

STEIN COLLECTORS INTERNATIONAL

PROSIT

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The Beer Stein Magazine

December 2013

A German Wedding Celebrated

by Dave Lowry



Karl Korff Grenadier

by Richard Dörner



Rare HR Steins

by Marty Cameli



IDENTIFYING FAIENCE

by Bill Hamer



Photos from the Road

by Ron Fox



The Mace Missile

by Ron Fox

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A Message from Executive Director David Lowry

We have had some changes to the Executive Committee that I would like to inform you of. Tom Ertl was nominated as VP of Membership. However, he had to step aside and was replaced by David Harr of the New England area.

Janice Oberhausen is our Database Manager and promised to serve only until the end of this year. As of 1/1/14, our Database Manager will be Bernd Hoffmann of the Pacific Northwest.

Recently our Secretary Pat Zimmerman has needed to resign effective immediately. We as the Executive Committee are also acting as a Nominating Committee to attempt to find a replacement. It has often been said that an organization is only as good as its members. That is also true of SCI. We want to thank all those mentioned above that have stepped forward to serve in different capacities and those that are replacing them. The Secretary's duties occur primarily just before, during and after each annual convention. Since I have served in the past as Secretary, I will be willing to help and assist anyone willing to step forward to fulfill this important task. If you would like to try this position or have questions, don't hesitate to contact me.

Regarding membership issues, VP of Membership Dave Harr has a new process to remind members to renew. All of us can help by renewing our membership early BEFORE your membership expires. In this way, you will not lose out on Prosit issues.

One of the biggest comments that come my way are that certain chapters or individuals do not hear about the convention minutes, changes to the By-Laws & Standing Rules, etc. As I have stated previously, contact information for some chapters is not current. Please look on the website at steincollectors.org and update your chapter's contact info so that messages, documents, etc. get to the correct person.

Only a minority of chapters are taking advantage of the yearly (\$400) speaker stipend. I encourage chapters to use these funds. It enables members to learn from varied speakers on many different stein subjects. The form for this can be found on the website. Send the form with all information filled out to me. Once the talk has taken place, I will have our CFO Bruce Burner send you the stipend. It's that easy!!

We are all looking forward to our convention next year in Pittsburgh, Penn. Our VP of Conventions Sue Fox has been working hard in her capacity as 2014's Convention Chairperson to make this one another organized and fun convention!!

Until next time, Best Wishes and Prosit. Dave



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GRANDPA WOULD BE HAPPY

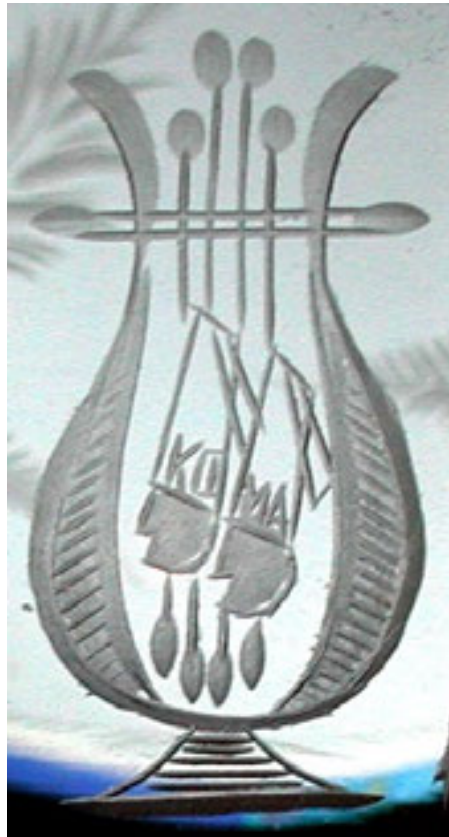
By Ron Hartmann



Families have treasured keepsakes but some are more precious than others. Grandpa's stemmed beer glass is one such Hartmann family treasure. The glass survived both WWII and shipping to America in 1950. Today, it is in my care. Knowing the glass was my grandfather's makes it special but until recently, little else was known about it. Read on.

In 1926 my father emigrated from Germany. He settled in St. Louis to marry, raise a family and to live the American dream. Our family kept in touch by mail with relatives in Germany until 1940 and Nazi rule. With the defeat of Nazi Germany in 1945, our families once again found each other and the exchange of letters began again. Not all, but many of those letters from Germany survived the decades. What was written in those letters remained a mystery to me until 2011. While exchanging emails with my friend and fellow reservist stein collector in Germany, Peter Meinschmidt, I mentioned having some old letters from Germany. Peter made the generous offer to translate the letters into English. An elderly lady was found who could still read the "old script" used by my grandfather to help with this daunting task. The translation project began in earnest.

It was desperate times in post-war Germany. As many Americans did, our family shipped packages of food and clothing to our relatives to help them survive. By 1950 life began to improve in Germany. Grandpa Hartmann wanted to send gifts to our family in thanks for the help given to him during rough times. The special gift selected for my father was grandpa's beloved beer glass, given to him by his singing club brothers in the 1920s. Singing was always important to our family. The 8/20L hand blown stemmed glass is etched with the words: Unserem Sangesbruder Christian Hartmann (Our Singing Brother Christian Hartmann). A lyre trademark and name KOMA is etched into the decoration.



Pictured in the photo with the glass is my grandfather. Reportedly, he often watched from his window, hoping to see his son Willy one day "come walking up the street." Sadly, grandpa died in 1956, shortly before my father was to make that reunion trip. Life goes on. I'm sure grandpa would be happy to know his special beer glass remains a family treasure.



STEIN EXCHANGE

This space is available to all SCI members at no cost. Tell other members what you would like to buy, sell or trade. Send your ad to the editor and we will do the rest.

Wanted: Early faience steins of good quality. Contact Bill Hamer at 518-399-8364 or email william_hamer@msn.com

Wanted: Any steins from unusual manufacturers. Send info to Ron Fox, P.O. Box 4069, Vallejo, CA 94590 or 631-553-3841 or foxauctions@yahoo.com

Wanted: Serious KB (Karl Buhler) collectors - are there any of you out there? Entire collection from 1/4L to over 4L, with all types of lids (set-on, tower, figural and pewter). Over 100 steins! Call Bosworth 503-249-6968

Wanted: Any and all Dumler & Breiden steins, punch bowls, plaques and related pieces. Contact Dave Lowry at P.O. Box 4733, Hayward, CA 94540 or 510-828-4333 or drlowry@comcast.net

Wanted: JW Remy steins; stoneware steins marked with initials A.R., A. Roeseler, P. Neu; blown glass steins with set on lids (mid 1800's); and full-body Schaefer & Vater porcelain liquor bottles (around 1900). Email Lyn Ayers layers@wanet.com or phone 380-693-0025 or cell phone 360-609-1389

Wanted: Antique leaded or slag glass lamps. Tiffany, Handel, Pairpoint, Duffner & Kimberly, and other good quality early 20th century lamps. Contact Ron Fox at foxauctions@yahoo.com or 631-553-3841

Wanted: Always buying old steins. Mettlach - Glass - Porcelain - Character - Occupational - Silver - Regimental - Ivory - etc. Bob Groebner 847-401-3399 or email rgroebner@comcast.net

Wanted: 1/2 liter baby stein with 7 babies hanging from line. Also Mettlach #2050 with slipper inlay lid. Contact Martin Jahn at md-jahn@comcast.net

Wanted: The fairytale Reinemann Character steins designed by Franz Ringer. Prefer mint, but minor flaws will be considered. Email Andrea.mulgrew5@earthlink.net

Sgraffito Tankards

by Master Steinologist Ron Fox

Sgraffito is the technique of applying two successive layers of contrasting colored slip to an unfired ceramic body, and then scratching to produce an outline drawing.

This was a folk art ceramic technique used by several German stein makers in the 17th and 18th century. The Hafnerware factory of Wetterau/Hessen used this process exclusively in the making of their tankards (see figure 1 & 2).

figure 1



After shaping the body on a potter's wheel, the potter would let the piece dry. He then would dip the stein into a vat of yellow slip. He would again allow the piece to dry and then repeat the dipping process into an orange/red slip. Once this second coating was dry, he or another artisan would scratch the wanted design into the surface. Once the body was fired, the scratched design would reveal the yellow slip as a line drawing. As you could imagine, this technique left no room for error. It took a skilled artistic hand.

figure 2



Though this orange/red with yellow underneath was the normal colors for the Wetterau pottery, other color combinations were used. Figure 3 has an occupational shoemaker design with a 1724 date. It was first dipped into a dark brown and then coated with the yellow/tan.

figure 3



figure 4



Figure 4 is another sgraffito stein made in northern Germany in around 1720. The folk-art design is of a house. It has similar colors to the Wetterau steins, only the colors are reversed. They first dipped it into the orange/red slip and then the yellow. Unlike the Wetterau pieces, they brushed on a third color of green to the roof and ground.

To properly understand this technique, it is important to explain what slip is. When clay comes out of the ground, it is a thick dense material. Water is then used to liquify the clay. Sounds simple, but it is more involved than that. The ratio of clay to water is of extreme importance. Too much water and the slip will have a high degree of shrinkage in the firing, causing separations. Too little water, and it would be too thick for this process. The consistency of the slip should be like heavy cream.

The other important ingredient in these slips is the color. Metallic oxides were used to create color on and in the clay. For example, iron oxide gave you shades of red. Depending on the color the potter was trying to achieve, he needed to mix in the right oxide and then it needed to be the proper amount. Like the ratio of water in the clay, the oxide ratio was important. Too little oxide and the clay would have muted color. Too much and the clay would lose its strength. In those early years, it was trial and error until they came up with the correct recipe. These steins are proof that they got it right.

German Stein Body Names

by Master Steinologist Ron Fox

In the United States, we call everything with a handle and a lid a stein. When I began collecting 40 years ago, I thought the word stein was German for these drinking vessels. The German word for stein is Krug. I was surprised to learn that in German stein just means stone.

When I became interested in early faience and stoneware steins, I learned that each body shape had their own name. Below are illustrations of four of the dominant shapes and their German names.



Walzenkrug



Birnkrug



Enhalskrug



Schnelle

A Budapest Visit

by Master Steinologist Ron Fox

I have been coresponding with István Szemere for the last couple years. He is a collector living in Budapest, Hungary. On our recent trip to Europe, we made one of our last stops in his town. We spent a couple hours visiting and viewing his collection. It is his goal to aquire every Heinrich Schlitt stein made at the Mettlach factory. I can report that he is well on his way.



István center, Aniko co-worker left and Suzanne his wife on his right

István started a stein club in Budapest and it has grown to about 40 members. In 2009 they had a stein made with a photo of each member on the body. I was so impressed with it that he located an extra one and shipped it to me. I am sharing it with our members, as I think some of us would want to do a similar stein for our own local chapter. I am sure going to push it with my club.



Budapest stein club's 10th anniversary stein



István is top center



Suzanne is second on top row

Photos from the Road

Thirtieth Installment

by Master Steinologist Ron Fox

I start this installment from our recent trip to Europe that my wife and I made with Steve and Suzanne Elliott. It was a glorious three weeks of travel through six different countries. The surprise for me was the city of Prague in the Czech Republic. What an awesome beautiful town. Fellow stein collector Rick D Ambrosca, who has lived there for 20 years with his lovely wife Renata, spent two days showing us the sites. We can't wait to go back.

Rick collects old brewery steins from the German city of Munich. This area of stein collecting is very popular both here in the United States and Europe. The next two pages is a just a few from Rick's extensive collection.

The first stein is the official 1935 Munich Oktoberfest Anniversary stein. It was designed by the artist Paul Neu.

Next is from the Kochel Brewery made around 1900. This brewery was founded in 1877. In 1879 it was named Kochel-Bräu Martin Müller. In 1890 it was changed to Brauerei zum Kochelbräu Franz Erich and finally in 1918 to "Kochel-Bräu München AG."

We end the top row with a stein from the Schwabinger Brewery (Munich), made in the early 1900's. The original Brewery was founded in 1877 and in 1887 the name changed to Dampfbrauerei Schwabing Ludwig Peutuel, In 1889, it was called Salvatorbrauerei Schwabing, in 1892 the name was changed to "Salvator Brewery in Schwabing" (Salvatorbrauerei in Schwabing AG), in 1899 the name was changed to Salvator Brewery (Salvator Brauerei AG), and then again in 1917 it was changed to Schwabinger Brewery (Schwabinger Brauerei AG).

This next stein is one of Rick's absolute favorites. It is another Salvator Brewery stein and rare with fine details in the design. It dates around the 1900 period.

The Pshcorr Brewery (Bräu-rosl) opened the largest Oktoberfest tent in 1913. Their tent held 12,000 people. This next 1/2 liter stein was made at that time for their tent.

The middle row ends with a stamped Augustiner stein from around 1900. There are two versions of this stamped stein in both Blue and Black lettering.





The bottom row on the left hand page starts with an Eberl Brau stein from 1900. This stein was reproduced, so buyer beware.

Next is a Burger Brau, also from 1900. This Ringer design was used by several different breweries. The verse translated reads "Drink Happily all day, Thirst is a heavenly gift"

The last stein on the left hand page is a nicely decorated Lowenbrau from 1920 depicting a drinking lion.

This page starts with another Lowenbrau stein from 1930. This was only available as an award for some employees.

Next is the Brauerei Munchner Kindl stein with striking yellow and black coloring.



The top row ends with another Franz Ringer decoration. This stein comes in both a 1/2 and 1 liter size. The verse translated reads "Arts and Crafts of the strong country"

The middle row starts with a stoneware Spatenbrau with impressed logo. It is from 1910 and comes in several sizes. It also comes with a POG decoration.

Next we have a Lowenbrau stein that reads "Hotel Men's Mutual Benefit Association European Tour of 1914." This group was formed in 1879 and evolved into an organization or club of hotel managers and owners.

The middle row ends with an Augustiner Stein, which comes in similar variations and several sizes.



The bottom row begins with a Wagner Brau stein. This brewery was founded in 1846 and this stein is rare and has several variations of the same theme, Munich in red or blue lettering, also the first letters of Wagner Brau in red and/or blue.

Next is a very rare Hacker Brau stein that was designed by Franz Ringer. The lid has a well-known ringer styled raised heart shape, but they incorporated the Hacker logo (axes) into the heart on the lid.

The last stein is from Unions Brau in 1900. This well know stein is a favorite amongst Munich brewery stein collectors. This stein can be found in 1/2, 1, 2, and 5 liter size variations. Most have the sun rays worn off or repaired.

Our trip took us to Nurnberg and the opportunity to visit the home of Helmut and Elisabeth Neuner. It had been almost 20 years since I had last been there. I was aware of major changes and additions to his collection. Helmut has been aggressively chasing the best early faience steins that have come onto the market. As you will see in the next four pages, he has been extremely successful in his pursuit.

Elisabeth prepared a wonderful lunch of white wurst and pretzels. It was obvious to everyone that I was anxious to go handle and photograph the steins. They were merciful and quickly pardoned me from the table once I had finished my meal.

The first faience stein is from the Nurnberg factory. It has a very detailed high quality scene of Christ being taken down from the cross. The dark blue on blue decoration was done the beginning of the 1700s.

Next is a very rare Ansbach from the Green Family. It is muffle-fired (low fired) and has a full palette of color like a Hausmauler. It dates to around 1740.

The third stein on the top row is extremely unusual. It is believed to be made by the Crailsheim factory and has an overall brown surface glaze. On top of the brown glaze you have the typical white tin glaze and a wonderful hunting scene. I have not seen anything like it.

The second row starts out with another Ansbach faience stein. It is a Hausmauler painted by Johann Schöllhammer in 1765. Hausmaulers were painted by several well known artists of their day. They bought the blank white tin glaze bodies from noted factories and painted them at home in their own studio. Once completed, they would bring the finished body to be fired. They usually have fancy impressive pewter or silver mounts. These steins were commissioned pieces for the aristocratic class. They were expensive when made, and are the most expensive faience steins today.

The middle of the page is an early Nurnberg faience featuring a family shield on the front panel. It is signed on the base by painter Philipp Conrad Schwab in 1731. The pewter mounts are exceptional.

The next stein is from the Nurnberg factory and shows a building scene where you can see a brewery and a tailor shop.

The bottom row begins with a stein from the Schratzenhofen factory. Two men carry an oversized cluster of grapes. I have seen





this scene used by many other faience factories.

The middle of the bottom row, on the left hand page, is another Hausmauler, but instead of a full palette of color it is only done in Schwatzlot (black enamel). For me, these are the best looking of all the Hausmaulers. It is Nurnberg circa 1720 and painted by Matthias Schmid. The battle on horseback scene is detailed and stunning.

The last stein on the left hand page is from the Dorotheenthal factory. It is dated 1721 with a verse surrounded by a wreath.

The first stein on this page is a Hausmauler painted on a pear shaped body (birnkrug), from the Hanau factory. It is signed by the famous artist Abraham Helmhack, circa 1700. The great quality painting is further enhanced by the fancy hand chased silver mounts.

This next stein is from the Salzburg factory and decorated on a tapered body with a flared foot. The sides are as decorative as the front panel. This stein was made for a merchant dealing and transporting salt.

The first row ends with another Hausmauler on a pear shaped body. This landscape was painted by Wolfgang Rössler and the body was made in 1700 at the Frankfurt faience factory.

The middle row starts out with this fabulous Bayreuth stein. It features a well dressed man painted in muffle-fired enamel colors. It was good seeing it again, as it once belonged to me.

The middle of the page has a shoemaker occupational from the Rheinsberg factory. The rounded body is a shape seldom seen on faience steins.

Next is another Hausmauler from the Nurnberg factory. It is painted by Matthias Schmid, circa 1720. The decoration appears to be biblical in nature and wraps around the entire body.

The bottom row starts with another Green Family stein. Great floral design.

Next we have an impressive stein from the Dorotheenthal factory. The detailed purple oriental scene helps make it a standout.

We end this page with a blue decorated signed Kunersberg faience. Like the previous stein, it has an oriental flair to the scene.



Besides Helmut's incredible faience steins, he also has some fantastic stoneware, especially his Kreussen pieces.

This page starts out with one of his Kreussen tankards decorated with the very difficult to find lunar subject matter. It is dated 1690 and the body is almost completely covered with the enamel decoration.

This next Kreussen has one of the rarest decorations. It features a husband and wife with their children enameled along each side. A custom made family heirloom seldom seen. It is also unusual not to have applied relief work on the body.

We finish out the top row with another Kreussen decorated with the twelve apostles and the salvation lamb in the front oval. A very impressive row.

The middle row starts off with a Kreussen decorated with the Electors. These were the royal ecclesiastical princes that ruled the Germanic states during the 1600 and 1700s. These men were responsible for electing the future Holy Roman Emperor.

The middle of the page is a large Altenberg with an hour glass form. It has detailed applied pearl-work in a floral design. There are seven pewter body bands set into the grooves of the body.

Next is another Kreussen tankard decorated with a nighttime hunting scene. Notice the stars in the sky. The tall tankard shaped body is uncommon for this factory.

The bottom row starts out with a Kreussen in a short wide body which is the more typical form for this factory. The apostle motif is much more common than the decoration we have previously shown. The large 1 1/2 liter size of this stein makes it hard not to be noticed.

Kreussen stoneware is salt glazed and then enameled. Annaberg stoneware has a black slip glaze fired onto the body and then enameled. It is easy to tell these two factories apart if you just look at the color behind and around the enamel. Kreussen is a matte chocolate brown and Annaberg a shiny blackish glaze.

The last stein is from the Annaberg factory. What is very unusual about this stein is that they glazed part of the background and left part of it unglazed. This gives the stein a two-tone background color behind and around the enamel. I have seen this two-tone application on pieces void of enamel, but not with pieces decorated with enamel.





The top row has three fantastic Hausmauler faience steins. The first is painted by Nurnberg artist Abraham Helmhack. It is done in a combination of both multicolored and Schwartzlot (black enamel). It is signed "AH" at the bottom of the handle.

The next stein was painted by Augsburg artist Bartholomaus Seuter. It features a muffle-fired floral and salvation lamb decoration. Another old friend I once owned.

The top row finishes with another Hausmauler stein painted by Bartholomaus Seuter. It has a multi-colored floral design, and only violet color was used for the front oval panel.

Hafnerware is lead-glazed earthenware and predates German faience. The middle row starts off with such a stein. It is from the workshop of Paul Preuning of Nurnberg and dates back to the middle of the 16th century. The yellow, green and brown glaze coloring is typical for this factory.



The next stein is more than a little unusual. Helmut believes it to be made by the Altenberg factory, but it is certainly possible to have come from a small workshop we are not already familiar with. It is covered with a powder blue lead glaze that has a dark brown dot pattern. The center panel is tan with "GK" initials. No matter where it was made, it is an interesting 18th century stein.

We complete the middle row with a Frankfurt a. Main stein circa 1700. The blue floral decoration was painted in the Chinese manner, which is not unusual for earlier German faience pieces.



The bottom row has two 17th century Annaberg stoneware steins. The first is decorated with a Saxon shield in the front panel. On one side is buildings and the other side a unicorn. Unusual subject matter.

The second is a very rare Annaberg stein. Instead of the usual black glaze covering, it was made with a light blue glaze. The blue glaze coating certainly makes a tremendous difference in the stein's appearance.

Getting to see Helmut's collection, and take my own photos, was a real treat for me. My thanks go out to him and his lovely wife.

Before we left the Nurnberg area, I wanted to make a visit to the German National Museum. It had been many years since I was last there, but I remembered I was very impressed with the steins they had on display.

The first piece is a Kreussen tankard with a detailed hunt scene that wraps around the entire body. What you cannot judge from the photo is the size. It is about 10" wide and only 7" tall. It is about the biggest Kreussen I have ever seen.

Amber is vitrified tree sap and only on very rare occasions will you see it used in the making of a beer stein. They usually date from the 17th century and are small in size. The one on the top row is a rare large size, measuring out at over 1 liter. I was so impressed with this stein that I must have stood in front of the case for almost half an hour. I sure would have liked to have had it in my hands. Even better would be to have it on my shelf. You can dream, can't you?

The screw jug starting out the middle row is quite unique. It is from the Kreussen factory, but instead of the usual brown salt glazed stoneware, it is done in a white tin glaze earthenware. Technically, that makes it faience. I do not know of any other pieces Kreussen made in this manner.

The middle of the page shows a musician playing a viola. It is from the Nurnberg factory and is dated 1736 within the scene.

Hafnerware steins from the Nurnberg workshop of Paul Preuning are extremely rare. This one has a large beard neck and crucifixion scene on the front panel. It was made around 1550.

Starting out the bottom row is a large Rheinisch stoneware bearded jug with original pewter lid. There is a belly stamp of an early Roman warrior. This type of stoneware is from the late 16th century.

Scandinavian wood steins were made throughout a large area covering several countries. They were made as early as 1650 and continued right up until the present day.

The last stein on this page is from around 1700 and still has the original folk art painting on the body and lid. Metal bands hold the wood slats in place.





I continue this installment with photos from the Museum of Decorative Arts in Prague. They would not allow me to take photos, so I bought their museum booklet. Unfortunately there were only a few photos of their great pieces. There was much more on display and they were fabulous.

I start this page with a super black enamel (schwarzlot) Hausmauler. The detailed hand painted scene wraps around the entire body. I have shown many Hausmauler tankards in this issue, but please do not get the impression that they are easily found. I have only found two in 40 years.

The art of firing enamel decorations on glass began in the early 17th century. This pokal is a great early custom example dated 1654 and depicts the members of the family it was made for.



The last item on the top row is a delicately wheel-cut glass stein. It has a great brass handle, lid and base rims. It is done in the rock crystal style.

Early pewter steins are difficult to find. There are many good reproductions, so you need to do your homework before spending a lot of money on one. This pewter stein is from 1599 and has busy engraving around the entire body. And yes, it is original to that date.

The middle row ends with a large wide Annaberg stoneware stein. It has royal figures on the front and a hunt scene around the sides. Even though the enamel used on both Annaberg and Kreussen pieces is the same as what the glass factories used, it sure looks different.



The bottom row is an Austrian glass beaker by Mildner circa 1750. It features a well dressed black man in the Zwischengold front oval panel.

Next is a very rare Italian Facon-de-Venise circa 1650 goblet with a figural serpent stem. Goblets like these are extremely fragile and the reason few exist today.

Rheinish stoneware steins date back to the mid 1400's. In the later part of the 1500's, they began applying pewter lids to the bodies. This spouted stein was made by the Siegburg factory around 1580. The lid is original and was mounted when the stein was made.

Like I had said earlier in this writing, Munich brewery steins are highly collected both in Germany and here in the States. The next two pages belong to the collection of Bill and Rhoda Fry, who live only 45 minutes from me.

The first stein is from Gerner Brau, founded in 1878. The name changed several times, but in 1920 it again returned to the original name. The stein has a very colorful attractive landscape scene with relief brewery logo on the lid.

Hacker Brau has a long history going as far back as the 15th century. In 1793 Pschorr Brau and Hacker Brau merged through marriage and a new era had begun for these breweries. The stein in the middle of the top row has their logo on the body and lid.

The last stein on the top row is from Kloster Brau founded in 1882 and closed on 1906. Augustiner now owns that name.

The middle row starts off with a detailed scene of Munich for the Hofbrauhaus. The Munich Child holds up their HB shield. I think it is fair to say that there were more HB steins produced than any other Munich brewery steins.

The middle of the page is a Zacherl Brau stein with matching logo on the relief lid. It stands for Franz Xaver Zacherl who was master brewer.

Next is a Burger Brau Stein. It features the Frauenkirche in an oval panel with brewery designation around it in a wreath.

Franz Ringer did many designs for Munich breweries like the one for the Hofbrauhaus starting out the bottom row. When King Gustavus Adolphus of Sweden invaded Bavaria during the Thirty Years' War in 1632, he agreed to leave the city in peace if the citizens surrendered some hostages, and 600,000 barrels of Hofbräuhaus beer. Now that's some pretty good beer.

Next is a pottery Thomas Brau stein. Part of the Paulanerbrau dynasty.

We finish the bottom row with a stein from the Spaten Brau brewery. They are one of Munich's big six, but have to work extra hard to earn the respect they are rightly due. The others are Hofbrauhaus, Hacker-Pschorrbrau, Lowenbrau, Augustinabrau, and Paulaner.





One liter cobalt decorated stoneware steins are usually earlier than those with POG decorations. They usually have impressed or hand scratched brewery names or logos. It is not uncommon to find many of these steins without lids.

The first one is to Bavaria Keller, which is a beer hall operated by Augustinerbrau. It is fitting to have a relief scene of the Bavaria monument, which overlooks the Oktoberfest grounds.

Next is an early Hackerbrau stein. It features the crossed axes which is their brewery logo.

The top row is completed with another Augustinerbrau. It has their name impressed into the front of the body.



The middle row starts with a Lowenbrau stein. It has "Lowenbrau Keller Munchen No 14280" scratched into the body. I assume the number represents how many of these steins were produced to that point?

The center of the page has a Kochelbrau stein. This brewery was started in 1877 and closed in 1918. It is not a common brewery stein.

Pschorrbrau made a large variety of different steins for their brewery. This one liter is less common than most of their others.

The bottom row starts off with a variation from the Spaten brewery. It features their shovel logo impressed into the body. Next to it on the opposite page, is its POG cousin in a 1/2 liter size.



The middle of the bottom row has a large "MB" scratched into the body. It stands for Matthiasbrau and is an early example of this stein.

We finish up with another 1 liter with scratched "Munchner Burger Brau" across the front of the body.

This installment is probably one of the best groupings I have presented since this series began. I hope everyone enjoys the visual tour.

The Best of Prosit

This will be a new series consisting of interesting and informative articles from past issues of Prosit. We welcome any suggestions.

A Perfect Drinking Vessel?

by John A. Ey Jr.
Master Steinologist
(first printed June 1987)

In SCI we have members who collect almost any drinking vessel that happens to strike their fancy, and which they can afford. There are others who collect two, or three types, while some collect only a single type such as Mettlach or regimental. There exists another group made up of collectors who, in addition to collecting traditional steins, tankards, and everyday vessels, also collect rare and unusual pieces such as windmill cups, puzzle jugs, stirrup cups, drinking horns, wager cups, Chimu whistle bottles, and glass pieces with coins sealed in the base. Yet another group seeks out what are known as wedding cups. These cups, also called marriage cups, Hochzeitbecher, Jungfrauenbecher, and Braut

becher, have a long and eventful history, beginning with the first known wedding cup made in 1540 by master goldsmith Hans Kellner of Nurnberg. His cup was made of silver and gold, as were most of the cups made by goldsmiths in later years, including Hieronymus Imhoff of Augsburg, who created a special cup for his own wedding in 1620.

There were cups made of pewter, ivory, wood, porcelain, and some lesser metals, but one individual, Fritz Heckert of Petersdorf, Bohemia (a part of Poland since World War II), during the Historismus period copied the design by Imhoff of Augsburg and several other early cup makers. Instead of gold and silver, Heckert made cups of fine blown glass in brass mounts and decorated them with beautiful detailed enameling (see figure 1).

Great drinking vessels, like great lovers, come in an alluring range of types, styles and sizes. Some apparently attract by their beauty and form alone; others appeal in various ways. Some may be perceived as unattractive, but have an appeal that is not easily evaluated, let alone discerned. Yet, there is something within, whatever it is, that begs to be appreciated.

figure 1



Rarity, beauty and form characterize this baroque wedding cup made by Johann Andreas Thelot.



By raising the tendril and left arm, which swivels at the shoulder, the upper cup tilts backward to a point where it may be inverted



The lower (skirt) cup and upper cone cup, fully inverted, await filling and the bride and groom to complete the marriage ceremony.

Now, a perfect drinking vessel? Well, at least, one that attracts by its uniqueness, its beauty, and its form if for no other reasons. Hidden within are specifics that attest to its uniqueness and rarity, and to its premier place in the realm of wedding cups of any century. Reference the wedding cup in the photographs accompanying this article.

The artistic excellence of the cup may be best appreciated by close examination in hand and through a glass magnifying the intrinsic detail of its distinct parts. Comparing this cup with other silver and gold cups to which we are privy would be futile; no contest.

The cup is slightly more than 10 1/2 inches tall (27 cm), the lower (skirt) cup is 3 1/4 inches in diameter (8 cm), and the upper cup is 1 3/4 inches in diameter (4 1/2 cm). The insides of the upper and lower cups are gold plated, as is the entire center portion comprising the bodice, arms, ruff, tendril, and accompanying decorations and embellishments. The engraving on the skirt and upper cup is the most delicate and exquisite imaginable. This is no historicism period cup or later cup made in a mold and turned out *en masse*. The cup may be disassembled into five parts: upper cup, lower cup (skirt), head, ruff, and the bodice with attached arms and tendril. Each part is an artistic gem in its own right.

The cup is described with pardonable pride, but its provenance assures its exalted place in an era when the goldsmiths of Nurnburg and Augsburg reigned supreme. The cup was created by Johann Andreas Thelot and bears his hallmark. He was one of the great and prolific master goldsmiths of Augsburg.

Born in 1654, died in 1734, (an eighty year span in itself unusual), he was elevated to master goldsmith in 1689 upon acceptance of a masterpiece he created, which was required for such a designation. His creations (ie, reliefs, deckelbecher, Schraubenflaschen, cib oriums, Elfenbeinkannen, Bucheinbands, Deckelpokals and plates) have prominent places in museums, churches, and collections throughout Europe and many other countries. A remarkable number of his masterpieces are preserved to this day, and this cup is one. Pinpointing the exact date of the cup is hampered somewhat by wear on the Augsburg hallmark (Pflanzen), but falls within the period 1677-1685: a baroque masterpiece!

We have the exquisite form and workmanship of the cup, we have the master goldsmith Thelot, and the Augsburg date of 1677-1685. If these are not sufficient, we

still have not come to the one feature not seen, heard about, or read about by the author. In contrast to the wedding cup we see today, new or old, the woman's figure has no upraised arms holding tendrils whose ends support the swivels upon which a small upper cup revolves. Instead, her right arm is at her side with a scarf in hand, blowing in the breeze. As for her left arm, there is the oddity that distinguishes it from all other cups; the arm is at her side with the hand clutching a vine tendril over her head. To the end of the tendril is attached the upper removable cup: its cone shape unique in itself. By simply lifting the end of the tendril along with the small cup, the left arm swivels at the shoulder and the hand is raised to a point alongside her head. The cups may now be inverted and the bride and groom await the filling of their respective cups preparatory to drinking to their happiness.

To view and contemplate the cup, its master goldsmith Thelot, its city of Augsburg, its 17th century date, its unmatched artistry, its manner of functioning, all combine to form an aura that has persisted for at least the better part of 300 years.

If you listen carefully, you may hear our dear fair golden lady whisper imploring;

*Hands off I pray you - handle not me
For I am blind and you can see;
If you love me, lend me not -
For fear of breaking bend me not.*



Traditional wedding cup with upraised arms and tendrils supporting swivels upon which the upper cup revolves.



A German Wedding Celebrated

by Dave Lowry

Here is Dumler & Breiden stein #560 entitled Wedding Couple (See Fig #1). In the original catalog, and is the two-color variation. It was also available in a full-color version. There are other D&B stein designs from the catalog that are from the same area in terms of mold #'s and have similar titles, such as Loving Couple (#567), Court-ing Couple (#570), and Loving Couple again (#613). However, #560 is unique in terms of it's design.

figure 1



For, as the other designs are of a later time (18th century or so), #560 depicts a time when the Germanic people were growing and proceeding toward a unified identity. The center (Fig. #1) shows a Germanic man holding hands with his chosen lady love.

Fig. #2, on the left side of the stein shows the same man drinking from a horn where ale is dripping from both the horn and his lips. Is this when he was single and drinking over his lot in life?? Who knows, but all is made well by the center scene.

figure 2



On the right side of the stein (Fig. #3) is a figure that looks like Bacchus, the Roman God of wine and intoxication. So, is he blessing the man for remaining single or after getting married? It must be the married state, because again it is the central scene on this stein.

figure 3



A wedding is a ceremony in which people are united in marriage. Wedding traditions and customs vary greatly between cultures and periods of history. It is worth noting that marriage contains both secular and sacred aspects. On the one hand, marriage is secular because it involves the transfer of property. On the other hand, it is sacred

because it can result in procreation, and the bond between husband and wife mirrors the bond between mankind and the Divine. This dual nature had a definite impact on the development of both the philosophy and the customs of marriage.

During the Middle Ages, Western European cultures recognized more than one form of socially acceptable and binding union between men and women. Today, it is only the legally recognized union of marriage that is the standard. But, early medieval society held concubinage, as well as marriage to be socially acceptable and legally valid.

Ninth-century Frankish law recognized two distinct forms of marriage - Muntehe and Friedelehe. Muntehe was formal, permanent and involved the transfer of property from one family to another. Friedelehe was an official marriage, but was often temporary. Offspring of a Friedelehe were legitimate and were recognized as heirs if there were no heirs from a Muntehe.

As the power of the Roman Catholic Church spread throughout Europe, the Church became more vocal and active in its opposition to any form of marriage which was not binding for life or permitted more than one recognized partner. Much of the conflict regarding marriage in Western Europe during the Middle Ages stems not from the gradual replacement of pagan customs with Christian ones, but also from the spread of Roman culture as well. Under Roman law, the couple's consent was essential in sealing a marriage.

Both of the persons depicted on the stein appear to be very consenting. They look to be happy & in love. We also see what we can learn from just looking at our steins - what is the design? Why was this design most probably thought to be appealing to the purchasing and drinking public?

If the couple depicted was ever based on an actual living couple, they are long gone. However, they live forever as they sit proudly in my Dumler & Breiden collection.



Schneiders - Höllenfahrt

A Tailor's Descent to Hell

by Master Steinologist
George Schamberger

I often wonder if there is anything not depicted on beer steins? Some time ago, Barney from the Antique Hospital sent me some photos of a stein with some funny creatures and writing on it. I ended up buying the stein, and here is the story behind it.



Growing up in Germany, I recognized the subject matter and the verses found on both sides of the stein. It is about a Swabian folksong known in all of the German speaking areas of Europe. There are nine verses to this poem written in 1750 and given a melody in 1850. It is about a young tailor on his “Wanderschaft” (wandering through the land), where he encounters the devil. The devil told the tailor that all demons in hell need new clothes and he needs to come to hell with him and make them for all of them.

The tailor traveled to hell with the devil, but things did not go as the devil planned. The verse go like this:

1. A tailor went traveling on Monday morning and encountered the devil without socks and shoes. The devil said, “Hey, hey you tailor guy, you have to come to hell with me and make new clothes and dress us devils, no matter what.”

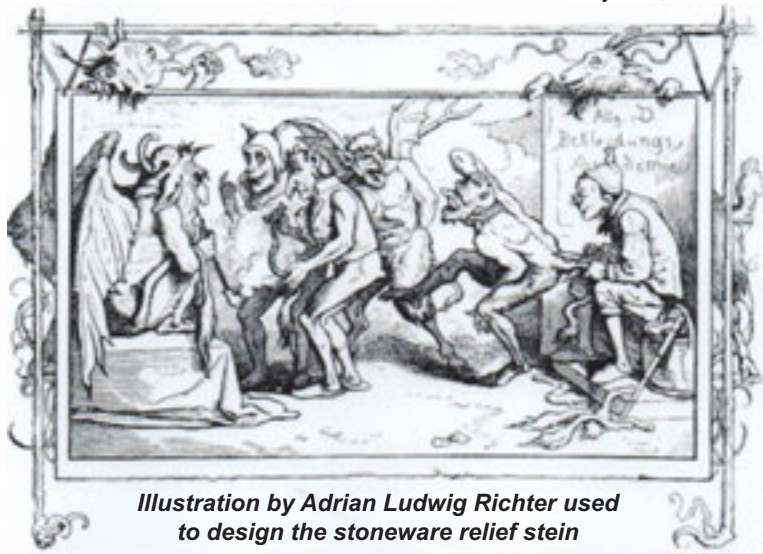
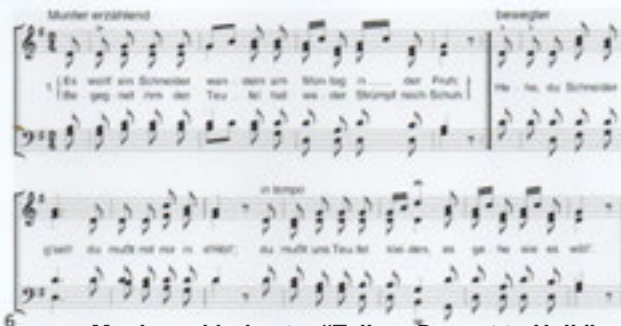


Illustration by Adrian Ludwig Richter used to design the stoneware relief stein



Music and lyrics to, "Tailors Desent to Hell."



Crest of the tailors guild

2. As soon as he entered hell, he took out his wooden measuring stick and smacked their backs. “Hey, hey, you tailor guy, we don’t need smacking, get out of our hell.”

3. After he measured them he took his long scissors and cut off their tails. They jumped up and down in pain. "Hey, hey, you tailor guy, we don't need clipping, get your stuff and get out of hell."

4. He took his iron and ironed their skin. As they cried out from pain, they said, “Hey, hey, you tailor guy, get out of hell, we don’t need ironing, no matter what.”

5. The tailor took his “Pfriemen” (awl) and stabbed them in their heads and said, This is the way we put buttons on.” “Hey, hey, you tailor guy, get out of our hell, we don’t need any buttons no matter what.

6. Then the tailor took a needle and thimble and sewed their noses shut tight. “Hey, hey, you tailor guy, march out of our hell, we cannot breath, no matter what.”

7. Then the tailor started cutting off their ears. “march out of our hell, otherwise we need a surgeon, no matter what.”

8. Then Lucifer came and said in his horror, "All my demons have lost their tails, get out of my hell, we don't need any clothes, no matter what."

9. After the tailor packed up, he jumped up and down in happiness. Since then the demons are staying away from tailors. That is why no tailors are going to hell, no matter what.

A DRAGOON REGIMENT GARRISONED IN GNESEN

By Ron Hartmann



Reservist Reiche, the original owner of this colorful one half liter pottery stein served in the 5th Squadron of Dragoon Regiment von Arnim (2nd Brandenburg) No. 12, from 1902 to 1905. His regiment was garrisoned in Gnesen, which was in Posen, a province of Prussia. Today Gnesen is named Gniezno, a town of some 70,000 inhabitants located in west central Poland. Lacking a roster, this stein was most likely purchased by Reiche sometime after completing his active duty years.

The rarity of this stein is due to the location of Reiche's garrison town. Some garrison towns in Germany before World War I ended up in Russian controlled Poland after World War II. Few collectables crossed the Iron Curtain in those days. The reservist stein featured here is one of those few. Ron Heiligenstein, in his book *Regimental Beer Steins*, pages 65 to 67, refers to grading reservists' steins by the rarity of unit designations and by garrison cities or towns. Less than 1% of reservist steins are from

garrison towns in Posen making them exceptionally rare. For certain, Reiche's garrison town is in that category.

The stein is also very colorful, another desirable feature. A dragoon upon a charging horse adorns the face of the stein. Below, a banner carries the words *Sieg oder Tod!* (Victory over death!). A stand of flags surrounds a gold horseshoe with the number "12" proudly identifying Reiche's regiment.

Side panels with the headings 1902 and 1905 carry the sayings *Wer true gedient hat seine Zeit, dem sei ein volles Glas geweiht* (He who has faithfully served his time, deserves a full glass) and *Die Dienstzeit ist nun aus, vergnügt kehren wir nach Haus* (The service time is now finished, so happily I return home). A dragoon is met by a man and woman holding glasses of beer. Above that scene is *Parole ist Heimat. Reserve hat Ruh!* (Password is homeland. The reserve rests!).





The other side panel shows dragoons charging. Above is written *Wenn Dragoonen attackieren, muss der stärkste Feind verlieren* (When dragoons attack, the strongest enemy must be defeated).



A finial depicting a dragoon upon a leaping horse tops the bell shaped pewter lid. As often happens, the dragoon's lance with a black and white swallow tailed pennon is missing. Embossed around the lid are the words *Wer treu u. gedient seine Zeit dem sei ein guter trunk* (He who has faithfully served his time deserves a good drink). Emblems representing the cavalry, engineers and infantry also cover the dome of the lid. The thumb lift is a flat Prussian eagle. Around the stein's base is written *Du warst mein Trost in trüben Stunden, dies hab als Soldate empfunden* (You were my comfort in dull hours. That's what I felt as a soldier).

According to Wikipedia, Gnesen was annexed by Prussia in 1793 becoming part of South Prussia. During the Napoleonic wars, it was part of the Duchy of Warsaw but was returned to Prussia at the Congress of Vienna in 1815. More turmoil followed. With the unification of Germany after the Franco-

was annexed into Nazi Germany. When World War II ended in 1945, the Russian Army occupied the area until 1952, when it became a Russian satellite state known as the Peoples Republic of Poland. In 1989, when the communist government was ousted, Poland adopted a constitution establishing itself as a democracy and renamed itself the Third Polish Republic. Obviously, the history of this area is very complicated.



The 2nd Brandenburg Dragoner Regiment No.12 was formed September 27, 1866. On January 27, 1889 it became known as the Dragoon Regiment von Armin (2nd Brandenburg) No. 12. The regiment's first honorary chef or colonel-in-chief (1971-1906) was the daughter of Duke Leopold Friedrich von Anhalt-Dessau, Princess Maria Anna (figure 1). After her marriage to her second cousin Karl Friedrich von Prussia in 1854, she was known by her husband's name, Princess Karl Friedrich. She died at the age of 68 in 1906. The regiment's last honorary chef was Princess Eitel-Friedrich of Prussia, another princess known by her husband's name (figure 2).

Prussian War, in 1871 the province of Posen became part of the German Empire. After an uprising in late 1918 Posen became an independent state, but that lasted only until mid-1919. In 1920 after the Treaty of Versailles, the area became part of the Second Polish Republic. With Hitler's invasion of Poland in 1939 it



2



3

The honorary title found in the regiment's designation, Dragoon Regiment von Arnim, honors Adolf Heinrich Graf Arnim-Boitzenburg (1803-1868), once a Prime Minister of Prussia and also President of the province of Posen (figure 3)

As we collectors often say, "If only these steins could talk." How lucky we are that reservists' steins carry so much information. If you spend just a few hours researching these steins, you can almost hear them tell us their history.

References:

Regimental Beer Steins, 1890-1914, R. Ron Heiligenstein, 1997
Kompaktübersicht über die Truppenteile der Alten Armee (1870-1914) – Peter Meinlschmidt, 2010
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Mettlach Hunters A Tale of Two Steins

By Steve Breuning

Two steins that fascinate me are Mettlach Steins #1154 (left) and #1695 (right). In the Beer Stein Library these are both titled "Hunters". What fascinates me about these two steins are both their major commonalities as well as their dramatic differences. First the commonalities: Both are four panel etched steins, each panel has a hunter with a different weapon, on each stein the hunters appear in the same order with the same weapons, quarry, and dress. Finally, according to a curator at the Villeroy & Boch (Mettlach) Museum, both are attributed to Mettlach artist/decorator Christian Warth even though neither is signed.



figure 1

Now the differences:

First, the backgrounds of the panels are different on the two steins. Each panel on stein #1154 has an intricate lattice of branches that contain many of the forests animals (birds, squirrels, etc.). As seen in Picture 2, this lattice work overlays the steins grey-blue background. Stein #1695 only has the grey-blue coloring. Second (Picture 3), stein #1154 has an inlaid lid of a hunting dog, a plain thumb lift, and a decorative handle, while stein #1695 has a relief lid of oak leaves with an acorn finial, a rabbit thumb lift, and a tree branch handle. And third, #1154 only came in a 1 liter size while #1695 only in a ½ liter.

To quote radio host Paul Harvey, "and now the rest of the story". Stein #1154 came into production in 1882 and was apparently a popular design. According to a Mettlach museum curator, in 1886 Mettlach wanted to produce a variation of stein #1154 and to keep the cost down they kept the same



figure 2



figure 3

basic design with a less expensive background, less expensive lid, and smaller size. Stein #1154 had a base price of 4.50 Reichsmark while #1695 had a base price of only 3.50 Reichsmark. The base price was bodies without lids. Well, it's as simple as that – cost containment. I guess sometimes the rest of the story is useful but not all that interesting.

But what else I learned in studying these steins is perhaps more interesting. As I stared at the panels in each stein I soon realized that Christian Warth not only created beautiful looking characters and scenes, he also had remarkably detailed and accurate characters and scenes.

This made me curious about Warth but amazingly very little seems to be known about him. According to Stein Marks, Warth was born c.1820 in Birkenfeld-Nahe and died in 1902. He mostly worked for Villeroy & Boch – Mettlach but had some known limited work with Matthias Girmscheid. Kirsner, in *The Mettlach Book* reports that Warth came to Mettlach in 1854 and became the director of the art department. He served as director until 1892. In the most detailed look at Warth, Uwe Oswald (*Beer Stein Library*) reviews most of the known Mettlach steins signed by Warth. It is clear from Oswald's review that Warth was very precise, detail orientated, and had a fascination with common scenes: Knights, Landsknecht, and the Medieval/Middle Ages period of history. So, from of his interests, the Middle Ages, Warth created two hunting themed steins. Well, in the Middle Ages hunting was not haphazard, unsophisticated, or casual as most people likely think.

In the early Middle Ages several manuals and manuscripts were written to detail both the art and science of hunting. This included methodology, strategies, weaponry, the relationship of ethical hunting to the social mores of the time, and the importance the proper clothing and appearance. All of these works emphasized that at all times the hunter should be exquisitely dressed and maintain a proud and noble stance. The three of these manuscripts held in the highest regard were: *The Art of Hunting* by William Twiti in 1327; *Le Roy Medus*, author anonymous, in 1338; and the most influential *Le Livre de la Chasse* (Book of the Hunt), by Gaston Phoebus, in 1387. These set the standards that were followed for almost 500 years.

Then in the early 1800s Elzéar Blaze, a captain in Napoleon's army and a prolific writer, advanced the art and science of hunting. He put forth that all hunting should be divided into three categories: venery, the science of snaring, taking, or killing a particular fur bearing animal; hawking (falconry), the art of hunting with the falcon, or other birds of prey; and fowling, the trapping of upland birds like pheasants, turkey, grouse, etc. This was typically practiced by the commoners/farmers not nobility. Also, for venery prey, Blaze put the order of prestige as boar, stag, hare, then fox.

If we study the four panels in the steins and compare what we see with the written guidelines we find that Christian Warth appears to have been a real studier of the above mentioned written hunting manuscripts. The four panels adhere to Blaze's categories closely. Warth gave us venery (boar, stag, and hare) as well as hawking. The detail in each panel is highly consistent with the specific standards put forth by Phoebus in 1387.

Phoebus' book, probably the most detailed and influential hunting book ever written, laid out the standards and guidelines for the how, why, and when to hunt 13 species of animal, weapon options and how each should be used, how to train and kennel hunting dogs, how to make nets, traps, and snares, how to train grooms, and how to dress and accessorize for different hunting situations.

Phoebus specified a fairly rigid dress code where all hunters and hawkers should wear knee high (or higher) heavy leather leggings, a properly fitted tunic, hat or head wrap, and carry a horn and knife. He was very specific that a hunter stalking in the woods should wear green and brown in the summer and grey in the winter to match the

surroundings. For all other types of hunt Phoebus' illustrations show that the color of clothing was not as important. Cummins, in his marvelous book, *The Hound and the Hawk: The Art of Medieval Hunting*, describes the clothing in Phoebus' illustrations as having all the colors of the Devonshire tapestries. Blue and red were the most common colors.

Starting with the far right panel (Picture 4) we have a hunter who has successfully harvested a wild boar. Warth's illustration follows the manual of Phoebus closely. Phoebus describes boar hunting to preferably be on foot in the woods. Using Phoebus's dress code we see that both hunters perfectly match the code except the colors on the hunter in stein #1154 are not the recommended green and brown. The colors on the hunter in stein #1695 match perfectly. Phoebus also stated that the hunter will carry his pike designed for boar hunt-

figure 6



The next panel (Picture 7) shows a hunter with his successful harvest of a Red Stag (known as a Hart). Again our hunter is presented in a formidable pose. Both have their heavy leather leggings and blue tunic top. This hunter in this panel has taken his stag with a spear. But a different type of spear was used than that described for the boar. This spear has a two sided blade but half way down the blade there is a barb much like that in a harpoon. This type of pole spear became called a Glaive-Guisarme, a catch-all for any weapon with a blade and hook. The intent was to penetrate the animal and than be able to hook it

figure 7



so it cannot run itself off of the spear. This was common to use with the large Red Stag at the end of what Phoebus described as a driven hunt.

There were established rules for this type of hunt but basically, assistants, apprentice hunters, and grooms, would gather at one end of the woods and together with horses, hounds, and horns they would make all kinds of noise and march toward the other end of the woods in a pattern of a funnel. They would be driving the animals to the point of this funnel where the hunters, nobleman, etc would be waiting. The hunters would than lance with spear), stab (with sword), or shoot with an arrow the surprised and often fatigued animal of opportunity.

The third panel (Picture 8) takes us to a hunter with his harvested rabbit. Number three on Blaze's ranking of venery pray. Our hunter is again displayed in his leather leggings and tunic top. One hunter is in red while the other in blue. The hunter has taken his hare with his crossbow. While these colors differ from each other, both are consistent with Phoebus's illustrations. In his illustrations Phoebus showed fair irrelevance of camouflage as the hare was flushed by dogs and horses giving the hunter a good shot with his bow. Picture 9 is another of Phoebus' illustrations of how to hunt the hare. Notice the blunt tip on the end of the arrows. This was recommended as the method to not damage any of the meat.

figure 8



figure 9

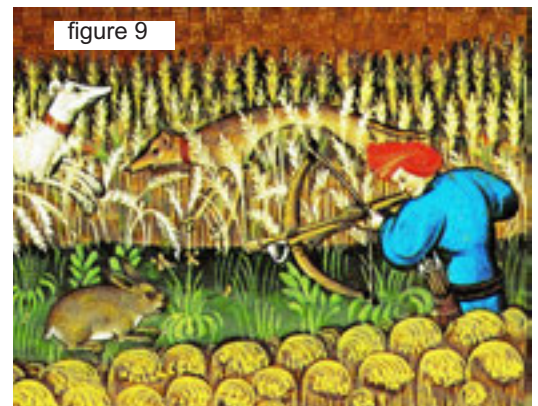


figure 4

ing. This pike came to be referred to as a "boar spear". It was relatively short and heavy with a two sided blade that had two lugs (wings) 6-8 inches behind the blade at its socket. These wings helped prevent the enraged boar from working its way up the shaft toward the hunter. Picture 5 shows an illustration on boar hunting from Phoebus' manual and Picture 6 shows the blade of an early 1400s boar spear on display at the Kunsthistorisches Museum (Museum of Art History) in Vienna, Austria.

figure 5



And in the final panel Picture 10) we see a Hawker. The Hawker was expected to dress as a hunter (leather leggings, etc) but was generally the best dressed hunter. This is because unlike other hunters, the Hawker was very likely to be clothed by the king or lord. Their status was of the highest hunter. To me, the hawker presented here definitely has a bit more fancy look. While again Warth has followed the descriptions of Phoebus very closely, there is one oddity with the presentation of this Hawker. There is no leather glove that the hawk is perched on. The Hawker was expected to wear a large well decorated leather glove to be worn on his left hand. The glove was often decorated with jewels and the



heraldic colors. With Warth being close to exact on all other points, why was there no glove and why is the hawk perched on the right.

I have always believed that good research has two purposes. First, its results should provide pieces to a puzzle. And second, its conclusion should identify additional questions which will stimulate the continued looking for pieces of the puzzle.

To me there are two lingering questions about these Mettlach steins. First, if Warth wanted to be as precise as it seems, why is the color of clothing so far off for the boar hunter in stein #1154? One simple possibility is that if the lattice work background was designed first, Warth couldn't use the colors recommended by Phoebus, the hunter on the stein would have been very camouflaged by the lattice of branches. More vibrant colors would have been required for the hunter to be clearly seen. Other than color, the rest of the panel is right on.

Maybe the color change on the hunters in the new stein was a chance to correct the color of clothing to that given by Phoebus.

These more muted colors show beautifully without the lattice work. Maybe the more vibrant colors were "too" vibrant for the more plain background. Or perhaps, Warth just wanted a color change for the sole purpose of having enough variation in the two steins so someone (like me) might want to own both.

Second, why was the hawk portrayed on the wrong arm with no decorative glove? Is this a huge oversight, did Warth not like the left handed, is the hawk on the wrong arm because the stein was produced with the mirror image of the originally drawn hunter, did Warth just think it looked better as is and imposed his creative license? I'm left wondering.

With so little known about Warth I cannot be certain if I am painting a picture of him based on wild coincidences or if in fact I have found him to be a very precise, accuracy oriented decorator. I truly believe the latter, but the missing glove and hawk on the wrong arm remains confusing. I'd love to share your thoughts.

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The Mace Missile

by Master Steinologist Ron Fox

When I first saw this American Cold War stein, I was intrigued by the Goodyear logo on the front of the body. My only frame of reference was the tires they were best known for. My search began to explain what the Goodyear factory had to do with this stein.



Like its predecessor, the Matador, the Mace was a tactical surface-launched missile designed to destroy ground targets. It was first designated as the TM-76 and later as the MGM-13. It was launched from a mobile trailer or from a bomb-proof shelter. It was powered by a solid-fuel rocket booster which dropped away after launch, and a J33 jet engine then powered the missile to the target. Development of the Mace began in 1954 and the first test firing occurred in 1956.

The Mace was developed in two versions, the "A" and the "B." The "A" employed a terrain-matching radar guidance system known as "ATRAN" (Automatic Terrain Recognition And Navigation) in which the return from radar scanning antenna was matched with a series of radar terrain maps carried on board the missile and which cor-

rected the missile flight path if it deviated from the film map. The "B" used a jam-proof inertial guidance system and had a range twice that of the "A" at 800 miles.

Mace "A" missiles were first deployed to USAF forces in Europe in the spring of 1959. These remained in service until the mid-1960s, when some were used as target drones because their size and performance characteristics resemble those of a manned aircraft. Development of the "B" missiles began in 1959, initially deployed to operational units in 1961, and remained operational in Europe and the Pacific until the early 1970s.

At this point, you are probably still wondering what the Goodyear firm had to do with the Mace missile. Goodyear, besides manufacturing tires, also has an aerospace division. They were the ones that developed the ATRAN system, which matched the radar return of the surface with pre-programmed radar images, thereby enabling the missile to follow a predetermined course. ATRAN was essentially the first application of the modern TERCOM (Terrain

Contour Matching) guidance principle. The system was fully autonomous and jamming-resistant.

Collecting American Cold War steins is a fascinating category within stein collecting. Even though there are many steins exactly the same, except for the owner's name, many are unique and you will never find again. It is a true representation of our military's history during a time when technological changes were happening at lightning speed. It is unlikely our military will ever see such rapid changes as we had during the 1950s and 1960s.

Cold War steins are still a bargain and a great area for building a collection. The prices are unlikely to stay where they are and I would expect a spike in values over the next decade. These steins are exciting and extremely interesting. They will also prove to be a great investment as they become harder to find as collectors continue to scoop them up.



IDENTIFYING FAIENCE STEINS – PART 9

By William Hamer

BAYREUTH (1716-1788)

Bayreuth is located in the upper plains region, which also includes the faience factories of Amberg, Ansbach, Sulzbach, and Nurnberg. There were several owners of this factory and you will find a listing of these owners under the marks section later in this article. There are two good books on Bayreuth faience: *Bayreuther Fayencen* by Albrecht Miller and Alfred Ziffer and *Bayreuther Fayencen Sammlung Burkhardt*. While both of these books are in German they have many colored photographs to look at.

STEIN BODY:

The stein body is typical South German style with a straight side to the body with NO indentation at the top and with a flare at the base of the stein where a foot ring is usually attached. Figure 1 shows a typical Bayreuth stein.

figure 1



PEWTER WORK:

As mentioned earlier, the base of the stein usually has a pewter foot ring that goes around the flare at the base of the stein. These foot rings usually remain attached to the stein due to the flared base, which they wrap around. Sometime you will find a Bayreuth stein with a full pewter base. Unlike other South German faience factories which usually have just a pewter lid, most Bayreuth steins will have both a pewter lid and lid ring (like you will find on North German faience), as shown in Figure 1.

STEIN HANDLE:

Figure 2 shows a typical handle on a Bayreuth stein. It is wide and flat like a thick belt, tapered from top to bottom, and has a rounded or slightly pointed end at the lower handle attachment. At one time I thought that this handle was unique to Bayreuth, but after visiting Les Paul and seeing his faience pieces I learned otherwise. Amberg faience has a very similar handle design and you cannot tell the difference between the two faience factories.

figure 2



MARKS:

Many Bayreuth steins will be found with factory marks. These marks are specific to the particular owner of the factory and not only do they identify the stein as being produced in Bayreuth but can also date the stein to the owners period. These factory marks are shown in the following list along with the owners and their time period.

No Mark 1716-1728

BK	1728-1744	Knoller
BFS	1745-1747	Frankel & Schreck
BPF	1747-1760	Pfeiffer & Frankel
BP	1761-1767	Pfeiffer
BP	1767-1788	Pfeiffer heirs

Figures 3 – 6 shows these four different factory marks.

figure 3

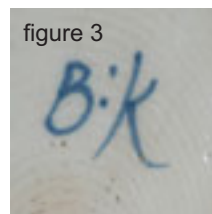


figure 4

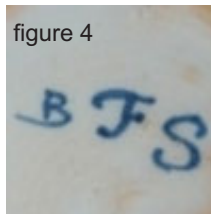


figure 5



figure 6

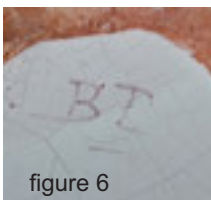


figure 7



DECORATION:

On many steins both sides are decorated with sponge painted trees regardless of what the subject matter is of the front scene. The tree leaves look like they are applied with a sponge and are either 3 or 4

figure 8



sections high. Figure 7 and Figure 8 shows two examples. Figure 8 is the right side of the stein shown in Figure 1. This side decoration also appears on the side of many Amberg faience pieces, adding to the difficulty in telling these two factories apart when the stein is not marked on the bottom with a factory mark.

A second decoration technique that helps

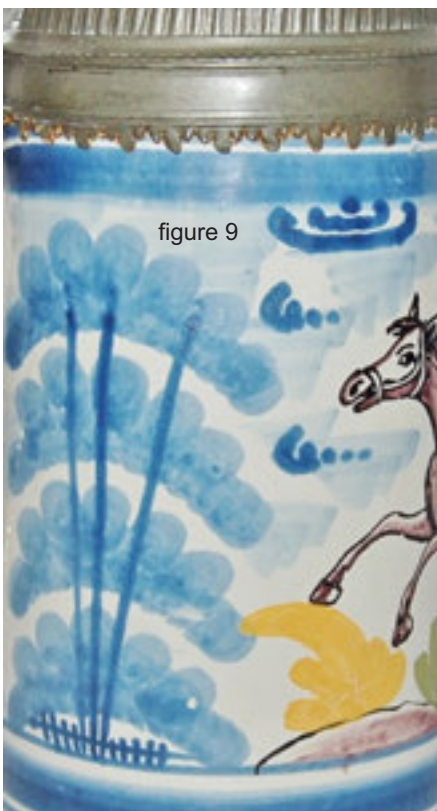


figure 9

to identify Bayreuth faience is the clouds that appear on either side at the top of the front scene. They are usually a dot or a circle with two half circles under the dot/circle. Figure 9 shows an example and is the left side of the stein shown in Figure 1. You will note that you can also see this in Figure 8.

figure 10



Finally, during the Knoller period, Bayreuth produced what is commonly called their brown ware. These pieces were produced using red clay with a lead glaze, giving the pieces a rich reddish brown appearance. The bottom of a stein is shown in Figure 10, which shows the red clay. The handle of these steins is thin and rectangular and being the same width from top to bottom. Figure 11 shows a side view of the handle.

figure 11



figure 12



This particular stein is undecorated. Usually the brown ware pieces are decorated in silver or gold leaf. Since this decoration is not fired on, the silver or gold is often found to be worn. Figure 12 shows an example of a gold decorated stein. At the end of this article are several more examples of Bayreuth faience steins.







Oldest Church Tower

by Master Steinologist Lyn Ayers

At a recent chapter meeting, Bill Bosworth pulled a small pewter stein out of his bag, passed it around, and asked if any of us were interested in purchasing it. It was one of those souvenir steins from around 1900 and I have a half dozen or so similar steins. I was not particularly interested until I began to examine it more closely. It states in bold type "SOUVENIR OF TACOMA, WASH." (1) Like many similar types it has several scenes from the city and points of special interest.



figure 1

What first caught my eye was a scene proudly proclaiming the "OLD BELL TOWER, 400 JEARS OLD." (2) Obviously I spotted the misspelling of "YEARS" which strikes me as understandable since in German the letter "J" is pronounced like our "Y". Similar errors are occasionally found on souvenir pieces from Germany intended for the American market.



figure 2

A fellow attendee noticed the reference to 400 years old. Here in the northwest nothing but dirt, rocks, and trees are that old and most trees are less than 400. How could a church tower located in the northwest be 400 years old???? But upon examining the scene more closely one will see a building (probably a church) with a tree growing beside it with what looks like a belfry on top. We agreed that must be what the image was. I wondered whatever could be the story behind this outrageous claim.

Later that day I shared the puzzle with our hosts Liz and Jim Perry and much to my amazement, they knew about the church and its special tower. Liz identified it as St. Peter's Episcopal Church built in the late 1800s. She said she had some documentation about it from about 1980 and would mail it to me. The search for the real story was about to begin!

figure 3



figure 4



When I returned home, I thought I just might have another Tacoma souvenir stein in my pewter collection. I did have a small pewter beaker Souvenir of Tacoma. (3) Many of the scenes are similar, if not identical, including the church and its bell tower. The title of the church scene is different: "St. Peter's Church, The oldest bell tower in America." (4)

A few days later the postman delivered the information Liz had promised and I immediately sat down to study it. (5) It was from the book *Early Churches of Washington State*, published in 1980. According to the article, the church was built shortly after the announcement that the Northern Pacific Railroad would make Commencement Bay (later renamed Tacoma) the western terminus located a couple of miles west of Old Town Tacoma. The book identified the church as "St. Peter's Chapel-at-Ease" Episcopal built in 1873. According to the ar-

figure 5



ticle St. Peters was built as quickly as possible to establish a place of worship for the expected influx of railroad workers and visitors from the east.

Church members were connected to a nearby sawmill and along with several others managed rapid construction of a 21-by-46-foot building. The book describes the process as follows. "Rough sawn boards and batten were used on the exterior walls, and the bell tower was a cedar tree cut to a 40-foot height and topped by a small belfry. The bell was donated by St Peter's Church of Philadelphia in 1874." It is believed to be the first church built in Tacoma and in fact was intended to be only a temporary sanctuary.

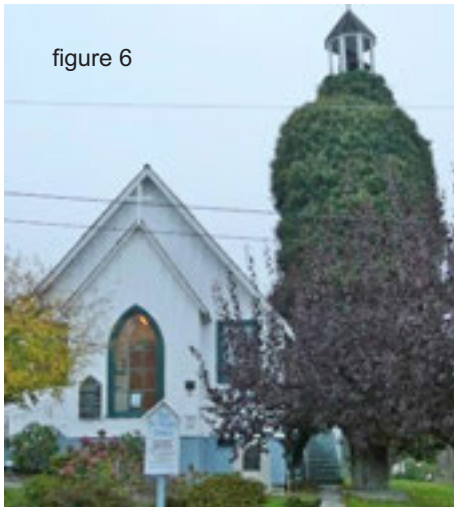


figure 6

But this is not the whole history and where the legend begins to play a larger role. Liz later sent me a clip from a tour guide of "Tacoma's Historic Sacred Places." This article verified that the church's location was in Old Town close to the waterfront and Ruston Way. It confirmed the tree-trunk bell tower and stated that for a time the church was known as "The Little Stump Church at Old Town." There was an effort to preserve the old building in 1908 and years later in 1956 it had an extensive remodel.

And then I had the idea to see what I could find on the internet. How accurate were the claims of the "400 year-old-Tower" or "Oldest Tower in America"? Was it still standing? If so, was it in current use or had it been abandoned after some 135 years? The first site I found was a website for the church! Obviously it still existed and was actually being used. I contacted the current Rector, Revd. Morgan Johnson and asked for permission to use information and photos from the church's website in this article. He responded that he was pleased to grant my request and additionally included an article

from the Rt. Rev. John D. Keliher, who has voluntarily served the church for some 50 years.

Following is a selection from his article: "... the postcards that trumpeted the age of the stump were a source of embarrassed amusement for me. It seemed doubtful that any of them had much veracity. I mean, the oldest postcards – say around 1885 - depicted the church and its bell tower and claimed that it was the oldest bell tower in North America. (6) Well, that, of course eliminated any Spanish contenders in Mexico and I presumed that there were churches with belfries in Mexico in the late 1500's... And by 1900 a similar photo on a postcard said, 'Oldest Bell Tower in the World.'



figure 7

I realized that St. Peter's bell tower, the resourceful expedient of the frontiersmen (and frontierswomen) who found themselves thousands of miles from what passed for civilization, gave them a sense of parity with those older cities from which they had emigrated. Here they were, some 125 settlers clustered around a sawmill hoping that the railroad would come through and buy them out. Dark thick woods surrounded them on every side except the Bay. They imported plants, they imported furniture, but they could not import antiquity. And there it was, antiquity sixty feet high, holding up their bell and it was older than dirt. Great legend.

Well, you know what? The story is true – mostly. Well it wasn't the oldest bell tower in the world. But it was the oldest bell tower in the New World. After the hurricane shoved the cedar stump into the roof of the church

in 1935, they erected a derrick to hold up the bell and its root rotted stump. ... According to the 1935 Tacoma Daily Ledger, they counted the tree's rings. It was over 900 years old when it was topped in 1874... The bell tower really was as old as the pioneers thought it was. The legend was almost as good as the real story."

Today the church is generally referred to as Old St. Peter's, and remains an active congregation. It is located at its original location of 2910 N. Starr St., Tacoma, WA. Although no longer directly connected to the Episcopal Church it does follow the traditional Anglican service. Current photos show the tower as a vine-covered tree with the bell on top. (7) Visit <http://www.oldstpeters.org/> for an interesting virtual tour.

I never cease to be amazed with the historical background behind so many of the steins that make up our hobby. Taking time to closely examine our steins and then wondering if there is a story behind the design can develop into a wonderful trek into the past. The next time you pick up a stein, study it to see what questions it raises for you to pursue. But be cautious: it can turn into a time-consuming—yet captivating—quest.

Credits:

Pearson, Arnold & Esther, *Early Churches of Washington State*, University of Washington Press, Seattle, 1980

www.oldstpeters.org, Rev'd Morgan Johnson

Historic Tacoma, "Tacoma's Historic Sacred Places, 2009

Historical article, Keliher, Bishop John D., not dated

Hunt, Herbert, *Tacoma, Its History and Its Builders; a Half Century of Activity*, S. J. Clarke Publishing Company, Chicago, 1916



Karl Korff Grenadier

by Richard Dörner

The story behind this stein has a complexity to it, which might pose some interesting thoughts or lead to unanswered questions. I purchased this stein in an Antiquarität in Schwerin, Germany this past June 2013. Included was a copy only of Korff's military papers, which answer the question where he served and the time frame of his service.



Part I: Military Pass of Grenadier Karl Korff from the year's class of 1904 was a provincial infantry unit. Part II: Military Pass of Grenadier Karl Korff of the 8th Company Grenadier-Regiment König Friedrich I (4th East Prussian) Number 5 year's class 1904.

Major John Harrell's book page 24 also adds this unit was garrisoned in Danzig, which was part of the eastern Prussian area of Germany and the unit was raised in 1889. Other than Harrell's data, I haven't been able to find additional facts. The military pass firmly links the stein with Karl Korff's service record.

What remains a puzzle perhaps is the data found on the Right Panel: "Zum Andenken v. A. Freund Anton Sträter der 6 Bttr Feld Art Rgt N:70 Mörchingen" Victory or Death. "For the memory of friend Anton Sträter of the 6th Battery Field Artillery Regiment Number 70 Mörchingen" Victory or Death.



Major John Harrell's Book page 48 identifies this unit as the 4 Lorraine Field Artillery Regiment Number 70 garrisoned in Metz and Bitsch and was raised in 1899. The only reference I could find to Mörchingen was that on 5 September 1915, the French aircraft bombed the barracks at Dieuze and Mörchingen. Dieuze was also an important city in the Elsass Lorraine province. Metz was a strategic site in the wars between France and Germany – 1870, 1915 and 1941.

The question which lingers is: "was this stein a gift from Anton Sträter to Karl Korff or was Korff paying tribute to Sträter? What the connection between these two reservist was, remains an unknown. Under the handle of the stein appears the name of the apparent maker of the stein, Rob. Lörhner, Möchingen. With this in mind, Sträter could be honoring Karl Korff.

This stein is well decorated and artistically designed. The deckel has two artillery men with their cannon finial on a triple tired pedestal. In the center of the lid is located a relief design of the Prussian Eagle bearing a shield with a Prussian eagle. The thumb lift is also the flying Prussian eagle.

What is perhaps the most impressive are the details found on the four soldiers which make up the cartouche panel. This scene makes a striking focal point of interest. The



uniforms are a very dark blue with yellow epaulettes on the shoulders. Red piping is found on the tunic edge from the collar to the bottom edge of the coat. This same red piping rims the collar of the tunic as well. The cuffs of the tunic have red piping with two brass buttons. There are seven brass buttons on the front of the tunic. There is red piping on the tails of the tunic with four brass buttons on each inner tail edging.

A sabre with full grip and thumb grasp is hanging from the white waistband of the white bandolier of each soldier. There is also a dagger hanging from the waistband as well. The helmets are well detailed with a brass Prussian eagle on the front. The rim and chin straps are lined with brass. The pickle consists of two brass round knobs. The upper knob is noticeably larger in size. The soldiers are wearing knee high

black boots which taper from the knee around down to the back of the legs.

The mounted rider with raised sabre is charging into action on the right panel scene. This soldier is also striking in details similar to the soldiers in the cartouche panel. The saddle pad has the same red piping in two rows. There is a dangling yellow bunting from the sabre, which possibly may indicate an officer rank.



The left panel has the phrase: "Long may the Regiment live that with pride bears the number 70." This left panel has at its base a blue ribbon banner with the Latin phrase: "Ultima ratio regis." This phrase, not commonly used is an old inscription meaning "the King's final argument," which is a resort to arms or war. There is a yellow epaulette with the number 70 in the center of this panel. This epaulette has artillery barrels and munitions surrounding the base of it. A sabre and dagger appear at the top of the epaulette, showing the equipment needed for the king's final argument. The oak leaf clusters bind this scene together. A helmet detailed with insignia is located at the peak of this panel. The elements in this panel connect the images of this military unit very well.

The artistry found on this stein is most interesting. The details and colors remain sharp and clear. What makes this stein from 1904 unusual is the tribute to two men, Karl Korff and Anton Sträter, whose personal connections will remain unknown. The choice of the Latin phrase: "Ultima ratio regis" is also unusual. The history of this expression is associated with other countries such as Spain and France. Kings had the power to wage war and change the course of history, which of course gives the "King's final argument" its true meaning.

A Nice Little Stein from the Big Apple

by Don Strack

The flatiron building, as it was nick-named shortly after its construction in 1903, was one of the first skyscrapers in America at 20 stories plus four underground. Since then a lot of taller buildings have come and gone, but the flatiron building still stands.



The view from the front windows, looking down 5th avenue, is of the most well known skyscraper, the empire state building. The architect was David Burnham of New York. Shortly after its completion people made bets as to when the wind would knock it down. Men used to hang out at certain points around the building just to watch womens skirts blow up around their waist. Cops were then stationed at those areas to keep the men moving or they would be arrested for loitering.



Enough about the building, lets talk about the nice little 1/8 liter stein. It looks to be a Diesinger made stein. It is a souvenir of the flatiron building located in New York. I know this because that is what it says on each side of the 3-dimensional building protruding out from the front of the stein. It is relief pottery with lots of bead-work. "Germany" is stamped on the bottom.



A Greek Goddess Fights the Cold War

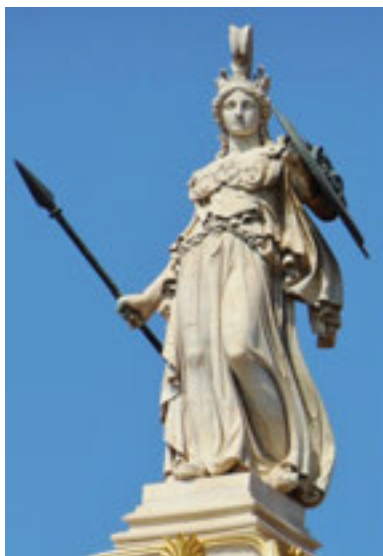
by Mario Pancino

Actually it all began with a good 'ribbing'.... Adam's!!

It's common knowledge that, in "The Beginning", woman was made of a rib out of the side of Adam. Unfortunately, things went wrong from the start when Eve seduced Adam with a bad apple. According to the Bible, for her part in the transgression, Eve (and all woman kind after her) is sentenced to a life of sorrow, travails in childbirth and subservience to her husband.

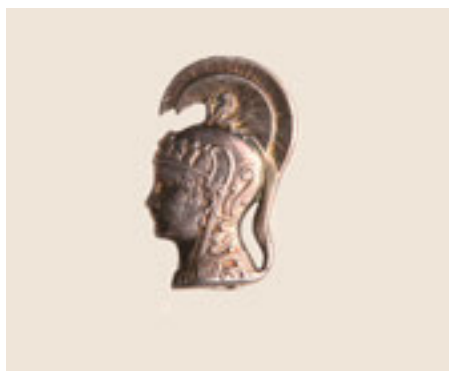


Although there are notable exceptions, over the next several centuries this general perception of the role of women changed little in Western thought - especially in the arena of Warfare. One of these exceptions was in the field of religion and, more specifically, the ancient worship of Female Gods. The Egyptians had Sekhmet, goddess of Fire and War; the Vikings had Freya, goddess of Love, Fertility and Battle ; The Romans had Minerva, the goddess of Defense and Strategic Warfare and the Greeks had Athena, the goddess of Wisdom, Crafts and



War. Of the Olympian gods, Athena was arguably the wisest, most resourceful and courageous. It was Athena who was destined to play a role in the American involvement in the Cold War.

Prior to WWII, the United States Army was strictly a "Men's Only" organization and women were expected to stay home, keep house and mind the children. WWII however changed all that as it quickly became a Global War demanding vast quantities of "manpower" to not only do the fighting, but also to handle the paperwork necessary to organize, co-ordinate, supply and support the soldiers on the front lines. Thus it was in 1942 that Congress approved a bill to create the WAAC (Women's Army Auxiliary Corps) allowing for women, previously denied a role in Warfare, to join the Armed Services. The act authorized the Army to enroll 150,000 women between the ages of 21 and 45 for non-combatant service, to organize them into separate units, and to pay, house, feed, clothe, train and provide medical care for them at Army posts throughout the field of conflict. The WAAC was not, however, given military status and was not governed by military regulations or the Articles of War.



The WAAC promptly adopted the Greek goddess Athena as their symbol and an (same color as the men) olive-drab skirted uniform was designed.



With few restrictions on who could join, as long as you were the proper age, the ranks were quickly filled by volunteers from all walks of life and, not surprisingly, a large number of these were black women denied opportunities in the civilian marketplace as segregation was alive and well at the time in the US. As in civilian life, however, segregation was practiced in the WAAC 'Family'. Blacks were housed and worked separately from Whites.

In July of 1943 the WAAC was re-designated the WAC (Women's Army Corps), the 150,000 limitation removed, the enlistment age changed to 20 through 49 and the women given the same rights and privileges as men with the sole exception they could not rise above the rank of Colonel. Throughout the remainder of the war, the WAC's served their country with distinction and proved their worth to all but the most diehard male chauvinist enlisted or career soldier.

With the ending of hostilities in 1945 demobilization began in earnest and it was generally believed that the WAC's would be disbanded, the women sent back home to their rightful places and the pre WWII Army returned to it's "Manly" self. In August, 1945, enlistments in the WAC's was closed along with their schools and training centers.

This was not to be the end however as the "Cold War" became a reality and in 1946 Army Chief of Staff Dwight Eisenhower directed the repatriation of the Women's Army Corps. President Truman signed the edict into law in 1948 along with the "Women's Armed Services Integration Act" and the WAC now became an equal part of the Regular Army with full rights and privileges.

Throughout the Cold War however, the basic duties of the WAC's remained unchanged and was relegated to that of a support nature with the emphasis being on Communications and Logistics. "Blood and Bullets" now became "Watch and Wait" and duty stations were often in historically picturesque towns and cities preserved from the ravages of war or rapidly undergoing renovation and offering much in the way of R&R. Time spent in service during the Cold War, particularly in Europe, was relatively pleasant and "mustering out" often meant time to bring home a souvenir commemorating the time spent.

The subject of this article is one of those souvenirs belonging to a WAC who served

as a communication specialist in the town of Orleans, France - appropriately enough, the home of a well recognized Woman Warrior from earlier times named Joan of Arc.



The 7962nd AU was part of the US Army Communications Zone, Europe . Its motto was "lifeline to the frontline" and it's job was total responsibility for all depots in France and Germany .



Around the entire base of Adah's stein is a red, white and blue shield representing the "COMZ" logo. On the front of her stein is a bust of the goddess Athena in profile over which is displayed her military information.



Hand painted on the left side of her stein is the statue of Joan of Arc at Prayer titled "Maid of Orleans" created in 1837 by Princess Marie d'Orleans, the second daughter of French King Louis-Philippe.



Hand painted on the right is a WAC (Adah?) in khaki uniform holding a yellow banner again with the WAC service symbol (a profile of the goddess Athena) and the 7962nd Army Unit WAC Detachment "C" designation.

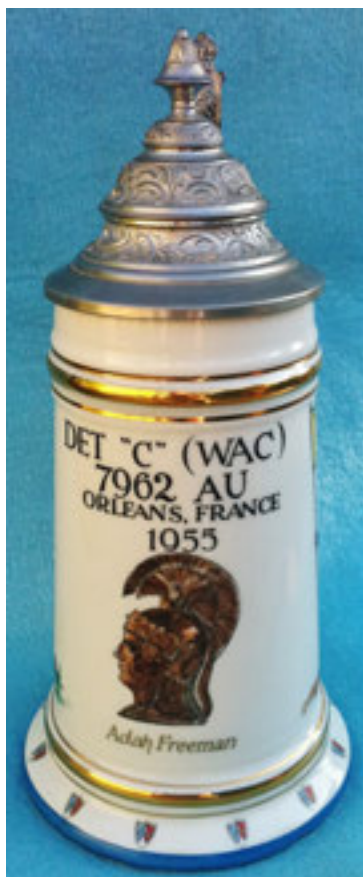
Completing the stein is, of course, a naked (WAC?) lady litho-pane, a spindle top pewter lid and a Bavarian Lion thumb lift – Most likely in deference to the stein's place of manufacture.

Some final comments:

At the time of Adah's service, women in the US Armed Services constituted less than 5% of the total enlisted personnel and officers. Adding contractors, spouses and other family members (who were also candidates to own a Cold War souvenir stein) to the mix greatly reduces the ratio of WAC steins, out of the total produced, making them scarce indeed.

Also, to be noted, in Adah's time, women were relegated to "behind-the-lines" support roles. It was not until 1963 that weapons training was first introduced, 1973 before women were being trained as pilots and it took until the Gulf War (1990) before women were allowed to fight along with men in ground combat.

Today, the only difference is whether you mark the "M" or "F" box on your recruitment application! Eve - You've Come A Long Way Baby!!



Our Athenian "Greek Goddess" is named Adah Freeman and her souvenir is a beer stein dated 1955 when she completed her tour-of-duty. Adah was attached to the 7962nd Army Unit (AU) in Orleans and served in Detachment "C" which was the WAC unit.



Rare and Unusual HR Steins

by Marty Cameli

I have been collecting Hauber and Reuther steins for many years and have around 400 different pieces today. I thought it would be interesting to show some of my steins that are very hard to come by.

figure 1



I start the group out with a custom hand painted porcelain HR #187/84 stein (figure 1). It features a loving couple riding on an early tricycle. In the last issue of Prosit there was an interesting article on these cycles.

figure 2



The most unusual feature of figure 2 is its size. The HR firm was not known for making miniature steins. This 1/20 liter has a relief Munich Child scene and is unique from my collecting experience.

figure 3



Among other things, Heidelberg is well known for its wines. And there was probably no other man in town who loved more to drink its wine than the popular midget Perkeo who is today a significant character and symbol for Heidelberg. Figure 3 shows the little guy in its hand painted scene.

figure 4



HR made a lot of steins, but they did not experiment much with other shapes. The tobacco jar in figure 4 is an oddity to their production. It is mold #700 and has the original lid.

figure 5



Figure 5 is a large 1 liter porcelain body #19/130. It depicts a cavalier carrying a halberd and walking arm-in-arm with a barmaid.

figure 6



Figure 6 has very interesting subject matter. It is called the Volapuk stein and tells how Martin Schleyer, in 1880, tried to create a universal language combining English, German, French and Latin. It was never accepted because it was considered too confusing.

Figure 8 is my most recent purchase. It is another handpainted scene on a pottery body. A man is relaxing with a full stein of beer.



figure 7

Horse racing is an equestrian sport that has a long history. Both chariot and mounted horse racing were events in the ancient Greek Olympics by 648 BC. This hand painted HR depicts this sport seldom seen on steins (figure 7).



figure 9

Figure 9 features a man that obviously likes to ride his high wheel bicycle too much. He has a tray mounted on the handle bars with four 1 liter steins of beer and a pretzel.



figure 11

Figure 11 is an etched pottery stein with a cute scene of a frog sitting on a branch.



figure 12

We finish up with this etched porcelain stein featuring a mandolin player at a table scene. Another seldom seen piece.

I hope everyone enjoyed seeing some of my more unusual HR steins.



figure 8



figure 10

Figure 10 is also hand painted on a porcelain body. The man wears a hat and is in the front oval panel.

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1155 Northland Drive
St. Paul, MN 55128**

8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer)
**Stein Collectors International
c/o CSC Publications, Inc.
1155 Northland Drive
St. Paul, MN 55128**

9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor (Do not leave blank)
Publisher (Name and complete mailing address)
**Stein Collectors International
c/o CSC Publications, Inc.
1155 Northland Drive
St. Paul, MN 55128**
Editor (Name and complete mailing address)
**Steve Pate
PO Box 4069
Vallejo, CA 94590**
Managing Editor (Name and complete mailing address)
ids

10. Owner (Do not leave blank. If the publication is owned by a corporation, give the name and address of the corporation immediately followed by the names and addresses of all stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, give the names and addresses of the individual owners. If owned by a partnership or other unincorporated firm, give its name and address as well as those of each individual owner. If the publication is published by a nonprofit organization, give its name and address.)
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Complete Mailing Address
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11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities. If none, check box ☒ None
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☒ Has Not Changed During Preceding 12 Months
☐ Has Changed During Preceding 12 Months (Publisher must submit explanation of change with this statement)

PS Form 3526, September 2008 (Page 1 of 3) Instructions Page 33 PSN 7530-01-000-9001 **PRIVACY NOTICE** See our privacy policy on www.usps.com

13. Publication Title
Prosit, the Beer Stein Magazine

14. Issue Date for Circulation Data Below
December 2013 to September 2013

15. Extent and Nature of Circulation
bulk mail and first class

Average No. Copies Each Issue During Preceding 12 Months		No. Copies of Single Issue Published Nearest to Filing Date
a. Total Number of Copies (Net press run)		1275
(1) Mailed Outside-County Paid Subscriptions (Based on PS Form 3541 include paid distribution above nominal rate, advertiser's proof copies, and exchange copies)	621	829
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e. Total Free or Nominal Rate Distribution (Sum of 13a(1), (2), (3), and (4))		24
f. Total Distribution (Sum of 13c and 13e)		961
g. Copies not Distributed (See Instructions to Publishers #4 page R32)		314
h. Total (Sum of 13f and g)		1275
i. Percent Paid (13f divided by 13h times 100)		97.4%

16. Publication of Statement of Ownership
☒ If the publication is a general publication, publication of this statement is required. Will be printed in the **December 2013** issue of this publication.
☐ Publication not required.

17. Signature and Title of Editor, Publisher, Business Manager, or Owner
Bruce Burner, CFO 321-453-7658
Date
November 1, 2013

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