschall*. Opposite is an image of Kaiser Wilhelm II (1859-1914, reigned 1888-1918). The order hanging from his throat appears to be the Royal House Order of Hohenzollern (*Königlicher hausorder von Hohenzollern*, established 1841/51). The translated phrase above the images reads "With God for Prince and Fatherland" (*Mit Gott für Fürst und Vaterland*).

The upper right panel (figure 2) depicts a sentry at "Present Arms" as his relief approaches. He challenges them, "Halt, who is there!" (*Halt, wer da!*). The commander of the relief responds with the English equivalent of "The relief" (*Ronde*). Note the sentry box painted in perpendicular stripes of Baden yellow and red. Below is a field training scene entitled "In Combat" (*Im Gefecht*). The left panel scene (figure 3) is an evening bivouac campfire scene, tents in the near right background. Above, a sol-

figure 2



figure 3



dier attempts to kiss a reluctant waitress whose apron and skirt are in the Baden colors. Since most *Gasthaus* or *Wirthaus* were family owned, she is probably the owner's daughter. In the background a column of troops marches away in step as a hornist blows his bugle.

The wounded comrade finial on the lid dates as early as 1902 (figure 4a). Cast separately on the lid is an eagle's head. In its beak is a hanging frame (figure 4b) with a rhyming phrase "Kümmel with Rum, the service time is over" (*Kümmel mit Rum die Dienstzeit is um*). Kümmel and Rum were German hard schnapp-type liqueurs, the former made with caraway seeds.

The thumblift (figure 5) is the typical flat

figure 4a



figure 4b



figure 5



Baden helmet plate type of griffin and shield above a riband inscribed *Mit Gott für Fürst und Vaterland* ("With God for prince and fatherland"). This inscription is often indecipherable on thumblifts. Superimposed on the griffin is the breast star of the senior Baden Order, the "House order of loyalty" (*Hausorder der Treue*) established in 1715. The thumblift shown was worn as a helmet plate for the 3. Bad. Leib Grenadier Rgt. Nr. 109. The other Baden Inf. Rgts. wore the same helmet plate without the breast star. The roster lists fifty-eight names under the title *Reservist*.

The combat history of the regiment included the Austro-Prussian War, 1866, when Baden was allied with Austria. In the Franco-Prussian War the Baden division was initially in the Prussian Crown Prince Friedrich's Third Army, but was soon detached for the siege and capture of Strassburg. Regimental casualties for the war were 141 killed, 512 wounded and six missing. In the World War the regiment fought only on the Western Front and took part in many of the biggest battles, suffering very heavy casualties. On 8 October 1918 the regiment could only muster 7 officers and about 100 NCO's and men. Total killed in action (*gefallen*) exceeded the mobilization strength of 2 August 1914 of nearly 3400

officers, NCO's and men. What part Reservist Säubert played in the war is unknown. He was undoubtedly recalled and probably served in a reserve infantry regiment. His fate is not known.

Special thanks and appreciation to Kurt K. Siemon for permitting the author to use this stein for this article and to Edward M. Owen for his photography. Special thanks also to George and Gabi Schamberger for their translating assistance, and to Walt Vogdes for editing and preparing this article for publication.

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2006 Financial Report

by Ravi Patel, Treasurer

SCI financial matters are organized into three accounts: Operating, Museum/Library and Convention Contingency. The Museum/Library account, which is funded by contributions, has a year end balance of almost \$32,000. The Convention Contingency account has a balance of over \$19,000, versus a target balance of \$15,000.

The Operating account is funded primarily by dues payments, in addition to advertising revenues and interest income. On the expense side, this fund is used to pay for publishing *Prosit* plus the expenses of operating the organization. Following several years of escalating costs and declining dues income, both of those negative trends have been reversed, and we are now operating in the black. The two major factors driving this financial turnaround are a reduction in *Prosit* costs of approximately 40%, and an increase in membership over the course of 2006 from 1,064 to 1,286. At the same time, we have continued to emphasize cost control in all areas.

“Trink was klar ist” (Drink what is clear)

by Jerry Berg

Trink was klar ist (or variations of those words), is one of the phrases we see regularly on beer steins. In some collections, it may perhaps be the phrase that appears most often. A quick check of the steins included in “The Beer Stein Library” (thank goodness for search engines) shows no less than seven manufacturers using variations of that phrase. Additionally, once a manufacturer decided to offer this sound advice, it was not unusual for the same or similar wording to be used on any number of steins in their catalog. The wording may be as simple and direct as the title phrase of this article, or offer more elaborate advice to live by, such as: *Trink was klar ist, lieb was rar ist, sprich was wahr ist, iß was gar ist* (drink what is clear, love what is rare, speak what is true, eat what is cooked). Numerous stages in between are also represented, such as: *Trink was klar ist, lieb was rar ist* (drink what is clear, love what is rare), and *Trink was klar ist, sprich was wahr ist* (drink what is clear, speak what is true).

It makes one curious about the advice being offered. “Drink what is clear” certainly wouldn’t be a directive to fill our steins with water. And it is also unlikely that vodka, gin, or clear schnapps is the recommended beverage. Rather, we can be safe in assuming that beer is the liquid being referred to; and by “clear,” the directive refers to a lack of sediment and cloudiness in the liquid, not a lack of color. In fact, the desire to be sure that the beverage being drunk was free of unpleasant surprises was a major reason for the popularity of glass drinking vessels. Referring to the 1700s, Gary Kirsner writes in *The Beer Stein Book - A 400 Year History*, “The use of clear glass would seem to support the theory that an important feature of the early glass stein was to show off the rare clarity and color of the costliest beers that were brought from some distance.” Gary also states that, “around 1800, secularization had resulted in the closing of many monasteries, but there were enough private breweries to assure that cloudless beer, without dregs, would still be available to the masses. And perhaps pride in the appearance of the clear beer led, in part, to a major influx of glass steins into the marketplace soon after 1800.”

Many of us have heard of the British Navy using press gangs to recruit seamen into the ranks of the Royal Navy. Historically, these recruiters would prowl the seaside pubs in England and look for able-bodied men; men who were well on their way toward total inebriation. The recruiter would then wait for an opportune time to slip a Shilling into the unsuspecting patron’s tankard. If the patron finished the ale without seeing and rejecting the coin, by the “Bounty of One Shilling” he had been signed on, and committed to the service of the Royal Navy. (The twisted logic of this recruitment practice would seem like the stuff of tall tales, however the practice is widely known, and wasn’t abandoned by the British Government until 1879. So, perhaps truth is stranger than fiction!) The inability of the patron to look through a tankard of dark, cloudy ale and spot the coin, led to the development of the glass bottomed tankard, and to the popularity of raising one’s glass during friendly toasts. It was much easier to spot the coin while looking up at the bottom of the tankard, than while looking down into the vessel.

So, “drinking what is clear” became a way of avoiding both a mouthful of unpleasant surprises and, should you find yourself in the wrong place, at the wrong time, a way of avoiding unwanted servitude in the Royal Navy. But what type of surprise ingredients would one try to avoid? Again, we can look to Gary’s book, where he offers some nightmarish examples of what to avoid while quenching a thirst. “Local brews in many other parts of Europe were still being made with rotten bread, cabbages, eggs, and anything else at hand.” One can only assume that the purpose of such ingredients was to hasten the fermentation process, while creating a distinctive flavor; and that poisoning the consumer was not the intended result.

Certainly, there must have been alternate types of ingredients (other than rotten table scraps) which were added to beer, and which would have contributed to a cloudy beverage. For this, we turn to *A Sip Through Time – A Collection Of Old Brewing Recipes*, by Cindy Renfrow. Cindy’s book includes countless old recipes dating from 1800 BC thru the 1920’s. A look at the recipes indicates that, from earliest times, the basic ingredients for beer and ale were simply malt, water, hops, and yeast. So far, so good. The problems seemed to stem from both a desire to stretch the beer with additional, cheaper ingredients, and a desire to make one’s brew stand out with a unique taste when compared to other local brews. Often the recipes called for making basic ale and then personalizing it with additives, sort of like adding spices to a basic chicken, or vegetable broth. In looking at some of these added ingredients we find, for example: grapes, dates, oranges, honey, apples, lemons, wheat meal, ground oats, cloves, nutmegs, licorice, ginger root, coriander, and even freshly killed fowl. (The sex of the fowl would determine if one were making “Capon Ale,” popular in the late 16th and early 17th centuries, or “Cock Ale,” chiefly brewed in the late 17th to late 18th centuries.) Ultimately, the ingredients included among the various recipes are far more than I could begin to list here. However, I’m sure we can all appreciate that a cloudy beer could be an indicator of a rather strange tasting brew; one which might be considered an ‘acquired taste.’

This certainly gives us a better understanding of the reasons for the German Purity Law (limiting the ingredients in German beers to barley, hops, and water), and why “drink what is clear” became the type of sage advice one could expect any caring guardian to give a youth, and an adage appearing on many a favored stein.

With that, I leave you with my favorite variation of this phrase, “*Der Trunk sei klar, das Herz sei wahr, und froh der Mann dann stosse an.*” (May the drink be clear, may the heart be true, and happily men may clink their steins.) H&R #137



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The Beer Stein Book - A 400 Year History, 3rd edition, Glentiques Ltd. 1999 - by Gary Kirsner

The Pewter Collector’s Newsletter – by Stephen Smith (TheVirginian@Cox.net)

A Sip Through Time – A Collection Of Old Brewing Recipes, 1994 – by Cindy Renfrow



Arvid Frende, who may have the largest single collection of Diesinger steins, was asked if he could provide photos to illustrate Jery Berg's article about the verse "Trink was klar ist." We thank him for the photos seen here.



A courting scene with the words *Klar der Trunk, Wahr der Mund*
(Clear the drink, True the mouth)



Two pouring steins, in each of them the subject verse is a lesser part of the overall decoration.



Editor's note: Quite by coincidence, while Jerry Berg was preparing the article seen on page 2269, Chris Wheeler submitted this article to be used as the Stein-of-the-Month for September on the SCI web site. This Saeltzer stein shows yet another variation of the same verse.

An August Saeltzer Stein

by Chris Wheeler

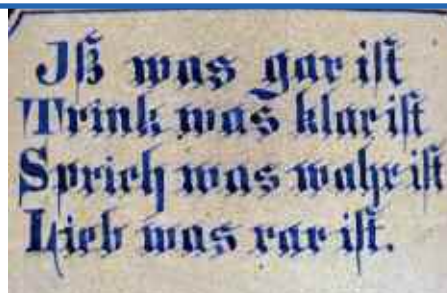
For a long time I have coveted a stein by August Saeltzer! However, every time I have seen one for sale there has always been a last minute feeding frenzy, taking the price well beyond my means. When I saw this piece I knew I had to have it. I loved everything about it: the highly detailed copper casting Katzenjammer scene inset into the pewter lid, the shell thumb pull and the massive 3-ring hinge. The strong but simple hand-painted design in a beautiful blue with burgundy red detailing reminded me of peacock feathers. Every delicate pen & brush mark seemed as if it was done yesterday and Saeltzer's ornate mark on the base was one of the best I had seen. The translation on the front in old German script reads as follows:



The August Saeltzer factory in Eisenach was in business under various owners from 1864 to 1930, producing a mix of earthenware table items. Herr Saeltzer himself passed on in 1880. They decorated bought-in stoneware only between 1870 and 1908. The guesstimate of the date of my stein would be c.1880 - 1885.

However, to the auction! There was no maker's attribution in the description which boded well for me; the Saeltzer experts would have difficulty in finding it. This proved correct during the auction as the number of "lookers" was a lot lower than I would have expected. Never has seven days gone so slowly. Toward the end of the

*Iss was gar ist
Trink was klar ist
Sprich was wahr ist
Lieb was rar ist.*



*Eat what is cooked
Drink what is clear
Speak what is true
Love what is rare.*



auction I placed my bid, which was more than I wanted to spend, more in desperation than expectation. Imagine my elation when I won, and at a price one would pay for an old relief Marzi & Remy! It seemed like I was enjoying seven Sundays in one week. A few days later, I opened the parcel containing my precious stein to find that it was absolutely perfect. Just a little soap and water restored it to "as new" condition.

Gazing on my acquisition later that evening, I could imagine the pride of the original purchaser as they left the shop. Had it been a gift to a loved one, or for a presentation, or just someone treating themselves? I will never know, but I am grateful to whoever it was for starting its eventual journey to my front door.

References:

"The August Saeltzer Factory" by Ron Fox
Prosit, December 1998
"The Stein Reference" by Chris Wheeler



Stein Release The Clown Duo

by David Harr



This article first appeared in the June Prosit, but due to an error in layout, the text was not fully readable. As a service to our readers, and out of respect for the author's efforts, we have decided to run it again, in corrected form.

I have wanted to design and produce a contemporary character stein for some time. I wanted something which was in keeping with the traditions of character steins, but with a contemporary appeal. I looked at old steins and new, and was finally inspired to produce the pair of clowns you see here.

The brightly costumed clown at right is Giuseppe. He is obviously a happy fellow, enjoying playing with his dog, Lucilla. But we know that clowns are the masters of external appearance, always happy on the outside regardless of their inner feelings. His companion, Guido, seen below, has removed his mask to reveal a sorrowful look. Do you see why? Lucilla! She's missing! With no one to play with, Guido is ready to cry. Don't these steins remind you of your younger days, when an affectionate puppy, not an expensive Mettlach or Schierholz stein, was all it took to make you happy?

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Once I decided on a pair of clowns, I looked at all the artwork I could find to get ideas for how they should appear. Nora Wildgren, an artist who works with Henry Cornell Importers, drew numerous variations. Once I settled on the design, Tino Schunke, a freelance modeler in Germany, developed the molds and several prototypes, which he then decorated. The colorful polka-dot costume was an obvious choice, the blue and white version came later.

I continued to work with the artist and the modeler until I got the look I wanted. At this point the molds were turned over to Albert Stahl for production.

The details: The concept of these porcelain character steins is mine. They are produced in a numbered limited edition in Germany by Albert Stahl, and imported by Henry Cornell. Production will be limited to 300 sets, of which only 150 sets have been produced to date.



The steins will be available on my web site, www.charactersteins.com, for \$500 for the set, and \$250 for one (either full color or blue and white). For SCI members I am offering a 20% discount.

If these don't make you happy, you will have to get a puppy!



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Stein Exchange

For sale or trade: SCI Convention steins, 1-2-3, \$320. Will trade for Diesinger. John Hataloski, 610-777-6328.

For sale: Regimental Garde Stars, picture dangles of the Kaiser, Cavalry lances Spencer Wessling, 503-255-9250.

For sale: Several Occupational steins. Call Russ Stadt for details. 616-455-1932 between 11:00 AM and 10:00 PM EST.

For sale: Several Occupational Steins. Call Ken Etheridge for details. 910- 276-3631 between 9:00 A.M. and 10 P.M. EST.

For sale: Matching pair of 18.5" etched Mettlach plaques, #2459 and #2460, Hannover city and Hannover state, both dated (18)97. 20% gold wear at the rim, otherwise mint. See the article in *Prosit*, September 2002. Kirsner (3rd edition) values at \$6000 for the pair, offered at \$3600. Photos available for interested buyers. Walt Vogdes - 360-598-6057, wvogdes@wavecable.com.

Wanted: Your membership renewal! Does your subscription to *Prosit* expire in December? Take advantage of the savings offered by a three-year renewal. Send your dues payment to SCI Treasurer, PO Box 222076, Newhall, CA 91322

Wanted: Mettlach Butcher Occupational stein #2730. Mettlach plaque #2080, "Four Kurassiers on Horseback." Spencer and Peg Wessling, 503-255-9250.

Wanted: HR steins and pigeon steins. Marty Cameli, PO Box 349, Centereach, NY 11720. Ph: 631-467-1413

Wanted: Diesinger character steins, please contact with details. Phil Masenheimer p.masenheimer@msn.com, 253-627-2107.

Wanted: 4th, 5th 6th Hussar and 4th Eisenbahn Regimental steins. Prefer mint. Also, Mettlach Butcher Occupational, #2730. Spencer and Peg Wessling, 503-255-9250.

Wanted: Early glass or stoneware steins, also spa-related steins, beakers, mugs or goblets. Email slrshooter@yahoo.com (Norm Paratore)

Wanted: JW Remy steins, steins marked TP or PT, AR or A. Roessler, P. Neu, mini-glass steins, esp. spa glass type. Lyn Ayers, layers@wa-net.com, 360-693-0025.

Wanted: Faience and early stoneware steins. William Hamer, 518-399-8364, or William_Hamer@msn.com.

Wanted: Steins depicting or referring to Martin Luther. Photographs would be welcome aid to research project. Jody Wyse, 337 Fury Dr., Inman, SC 29349, or email wyseguy@att.net.

Advertising Rates

Prosit is printed in full color; no separate rate is offered for black & white.

Ad size	Rate
Full page (8 1/2" x 11")	\$240
Half-page	\$120
Quarter-page	\$60
Smaller (per column-inch)	\$10

Minimum billable ad	\$10
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Premiums

Placement on the back cover	\$50
Placement in the center	\$30
Centerfold	\$60

Discounts

Four consecutive issues	25% if prepaid
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Articles, announcements and news releases for SCI conventions, mini-conventions and other events will be printed in *Prosit* at no charge, subject to the discretion of the Editor. The Editor will determine appropriate space restrictions on a case-by-case basis.

Rates for Inserts

Subject to the policies established in this document, SCI will accept inserts to be mailed to our membership with *Prosit*. Insert materials are expected to be provided in quantity, shipped to our printer and ready for insertion in the envelope. Prices are based upon the size of the insert.

6" x 11" (or smaller)	\$300
8 1/2" x 11"	\$375
11" x 17" (folded)	\$400

Black and white inserts can be printed by SCI at an additional cost of \$100 per side (8 1/2" x 11" max.).

SCI convention material, mini-convention material, and other non-profit announcements which conform to the "Content" portion of the Advertising Policy will be charged a special rate of \$275 for each insert.

Submission Requirements

Advertising copy is to be submitted to the editor of *Prosit* in "camera ready" electronic form. Insert materials should be supplied directly to our printer, in quantity and ready for insertion in the envelope. Image file resolution should be 300 dpi or greater. Deadlines for submissions are 15 January, 15 April, 15 July and 15 October for the March, June, September and December issues, respectively.

All questions about ad placement should be addressed to the Editor of *Prosit*:

Ron Fox
10086 San Pablo Ave.
El Cerrito, CA 94530
(631) 553-3841
oz@webspan.net

PROSIT

Page 2275
 September 2007

Advertising Policy for *Prosit*

Content

Advertisements and inserts to be included with *Prosit* shall be accepted insofar as they deal with the general interests of the membership of SCI. Specifically allowable are items concerning beer steins and similar drinking vessels, plaques, bowls, history of drinking, German culture as portrayed on beer steins and auctions or sales of beer steins and related items. Advance copies of material to be included with *Prosit* shall be submitted to the editor for approval. The editor of *Prosit* shall be the sole judge of material suitable for inclusion with *Prosit*.

Prosit reserves the right to reject any advertisement or notice submitted for publication which is offensive or which the editorial staff determines to be inconsistent with the aims, goals and objectives of SCI, including the right of all SCI members in good standing to attend and participate in any activity or function so advertised or announced. No advertising of any sort, at all in conflict to any Convention activities, will be put in *Prosit*. Any advertisement or announcement which is rejected will be returned to the submitter with an explanation for the rejection.

Offers in *Prosit* to sell any item, whether by advertisement or insert, are expected to comply with the SCI Code of Ethics regarding the honest and truthful description of articles, examination and return policies, and a general "truth in advertising" concept.

The same terms apply to advertisements on the SCI web site.

Neither the editorial staff of *Prosit* nor SCI shall be responsible for the content of advertisements or inserts. Disagreements between buyers and sellers shall be settled solely between the parties, and shall not involve either SCI, its officers or the editorial staff. However, parties believing themselves to be injured because of disagreements found in the content of advertisements may turn to the Ethics Committee of SCI, which will try to arbitrate the dispute.

Restrictions

Advertisements in an issue of *Prosit* shall be limited to a maximum of two pages per advertiser.

Inserts shall be limited to four printed pages (8 1/2" x 11", or folded 11" x 17" sheet). Auction catalogs (i.e., lists of items on which bids are solicited) shall not be accepted in any form.

Rates

Both advertising rates and rates for inserts shall be established and revised periodically by the editor and the treasurer, and published in *Prosit* one issue prior to the effective date of new rates. Rates for inserts will include the cost of labor and additional postage costs.

THE STEIN AUCTION COMPANY

P.O. Box 136 Palatine, IL 60078

Andre Ammelounx: phone 847-991-5927 – Gary Kirsner: phone 954-344-9856



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You may view our auction catalogs online.

The online catalog will be available about three to four weeks prior to the auction date.

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