

STEIN COLLECTORS INTERNATIONAL

# PROSIT



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The Beer Stein Magazine

June 2010



## Military Baker Detachments

by Peter Meinlschmidt



## Mettlach's BAVARIA Wares: The Decorations

by Steve Steigerwald

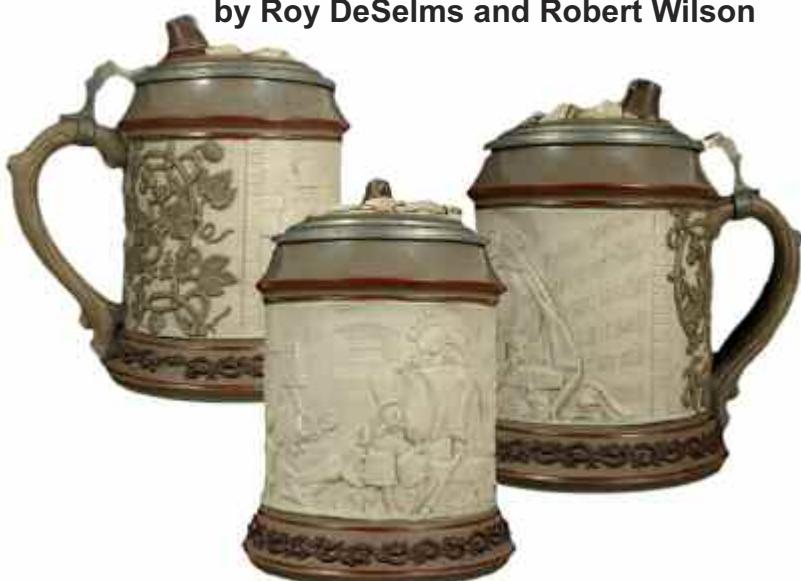
## The Oktoberfest Jahreskrüge

by Walter Swett



## Ludwig Foltz and the Mettlach 328 Series

by Roy DeSelms and Robert Wilson



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Walt Vogdes - Editor

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## A Message from Executive Director David Bruha

Spring has sprung and summer is already starting to show itself. Weather like this reminds me of getting out to all the yard sales, antiques shows and flea markets and finding that bargain of a lifetime, or at least a nice stein or two. Who knows, you might even meet a fellow collector, one who is not a member of SCI (hint)!

The company I first worked for when I graduated from college was a large insurance company that held regular quarterly employee meetings. At my first meeting the President & CEO stepped onto the stage and said "would everyone in sales please stand up." To my surprise, everyone in the auditorium stood, except me and all the other new hires. The point was that no matter what our job everyone is ultimately a sales person for the company. The same can be said of SCI; everyone needs to be active in membership "sales." Our 2nd VP of Membership, Carolyn Estep, is working hard to build and retain our membership, but she needs each member of SCI to be a sales person. How? Talk about SCI when you're out antiquing, when you're at social functions, when you're traveling or anytime. Have you ever given a membership in SCI as a gift? For more ideas contact me or Carolyn; we'll get you started and you'll see how easy it can be.

I'm hoping to see a lot of you at our annual convention in Myrtle Beach this year which will be held from September 9 – 11. Check your March 2010 Prosit for all the details. We will be electing some new officers at that convention and if anyone would like to serve SCI as an officer, now or in the future, let me know. It's a great way to be more involved,

and to give back to our hobby.

I keep hearing comments about members having difficulty accessing the Members Only section of the SCI website. If you're having difficulty please get in touch with me or John Piet, our Director of Internet Activities. There's nothing to it and once you have your access I'm sure you'll find yourself going back for more news and information all the time. There's lots more information in this section of the SCI website than just the online membership directory. Have you ever wanted to have a speaker at one of your chapter meetings? The proper form to fill out is on the website, and speaking of which I have received several requests for SCI funds for expert speakers after the date of the event. *Please remember these forms are to be submitted prior to the speaking engagement, not after.* If you can't get a speaker at your meeting maybe you can check out or purchase a presentation from the SCI library for your chapter meetings. Go to the Library Archives/Museum page and see what's available. If you're not using these materials you're really missing out, so do yourself and your chapter a favor and check it out.

Walt Vogdes, our Managing Editor, is always looking for articles for Prosit. Do you have an idea for an article but don't know how to get started? Get in touch with Walt; he can offer tips and suggestions to point you in the right direction and you'll see that you don't even have to be an expert.

## Prosit!

David Bruha  
SCI Executive Director



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## A Gardekorps Bekleidungsamt Regimental Stein by R. Ron Heiligenstein, SCI Master Steinologist

Peter Fries, the original owner of this regimental stein, was assigned to the *Königlichen Bekleidungsamt des Gardekorps Berlin, 1897 – 1899*. A loose translation of this unit designation is “Royal Uniform and Equipment Depot, the Guard Corps in Berlin.” All uniforms, equipment and weapons were the sole property of the German Army and eighteen of the twenty-one German Army Corps, plus the Guard Corps, operated depots that were responsible for repairing, maintaining and storing those uniforms and equipment. Two of the three Bavarian Army Corps also had depots. Army corps that didn’t have depots relied on those army corps with such depots located nearby.

Fries was a *Schlosser*, a locksmith or mechanical repairman, at the Guard Corps Depot in Berlin. Obviously there was a need for a person having his skills, as there were always mechanical devices in need of repair. Another trade that is sometimes noted on uniform and equipment depot regimental steins is a *Handwerker*, in English, a clothing or shoe repairman. Men who were tailors or cobblers before they joined the military were often assigned to depots as *die Handwerker*. Every uniform and piece of equipment was marked with the stamp of the depot that was responsible for repairing and storing same. For example, the depot stamp used by the VIII Army Corps was BAVIII; the XII Army Corps depot stamp was BAXII; the Guard Corps stamp was simply BAG. Anyone purchasing an article with an army corps depot stamp would have known that he had bought stolen army property, and could therefore be subject to arrest and prosecution.

Peter Fries’ regimental stein is a rather short, pedestal type porcelain stein with a lithophane showing a couple dancing, those features being typical of early dated regimental steins. Above the upper frieze band, in large letters is: *Hoch lebe der Reservemann!* In English this is “Long live the Reservist!” On the stein’s face is a gold royal crown, between crossed flags of Prussia and Imperial Germany, above a white shoulder strap containing a red G for Guard Corps. The shoulder strap is partially surrounded by laurel wreaths. Below the shoulder strap is a white shield containing tools commonly used

by a *Schlosser*, between two guardists in parade uniforms. The one on the left with the white pants, appears to have a leather repair kit slung over his shoulder. Both guardists are showing white shoulder straps with the red G thereon. On either side of the face are rosters containing Fries’ name plus the names of thirty-nine comrades who also joined his depot unit in 1897.

The large left side scene is a soldier standing guard duty in front of a black and white striped guard box. The right scene is two soldiers at a table with their beer steins exclaiming *Prosit!* Just above appear the words *Brüder stoßt die Gläser an es lebe der Reservistmann* – “Brothers let us toast the reservist’s health.” To the left of the handle is the unit designation and to the right, *Erinnerung an meine Dienstzeit 1897/99*, or “In remembrance of my service time 1897/99.” The base and frieze bands on this stein are most unusual. The blue band right above the brown ring on the pedestal base has enameled white dots, all the way around. Likewise, the brown upper and lower bands also have those enameled white dots entirely around the stein’s body. Most unusual! In over thirty-five years of collecting regimental beer steins, this author has not seen that form of decoration on any other regimental stein.

This stein is entirely hand painted and the double roster was hand lettered. Peter Fries had to be very proud of his service and his remembrance stein as he kept it in absolutely perfect condition. It’s a regimental stein that this author is enormously proud to have in his collection.

### References:

*Regimental Beer Steins, 1890-1914*, R. Ron Heiligenstein, Milwaukee, WI, 1997

*Regimental Steins*, Major John L. Harrell, Ret, Old Soldier Press, Frederick, Maryland 1979

*Wikipedia, the On-Line Encyclopedia*, Updated: June 2008



## A Rare Hauber & Reuther Stein

by István Szemere

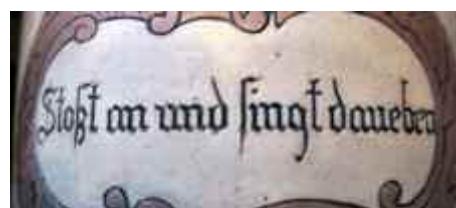
From "HR Steins and the Freising Factory Revisited", an article on the Beer Stein College web site ([www.steincollege.com](http://www.steincollege.com)) by John McGregor (SCI Master Steinologist):

"In 1980, Mike Wald's book *HR Steins* was published by Stein Collectors International. ...in the [intervening] years an enormous amount of new information has surfaced making most of the information in the Wald book somewhat dated. In 1980, Mike was still speculating whether Hauber & Reuther was a manufacturer, or a finishing shop. However, thanks to the discovery of a Hauber and Reuther advertisement by Werner Sahm, Mike had finally came to believe that HR was indeed Hauber & Reuther and that they had been located in Freising.

*HR Steins* lists 264 varieties of 187 different model numbers. As this is written [in 2005], I have listed 883 varieties of 344 different model numbers. You will find 645 of the 883 varieties illustrated in the photo catalog section, as compared to 202 in *HR Steins*, and if you collect character steins, you will find 62 varieties illustrated here as opposed to six."

~~~~~

HR steins are one of my collecting interests, and I consider McGregor's meticulous work to be the authoritative source of information on this topic. Recently I referred to John's pictorial catalog to obtain information about a stein in my collection. I was surprised when I realized that HR model 11 (see photos) was missing! This stein was the first Hauber & Reuther piece in my collection, received from my wife as a birthday present about 10 years ago. Its fine etched depiction shows a mandolin, a horn and an oboe within an ornamental frame. There is a saying on each side in similar ornamental frames.



*Stosst an und singt daueben*



*Die Frauen sollen leben.*

Today my Hauber& Reuther and other etched steins collection includes more than 70 pieces.

The page for this stein in my catalogue dealing with Hauber& Reuther and other etched steins is seen below.

Aranyozott: K/4.

Címkelő: 95 liter  
Töltőkészlet: 11 liter  
Török márgás: 1/3 cm  
Török márgás: 24/30

Mátravám Gyártó: HR 11  
1800-1860 körül

Dicső felületei:

A. angol fiókban családi (Kandál) körös köszön  
virágos keretben színeszercsimárok/mandola, kárta  
és obor/láthatni.

A körös oldalon a dicső keretben  
itt virágos keretből.  
"Körös körök" török körökkel.

Itt többet elolvashat a HR körökkel, melyek Zürichben leírásban



**Johannes Vogt**  
**SCI Master Steinologist**  
**1959 - 2009**

One of the world's premier experts on early beer steins and the author of numerous stein books and articles. Died suddenly in April, 2009. Gone far too soon, he will be missed.

## What About Those HR Marks?

by John McGregor  
SCI Master Steinologist

Over the years there have been nine HR factory marks discovered. The ninth, not pictured here, is unique and was discovered by Mike Wald on the bottom of a Reinhold Hanke tapestry Stein. In addition to the marks applied at the Freising factory, there are HR marks applied by Merkelbach & Wick, Simon Peter Gerz and Albert Jacob Thewalt, who all supplied steins to HR between 1887 and 1907. The marks are numbered in the order they were discovered, not in the sequence of their usage.



There are two basic types of mark, incised and hand painted, and each mark had a specific use.

Type 1a is found on Freising-produced salt glaze stoneware and a few early porcelain steins.

Type 1b is found on a few early porcelain steins on undisturbed surface.

Type 1c/2 is found on porcelain steins painted over a lightly inscribed "HR".

Type 3 is found on all ivory stoneware steins manufactured by Merkelbach & Wick for HR.

Type 4 is found on all salt glaze stoneware steins made by Simon Peter Gerz for HR.

Type 5 was used by HR to identify all steins on which HR applied paint over any pre-existing glaze.

Type 6 is rubber stamped and found on steins produced by A. J. Thewalt, probably after HR had ceased all production in Freising.

Type 7 is found on A. J. Thewalt steins, which appear to be samples submitted to HR perhaps in the hope of procuring a contract.



## Letters to the Editor

### From Tom McClelland to the Editor:

I was surprised, embarrassed and nostalgically elated when I saw page 17 (or page 5001 as it was ceremoniously marked) in the March *Prosit*. Staring in my face was a reproduction of my first page of our original bulletin. Amateurish as it appeared, it was admittedly an embarrassment, but I thought back to the effort of producing a skimpy four pages in 1965. There was no computer. All type was set on a Linotype, stories were pasted (actually waxed) into place for a master copy for the printer to do the offset printing. Obviously, I had no knowledge of steins. I was simply curious. Information was slow to trickle in. As it turned out, the venture was a success, though not an immediate one. It took many years for SCI to become what it is today.

Wow! We have now printed more than 5,000 pages! Last March's edition totaled 48 pages, twelve times the number of my first edition—three times what I printed in my entire first year. And the content has surpassed anything and everything that I could have imagined. It turns out I was right about one thing: members were needed to get involved for the success of Stein Collectors International. And involved they are these days. From detailed reports on Stein manufacturers to the beautiful color printing, today's *Prosit* is a masterpiece. Is there any comparable collectors club that has such an outstanding publication? As the instigator, I am proud.

My pride is greatest when I think of two of my initial achievements: holding conventions and leading tours of Germany. I salute the editors, the members and the *Gemütlichkeit* spirit of SCI as it thrives today.

As is true for so many of our members, I have developed friendships with other collectors that will last until my Stein runneth over—or the fat lady sings. I cherish them all.

Tom McClelland, Founder of SCI

### Reply from the current editor:

Hi, Tom. I hope your embarrassment did not arise from my comments about early misconceptions or lack of knowledge in the Stein collecting community in 1965. It was certainly not my intent to in any way denigrate "the early years", but rather to

show just how far we have come for one simple reason—you got us started. Each subsequent issue has added to our knowledge, and consequently, to our enjoyment of the hobby. Your achievements in those days, when knowledge was skimpy and Stein collectors were few and far between, were much more uncertain than our operations today. We have an established membership base and a strong foundation of research to stand on. And most importantly, the sense of community, friendship and sharing which you embedded in the organization from its inception continues to sustain us today. Congratulations, and thanks.

## New Book on Character Steins *The Character Steins of Ernst Bohne Söhne*

reviewed by Rich Cress

Well folks, he's done it again. Steve Morris who gave us *The Character Steins of Schierholz* a couple of years ago, has now produced *The Character Steins of Ernst Bohne Söhne*.

The format is the same; more than 60, 11" x 8 1/2" easy-to-view pages, spiral-bound in order to lay flat for full viewing. As you can see, every Stein has its own page in full color, including a description of the various sizes and configurations, as well as current pricing.



A tremendous amount of valuable information, all contained in one place.

Once again, a must-have book for any Stein collector, whether or not you collect character steins. You never know when you'll be walking a flea market and out pops a character Stein.

To order this \$40 wonderfully informative Bohne book, call Steve at 650/349-5345 or write to him at snmorris@aol.com. And if you haven't already purchased the Schierholz book, order both and get a discount.

Ludwig Foltz II - Premiere Designer of Mettlach Drinking Vessels

## Part IIIc - The Evolution and Variations of Ludwig Foltz II Designed Villeroy & Boch #328 Steins

by Roy C. De Selms & Robert D. Wilson,  
SCI Master Steinologists

In the March 2005 issue of *Prosit* we examined the signature and characteristic design elements used by Ludwig Foltz II. That article began with a look at six steins, all different designs but part of what has heretofore been known as "the Mettlach 328 series." We would now like to expand and show how these designs evolved to subsequent steins and make some comments on where they might have been manufactured.

More recently, in our article in the December 2009 issue of *Prosit* we reported on Therese Thomas' research in which she noted that identical models of some steins and other wares were passed among the factories in the Villeroy & Boch family (and possibly others). We further pointed out that in 1836 the Villeroy & Boch Company formed an official *Offenen Handelsge-sellschaft*, or open trade association, between the V&B factories at Mettlach, Septfontaine, and Wallerfangen, and by 1838 the Sarreguemines factory of Utzschneider et Cie had been included. As a result, we have to realize that items made in the 1840's to 1870's at Mettlach, Septfontaine, Wallerfangen, Boch Freres at La Louviere and Sarreguemines will often look alike and may easily be mistaken for so-called "Early Mettlach."

The six steins in the 328 series are shown in figures 1 through 6, on the facing page. They appear in order of our estimation of probable age, the earliest being shown in figure 1. Four of the steins bear the signature of Ludwig Foltz II, and these signatures, which are often difficult to locate, are shown as insets.

Five of these steins bear the same figural lid (figure 7), with some color variations. The lid includes Foltz's trademark Pilgrims' Hat, a stringed musical instrument and a ribbon bearing the Bavarian greeting *Gruss Gott* (literally, greet God, but used like the greeting "good day" in English). Four of the steins shown also have a hand-inked number on the ribbon. Evidence indicates that these numbers range up to approximately 4000 for each of the six steins, suggesting that it may be a production serial number.

Three of the examples seen here bear the V&B applied cartouche on the base along



with the model number (figure 8). One is unmarked, and the other two bear only the model number (figure 9).

Other traits to be noticed about the steins in this series are the handle style, the coloration and the base rim decoration. It is fortuitous that while just one example of each design was collected for this set, six different styles are represented, allowing us to draw some interesting inferences. Pertinent detail about each of these steins is noted in the table below. Note again that the steins are listed in order of our estimation of probable age, the earliest being listed first. We hope the readers will add to our knowledge of these steins by writing to the Editor.

The verses on these steins, which are in *Bayerisch* (Bavarian dialect), have been transcribed and translated, and are shown below each of the steins in figures 1 - 6. Many thanks to George and Gabi Schamberger for the translations which would be impossible for an outsider (*Ausländer*).

Our search of the last 20 years of major beer stein auctions indicates that the six styles shown here are the main styles used for this series, with a couple of reverse coloring examples. When found in the Proto-Mettlach styles with standard lids, all six designs have numbers on the inlays, and it is apparent that these numbers provide an indication for dating. We have pointed out in our earlier article (*Prosit*, March 2005) that Foltz's signatures were apparently removed from molds of his designs, so the presence or absence of his signature becomes another indication for dating.

| Figure | Scene description                    | Lid # | Base rim  | Base mark | Handle style             | Coloration        | Interior           |
|--------|--------------------------------------|-------|-----------|-----------|--------------------------|-------------------|--------------------|
| 1      | David and Goliath                    | 633   | decorated | none      | ProtoMettlach            | dk brown/gray/red | white              |
| 2      | Beer Scales                          | 861   | decorated | figure 8  | ProtoMettlach            | brown/gray/red    | white              |
| 3      | Gambrinus in a Beer Stein            | 1567  | decorated | figure 8  | ProtoMettlach            | lt brown/gray/red | white              |
| 4      | Gambrinus in a Beer Cellar           | 3397  | decorated | figure 8  | ProtoMettlach            | gray/tan/red      | white              |
| 5      | Steins Carrying a Drunk <sup>1</sup> | n/a   | plain     | figure 9  | ProtoMettlach            | gray              | gray               |
| 6      | Men Drinking in an Inn               | n/a   | plain     | figure 9  | later plain <sup>2</sup> | gray              | white <sup>2</sup> |

Note 1 - This example is shown with a white figure lid. Other examples of this design are found with the usual lid.

Note 2 - Another example of this stein has been noted with ProtoMettlach handle and gray interior

**David and Goliath**

*I bi' wie der Davidl denn auf Ehr dem großer Goliath wer i Herr. (High German: Ich bin wie der David auf ehr, dem gros sen Goliath werde ich Herr.)*

I am like David and for sure can overcome the great Goliath.

**Beer Scales**

*Daß i' so kloa' bi' max dir nix d'räus - nimm mi' no zech'nfach, s' giebt na' schon aus.*

Don't worry that I'm so short, take me 10 times the size, so I will appear much larger.

**Gambrinus in a Beer Stein**

*Wer da?! Mach' no' koan Rebell, - en guat Freund, a dustigi Seel.*

Who's there? It's not a rebel, it is a good friend with a thirsty soul.

**Gambrinus in a Beer Cellar**

*Mei Vatar hoaßt Faßl und l' bi' sei' Bua, er laßt die schoe grüßn, sollst trinka grad gnua.*

My father's name is Barrel and I am his son; he sends you greetings and says "Drink up".

**Steins Carrying a Drunk**

*Trink no' hübsch freudi' und zahl nit wie viel-Noch a gehts schneidi und geht wier i' will.*

Drink happily, be cheerful and don't count your drinks - After it will go snappy and that's my way.

**Men Drinking in an Inn**

*All's nimm g'ring / und trink und sing.*

Don't take it seriously, just drink and sing.



An excellent example of the design of "Gambrinus in a Beer Cellar" which adds to our knowledge of this series has recently been found (figures 10a-c). This example has a low number "285" on the lid and the applied Mettlach Eagles/Medallions mark, but no form number, on the base.



This stein conforms closely to the early "Proto-Mettlach" steins in coloring and design, and it includes the Foltz signature. Note the handle design, the lower rim border decorations and the lattice work in the rear area by the handle. The Mettlach Eagles/Medallions (with VB M) mark dates from 1844 to ca. 1860, and we think this stein originated in the earlier part of this period, about 1847. This is the only member of the #328 stein series with this mark that has surfaced so far, and it demonstrates that this particular example was made at Mettlach. Of course, it does not mean that any of the rest were made at Mettlach. The numbering of the steins (on the lid) indicates that the cartouche-marked examples were next chronologically, probably starting about 1852. The steins bearing only the impressed model number and without base rim decoration were probably later, but certainly no later than 1860.

Since it is known that the OHG (*Offenen Handelsgesellschaft*) was in operation by this time, and materials and models to make molds were being passed between Mettlach, Septfontaine, Wallerfangen, Sarreguemine and, post-1844, to Boch Freres, it is possible that these later steins could have been made at any of these factories. This possibility exists not only for the 328 series, but also for the Cologne pokals and beakers which were discussed in the March and September 2002 issues of *Prosit*. More examples of steins from this series are needed to confirm or refute our analysis to date, and your participation is invited. Please examine your own steins carefully, and write to the Editor if you have information to add to this study.

Foltz designs, especially from the 328 series, also appeared on some of the so-called Mettlach Parian steins. These also might or might not have been made at Mettlach and are not marked except by an occasional incised "728", but were definitely a type of porcelain since they can be seen to be translucent in the thinner sections. Unglazed porcelain is called "Parian" and was designed to look like white marble from the Greek Island of Paros. The designs on these steins are printed on the Parian or unglazed surface and we would like to introduce the term POP for "Printed on Parian". The remaining surfaces of these steins, inside and out, are glazed and therefore porcelain.

The Parian stein in fig. 11a also has the early ProtoMettlach handle and a lid (figure 11b) which link it to the stoneware 328 series by Ludwig Foltz II, but without the Pilgrims' hat and no number. The lid must have lost its hat, because the space where it belongs is clearly seen. In comparison with the stoneware inlay, the Parian version is markedly smaller. This is a result of a higher shrinkage factor for porcelain relative to stoneware when using the same size mold. The ribbon on the lid is the same shape, but the words now read *Erinnerung an Nürnberg* (Remembrance of Nuremberg). The scene is of the *Gänsemännchen* (little goose man) of Nürnberg. This is not a Ludwig Foltz II design, but from a drawing by Albrecht Dürer about 1500 AD and written about in *Prosit* by the late Master Steinologist Kurt Sommerich (December 1981) and by Charlotte Whitham (April 2007). Also note that this same scene appears later on the etched and relief Mettlach stein #2276 in the August 1899



Mettlach catalog. The verses on this stein are political and indicative of the time period just before the Franco/Prussian War of 1870/71. We will show below that this is the correct time period for production of the Parian steins.

The side panels flanking the central scene include the following verse:

*Tönt ein deutsches Lied vom Nord  
Find's im Süden treuen hört  
Was Politik, was getheiltes Land  
Wo deutsches Lied da Vaterland*

A German song resounding from the North  
Is truly heard in the South  
What politics, what divided land  
Where German song represents the Fatherland

Another stein (figure12) from an as yet unidentified maker has the Foltz designed 328 lid, but in a two dimensional POP format. When this maker is identified, more pieces of the Parian puzzle should fall into place. Note the similar background color of this Parian lid to the Parian body in fig. 11a.

Yet another Parian stein is shown side-by-side with Mettlach PUG 1530/593 in figure 13. The Parian lid displays the pre-1870 double headed eagle of the Holy Roman Empire and refers to the *Deutsches Schuetzenfest zu Frankfurt a/m im Juli 1862* (German shooting fair at Frankfurt on the Main in July 1862), thereby establishing a date for when these Parian steins were being made. The words on the body - *mit scharfem Aug'u. sicher Hand - Wann's gilt für Freiheit Vaterland* (With sharp eye and sure hand - When it matters for freedom and Fatherland) speak to the tension between Germany and France.

The 1862 design on the Parian stein was re-used 25 years later on the Mettlach PUG, as evidenced by the reference to the *IX Deutsches Bundes & Jubileums - Schiessen - Frankfurt a/Main 3ten bis 10 Juli 1887* (IX German Confederation & Jubilee - Shooting Event - Frankfurt on the Main 3rd to 10th of July 1887). While the Parian stein can be linked with Mettlach by the artwork, this does not prove that the Parian steins were made at Mettlach.

Figure 13





At least four and probably all six of the scenes from the 328 series were adapted for use on Parian. Figure 14 shows the Foltz "David and Goliath" with the plain handle of later versions. Figure 15 shows the "Beer Scales" scene.

Figure 16, which has an impressed Amberg base mark, shows the "Steins Carrying a Drunk," and figure 17 is "Gambrinus in a Beer Cellar." The quality is not as good as most Parian steins, making it doubtful that the others were made at Amberg.

Re-establishing the link with Mettlach, the "Beer Scales" design showed up in the 1885 Mettlach catalog as 0.5 L Etched Mettlach Stein #1149 (figure 18). The mark on the base is said to have been used from ca. 1880 - 1883, suggesting that the design was placed into production prior to being listed in the catalog. Note the two-dimensional version of the Pilgrims' Hat on the lid and the two-dimensional hops vines which were on the base rims and rear sections of the earlier #328 relief steins.



The Foltz design of "Men Drinking at an Inn" was also offered as 0.5 L etched Mettlach stein # 1131 (figure 19) in the 1885 catalog as a mate to #1149, with the same side decorations and lid.



From the steins shown here and from those seen in major stein auction catalogues, we would like to suggest the following:

- The #328 steins were made as early as 1847, but probably not past 1860.
- There were as many as 4,426 (the highest number found) of each design made.
- Some were made at Mettlach, but other factories were probably also involved.
- Each of the six designs was made in each of at least six styles.
- These designs have also been found on steins made in Regensburg and Amberg.
- Among others, Foltz's designs were also found on the 1860's Parian steins which might have served as a transition to later Mettlach PUG and etched steins.

We hope that readers will be able to add to our database using the design and style designations used in this article and we might be able to find out where these various steins were made.

#### Photo credits:

Marc Lang (10a-c, 14)

Andre Ammelounx, TSACO (12, 16, 17)

Frank Pociadlo (15)



## A Unique US MP Custom Pewter Stein

by George Schamberger

Here is a nicely engraved pewter stein of a small US Detachment of the 42nd Military Police Customs Group, in Germany. SSG Heniger had this stein made as a souvenir of his Military Service time. Heniger must have found a master engraver, it is all hand made.



The stein bears the nicely engraved US Army shield, the words "MILITARY POLICE" and, just above the base rim, the word "CUSTOMS". SSG Heniger's name appears on the lid.



The stein also displays a pewter touch mark of an angel on the handle, and a 3-way pewter stamp on the base, although I was not able to obtain clear photos of these marks.

I was very lucky when Brig. General Pat Foote, Commander of the 42nd Military Police Group from 1983 to 1985 provided me with the history of this small and unique Customs Group. General Foote was awarded the *Bundesverdienstkreuz 1. Klasse* for her services in Germany. General Foote said SSG Heniger certainly rings a bell, suggesting the likelihood that he served under her command in the early 1980s. Heniger had this pewter stein engraved with the US Army shield, since the 42nd MP Customs was part of the Army.

The precursor organization of the 42nd MP Group was established on March 21, 1949 to fight organized and widespread black-market activities which posed a serious threat to the German economy. In January 1950, the US High Commission for Germany requested the services of the "Customs Unit", later designated as the 42nd Military Police Detachment. In 1952 the "Customs Unit" was relieved of its strategic export duty, as this responsibility was resumed to the German authorities. In May 1955, Germany regained sovereignty over its land from US Military forces. The rights, privileges, and obligations of the foreign forces and their members stationed in Germany were then based on the Bonn forces convention, the forerunner of the North Atlantic Treaty Organization Status of Forces Agreement (NATO SOFA) and the supplementary agreement that followed. As a result, the unit was charged with establishing customs controls within Germany. It was because of this responsibility that the unit would never be deployed in support of the Korean War or the Vietnam War. In July 1974 the 42nd MP Group was transferred to the 15th MP Brigade, retaining its missions and affiliation with United States Army Europe. In Dec. 1974 drug and anti-hijack protection were added to the 42d MP Group. In June 1976 the 42nd MP Group was reassigned to US Europe, and in Dec. 1977 the Cdr, 42nd MP Group became the Executive Agent for all customs matter in US EUCOM.

The Group Headquarters and the Headquarters Company were in Taylor Barracks, Mannheim, Germany. The Customs detachments ranged in size from under 100 soldiers to up to 200 or more (Frankfurt and Kaiserslautern were in the 200 soldier category).



# Mettlach's BAVARIA Wares: The Decorations

Part 3 of a series  
by Steve Steigerwald  
SCI Master Steinologist

This installment in this series addresses the handpainted transfer decorations which were factory-applied on Mettlach BAVARIA wares. I have included photographs of as many decoration numbers, form numbers and sizes as were available to me. The descriptions accompanying the illustrations provide information about the sizes and forms on which the decorations appear. Unless otherwise mentioned, the size of the designs on different form numbers and different size forms is the same. While this is an extensive inventory, of necessity it relies on observation, and cannot be assumed to be complete. In fact, while working on this installment a previously unknown size for a decoration was documented.

Where it was available, I have used information from Mettlach's own catalog supplements as they were reproduced in *Villeroy & Boch, 1885-1905* by Hans Ammelounx, 1975 (the so-called "Blue Book"). In using these supplements, it's important to realize that most of them are only one-page in length (the longest being four pages), there are no illustrations, each decoration (number) appears in only a single catalogue, and while the catalogues help us identify when particular decorations were initially offered for sale, they were intended to be supplemental to the price list of 1905. Consequently they do not provide a definitive statement about the sizes, forms or lids which may have become available at some later date. In other words, there is a whole lot more information to be had than appears in these supplements.

Table 1 lists all of the BAVARIA decoration numbers (a total of 60), and the supplemental catalog in which they were first offered (if known). Note that supplemental catalogues were issued in January 1906, January and July of 1907 and 1908, while a combined January/July catalogue appeared in 1909 and 1910. The absence of a catalogue for July 1906 and the fact that decorations 418-421 have not been seen in a catalogue suggests to me that supplement is missing.

## Decorations 400 through 410

Decorations 400 through 410 were the initial BAVARIA ware decorations. While most of the bodies that have been documented during my research were made in 1906, one was found with a body dated 1910.

Table 1: Mettlach BAVARIA decorations and the catalogue in which they first appeared

| DEC No. | Nbr. | Catalogue Supplement |
|---------|------|----------------------|
| 400-410 | 11   | January 1906         |
| 418-421 | 4    | not found            |
| 431     | 1    | January 1908         |
| 437-439 | 3    | January 1907         |
| 480     | 1    | January 1907         |
| 486-487 | 2    | July 1907            |
| 491-494 | 4    | July 1907            |
| 507     | 1    | January 1908         |
| 513-515 | 3    | January 1908         |
| 522-523 | 2    | July 1908            |
| 530-537 | 8    | January/July 1909    |
| 538-539 | 2    | January/July 1910    |
| 540-557 | 18   | not found            |

Therefore, although they were listed in only one catalogue, Mettlach apparently continued to have these steins produced after the catalogue year.

Only the fancy pewter lid was offered for these designs in the catalogue. However, three of these decorations have been found with inlaid lids. It is understandable that additional options were available as time passed, and the stein with the body made in 1910 is one of those found with an inlay. Somewhat less understandable is that a stein with a body made in 1905 had an inlaid lid. None of the "buttons" on the inlaid lids were decorated.

Decoration 400 is the first number in the BAVARIA series. According to the catalogue, the decoration was placed on  $\frac{1}{2}$ - and 1-liter 3078 bodies, the 3081 beaker and the 3.65-liter 3082 body. I have also documented it on the 2.9-liter 3082 body. On the 3078 bodies, the design is on the front and both sides. The beaker has the design on only one side. The design on the master stein is on either side of the body as opposed to on one side (beaker) or on three sides (stein). The design decoration on either side of the master is also slightly different. The design on the master consists of one decoration that is larger than on the other two forms ( $1\frac{3}{4}$  inches versus  $1\frac{1}{8}$  inches) below which are two slightly smaller designs ( $\frac{7}{8}$ ").

Decorations 401 and 402 appear on the half-liter 3078 body and the 3081 beaker. Decoration 403 was applied to  $\frac{1}{2}$ -liter 3078 stein bodies, 1-liter 3080 stein bodies and 3081 beakers. All three decorations appear



only once on the beaker but on both sides of the stein. Decoration 404 is found on ½-liter 3079 stein bodies. This decoration appears on the front and both sides of the stein.

403



Decoration 405 is found on ½ and 1-liter 3079 steins, the 3081 beaker and the 3101 butter dish. The latter form is not listed in the catalogue. The decoration appears on both sides of the steins, both sides of the butter dish and one side of the beaker. The lid on the butter dish has a purple flower.

Decoration 406 is found only on the ½-liter 3080. This decoration has a row of three pretzels wrapped around the stein. A verse below the pretzel design reads *KOMME HER - NIMM DEN KRUG - TRINK ZU - BIS DU GENUG* (Come, take the stein and drink until you are filled).

Decorations 407 and 408 are only found on half-liter form 3080 bodies. Decoration 408 has a verse at the bottom of the design: *ZÄHL NIE BEI UNS DIE STUNDEN - DANN WIR ES DIR AUCH MINDEN* (With us don't count the hours - we savour it with you). Decoration 409 was available on ½-liter 3080 bodies as well as the 2.9-liter 3094 body. Like decoration 400, the decoration differs on the ½-liter and master steins. On the ½-liter stein a verse reads *WER HIER ZU LAND NICHTS TRINKEN KAN, DAS IST KEIN BRAVE BURGERSMAN* (A native of this land who cannot drink is not a proper citizen). The master stein has only a purple band around its base. The upside-down tear drops on the master stein are approximately one inch longer than those on the half-liter stein. The 3081 beaker is the only form on which decoration 410 was available. This decoration, unlike the other beakers, wraps around the body. At the top of the beaker is a verse: *Hier darf der Mensch nie klagen, Er stärke Herz und Magen* (Here man should not complain, if heart and stomach are strong).

404



405



406



408



407



409



410



**Decorations 418 through 421**

None of these decorations are listed in the catalogues. Decoration 418 can be found on  $\frac{1}{2}$  and 1-liter 3078 stein bodies as well as 3081 beakers. The steins have designs on both sides while the beaker's design is on only one. The inlaid lid "button" is decorated with a rose.

Decoration 419 has been documented on  $\frac{1}{2}$ - and 1-liter form 3078 bodies. The inlaid lid "button" is an orange wreath. The design on this stein is different than most because it has a different decoration on each side of the stein. (Decorations 515, 530 and 531 are the only other steins currently known like this.)

Decoration 420 has been found on  $\frac{1}{2}$ - and 1-liter 3078 stein bodies as well as a condiment set including a tray, mustard jar and two salt dips. The inlaid lid "button" on the steins and the lid of the mustard jar are decorated with a red heart. The steins, mustard jar and salt dips all have a series of four red hearts connected by green garland. The heart-shaped tray has six hearts interspersed along the inner bottom connected by the green garland.

Decoration 421 has been found on  $\frac{1}{2}$ - and 1-liter 3078 stein bodies, a 3081 beaker and a 3.8-liter 3094 body. According to the latest edition of The Mettlach Book, this decoration can also be found on a 3101 butter dish. The inlaid lid "button" on the stein is an orange flower. The beaker contains a wreath on one side while the steins have the designs on two sides. The design on the master stein is slightly different than the smaller steins; there are three wreaths on both sides of the master. The bottom wreaths are the same size as the wreath on the 3078 form steins. The top wreath is about  $\frac{1}{2}$ " smaller in diameter.

**Decoration 431**

This decoration is only found on 5-liter form 3037 punch bowls. It was introduced in the January, 1908 catalogue for the first time along with decoration 507, a year after Bavaria punch bowl decoration 480 and six months after Bavaria punch bowl decorations 486 and 487. The out-of-sequence introduction of this decoration number is another of the many peculiar and unexplained facts and observations about Bavaria wares. The decoration is described in the catalogue as *EMPIRE UND GOLD* (Empire and Gold). The latest edition of the Mettlach Book describes the decoration as "Empire style, columns and garlands." Hopefully one of the readers of *Prosit* can supply a photograph of this decoration for a future issue.



**Decorations 437 through 439**

Decorations 437, 438 and 439 are designs signed by Fritz Quidenus, a prolific designer of Mettlach items. When introduced in the January 1907 catalogue these decorations were available with choice of an inlaid or a fancy pewter lid. There is a red rose on the inlaid lid buttons of all three designs. Decoration 437 is found on  $\frac{1}{2}$ -liter 3078 and 3079 stein bodies. Decoration 438 is found on a  $\frac{1}{2}$ -liter 3080 body and a 3081 beaker. Decoration 439 is found on  $\frac{1}{2}$ -liter 3080 and 1-liter 3078 stein bodies. (All three of these designs are also utilized on punch bowl decoration numbers 486 and 487.)

**Decoration 480**

This decoration is found on a 5-liter form 3037 punch bowl. It is the first punch bowl decoration listed in the catalogues, appearing in the January, 1907 catalogue. At the time this decoration came out, the highest number stein decoration was 439. This was a large skip in numbers particularly when punch bowl number 431 was introduced two catalogues later.

**480**

line o

**486****487****486****487****Decorations 486 and 487**

These decorations are only found on the form 3037 punch bowls. They are a combination of the designs found on the three Quidenus decorations (437 through 439). Both decoration numbers have stein decoration 439 on one side. Decoration 486 is a 9-liter punch bowl with stein decoration 438 on the other side. Decoration 487 is a 5-liter punch bowl with stein decoration 437 on the other side.

**Decorations 491 through 494**

All of these stein decorations involve repeating patterns and were offered with choice of inlaid or fancy pewter lids. The "button" of each inlay contains an element

of the corresponding design. Decoration 491 was placed on a ½-liter 3078 form and the other decorations on ½-liter 3079 forms according to the catalogue. While completing the final draft of this part of the article,

decoration 492 was also documented on a lidless 1-liter body dated 1908. On that stein, only the upper half of the lower band on the stein was colored green, as compared to the entire band on the ½-liter stein.

**Decoration 507**

Decoration 507 appeared in the January 1908 catalogue and was only offered on the 9-liter 3037 punch bowl. The decoration on this punch bowl is comprised of scenes from two Ludwig Hohlwein designed etched half-liter steins, form numbers 3168 and 3169, which were first available in the July 1907 catalogues. The entire decoration of each stein occupies one side of the punch bowl. The only difference between the designs on the steins and the punch bowl is

that the LH signature on the design of each etched stein is missing from the corresponding decoration on the punch bowl. The verse on the side with the red coated fox hunter reads *REITEN UND JAGEN MACHT DURST'GE MAGEN* (Riding and hunting makes a thirsty stomach). The verse on the side with the stag reads *ES LEBE WAS AUF ERDEN STOLZIERT IN GRÜNER TRACHT* (Long life on earth that which parades in green splendor).



### Decorations 513 and 514

Decorations 513 and 514 both appear on ½-liter 3079 forms and master steins. The catalogue indicates that all versions of these two decorations were available with inlaid or fancy pewter lids, although I have only seen the master steins with pewter lids. Decoration 513 was available on a 3.65-liter 3082 form while decoration 514 was available on a 2.9-liter 3094 form. I have also documented decoration 513 on a 2.9-liter 3082 form. Decoration 513 has the word *PROSIT* (To your health, or Cheers) while decoration 514 has the words *Prost Blume* (a toast to the bloom). The inlaid lid "button" on decoration 513 is a white flower while the inlaid lid "button" on decoration 514 is an orange flower.



### Decoration 515

Decoration 515 was used on a 3079 ½-liter body with either an inlaid lid or a fancy pewter lid. The decoration on the stein (like decorations 419, 530 and 531) is different from most because there are different designs on each side of the body. To the left of the handle is an early car driving down the road in a city with a man and woman inside. The design is virtually identical to the design on etched stein 3202. The only differences that I have noticed is that the front grill for the car is not an oval as it is on form 3202 and there is a ball on a wire that hangs over the car on the Bavaria stein which is not on the etched stein. To the right of the handle is a two-person horse-drawn carriage stopped on a street in a town. Along the bottom rim is a verse: *WIE HAST DU DOCH VERÄNDERT DICH, O WANDERSTAB DER ALLEN ZEIT* (how things have changed from the walking stick of old). The inlaid lid "button" is painted red and there are green highlights separating the sections of the inlaid lid.



### Decorations 522 and 523

Decoration 522 was listed in the catalogue on a 1/2-liter 3078 body form with either fancy pewter or inlaid lid, and as seen here, it was also produced in the 1-liter size. The "button" on the inlay bears the white and blue colors of Bavaria.





Decoration 523 was offered on a half-liter 3079 body, again with choice of fancy pewter or inlaid lid. As of this writing, I have not been able to document this decoration; hopefully a reader can provide a photograph and other information for use in a future issue of Prosit.

Whereas most of the other BAVARIA ware is described in the catalogues as Marke Bavaria, decorations 522 and 523 are simply described as Bavaria.

#### Decorations 530 and 531

These designs appear on ½-liter 3078 forms and were available with fancy pewter or inlaid lids. The inlaid lid "button" on both steins is decorated with 6 white enamel dots in a flower pattern (one central dot surrounded by five others). The design appears on one side of each stein and the same verse appears on the other side of each stein: *WER NICHT LIEBEN UND TRINKEN KANN, DER IST FÜRWAHR, EIN ARMER MANN* (He who cannot love or drink is truly a sorry man).



531



#### Decoration 532

Decoration 532 was offered on a 2.9-liter form 3094. The catalogue indicates it was available with an inlaid or fancy pewter lid although I have never observed an inlaid lid. Below the decoration is the verse: *A GUTES GLAS BIER UND A LUSTIG'S WEIB DIE SIND DER VERNÜFTIGTE ZEITVERTREIB* (A good glass of beer and a pleasant girl are the most reasonable amusements).

532



#### Decorations 533 and 534

Both designs were listed in the catalogue on a ½-liter 3080 form stein, a 3081 beaker and a form 3133 "ashtray." The steins were available with an inlaid lid or a fancy pewter lid. The buttons on the inlaid lids are light green. The steins that I have seen all have a garland and white background around the central figure of both decoration numbers. The "ashtrays" do not have the garland or white background and the beakers have been observed with and without the garland and white background.

533



Both decorations have a verse below the central figure regardless of the form number. On decoration 533 the verse reads: *A Maderl mit Schneid Hat am Bier immer Freud!* (A girl with pluck always enjoys her beer). On decoration 534 the verse is *A richtiger Bua Hat vom Bier niemals g'nua!* (A real fellow never gets enough beer).

534



535



536



537



### Decorations 535 through 537

Decorations 535, 536 and 537 were available on the half-liter 3282 body with inlaid lid. Each decoration comes with an inlaid lid bearing a group of three flowers; orange petals around a blue center on the first two decorations and blue petals around a red center on the third.

Decoration 535 has a verse that reads: *STEHT DAS KRÜGEL AUF DEM TISCH* to the left of the design and *BLEIBT MAN IMMER JUNG UND FRISCH* to the right (When there are steins on the table you're always young and able). The verse on decoration 536 is: *IM WIRTSHAUS IST ES DOPPELT FEIN* to the left of the design and *GEHST DU MIT DEINER FRAU HINEIN* to the right (It's twice as nice in a pub when you are with your wife). Decoration 537 has a verse that reads *DIE LIEB UND DAS BIER* on the left of the design and *SIND DAS SCHONSTE PLAISIR* to the right (Love and beer are the greatest pleasures).

### Decoration 538

Decoration 538 was available in  $\frac{1}{2}$  and 1-liter size 3080 forms with either fancy pewter or inlaid lid. The inlaid lid "buttons" were light green. It is one of two Bavaria steins that are known to have been made by Mettlach which depict a city or town, in this case Heidelberg. The decoration wraps around the body. The same size transfer outline was used on both steins. The buildings, etc. are identical in size. On the  $\frac{1}{2}$ -liter, the decoration wraps all the way around the stein but, unlike the stein made for Metz, which will be discussed in a future part, there is a visible seam for the design under the handle. On the 1-liter stein, the scene ends on either side of the handle leaving the area under the handle undecorated. The design on this stein shows part of the road leading up to the famous *Schloss*. To the left of the *Schloss* is treed scenery and to the right is the city of Heidelberg running along the banks of the Neckar River. The *Alte Brucke* (Old Bridge) is visible near the handle. The *Rathaus* and the *Heiliggeist Kirche* are also identifiable.

538



This stein initially raised questions about how the Bavaria steins were decorated. It is the only known design on the 3080 body which is decorated on the flare of the base. If the transfer outline continued across the entire flare, it would be nearly impossible to apply to the flare without the transfer buckling. Close examination of the decoration on both body sizes reveals that the transfer stops at the top of the flare and that the decorated portion of the flare is handpainted.

**Decoration 539**

Decoration 539 is a design by Ludwig Hohlwein which was available on 1-liter 3079 and ½-liter 3282 forms. Both were available with fancy pewter and inlaid lids. The 3079 has a flower with orange petals and a white center on the inlaid lid "button" while the 3282 has interspersed red and white dots. To the left and right of the design is a verse which reads: *SCHIASS'N MACHT JED'N A FREUD* and *TRIFFST WOS FREUTS DI, TRIFFST NIX, FREUTS D'LEUT* to the left and right of the design respectively (A shooting match makes everyone happy: If you hit the target you are happy and if not, the other folks are happy).

**Decorations 540 through 545**

Decorations 540 through 545 are a set of six steins, each with an upper body view of a person. On the side of each is a short phrase. The set actually consists of three pairs of steins, each pair employing the same phrase. The first pair has the word *PROSIT* (Cheers) on either side of the stein. The second pair has the phrase *WOHL BEKOMS* (To your well being) on both sides. The third has the word *GESUNDHEIT* (Good health).

None of these steins appear in the catalogues. I have only seen these steins with plain inlaid lids. I believe all of these decorations were available on 3328 bodies but, to date, the only documented decoration 541 has been found on a 3282 body. For some reason, the even-numbered decorations are much more prevalent than the odd-numbered ones.



540



541



542



543



544



545

**Decoration 546**

This is the only decoration known to have been produced by Mettlach on the 0.4-liter form 3342 four-sided body (see footnote 1). It is not in a catalogue. It has a solid pewter lid with a ceramic insert which displays the four card suits. As shown here, it would have been straightforward to place the suit symbol directly over the panel featuring that suit, but I have never seen them aligned that way.

**Decorations 547 through 549**

These decorations, found only on 0.4-liter form 3343 bodies, do not appear in the catalogues. Each has a solid pewter lid with a ceramic "button" decorated to correspond to the body design.

Decoration 547 has an edelweiss flower superimposed on a red circle on the lid's ceramic button. On each of the six panels forming the hexagonal shape of the body is a square with a depiction of the head of a person and beneath each square is part of a verse. There are three different figures, each depicted twice. The verse is: *Die Jäger muass Treffen Wer trifft der muass Trinken!* (The hunter must seek out, and who connects up must drink!).

546



547



548



Decoration 548 has panels with alternating depictions of a female and a male skier positioned to appear as if they are going down hill (each appears three times on the body). Above the panels runs a verse: *Hei Wei Laufen Dein Skier! Nach Her Trink Ein Gutes Bier!* (Hey, how your skis run! Drink a good beer later). The ceramic "button" in the lid depicts four pine boughs.

The last of these three decorations, 549, has a band of flowers and leaves running across the middle of five of the six sides. The sixth side, located to the left of the handle, depicts a mountain climber set inside a yellow rectangle. Below this scene is a verse: *NACH DEM LAUFEN IST GUT SAUFEN* (After the test is good drinking). The ceramic "button" in the lid echoes the flowers and leaves of the body.

#### Decorations 550 through 552

Decorations 550, 551 and 552, all involving university students, appear on the six-sided ½-L form # 3344. The center two panels of decoration 550 depict a student and a young lady at a table, above a verse: *Lindenwirtin du junge!* (Hostess, so young!). Another verse appears on the panels to left and right of this scene: *Angetan hats mir dein Wein, Deiner Augen Heller schein* (I'm fond of your wine, the bright shine of your eyes). The lid insert is a wreath with three shields surrounding a heart.

550



Along the top of the body on decoration 551 is the verse *WO MAN TRINKT DA LASST DICH RUHIG NIEDER - BÖSEN MENSCHEN IST DAS BIER ZUWIDER* (Where one drinks you may sit without worry - beer is contrary to human evil). The scene wraps around the center four panels. The ceramic insert in the lid depicts a shield over crossed swords with a student hat.

551



Decoration 552 has the scene on one panel to the left of the handle. The front two panels contain the verse: *WER NIEMALS EINEN RAUSCH GEHABT DER IST KEIN BRAVER MANN* (Who has never been drunk is not a complete man). The ceramic insert in the lid is the same as the one on decoration 551.



552

### The Military Decorations, 553 through 557

The final five decorations found to date are all military scenes depicting WWI-era German soldiers. Unlike other Bavaria steins with side decorations, these decorations appear only on the side to the left of the handle. None of them appeared in the supplementary catalogues.

Prior to the SCI convention in 2001 only three of these decorations were known: 553, 555 and 556. While I suspected the existence of decoration 554, none had come up at auction and I had never seen one. Imagine my surprise when that decoration on a 1526 body was placed on the stein sale table right next to mine at the convention! I saw it placed on the table, but someone else picked it up before I could get to it. After looking at it intently, he put it down, and I quickly picked it up and bought it. That made a set of four in the military series, with no gaps in the numbers, and it was natural to think that completed the set. The fifth soldier scene, the Ulan decoration number 557, came up a few years later on a 3081 beaker at an auction in Germany, and then on a 3080 stein body, and then on a 3328 stein body.

Four of the military decorations have been documented on the 3080 body with a domed inlaid lid and dual acorn thumblift, totally different from the typical inlay and thumblift on the other 3080 form number steins. These inlays bear the inscription in black transfer *Kriegsgefangenenlager Germersheim Weihnachten 1915* (Prisoner of War Camp, Germersheim Christmas, 1915). The inlays are also different from any other Bavaria ware (with the exception of punch bowls) in that they all have the typical white Mettlach interior glaze on the undersides. The bodies do not have the white interior glaze. Because these are the highest numbered decorations yet known, and given the impacts to industrial operations and the German economy both during and following the war years, it seems quite possible that these were the last BAVARIA decorations to be produced.

As stated earlier in this series, I have seen Bavaria bodies with production dates on the base as early as 1905 but none later than 1912. Actually, the latest date of manufacture I have found for the 3080 military steins is 1910, despite the fact that they are dated by the lid to December of 1915. This gives rise to the possibility that decorations introduced after 1912, as the military decorations apparently were, did not result in new manufacture, but the transfers were sim-

ply applied to an existing inventory of bodies which had been manufactured earlier.

Decoration 553, an infantryman with the butt of his rifle on the ground, has been found on Bavaria stein forms 3080 and 3328, and the 3081 beaker.

Decoration 554, two marching soldiers, has been found on a ½-liter 1526 body and a 1-liter 3079 body, both with pewter lids. It has not been found to date on a 3080 body, although I expect it to show up at some point. The lid on the 1526 body is an original domed pewter lid typically found on 1526 bodies. It is inscribed *Weihnachten 1916* (Christmas 1916), one year later than the inlaid lids found on the 3080 bodies, but there is no way to determine any link between this stein and those.

Decoration 555, an infantryman holding his rifle slung across his body, has been found on forms 3080 and 3328, the latter with a pewter lid.

Decoration 556 depicts two infantry men, one standing in firing position and the other kneeling. It has only been found on a 3080 form.

Decoration 557, depicting a mounted Ulan, currently appears to be the last factory Bavaria decoration number. This decoration has been found on a 3080 stein body with an inlaid lid, a 3081 beaker and a 3328 stein body with a pewter lid.

Although only four of these decorations have (thus far) been noted on the # 3080 body, the inlaid lids on these steins are clearly part of an overall design. The other examples noted above are more haphazard and lead to some questions. Bavaria form # 3328 is seen with three of these decorations, but all have pewter lids. Bavaria form # 3079 and standard form # 1526 each appear once, with pewter lids. Most of the pewter lids on the non-3080 bodies are not original. The # 3081 beaker has been seen with only two of these decorations. Might the military decorations have been intended to appear on the # 3080 bodies with special inlaid lids, and then placed on leftover blank bodies to allow them to be sold as the factory was winding down its stein sales during the war?

Are there additional Bavaria ware decorations? A couple of the fun things about collecting these steins is that there are a lot of unanswered questions and that every year additional information is discovered about previously unseen decorations, sizes, forms, etc.

### Conclusion

The next part in this series addresses other steins that Mettlach produced that did not have decoration numbers, steins it may have produced and Mettlach Bavaria forms that were likely decorated by outside firms. My thanks to those of you that sent photos and information on Bavaria wares. I would appreciate people sending photos and information on pieces with decoration numbers that were not shown in the photographs contained in this part of the article as well as any that do not have decoration numbers to me at [sassteins@aol.com](mailto:sassteins@aol.com) for inclusion in future parts of this series.

Footnote 1- There are steins with body forms 3342, 3343 and 3344 that usually bear three digit painted numbers on the bottom which duplicate other decoration numbers. These steins will be addressed in the next part of this series.



### Photo credits:

I thank Gary Kirsner for providing photos of the beakers with decoration numbers 401, 403, 405, 410, 421, 533, 534, 553 and the half-liter steins with Dec. 405 and Dec. 539



## Here's a First for SCI!

The Desert Steiners and *Alte Germanen* chapters of Stein Collectors International recently agreed to become "sister chapters" similar in concept to the sister cities program that has existed between towns and cities in the United States and others around the world since 1931. Desert Steiners live primarily in Arizona, while the *Alte Germanen* members live throughout Germany, although they also have a few members in neighboring countries.

The primary purpose of this "sister chapters" arrangement is to *create new and strengthen existing relationships between members of the two chapters*. Specifically, when traveling abroad, members are encouraged to attend "sister chapter" meetings and also make arrangements to visit

members at their homes to personally view their stein collections.

Further, chapter officers will be honorary members of the "sister chapter" and placed on email lists so they will receive newsletters, meeting notices and member's articles. It's anticipated that some articles will be translated and distributed to the members of each chapter. An exchange of program ideas may also help answer the oft asked question: what are we going to do for a program at our next meeting?

The Desert Steiners unanimously approved the "sister chapter" program at their spring meeting in Tucson on 10 April. The *Alte Germanen* approved the program two weeks later at their 24 April (*Frühjahrstreffen*) meeting in Ladenburg. At that meeting, Alfred Pabst, representing the Desert Stein-

ers, as a token of friendship, presented the German chapter with a glass statuette of a saguaro cactus that's indigenous to the Southwest. The gift was warmly accepted by *Alte Germanen* president (1. Vorsitzender) Eberhard Jursch. At the upcoming *Alte Germanen* 17 and 18 September meeting (*Herbsttreffen*) in Bad Schussenried, an official "Partnership Certificate" will be signed by Eberhard Jursch and an attending officer of the Desert Steiners.

It's our hope that this program will further strengthen the good relationships already existing between our members and reinforce the international aspect of Stein Collectors International.

Ron Heiligenstein  
Chapter Reporter



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***Thanks to our authors for a great year of "steinformation"!***

## Size Doesn't Matter... Smaller Collections Count, Too!

by Stan Kaslusky

Here's to all stein collectors whose wives have quarantined you and your collections to your den. I've been collecting the odd stein since 1989. I really didn't think of myself as a stein collector, but I did find a fascination in seeing all the different types of steins that I came across. My initial goal was to obtain one of each type while not breaking the bank. In 2003 I joined SCI and at that point began to learn about steins through *Prosit* and "The Stein Book" by Gary Kirsner. Shortly after joining I made the mistake of taking my wife to a chapter meeting in our area which was held at an avid collector's home. This fellow's collection was massive. He had his steins displayed throughout every room of the house. There was barely a space of wall that did not host a beautiful stein. I was thrilled and impassioned to begin collecting in a serious way until on the drive home I was informed..."don't even think about it. If you are going to collect steins they have to stay in your den". So here I am sitting in my 12' by 12' den surrounded by my meager collection of steins and other banned-from-the-house life mementos, however, happy as a clam. My beer steins all have stories which comfort me while I sit in my easy chair and listen to Beethoven's 9th on my stereo. I offer up for show-and-tell two of my steins that point out to me how these lovely objects represent personal stories and are much more than drinking vessels.

The first is a lovely blown glass stein hand painted with the arms of the city of Lübeck, Germany. Lübeck is a beautiful World Heritage site near the Baltic Sea and the former leader of the Hanseatic League. The League operated during the 13th through 17th centuries to form a trading monopoly among the city states located around the Baltic area. This stein brings a flood of wonderful memories back to me of my 35-year career as a YMCA Director. While leading a YMCA in New Jersey, I organized a youth exchange between the young people of my town and the young people of Lübeck. Through the ten years the exchange lasted I developed many friendships with young people, their parents, and staff members of the German YMCA organization. This past summer I was invited back to Lübeck to attend the wedding of one of our German young people and I happened into an Antique shop and found this stein. Steins are not found often in the shops of Lübeck, and when they are they are the beautiful delicate glass steins rather than the pottery steins of the South. This stein appears to be hand



blown, probably from the late 1800's, and graced with a lovely personalized engraved lid. The front of the stein has a hand-painted double-headed eagle with a divided shield of red and silver, the symbol for the city of Lübeck. I'm told fondly by the locals that the two headed eagle was chosen because when a merchant was concluding a transaction he turned his head in the opposite direction to look for the next one. The glass stein sits on my shelf, not just as an object of art but as a memory of 10 years of friendships made between our two communities, and people young and old enriched by our exchanges.

The next stein I want to share is a regimental stein from 1908. This regimental is the only one in my collection mainly because I don't buy really expensive steins (see note, 1st Paragraph "don't even think about it"). This particular stein was purchased at a bargain rate from a man in England. The lower cost was justified because it was damaged by having the Reservists name scratched off along with the roster of those in his regiment. The owner shared with me a picture of his father holding the stein outside a German cottage as he marched across Germany with the English liberation troops in World War II. Apparently he liberated the stein and brought it back as a souvenir. After I purchased the stein I emailed SCI member Stephen Smith, an expert on Regimentals, and he shared with me that the Germans after the War wanted to keep their family heirlooms, like "Granddad's Regimental Stein," but they worried that the names on military items

might have repercussions with the occupying allies. Most GI's would not have made any distinction between Imperial and Nazi forces. So the probability is that the original German owners scratched off Granddad's name. This stein sits on my shelf representing a whole

swell of human emotions. My Dad served in the US Navy delivering supplies for the D-Day invasion on a Liberty ship. A stein he picked up in Antwerp sits on the shelf next to the Regimental. The Regimental was "liberated" by an English army soldier taken from a terrified German family scratching off names on their stein in fear of reprisals.



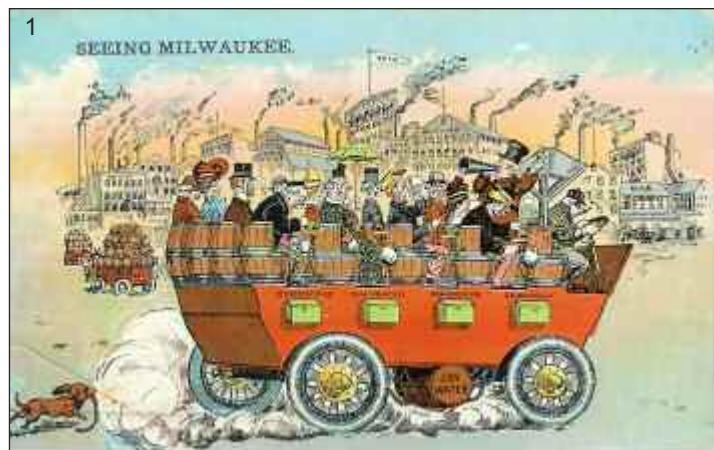
So, two steins, two stories. The latter of conflict and fear, and the former of reconciliation and friendship. I think the two stories speak to the fascinating hobby of stein collecting and the enrichment one gains regardless of the size of one's collection. Thanks to all of you experts who are so willing to share your knowledge about steins. I'll keep reading *Prosit* from cover to cover and hoping for the day when my wife has a change of heart and I too can have my steins spill over into the rest of the house.



## MILWAUKEE

by Jack Strand

Just as Munich is associated with beer in Germany, the same holds true for Milwaukee in the United States. It was the epitome of American-German culture, famous for its beer and sausage. Figures 1 to 5 demonstrate how Milwaukee portrayed itself in souvenir postcards and steins.



Indeed early Milwaukee is a history of the Brewer. These men played a major role in the development and building of the city. This is evidenced by the numerous structures they built – many bearing their names. Not only did they build breweries, but also taverns, restaurants, hotels, parks, office buildings and some of the finest residences in the city (figures 6 & 7).



Milwaukee had the big four – **Schlitz, Pabst, Blatz and Miller.**

We will start with **Pabst** and view their buildings and beer steins. First we see the Pabst Building (figure 8) which was the largest Milwaukee office building at the time. Figure 9 shows it portrayed on a mug.



Figure 10 is a postcard of the Pabst Building and the Pabst excursion boat, taking passengers to the Pabst Whitefish Bay Resort.



The Pabst Hotel on City Hall Square is seen in figure 11.



Across the street diagonally was the Pabst Theatre (figure 12). Today it has been restored to its early beauty.



Figure 13 is a porcelain insert Stein from the theatre's café. Figure 14 is another inlay, while figure 15 shows some of the Pabst mugs of the period.



Pabst's Milwaukee holdings were vast. They owned the Empire Restaurant and Theatre on Grand Avenue. Note its elaborate interior (figure 16). Some steins advertising the Empire and one from the theatre appear in figures 17, 18, 19 & 20). Up Grand Avenue was the Gargoyle Restaurant also owned by Pabst. In this period, 85% of beer revenues were from draft or barrel sales. Consequently, there was great impetus for the breweries to control beer distribution by owning these taverns, restaurants and resort areas (such as Whitefish Bay). These venues only served their own brand of beer. The profit from these establishments was very often marginal, but they were good sources for beer distribution. The Gargoyle only served Pabst beer. Again, it was a very impressive structure (figure 21). A menu (figure 22) captures the ambiance of the Gargoyle. Their porcelain insert Stein, of course, features a gargoyle (figure 23).

16



17



18



19



20



21



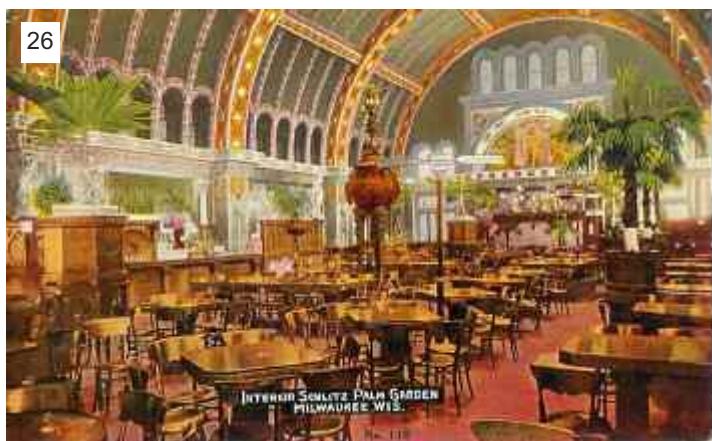
22



2



**Schlitz** also had a major influence in Milwaukee. The Schlitz Hotel (Figure 24) on Grand Avenue was touted as having "The Finest Refreshment Rooms in the World". A mug was produced by the hotel for an Elks event held there (figure 25). The Schlitz Palm Garden was attached to the hotel... and it was magnificent (figure 26). Figures 27, 28 & 29 show Schlitz steins of the era. There was the Schlitz Hall (figure 30) and another Schlitz owned property, the Alhambra Theatre Building. The theatre had 4 bars that served only Schlitz. In addition, Schlitz had a Park with a Pavilion and Beer Garden.



**Blatz**, too, had a presence in downtown Milwaukee. The Blatz Hotel, in City Hall Square (figure 31), was across the street from the Pabst Theatre. Figure 32 is a porcelain insert from the hotel.



The Blatz Palm Garden (figure 33) was not quite as elegant as that of Schlitz, but not to be outdone, Blatz also had a Park and Pavilion (figure 34).



33

Miller had a hotel & theatre, but I've seen no early Miller mugs ex-



34

cept a Stein from the College Inn, owned by Miller and located in the hotel (figure 35).



35

There is no doubt as to the importance the brewers and breweries played in the growth and development of the character and culture of the City of Milwaukee.





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### Welcome New Members!

|                                       |                                 |
|---------------------------------------|---------------------------------|
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| David Younce Clearwater, FL           | Phillip Wills Copperas Cove, TX |
| Laurent Billet Sceaux, France         | Leonard Smith Portland, OR      |
| Jim Ferrigno Monroe, NY               | Dennis Metheny Venice, FL       |
| Gary Spence Valparaiso, IN            | Ted Barron Downington, PA       |
| Ricky Ambrosca Prague, Czech Republic | Jay Jordan Franklin, TN         |

## Factual Inconsistencies on Some High Priced Regimental Steins

by John Harrell

Regimentals from *Luftschiffer* (air ship) battalions and steins with the Grenadier miter helmet finial from the 1. *Garde Regiment zu Fuss* are highly sought after and command high prices when sold at auction. Those few known steins from the *Kaiser Alexander Garde Grenadier Regt. Nr. 1* with a Grenadier miter helmet finial have also brought high prices at auctions. In this article I point out that some of these steins display factual inaccuracies. I do not know why these inaccuracies appear on some steins, but point them out so that collectors who are considering purchase of one of these steins will know the historically correct uniform details.

### ***Luftschiffer* Plumed Tschako Helmets**

There were five Prussian *Luftschiffer* battalions and one Bavarian. All six battalions wore the *Jäger*-style *Tschako* flat-top helmet (figure 1).



The first two Prussian battalions were authorized a black horsehair plume (*Haarbusch*) on their *Tschako* (figure 2). The Hornist musicians wore red plumes. These plumes were worn for parades and special occasions.



Until recently I did not realise that only the first two Prussian *Luftschiffer* Battalions wore the parade plume. Prussian battalions Nrs. 3, 4 & 5 were *not* authorized parade plumes, nor was the Bavarian *Luftschiffer*

battalion, and plumes displayed on steins from these battalions are factually in error.

In addition to the first two Prussian *Luftschiffer* battalions, all Prussian *Jäger* battalions and the *Garde Schützen Batt.* wore the *Tschako* with a parade plume. As a consequence, plumed *Tschako* finials from all of these units look alike.

### **The Grenadier Miter Helmet**

The author knows of more than thirty steins from the 1. *Garde Regt. zu Fuss* and three steins from the *Kaiser Alexander Garde Grenadier Regt. Nr. 1* which bear miter helmet finials. All three Alexander Grenadier steins bear the same *incorrect* miter helmet finial, a miter helmet which was actually authorized to the 1. *Garde Regt. zu Fuss*.

The original miter helmet worn by the 1. *Garde Regt. zu Fuss* was authorized in 1824 by King Friedrich Wilhelm III on 30 March for the II. Battalion and 10 August for the I. Battalion. That helmet followed a Russian Grenadier pattern. The helmet plate was brass and had a large Garde Star (a representation of the Order of the Black Eagle) on the front. Above the Garde Star was a large royal crown. Both devices were in low relief (figure 3).

On 9 February 1894 Kaiser Wilhelm II authorized a new Grenadier miter helmet for



The early version of the Grenadier Mütze, worn between 1824 and 1894 by the 1. *Garde Regt. zu Fuss*, and later, from 1896 to 1918, by the Kaiser Alexander Garde Grenadier Regt. Nr. 1

this regiment. The helmet plate, silver-colored on the actual helmet, had a very detailed and complex decoration in high relief representing the helmet worn by the Grenadiers under King Frederick the Great, 1712-86 (figure 4). The Kaiser personally paid for these new miter helmets, and they became the property of the regiment, not Army property. The cloth backing was red for the first two battalions and yellow for the III. (*Fusilier*) Battalion. Figure 5 shows a stein from the 1. *Garde Regt. zu Fuss* with the correct miter finial. Figure 6 shows the detail of the miter.

In 1896 the old miter helmets with brass plate were issued to the Kaiser Alexander Grenadiers which they wore from then on. The Alexander Grenadiers were the only regiment who wore the brass grenadier helmet 1896-1918.

All three Alexander Grenadier steins bearing a miter finial which this author has seen have the 1894 miter with silver-colored plate authorized for the 1. *Garde Regt. zu Fuss*. Figures 3 and 4 clearly show the differences between the two miter helmets. It is very doubtful that any Alexander Grenadier would order or accept a stein with such a glaring error.



The later version of the Grenadier Mütze, worn from 1894 by the 1. *Garde Regt. zu Fuss*.



**Special thanks and appreciation to:**

Herr Jan Kube for permission to use photographs from his very fine militaria auction catalogues.

Mr. Art Hechler for permission to use a photograph of Eduard Möller's *Leib Comp. 1. Garde Regt. zu Fuss*, 1901-03, stein in Mr. Hechler's collection.

Mr. Edward Owen for his invaluable assistance in proofing this article and in providing definitive references.

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## Oktoberfest Beer Prices Rise, Though U.S. Tourists May Pay Less

from Bloomberg.com

Munich's Oktoberfest will charge 2.5 percent more for beer this year on average, though U.S. tourists planning a trip to the 200-year-old beer festival may still get a break because of the euro's slide against the dollar.

Breweries will charge between 8.30 euros (\$10.20) and 8.90 euros for a liter, or *ein Mass*, of beer — equivalent to about a quarter gallon — at this year's Oktoberfest from Sept. 18 to Oct. 4, the city of Munich said today on its website. Last year's prices ranged from 8.10 euros to 8.60 euros.

The price increase defies near-zero inflation as the German economy struggles to grow. Still, the European debt crisis may ease the financial burden on Lederhosen-clad beer lovers exchanging dollars because the single currency has lost 16 percent of its value against dollar since Oktoberfest 2009.

On the final day of last year's Oktoberfest, Oct. 4, a beer set a U.S. tourist back as much as \$12.54. Based on today's trading [May 26], a beer sold at this year's Oktoberfest would cost no more than \$10.95 at the high end of the range.

Should the euro fall to parity with the dollar, as suggested by economists including BNP Paribas SA's Hans-Guenter Redecker, an American Oktoberfest visitor would pay almost 30 percent less for beer — even with the price increase.

Oktoberfest was first celebrated in 1810, to honor Bavarian Crown Prince Ludwig's marriage to Princess Therese von Sachsen-Hildburghausen. The festival was gradually moved into September to take advantage of the warmer weather. About 6.5 million liters of beer and 111 oxen were consumed at last year's beer festival, which generated 800 million euros in revenue, according to the festival's website.

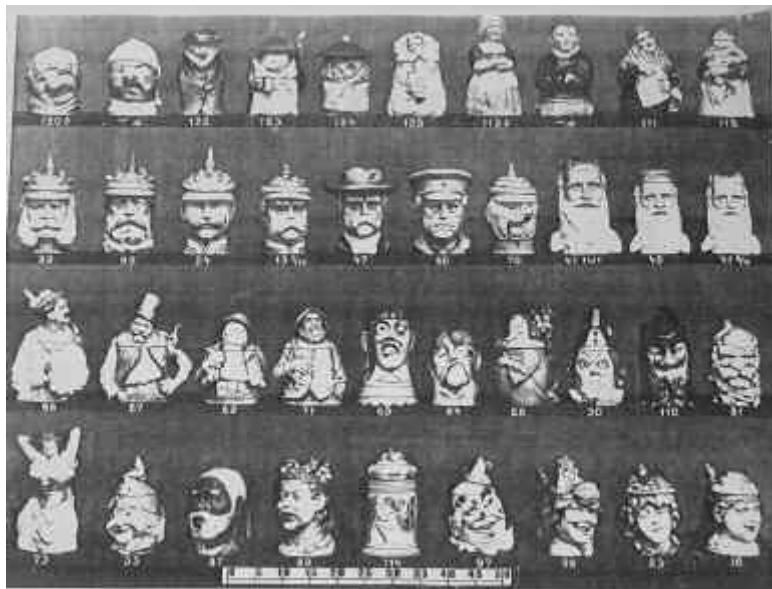


## Schierholtz Can-Can Dancers... A Powder Jar Character Stein

by Andre Ammelounx & Roy C. De Selms  
SCI Master Steinologists

Schierholz & Sohn of Plaue Germany produced over 100 different designs of fine porcelain steins between 1880 and 1906. The production quantity of each design might never be known, but we can surmise from what have changed hands at stein sales and auctions that many more "Otto von Bismarck" than "Masquerade Lady" steins were made. Collectors have termed these works "character" or "figural" steins, meaning steins that appear like animals, people's busts, towers and other types of animate and inanimate figures. Most of these appeared in a tan color, but more rarely in blue and white and least of all in full color. There are some differences of opinion as to what really constitutes a character stein, but what has already been suggested above seems to be accepted by most stein collectors.

Out of the more than 100 steins that Schierholz produced, only one stands out like a sore thumb (a sore thumb as a character stein has not yet been found). The so-called "Can-Can Stein" doesn't seem to fit within the generally accepted notion of a character stein. The stein appears as #114 in the original Schierholz catalog page (fig. 1, bottom center) and is shown in figures 2 and 3. Up to now this has been considered the only non-character stein that Schierholz produced. Is this really the case?



Let's think about how one would design a Can-Can stein. It would be very difficult to design it as a dancing Can-Can girl. So let's take an imaginary trip back in time to the *Moulin Rouge en Paris* (Red Mill in Paris) which opened in 1888 or 1889 (fig. 4), and behind the scene into the dressing room where the *Can-Can* (more correctly "*cancan*" = scandalous dance that originated in France ca. 1830) girls of the *Folies Bergère* are getting ready to go on stage. Guess what; they are putting on their makeup and powdering themselves from *la tête à le derrière* (top to bottom). What kind of paraphernalia would they be using for this? Oh, we think we've got it: a makeup powder jar with a puffy top to tuck a powder puff in like what appeared on Oma's (grandmother's) dressing table.



Let's go over to eBay and see what we can find. *Voilà*, an antique powder jar that looks like a short version of the Can-Can stein and even has a hinged lid just like the stein (figures 5a,b) and you could even drink a short beer out of it. There's going to be some screaming and hollering about this, but if a bowling ball, soccer ball, foot ball, barrel, bottle, funnel, basket, boot, and a bowling pin can be considered as character (or even figural) steins, then why not a powder jar with Can-Can girls on the side just as well?

A perusal of the major stein auctions of the past 20 years shows that only four of the full color versions have appeared (maybe less because it's not possible to tell if some of these were recycled), only two of the blue/manganese versions, and



zero with the common tan coloring. This is very curious since this is the reverse order of occurrence of all of the other Schierholz character steins and makes the full color Can-Can Powder Jar character (figural) Stein rare, and the blue/manganese version very rare, and the tan version unknown. *Où-là-là!*



## On a Pipe Bowl: **Preciosa,** **The Beautiful Gypsy Girl**

by George Schamberger

The pipe bowl seen here shows *Preciosa, die schöne Zigeunerin* (*Preciosa, the beautiful gypsy maiden*).



Preciosa is the central character in one of a collection of short stories written by Don Miguel de Cervantes in 1613. This collection, entitled *Novelas Ejemplares* (Moral or Instructive Tales) concerns itself with the social, political, and historical problems of Cervantes' Spain.

Preciosa is a gypsy, and hence saddled with the reputation of all gypsies: nomadic, coarse, born to thievery and not to be trusted. But Preciosa was blessed with extraordinary elegance, beauty and grace, and her dancing and singing talents were remarkable. In addition, she was witty and discreet, shunning all things coarse or vulgar. In the story Preciosa bridges the divide between the gypsy world and the world of respected society, in a tale of love and adventure happily resolved.



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**Wanted:** Rare or unusual occupational steins. Diesinger steins, especially characters. Phil Masenheimer. Send email to [p.masenheimer@msn.com](mailto:p.masenheimer@msn.com), or by phone at 253-627-2107 (west coast)

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**Wanted:** Seeking Schierholz and/or Musterschutz figural steins. Need full figure steins (ie barmaid, student etc.). Please contact with photos and price Neil Barton. Email to [rimens@yahoo.com](mailto:rimens@yahoo.com)

**Wanted:** I collect steins illustrating the Schnitzelbank song. If you have one or more, I'd like to see photos or chat with you about them. Stewart Eastman. By email to [mail@stewart-eastman.com](mailto:mail@stewart-eastman.com).

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## The Oktoberfest Jahreskrug

by Walter Swett

Starting with the first Oktoberfest in 1810, beer has always been an integral part of the celebration of the marriage of Crown Prince Ludwig of Bavaria and Princess Therese of Saxony-Hildburghausen. Of course, in order for one to consume the "liquid bread," a good quality drinking vessel was needed, hence the birth of the Oktoberfest beer mug and stein. As we all know, where there are mugs and steins, collectors are not far behind.

The first in an unbroken string of Oktoberfest Jahreskrüge, or annual Octoberfest commemorative mugs, was produced in 1978. This article describes how the designs were chosen, the manufacturer's marks and artist's signatures which were used, and, after the mugs graduated to full-fledged steins by the addition of pewter lids, what the lids looked like. I have tried to note when significant changes were made to this collector's series, both in marking, manufacture and themes. In a run-up to the 200th anniversary of Oktoberfest, the September issue of *Prosit* will include a center-fold showing all of the Jahreskrüge from 1978 to present, as well as an article about other contemporary Oktoberfest mugs and steins.

### The Jahreskrug

The Jahreskrug or Annual Commemorative Mug is a spin-off product from the *Oktoberfest-Plakatwettbewerb* (Oktoberfest Poster Competition); therefore, a brief history of that program is in order.

The first post-World War II Oktoberfest celebration was held in 1949. As part of the effort to restore the annual celebration to its pre-war status, the City of Munich's Office of Tourism launched the first Oktoberfest-Plakatwettbewerb in 1952. The idea was to use the winning designs to advertise the Oktoberfest in train stations throughout neighboring countries.

From inception until 1979, the competitions were closed with the only eligible artists being those who received invitations to participate. The majority of invitees were artists with Munich roots and, as a result, some of the early design competitions were won multiple times by the same artists. For example, Ernst Strom had the winning posters in 1957, 1958, 1967, and 1981, and Ernst Wild took the prize in 1960, 1961, 1962, 1963, and 1965. Starting in 1980, the competitions began alternating between closed

and open competitions. The open competitions brought many more entries and as a result became very labor intensive and expensive to judge. In 2000, competition was again restricted to a select group of artists. Today, the submissions are selected by the *Plakatjury* or Poster Jury, comprised of members of the Oktoberfest Committee of the City Counsel, artists, and technicians within the field of graphic arts [Dering].

Over the years, beer was routinely served to Oktoberfest visitors in the famous *Masskrug* (1-liter beer jug). By the mid-seventies, theft of the 1-liter mugs by souvenir hunters had become a significant problem. As a result, representatives of the Oktoberfest and the manufacturer Rastal came up with the idea of creating a special mug for collectors in the hopes of reducing thefts of the Masskrug. An agreement was reached between Rastal, Oktoberfest, and Munich City officials that allowed the use of the winning design from the Oktoberfest-Plakatwettbewerb to be placed on a 1-liter souvenir mug. This marriage resulted in the 1978 birth of the Jahreskrug [Finke]. As part of the deal, Rastal agreed not to disclose



Figure 1 - The Franz Stöber mark used from 1978 through 1984.

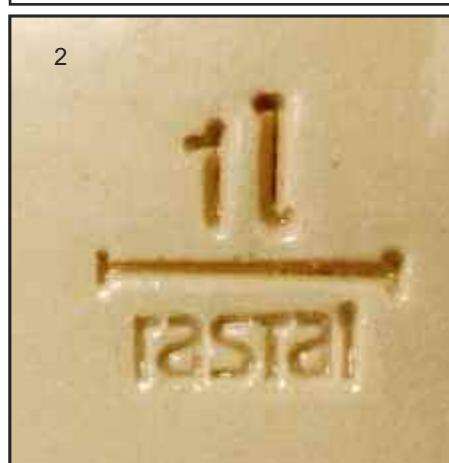


Figure 2 - The Stöber mark was replaced by the word "rastal" in 1985.

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

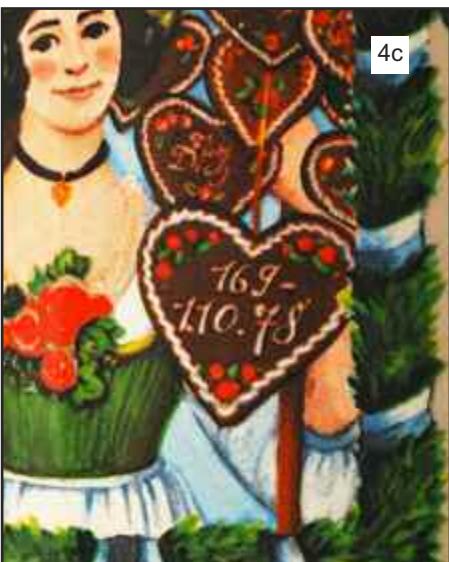
By 1985 it was evident that the mugs were popular enough to warrant their own production run at Rastal. The "FS" was dropped and the word "rastal" replaced it (figure 2). In 1990, the capacity mark was moved from the left to the right side [Colmi].

I own copies of the 1978 – 1984 mugs. On all but the 1979 edition, in addition to the "FS" stamp below the capacity mark, the "rastal" trademark is found on the bottom along with "Höhr Grenzhausen". The editions from 1980 – 1984 also display the year of production on the right side of the "rastal" stamp. The signature of the artist can be found on the bottom of each of the mugs and steins as well (figure 3). In 2002 a "MADE IN GERMANY" stamp first appeared on the bottom.



Since the advent of the Jahreskrug, the winning image from the Oktoberfest-Plakatwettbewerb has found its way onto pins, T-shirts, hats and other items that are sold as souvenirs. According to a 2002 article published at [www.ganz-muenchen.de](http://www.ganz-muenchen.de), the Jahreskrug "has become the most lucrative selling item emblazoned with the Official Oktoberfest design."

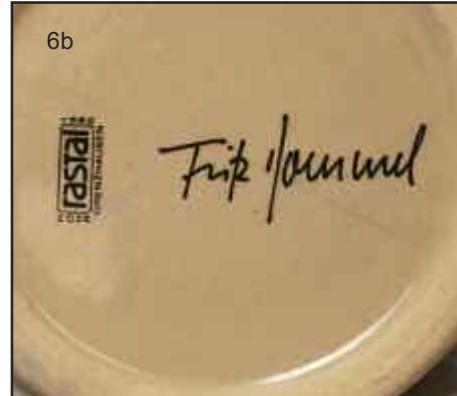
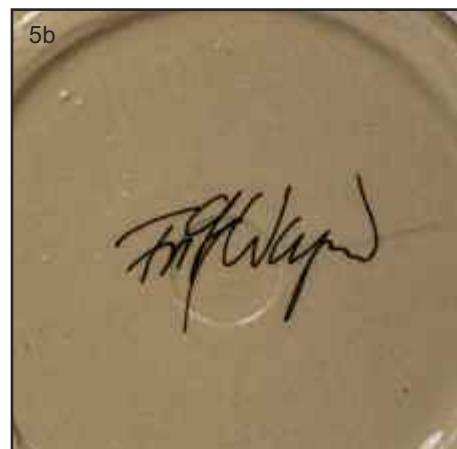
I started my Oktoberfest Jahreskrug collection during my first visit to the *Weis'n* (Oktoberfest) in 1979. As I strolled among the beer tents enjoying the sights and sounds, my eye was drawn to a table where souvenir beer mugs were being sold. Being the typical tourist, I wanted to be able to take a piece of the Oktoberfest home with me. When I approached the table, I found 3 different mugs available for about \$6.40 each. They were the 1978 and 1979 Jahreskrug issues and the 1978 Munich Oktoberfest-museum e. V. (Octoberfest Museum Club)

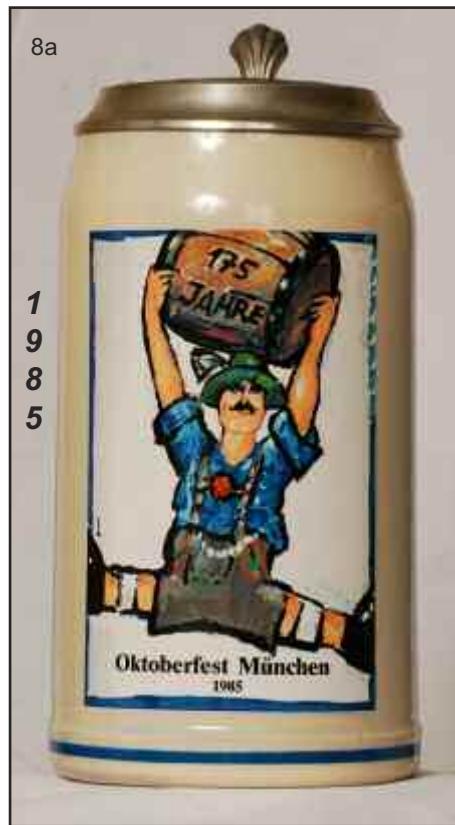


mug commemorating the club's 1976 founding. I purchased one of each of them. The mugs became a great conversation piece and fueled my desire to add another and another and another... Over the years, I have made several more trips to the Wies'n and have been able to acquire additional pieces. I've received parts of my collection as gifts and the Internet has allowed me to track down missing mugs and steins. As of this writing, I have 59 different *Jahreskrüge* (Annual Commemorative Mugs) in addition to more than 45 other Oktoberfest-themed mugs or steins. I suspect I will continue adding to my collection with each new issue and filling in the gaps as I am able to find them.

The 1978 Jahreskrug featured the artwork and signature of Cornelia von Seidlein of Munich (figures 4a & 4b). Von Seidlein's design is of a young woman in a Bavarian *Dirndl* or peasant dress surrounded by *Lebkuchen* (gingerbread) hearts framed by evergreen bows wrapped with a ribbon of Bavarian white and blue. On this mug, as with most of the ones that would follow, the dates of the Oktoberfest can be found somewhere within the design (figure 4c). This first issue was available only as a mug.

The 1979 Jahreskrug depicted the beer drinker with a horse's body or the *Gersten-shaftshuker mit Pferdekoerper* designed by Fritz Wagner of Pullach (figures 5a & 5b). This issue was also only available as a mug. I am aware of a 1979 Stein that sold at auction in 2003 which had a pewter lid; however, it was apparently an after market addition which was engraved with a personalized inscription to the recipient.





Unfortunately, the 1980 Oktoberfest celebration was marred by tragedy when a Neo-Nazi terrorist planted a bomb in a garbage can near one of the entrances. The explosion killed 13 and injured 210 people [Schmitz], but the Oktoberfest survived and has flourished since.

Although I do not own one, Mr. Walter Mück, author of the very informative three-book series "OktoberfestKrüge", reports in his first book that in 1980 and 1981 small quantities of steins were produced with flat pewter lids. He also reports that from 1982 – 1985 there were limited quantities of steins produced with two different styles of pewter lids, some with simple flat lids while others bore the Bavarian Coat of Arms of 1835.

My collection includes copies of the 1984 with the flat lid (figure 7a, 7b & 7c) and all three styles of the 1985 issue (figure 8a, 8b, 8c & 8d).

The 1986 issue was released as a mug and stein, but the only available lid was sculpted in low relief with the modern Bavarian Coat of Arms (9a, 9b & 9c).

Starting in 1987, the Jahreskrug could easily be obtained as either a mug or a stein with a sculpted lid. The steins were accompanied with a *Zertifikat* (Certificate), which provides an explanation of the design on one of the pewter lid.

1987 was also the first year of the 10-year series of the *Moriskentanzszenen* (Moor Dance Scenes) pewter lids. The following is a translation of the description on one of the Certificates from this series:

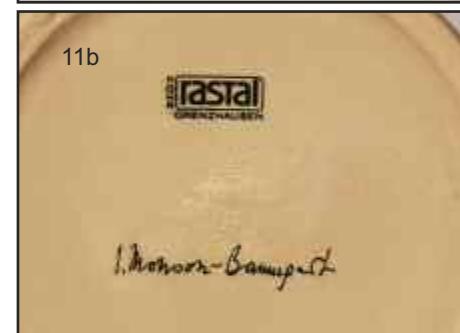
"The Moorish Dance was in fashion during the 15th century. It was performed during festive gatherings, Shrove Tuesday and other occasions by jesters and traveling performers from Munich. The dance is believed to have originated in Spain where it was a stylized sword dance, symbolizing the altercations between Muslims and Christians. In southern Germany, it was performed in a rough, grotesque way symbolizing a courtship ritual. A group of fashionably dressed gentlemen would dance around a beautiful woman in an ascending rhythm in an effort to win her favors. The victor was the one with the best jumps and the most difficult acts of contortionism. In 1480, Erasmus Grasser, the sculptor, produced a 16-figure series which was displayed in the ball room of the newly constructed Munich City Hall. From the only freehand creations of the Moriskentanzszenen known in art history,



only 10 figures have been preserved. Today they represent the most valuable possessions of the Munich City Museum. The idea to reproduce these figures as decorations on the pewter lids for the Oktoberfest steins originated from the City Director Dr. Walter Grasser, a descendant of the famous artist from the 15th Century."

The 1987 Jahreskrug displays a pyramid of smiling beer mugs created by Rosa Juchniewicz of Köln and was selected in a closed competition (figures 10a & 10b). The stein includes an engraved pewter lid depicting Erasmus Grasser's *Hochzeiter* or bridegroom (figure 10c).

The Moriskentanzszenen series ended in 1996 when Grasser's *Figur mit kleinen Turban* (figure with small turban) appeared as an engraved pewter lid on the Jahreskrug displaying the Oktoberfest motif of the light chain designed by Isolde Monson-Baumgart of Tourrette, France and Kassel (figures 11a, 11b & 11c).

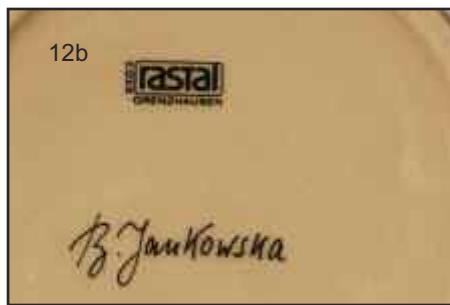




This Jahreskrug also saw the introduction of the double-faced mug logo, which has appeared on each mug and stein since (11d).

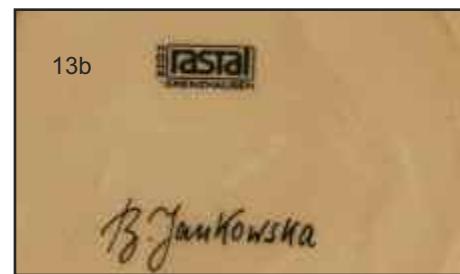


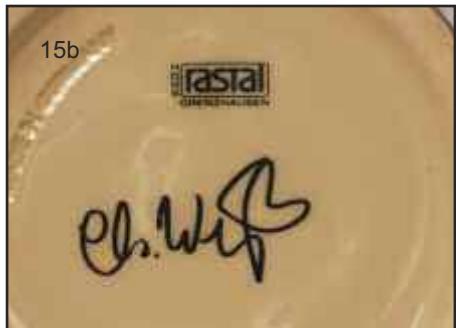
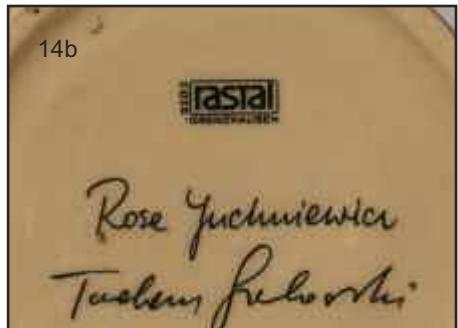
1997 brought the Beer King with a foam crown wearing an ermine cape (*Bierkoenig mit Schaumkrone und Hermelinkragen*). This was the design of Bozena Jankowska of Übach Palenberg and was selected in an open competition (figures 12a & 12b). The Zertifikat that accompanies this stein indicates its pewter lid (figure 12c) is emblazoned with an exact replica of the City of Munich Coat of Arms with *Kindl* (Child) that was created in 1477 by Erasmus Grasser as decoration for the ballroom in the new Munich City Hall. This design was considered very advanced for the times and was extremely well received. It is believed that as a result of the excellent work of Mr. Grasser on the *Kindl*, three years later he was awarded the task of creating the Moriskentanzszenen that adorned the Munich City Hall ballroom and, more than 500 years later, the pewter lids of the Oktoberfest Jahreskrüge.



Bozena Jankowska's *Schaumgekroente Bierkoenigen* (foam crowned Beer Queen) was selected in a closed competition as the 1998 design (figures 13a & 13b). 1998 was

also the first year in the series of the Bavarian Monarchs. The Jahreskrug stein's pewter lid was adorned with a likeness of King Maximilian I, Joseph from Bavaria, the first Bavarian King (figure 13c).





1999 was the second Jahreskrug in the series of Bavarian Monarchs and displayed the image of Two Beer Mugs Riding on a Carousel Horse (figures 14a & 14b). This image was designed by Rosa Juchniewitz of Köln and Tadeusz Grabowski from Poland and selected in an open competition. The pewter lid on the stein displays the image of King Ludwig I of Bavaria (figure 14c), the person whom the world can thank for Oktoberfest, as it was his marriage to Princess Therese von Sachsen-Hildburghausen on October 12, 1810 that was the basis for the celebration, which ultimately became the Oktoberfest.

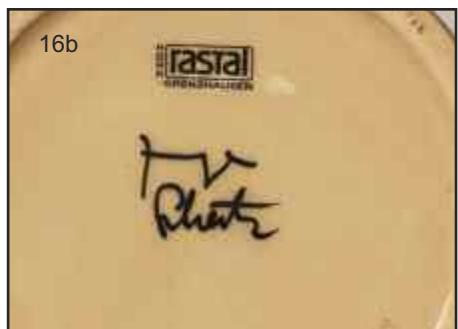
2003 was the 170th Oktoberfest. The Jahreskrug featured the artwork of the Munich designer Christian Weiss that depicts a man balancing a Masskrug on his nose. Weiss' image was one of 20 submitted to the Oktoberfest Placard Jury by 11 different artists in a closed competition. For the award winning design, Mr. Weiss received the 1st place prize of 2,500 Euro and an additional 5,000 Euro royalty for the right to use the image (*Motive gefunden Oktoberfestplakat 2003 vorgestellt*) (figures 15a & 15b). The stein was the sixth and final in the series of Bavarian Monarchs and has an engraved pewter lid depicting King Ludwig III who reigned from 1913 – 1918 (figure 15c). The Zertifikat from this issue states King Ludwig III was almost 68 years old and in poor health when he ascended the throne. Ludwig III's rule and the Wittelsbach dynasty ended in November 1918 when a socialist revolution broke out in Bavaria and he was deposed. Ludwig died on October 18, 1921 while traveling in Hungary.

There were 18 entries in the 2004 Oktoberfest Plakatwettbewerb, which was a closed competition. The winners of the first prize were Peter Junge and George Schatz, both of Munich. The 2004 Jahreskrug (16a, 16b & 16c) saw the first of a new series *Aus der Schönheitengalerie König Ludwig I, von Bayern* (from King Ludwig I of Bavaria's Gallery of Beauties), which depicted the beautiful Helene Sedlmayer. The accompanying certificate indicates that the idea for the Gallery of Beauties came from the romantic King Ludwig I himself. In 1820, he directed the Royal Court Artist Max Joseph Stieler to paint the most beautiful of the beautiful women in Munich. One of the most famous paintings was the portrait of Helene Sedlmayer, the *Schöne Münchnerin* (the Beauty of Munich), the daughter of a master cobbler who was born in 1812 and moved to Munich when she was only 14. King Ludwig met Helene while she was working in a Munich toy store. He was impressed by her beauty and child-like innocence and ultimately



arranged the marriage of Sedlmayer to his valet. Helene subsequently gave birth to 9 sons and a daughter and lived to be 85 years old.

The winning design for the 2010 Oktoberfest Plakat, which will commemorate the 200th anniversary of the Oktoberfest, was selected on February 3, 2010. It was created by Nathalie Fumelli and was one of 18 designs submitted by 10 artists. Fumelli's winning entry depicts typical symbols of the Oktoberfest, a Dirndl, Lederhosen, beer mug, pretzel, Bavarian hat and a heart which appear to be cut outs for paper dolls (figure 17).



All winning designs from 1952–2009 can be seen at [www.wiesnplakat.de/index.htm](http://www.wiesnplakat.de/index.htm)

When this article was written the 2010 Jahreskrug was not yet available.

What will the future bring for the Oktoberfest Jahreskrug? Who knows? We'll just have to wait and see. One thing I am certain of, with each new release new collectors are born and as more people begin collecting the Jahreskrug, the demand for the early issues increases and consequently, so does their value. At Remo Segalla's website "Der Oktoberfestkrug" ([www.segalla.ch/default.htm](http://www.segalla.ch/default.htm)) he indicates the current value of the 1978 Jahreskrug as between 500 – 650 Euros (\$700 - \$910 at Euro 1 = \$1.40). The more recent issues are still easy to obtain and very inexpensive, making the collecting of Oktoberfest Jahreskrüge an excellent way to enter the fascinating hobby of beer stein collecting.



#### Acknowledgements:

I would like to thank SCI member Mr. Ron Gray for sharing his email from Melanie Colmi with me and Mr. Walter Mück, who over the years has been kind enough to answer many questions I've had about my collection. My wife Gabriele and daughter Stefanie have been indispensable in the assistance they provided with the translations and last but not least, my daughter Inga Marone who assisted with editing my work.

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Weisnplakat, Das Plakat vom Oktoberfest, [www.wiesnplakat.de/index.htm](http://www.wiesnplakat.de/index.htm)

Toytown Germany, [www.toytowngermany.com/lofi/index.php/t164602.html](http://www.toytowngermany.com/lofi/index.php/t164602.html)

I also found considerable information about the annual poster competitions on the internet, but unfortunately did not find one single source, and some of the information has been deleted as it aged. If you are interested in this material, including information about 2nd and 3rd place designs, a place to start is [www.ganz-muenchen.de/](http://www.ganz-muenchen.de/), then use the Google search box on that page to search for the specific year and the item (*Plakat* for poster, *Krug* for mug/stein).





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## Military Baker Detachments *Militär-Bäckerabteilungen*

by Peter Meinlschmidt

By proclamation of the Prussian King as Emperor of the German Reich (on 18 Jan 1871) the then-existing and subsequently established food provisioning offices (*Proviantämter*) attached to each Army Corps were augmented by Military Baker Detachments. The bakers were recruited from among enlisted ranks of the infantry who had learned a baker's trade and had already served for one year. This assured that they were trained soldiers, ready to take part in military operations, if required. They were employed in the military bakeries being organized as *Militär-Bäckerabteilung*, one of which existed in each garrison town. Their strength would be about 120 men and they wore the uniform of the army service corps (referred to as *Train* in German), which included the short bayonet.

Their shoulder boards, typically a part of the decoration on regimental steins, were of light blue color with the Arabic Army Corps numeral, or the capital letter "G" for the Guard Corps, in red. On 1 April 1914, shortly before the outbreak of WW I, the basic color of the shoulder boards was changed to yellow and the Army Corps number was shown with Roman numeral. However, this seems to have been a very short-lived change, as the military bakers' shoulder boards were quickly changed once more to the general field-grey color of wartime. In the way of musicians, from 1895 the bakers only had drummers (*Tambours*) and one auxiliary trumpeter (*Hilfstrompeter*). In 1897 a horse-drawn field baking oven was introduced.

As a point of interest, the enlisted ranks were called *Militärbäcker* (military bakers), or sometimes *Mischer* (literally, mixers, probably in the sense of "dough-kneaders"). Corporals were referred to as *Schießer*, which literally means "shooters". This does not refer to firing a rifle, but in baker's jargon means "to insert the baking ware into the baking oven", a task which carried a considerable degree of responsibility. NCO ranks carried the designation of *Oberbäcker*.

Since the *Militärbäcker* ordered his own reservist stein, he had a decision to make—whether to include mention of his original infantry unit where he received his military training, or to simply honor the *Militär-Bäckerabteilung* where he spent the last two years of his service. We can therefore speculate that both dual- and single-unit military baker regiments did exist—and may still be found.

Figure 1: Imperial German 10th Army Corps Military Baker Detachment, 1897-1899, garrisoned at Hannover. Original owner was *Militär Bäcker Hunke*. The front scene: Large enameled royal crown between two rampant lions above assorted types of bread.



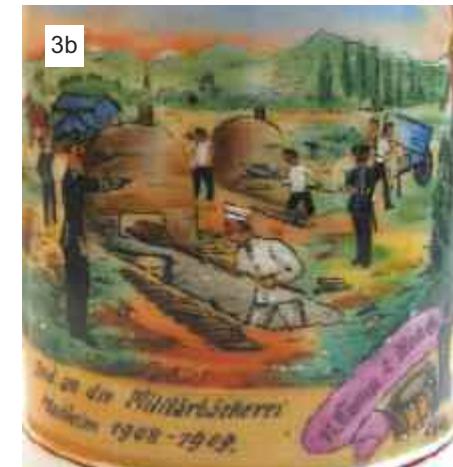
Military Baker Detachments were formed in the following garrison towns, listed by Army Corps areas (with a rough indication of the geographical area) as follows:

- I. Gardekorps (Greater Berlin area): Berlin, Potsdam
  - I. Armeekorps (East Prussia): Goldap, Gumbinnen, Insterburg, Königsberg, Pillau, Tilsit
  - II. Armeekorps (Pomerania and Posen): Bromberg, Gnesen, Hohensalza, Kolberg, Stettin, Stralsund
  - III. Armeekorps (Brandenburg): Brandenburg a.H., Cüstrin, Frankfurt a.O., Jüterbog, Rathenow, Schwedt a.O., Spandau
  - IV. Armeekorps (Saxony): Magdeburg, Torgau, Weißenfels, Wittenberg
  - V. Armeekorps (Posen and Silesia): Glogau, Lissa, Lüben, Miltitz, Posen, Züllichau
  - VI. Armeekorps (Silesia): Breslau, Brieg, Cosel, Glatz, Gleiwitz, Loëschütz, Neiße, Öls, Schweidnitz
  - VII. Armeekorps (Westphalia): Düsseldorf, Minden, Münster, Paderborn, Wesel
  - VIII. Armeekorps (Rhineland): Aachen, Coblenz, Köln, Trier
  - IX. Armeekorps (Schleswig-Holstein): Altona-Bahrenfeld, Itzehoe, Rendsburg, Schleswig, Schwerin
  - X. Armeekorps (Hanover): Braunschweig, Celle, Hannover, Oldenburg
  - XI. Armeekorps (Hesse-Nassau and Thuringia): Cassel, Erfurt
  - XII. Armeekorps (Kingdom of Saxony eastern part): Dresden
  - XIII. Armeekorps (Kingdom of Württemberg): Ludwigsburg, Stuttgart, Ulm, Weingarten
  - XIV. Armeekorps (Grand-Duchy of Baden): Freiburg, Karlsruhe, Konstanz, Lahr, Mannheim, Mühlhausen i.E., Rastatt
  - XV. Armeekorps (Alsace): Colmar i.E., Neubreisach, Straßburg i.E., Zabern
  - XVI. Armeekorps (Lorraine): Diedenhofen, Metz, St. Avold, Saarlouis
  - XVII. Armeekorps (West Prussia): Danzig, Graudenz, Thorn
  - XVIII. Armeekorps (Grand-Duchy of Hesse): Darmstadt, Frankfurt a.M., Hanau, Mainz
  - XIX. Armeekorps (Kingdom of Saxony western part): Leipzig-Gohlis, Riesa
  - XX. Armeekorps (southern East Prussia): Allenstein, Deutsch-Eylau, Lötzen, Lyck, Osterode, Riesenborg
  - XXI. Armeekorps (eastern Lorraine): Bitsch, Dieuze, Hagenau, Mörchingen, Saarburg, Saargemünd, Saarbrücken
- KINGDOM OF BAVARIA**
- I. K.B. Armeekorps: Augsburg, Landshut, Lechfeld, München, Neu-Ulm, Passau
  - II. K.B. Armeekorps: Ansbach, Germersheim, Landau, Würzburg
  - III. K.B. Armeekorps: Bayreuth, Erlangen, Ingolstadt, Nürnberg, Regensburg, Amberg

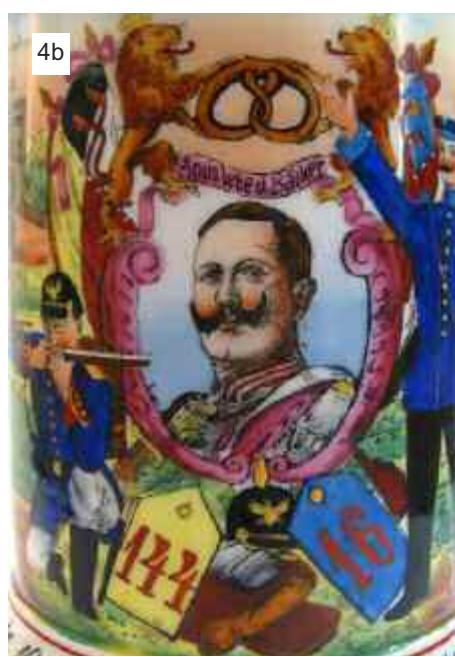


Figures 2a-b: Royal Bavarian 3rd Infantry Regiment Prince Carl of Bavaria, 1905-1907, garrisoned at Augsburg. Original owner was Militärbäcker Wilhelm Holzner. Front: Prince Carl barracks over a cameo of Prince Carl within a laurel wreath. Right side: Bakers making dough, forming rolls and working at their brick oven.

Figures 3a-b: Imperial German 2nd Baden Grenadier Regiment Kaiser Wilhelm I No. 110, 1909-1910, garrisoned at Mannheim. The original owner was Reservist Spall. Front: A large enameled royal crown over a white shoulder strap, with a red crown and the cipher WR I, for Kaiser Wilhelm I. Left side: Bakers working two earthen field ovens while a baker makes dough in the background.



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All steins are from the collection of Ron Heiligenstein, SCI Master Steinologist. Photos by John Piet.



## A Scarce Occupational

by Don Strack

I am not an occupational stein collector, but when I saw this one, I had to have it. It has a ruby glass insert lid with the miner's shield (crossed hammers) and traditional miner's greeting (*Glück Auf*), and the owner's etched name (figure 1). The clear glass body is deeply etched with palm trees and other shrubs (figure 2) plus some kind of wild animal that is hard to describe. It is neither cat nor dog, but does resemble a spot-



ted hyena (figure 3). It has a horn thumblift (figure 4) that I couldn't figure out until Jo Gehres sent me some information on a European goat-like animal called the Alpine Chamois, and I believe the thumblift seen here is the tip of its horn. The hinge pin is closed, so the stein has some age. Three initials are carved on the bottom; the only one I can positively identify is the first, the letter "A". All in all it is a very attractive occupational stein and I wish someone out there can shed some further light on it. I'm thinking South African diamond miner.

[Editor's note: *Glück auf* is the traditional greeting of the German miners. It appears in the *Bergmannslied* (Miners' song), also known *Das Steigerlied* (The Pit Boss's Song), from the end of the 17th century. The expression translates literally as "luck upwards", expressing the hope of the miners to return home safe and healthy after the dangerous work in the mines. When I read the author's observation that the animal depicted on the body resembles a spotted hyena I was skeptical. But after looking at some photos on the Internet (figure 5) and making particular note of the ruffed hair down the back of the hyena's neck, I have to say that I think this thought is entirely correct.]



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