

STEIN COLLECTORS INTERNATIONAL PROSIT

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The Beer Stein Magazine

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St. Florian: Fires, Faith and Firemen

By Lorraine Merz



The Most Beauriful Dairy in the World

Molkerei Pfund - Dresden



Photos From the Road by Ron Fox

45th Installment



Hail to Heidelberg!

By Michael Schutz, Ph.D.



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Visit the SCI web site at
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An Important Message from Eric Salzano Executive Director of SCI

Hello SCI members and fellow collectors. I want to give the membership an update of the new dues structure that was adopted at the Chicago convention by the Board of Trustees. The challenge for SCI in recent years has been that the cost of printing and mailing Prosit has increased at the same time our total number of members has fallen, creating unsustainable financial pressure. In short, the existing dues structure, which had not been changed since 2003, had to be adjusted. The other issue which we addressed was offering Prosit electronically, via the SCI website. We were able to accomplish both goals at the most recent Board meeting.

There will now be multiple options for both new and renewing members, and depending on which option you choose, your dues could actually be reduced. The new dues structure will go into effect on March 1, 2018, while the all-digital membership, which we have termed "eProsit," is available now.

Members who choose an eProsit subscription and **forgo a printed copy of Prosit** will be able to access and download Prosit from the SCI website, and their annual dues will be reduced. Renewing members can further reduce their dues by renewing for three years. In addition to reducing your cost of membership, an eProsit subscription will allow you to read Prosit on any web-connected device which is capable of reading pdf files. You can also download and save Prosit on your desktop, laptop or tablet, and enjoy full offline portability.

eProsit (digital only) - available now!	USA	Canada	Overseas
One-year subscription, new or renewal	\$25	\$25	\$25
Save! - Three-year subscription, new or renewal!	\$65	\$65	\$65

Beginning on March 1, 2018, both new and renewing members who wish to continue to **receive a printed copy of Prosit** mailed to their home or office will be subject to increased dues rates. These subscribers will also be able to access the online eProsit. The table below shows the new rates. The current rates, shown further down on this page, will remain in effect through February 28.

Prosit (print + digital) - effective 3/1	USA	Canada	Overseas
One-year subscription, new or renewal	\$45	\$50	\$55
Save! - Three-year subscription, new or renewal!	\$125	\$135	\$145

These two changes offer our members flexibility and choice, while helping to ensure that SCI remains viable from a financial perspective into the future. Personally, I will choose an eProsit subscription. Comparing the three-year eProsit rate to renewing one year at a time at current rates I can save \$40, or almost 40%.

Prosit!

Eric

Current rates remain in effect through February 28, 2018.

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EDITORIAL POLICY (from SCI's Standing Rules)

Prosit is the official journal of Stein Collectors International, Inc., and as such it assists in carrying out the organization's aims and purposes; these functions shall therefore dictate the journal's editorial policy.

1. Official SCI business, such as meeting minutes, bylaws and changes thereto, policies, organizational procedures, election results and other SCI announcements shall be published in Prosit. Such official items will be given page one priority as required.
2. To carry out the educational and informational charter of the organization, feature articles, poems, filler items, photographs and other illustrative material, shall deal with beer steins, antique drinking vessels, material from which these vessels are made, manufacturers, past and present, of such vessels, including their identifying marks and names, informative items about the liquids normally consumed from these vessels, book reports on related subjects, and similar expository material. In addition, historical aspects of collecting, of drinking vessels, of decorations found on beer steins, of personages connected with beer steins and antique drinking vessels, and other material deemed proper by the editor and the editorial supervisory committee.
3. Letters to the editor, inquiries, responses to previous inquiries, and other such related items, including commentaries on editorial and advertising items, shall also be considered proper editorial matter.
4. The Managing Editor shall make the final decision whether or when to publish any submitted material. He shall also decide on placement of such material within the pages of Prosit. He will also have, without exception, the right to edit submitted material as he sees fit. Any material submitted with specific requests for no editing shall be accepted or rejected at the Editor's option.
5. Any editorial material submitted for potential publication which does not meet the above guidelines, or which contains offensive material, or material of questionable propriety, or personal attacks on individuals, whether members of SCI or not, or which is unnecessarily derogatory, or is of such nature so as to be unsuitable for a family-oriented publication, shall be rejected. The Managing Editor shall be the judge of whether articles, etc., fall into any of the above categories, and shall have the right of rejection. In case of dispute as to the propriety of submitted material, or the rejection thereof, the Executive Director of SCI shall be the arbiter.
6. Neither the Editor of Prosit, nor SCI, nor SCI's Board of Trustees, shall be responsible or liable for false or incorrect information published in Prosit, unless it can be proven that such false or incorrect information was purposely or intentionally or recklessly included in Prosit, with the intent to defraud or do harm or to misinform. Since editorial matter for Prosit often deals with old or antique items, research on such items can be controversial or inconclusive; while the aim is for scholarly, intelligent, documented, provable and honest research, since Prosit is not a refereed publication, such assurances cannot always be given, even with close vigilance or supervision. When errors are found, retractions shall be published. In all cases, final responsibility lies with the author or authors.

This editorial policy shall be published annually in Prosit, and shall be binding on all parties until or unless revised or voided by the Board of Trustees.

Announcing: A New Publication The Mettlach Regimentals

Longtime SCI member Peter Meinschmidt (supported by his wife) has published a new book (German DIN A 4, 80 pp, spiral bound) entitled *The Mettlach Regimentals of the 2140 Production Series*. This consolidated work, the first significant attempt to treat with the numerous steins in this series, includes more than 170 color photos along with brief descriptive information for each unit. Additional sections provide historical details about the production of these steins and their lid types, and an overview of the organizational background of the German Imperial Army, including a list of the former garrison towns and their present-day locations. This publication fills a knowledge gap for Mettlach and Regimentals collectors alike, and is deserving of a space on every collector's bookshelf. Priced at 30 euros, which includes packing and shipping to the USA, it can be ordered directly by emailing pmeinschmidt@gmx.de and making payment through PayPal.



2018 Convention – Richmond, Virginia

SCI's 52nd annual convention will be held in Richmond, Va., July 10 through July 14, 2018. Two days of pre-convention activities are planned: tours on July 10 and a commercial auction by Fox Auctions on July 11. The convention itself is Thursday through Saturday, July 12 through July 14, with checkout on Sunday, July 15. Our host chapter is the Gambrinus Stein Club, which also hosted the 2012 convention in Annapolis, Md.

The convention hotel is the Omni Richmond Hotel, 100 S. 12th Street, Richmond, Va. 23219. The hotel is only nine miles from Richmond International Airport, but it is ideally located in downtown Richmond.



The Omni Hotel is literally across the street from a section of Richmond known as Shockoe Slip. Originally the warehouse and mercantile section of Richmond, its buildings have been re-



purposed as restaurants and shops. There are nearly 30 restaurants ranging from fine dining to fast food in an area of a few city blocks. The city has restored the cobblestone streets in this area. The sidewalks are brick and the street lights are gas. The restoration is effective, and Shockoe Slip is on the National Register of Historic Places.

The grounds of the Virginia State Capitol are two blocks from our hotel, in the opposite direction from Shockoe Slip. The Capitol was designed by Thomas Jefferson and has been in use since 1788.



Several tours are planned for Tuesday, July 10. Richmond is a beautiful city with many attractions within a rather compact area. We are offering a city tour designed to provide a good feel for the city and what it has to offer. If you then wish to explore on your own, the Omni Hotel provides a free shuttle within a five mile radius for its guests. For shopping enjoyment Carytown is an eclectic collection of shops not to be missed.



Of course, Richmond is famous as the capital of the Confederacy. Our Civil War tours begin at the new American Civil War Museum, which interprets the Civil War from three perspectives: Union, Confederacy, and African American. The museum is housed in the Tredegar Gun Foundry. We then tour the Museum of the Confederacy, which



has an imposing collection of weapons, flags, paintings and manuscripts. We conclude by touring the Confederate executive mansion.

Important as it was, the Civil War lasted only four years. But English presence in the Richmond area goes back 400 years, to before the Mayflower. A tour will visit Shirley Plantation, which was established in 1613 and is still a functioning plantation. We will tour the mansion, which has been occupied by 11 generations of the same family - 12 if you count a young child. The plantation is unusual in having a number of original out buildings. We will have lunch in the plantation's restaurant before heading back to our hotel.



Wednesday July 11 will be devoted to the commercial auction by Fox Auctions. The exhibit will be in the morning and the auction in the afternoon.

The convention itself will run from Thursday July 12 through Saturday July 14. We will have three general session speakers and eight round tables with each round table being given twice. The stein sales room will be

open Thursday and Friday afternoons. The member's auction will be Saturday afternoon. We will have a hospitality room with tempting refreshments during the convention.

Patrick Henry gave his famous "Give Me Liberty or Give Me Death" speech in Richmond. We will begin the first evening of the convention seeing a re-enactment of his speech in St. John's Church, the exact spot where he gave it in 1775. Costumed actors re-create the debate in which the speech was given.



Following the re-enactment we will go to the Virginia State Capitol for a catered buffet. We will be in the Rotunda, the Old Senate Chamber and the Jefferson Room. There will be docents in the various rooms to explain them to us.

Afternoon tea will be Friday afternoon in the Jefferson Hotel. When it was built in the 1890's its owner wanted it to be the finest hotel in the United States.



The Jefferson has been fully restored to its original luxury. Afternoon tea at the Jefferson Hotel is a Richmond experience.

The convention will conclude Saturday evening with a final dinner at the Omni Hotel. This will be your opportunity to show off your Lederhosen and Dirndls in the best costume contests. And we can look forward to a final reception featuring regional favorites.



The convention package includes three breakfasts, a catered buffet in the Virginia State Capitol, the hospitality room and the final reception and dinner. It also includes one convention stein per couple and one for an individual attendee. The convention rates are \$290 for a single attendee and \$550 for a couple.

The convention rates at the Omni Richmond Hotel are \$119 per night for a single or double room. Valet parking is \$10 per day. These rates are available three days before and three days after the convention dates. To make reservations call 1-800-843-6664. Say you are with "Stein Collectors International". Use the words, not our initials. We recommend making hotel reservations early to avoid the problems we

have had with late hotel reservations. We anticipate the hotel selling out.

We look forward to welcoming you to SCI's 2018 convention in Richmond, Virginia. If you can spend a little extra time, Richmond has so much to offer. See the SCI website for some of our favorite recommendations. If you have any questions contact Carol Fox at carolfox0622@gmail.com or Richard Strom at stromrwk@gmail.com or 301-530-2403.

SCI's 2017 Awardees



This year the Master Steinologist community welcomes John Lamb for his expertise and willingness to share his knowledge with fellow collectors.



Steve Steigerwald received the Jack Lowenstein Editor's Award.

St. Florian: Fires, Faith and Firemen

By Lorraine Merz

Thirsty Knights NY/NJ

Background

The life and death of St. Florian is well documented. He was born in Austria in the year 250 AD. Joining the Roman imperial army he rose to the rank of officer. Besides conducting military campaigns, St. Florian was in charge of organizing and commanding firefighter brigades. He also chose a select group of soldiers, drilled them, and formed a unit whose specific responsibility was fighting fires. Unfortunately, St. Florian's Christian convictions were in direct contrast to Roman pagan beliefs. He was tortured and sentenced to burn at the stake. It is rumored that St. Florian taunted and defied his executors to light the funeral pyre by saying "If you do, I will climb to heaven on the flames." This outburst did not deter his captors. Although superstition may have played a role in his actually escaping death by burning, he met his demise by drowning in the Enns River in c. 304 AD. His body was recov-

ered and is believed to be interred in the Augustinian Abbey of St. Florian near Linz, Austria.

He is the patron saint of chimney sweeps and firefighters. His feast day is May 4th.

A somewhat jarring and, hopefully humorously intended, German prayer reads as follows:

O Heiliger Sankt Florian, Verschon' mein Haus, zünd' and'er an.

O Holy St. Florian, please spare my house, set fire to another one.

St. Florian is oftentimes depicted wearing Roman military garb and holding a bag or bucket of water for extinguishing flames. Could the water also be symbolic of his death by immersion and

suffocation in the river? He holds a standard (occasionally a sword) and near his feet rests a replica of a burning building.

Adoration of a Saint

St. Florian is widely revered, particularly in German speaking countries such as Austria and sections of Poland.

Fires, caused by electrical storms or incendiary accidents, are a constant threat to farmhouses, barns and fields in agricultural areas. In predominately Catholic communities this beloved saint adorns church or building walls as well as city gates. Villagers, perhaps, petition him daily for protection or aid through the use of religious statuettes or wood carving. Is it so surprising then to find the form of St. Florian personified on a beer stein or two?



Mettlach # 1786 (shown on previous page) depicts St. Florian, a celestial being, against a blue heaven backdrop. He is hovering over a town that is ablaze (literally and figuratively); dousing the flames with his ever-ready bucket of water. The stein's handle is molded in the form of a fire-breathing dragon (naturally). The serpent's head makes its appearance as a thumb lift and the lid represents the monster's scaly skin. The text on the stein reads:

*Hilf Du heil'ger Florian,
wir fangen's zweite Löschen an*

*Help thou Holy Florian,
we begin the second extinguishing
(his thirst)*

The stein was made in both 0.5L and 1.0L sizes and the lid shown is scaled but a smooth version was available. Also, there were other pewter versions of the lid available. One was a Munich Scene with relief work, the other steeple pewter lids mated to a either a pewter or ceramic dragon head thumb-lift. The steins design was attributed to Otto Hupp.

Mettlach # 2091 depicts a beer enthusiast sampling a tavern's brew. St. Florian can be seen putting out the man's fire caused by excessive drinking. The verse on the side describe the drinker's appeal to St. Florian to quench his never-ending thirst (while cautioning him not to spill any water into his stein!).

*"Feuersnoth is grosse Noth, oft
gross der Brand beim Glas.
Der eine färbt den Himmel roth, der
andere die Nas."
"O heil'ger Florian! Lass meinen
Brand in Ruhe gann!
Doch strömt dein Wasser über mir!
So bitt' ich schütte nichts in's
Bier!"*

*Fire is a great disaster, often great
is the fire in the glass.
One colors the sky red, the other
the nose.
Oh, Saint Florian! Let my fire be in
peace!
Pour your water over me! But
please don't pour any in the beer!*



The stein came in a 0.5L version and the central image was taken from an illustration by Heinrich Schlitt which was part of an 1890 mural that once graced the Wiesbaden Ratskeller. The lid is inlaid with a fireman thumb-lift.

Fire: Friend and Foe

Fire has warmed home and hearth, lighted the way out of darkness and romanticized candlelit dinners for two. But many consider fire a harbinger of death and devastation. Throughout the centuries fire has caused pandemonium and ruination in cities such as New York: The Burning of New York (1776), The Great Fire of New York (Merchant Exchange-1835), The Brooklyn Theatre Fire (1876) and The Triangle Shirtwaist Company (1911).

How to harness this destructive force? The answer was the establishment of a fire department, complete with fire-fighting equipment and a band of brave and hearty men.

Men, Machinery and Moxie

In 1648 Governor Peter Stuyvesant of New Amsterdam gathered together eight men. He supplied them with hooks, ladders and noisy rattles. These "Prowlers" as they were dubbed, were watchmen who patrolled neighborhoods ever vigilant for dangerous sparks. Once a blaze had been de-



tected the bucket brigade was called into action. Stuyvesant is credited with organizing the first volunteer fire-fighting unit in America. Volunteers did not receive monetary compensation but were excused from military service and jury duty. Official recognition of the volunteer company of firemen came in 1737 when New York legislature authorized the formation of New York's first fire department. Another 128 years had to pass (1865) before the City of New York could boast about having a paid fire department.

Several other steins help illustrate the history of Firemen and their equipment. Three shown here are Mettlach #1724, "Fireman"; Marzi & Remy #453, "Fire Brigade Symbols"; and Mettlach #2384/1075, "Firebrigade Symbols".



Mettlach stein #1724 is a 0.5L etched stein that shows an early Fireman and his gear. It was designed by Christian Warth.

The text reads:

Alle für einen, einer für alle.

All for one, one for all.



Marzi & Remy #453, "Fire Brigade Symbols" is a 3.5L pottery stein. It shows Firemen and their tools/equipment. The text reads:

Gott zur Ehr, dem Nächstén zur wehr.

To honor God, to defend our neighbors.

"Einer für Alle, Alle für Einen."

One for all, all for one.



Mettlach #2384/1075 is a 2.25L stein. The center panel shows St. Florian and the side panels show active fire fighting and rescue efforts.

The text reads:

"Gott zur Ehr', dem Nächstén zur wehr."

To honor God, to defend our neighbors.

Fire Engines and Other Apparatus

With the advancement of training and technology, fire departments were honing the skills of firemen and introducing new firefighting equipment. Some of the advancements include:

1654 – The Syringe Pump acted as a siphon transferring water from a bucket into the tube-like syringe.

1731 - The Newsham Hand Pumper (built by Richard Newsham of London) was used by fire departments for almost 100 years. Brakes were pumped at the side of the engine not at the front or back.

1803 - America's first hose wagon built in Philadelphia, PA was functional and simple in design. But as engines became more elaborate, so did their water boxes. It was not uncommon to find artistically painted nudes on the sides of many water boxes.

1828 - Leather helmets designed by Henry Gratacup of the New York Fire Department were a modification of the earlier jockey cap that was previously worn by firemen. The brim now faces the nape of the neck allowing water to run off; a feature appreciated and popularized by firemen.

1852 - Cincinnati, Ohio introduced a four-horse drawn steam driven fire engine. A public demonstration met with wide approval and the hand pumper entered the annals of history. The NYC Fire Department had six stylish steam engines in operation by the mid-1850.

1875 - Chemical engines appeared a short time after the arrival of steam engines. These engines ran on a soda and acid mixture and were specifically utilized when dealing with small fires, flammable liquids or fumes. They had a high success rate in extinguishing fires and were in service for approximately 50 years.

1900's - Motorized fire engines sealed the fate of horsepower (literally). Some New Yorkers witnessed the last horse-drawn engine run in December 1922. By the late 1920's fire horses were no

longer a necessity and were, ultimately, "put out to pasture". This could be considered a blessing in disguise as a number of horses died from speeding accidents or parasitic disease.

Courtesy of Ron Fox, below is unmarked 0.5L porcelain stein (c1900) showing an 1893 fire truck. Compare this to the advances made in an 1932 fire truck.



The next stein is Mettlach 1526/604. It is a 0.5L stein again showing firebrigade symbols but now with the locked

hands - a symbol of devotion and unity. The text reads.

**Gott zur Ehr, dem
Nächsten zur Wehr.**

**To honor God, to defend
our neighbors.**



Historic Women Firefighters – Gone But Not Forgotten

Women's Liberation of the 1970's opened the flood gates to job opportunities in male-dominated professions. Careers as police officers, park rangers and firefighters were now sought after by qualified women. But unbeknownst to many, the gender barrier was breached more than a century ago.

1818 – Molly Williams was an African-American slave; the property of a New York City merchant named Benjamin Aymar. Through Mr. Aymar's connection with Oceanus Engine Company #11, Molly spent time with the volunteer company. She was identified as Volunteer No.11 and went on routine fire runs. It was the blizzard of 1818 for which she is most remembered. Due to the influenza epidemic, that took a toll on volunteers, firemen were few in number to answer the fire call. Molly took her place on the drag ropes. She plowed through insurmountable amounts of snow and helped bring the

pumper to the blaze. She also holds the distinction of being the first female firefighter in the U.S.

1820 – Marina Betts, of Pittsburgh, PA, was of French-Indian ancestry. She was a woman of extraordinary size and courage. With a rough and tumble personality, Marina “encouraged” onlookers to help fight fires. Those bystanders who declined were doused with water. Her 10 years of firefighting ended with her marriage to a farmer.

1858 – Fifteen year old socialite and heiress Lillie Hitchcock Coit began her association with the Knickerbocker Engine Company No. # 5, in San Francisco, CA. after witnessing a company of volunteers struggling up Telegraph Hill to a fire. She jumped into place on the rope line and with her assistance helped beat the competing companies to the inferno. She became an honorary member after many years of fire work. She married wealthy financier Howard Coit and upon her death in 1929 earmarked funds for a memorial honoring volunteer firemen. The Coit Tower was erected in San Francisco in 1933.

Sound the Alarm

Whether it was Prometheus who stole fire from heaven for Mankind, or a scientific collision in the atmosphere, fire is here to stay! Fortunately, we have brave men and women in fire departments across the country willing to sacrifice life and limb to ensure our personal safety and protect our valued property. It is this unwavering devotion to duty that has earned them our deep respect and eternal gratitude.

Conclusion

In concluding, we should pay tribute to two fellow Thirsty Knight members Tom Whitton, SCI Charter Member and current member of The Thirsty Knights is a third generation fireman. Although retired, Tom has fond memories of his time in service. He kindly provided a photographic copy of Engine Company # 155 (now Co. #255) which is located on Rogers Avenue in Brooklyn, New York. Tom was first assigned to Lad



To our friends and comrades of the Freeport Fire dept.
a hearty Dankeschön for unforgettable days together.
With sincere appreciation from the
Freiwillige Feuerwehr Walldorf/Germany
April 26'th 1997

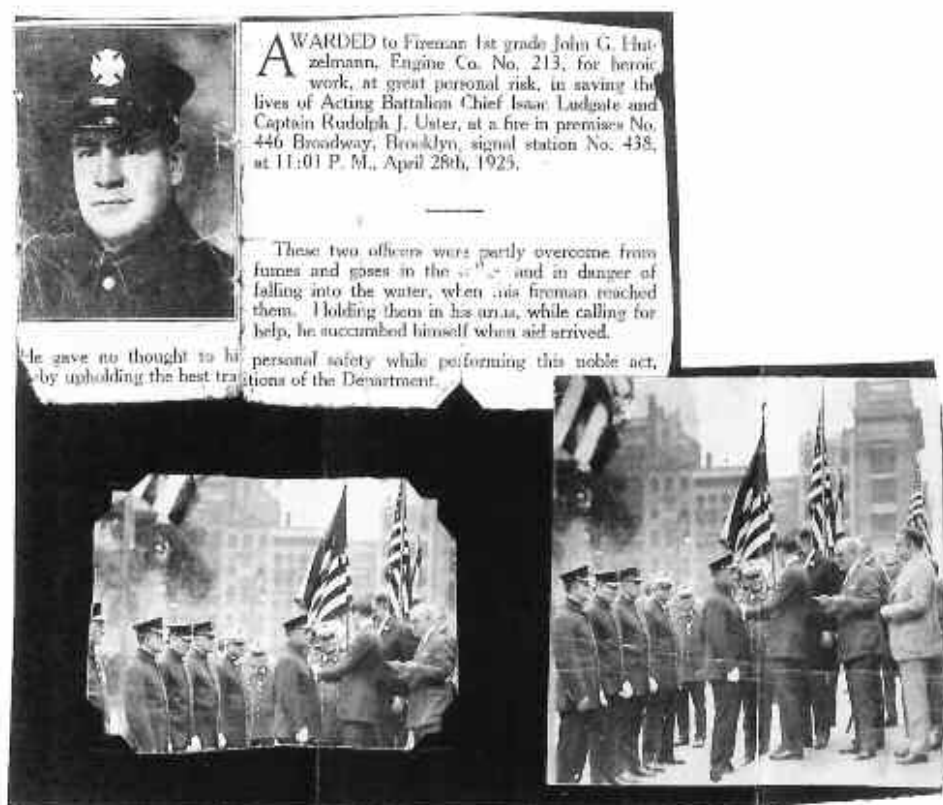
der Company #157 that was housed on this site. A picture of the firehouse is shown below.



John DeLuisi joined SCI and The Thirsty Knights when they were both fledgling organizations (46 years ago). John, like Tom, graciously provided me with a newspaper clipping and snapshots relating to a momentous event in the life of John G. Hutzelmann.

Fireman Hutzelmann was John DeLuisi's grandfather and served with Fire Engine Co. #213 (1915-1935) located on Powers Street in Brooklyn, New York. In recognition of his courageous act of heroism (saving the lives of a fire captain and acting battalion

chief) John was presented with a beautiful watch by the officers and members of Engine Co #213 in January 1935. The back of the watch is embellished with the St. Florian Cross.



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- Photo of 1932 Motorized Garden City, New York fire department truck Courtesy of Captain James Taunton.
- Photocopy of old firehouse and crew Courtesy of Tom Whitton.
- Photocopy of award ceremony, c. 1935 Courtesy of John DeLuisi.
- Photos (2) of commemorative watch (front & back) Courtesy of John DeLuisi.



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Photos From the Road Forty Fifth Installment

by Ron Fox

SCI Master Steinologist

I have been collecting glass steins for many years. I realized early that I had to give that category some strict parameters or I would have hundreds of glass steins. I decided that they would have to have a tall slender shape or I would have to pass. That has been difficult at times, but I have made few exceptions. All but three of these steins featured here, are in my collection.

I start out with a ruby stained and wheel-cut stein. It features a stag in the forest design. Many people call these stained glass steins flashed, which really means a layer of glass over a layer of glass, or overlay. It is always nice to use terminology correctly.

Next is a cobalt overlay stein that has a wheel-cut scene of knights armor and a shield.

The last stein on the top row is amber stained and wheel-cut of spa buildings and floral.

The middle row begins with another ruby stained stein with an intaglio cut stag in the forest scene.

In the middle of the page is a white overlay that has circle and line facets. It has a fabulous fancy brass lid.

The last stein in the middle row has large body facets with a busy gilded decoration. The brass lid matches the gilded decoration.

The bottom row has an amber stained stein with intaglio cut stags in the forest scene. The lid has a wonderful carved horn, set into the pewter lid.

Next is a clear facet cut stein. It has a glass prism lid set into fancy brass mounts.

I finish this page with a ruby stained stein with a detailed building scene.





This page begins with a blown green glass stein made by the Egermann glass firm. It has their typical enameled heraldic shield along with their white snowflake design around the entire body. The matching glass inlay lid has a ball finial.

The next stein on the top row is very unique. The amethyst overlay is extremely rare. I have never seen a purple overlay glass stein before. I have seen pieces from the 20th century done this way, but it is a first from the 1850's era. Like the cobalt overlay mate from the last page, it has a wheel-cut knight's armor and shield design.



I end the top row with a blown green glass stein made by the Moser factory. It features one of their easily recognized floral design. Its glass inlay has the matching enamel design.

The middle row begins with a ruby stained stein. It has three panels of wheel-cut spa views.

The middle of the page has a blue stained and wheel-cut stein. The scene is of a church and has a matching glass inlay with a finial.

The last stein in the middle row is clear and has a facet cut body. The matching faceted inlay lid dresses up the simplicity of the stein..



The bottom row begins with a ruby overlay that has been facet cut. It has a matching inlay lid.

Next is another unusual glass stein. It is made of green glass with forced bubbles throughout the body. It was made at the Poschinger glass house and designed by George Carl Von Reichenbach. It features an enameled shield design.

Last is an amber stained glass stein with a wheel-cut stag and forest design. It has a matching glass inlay.

As you view these next two pages, you may feel like someone is watching you. It is only 18 pairs of eyes looking back at you.

The top row starts out with a Bohne porcelain owl lamp. When it is lit, the entire body glows.

Next is a Merkelbach and Wick pottery owl. He stands upon a round base.

The top row ends with a Schierholz porcelain owl head wearing a jester's cap with bells. The cap is white and yellow. They made several other color combinations.

The middle row begins with another Merkelbach and Wick owl. The head and base are different from the previous owl.

Mettlach did not make many character steins, but they did make an owl. The center of this page has the stein they produced.

The middle row ends with another Bohne owl. It is one of several variations they made of this interesting bird.

The bottom row starts with a cobalt decorated stoneware owl. He is a hunter and has his kill in his beak.

Next is the Reinhold Hanke version of the owl. It looks like they used the Mettlach owl for their modeling inspiration.

This page ends with a carved wood owl. It features an HB shield upon his chest. He also has glass eyes which makes him more life like.





This page starts off with another Bohné porcelain owl. It is a tobacco jar with a set on lid.

Next is an Austrian majolica tobacco jar. She wears a bonnet with a blue bow.

The top row ends with a stoneware stein made by Hauber and Ruether. It is nicely cobalt decorated.



The middle row begins with a pottery owl stein. The flat base without the recessed area, gives this stein a smaller appearance.

The middle of the page is another Merkelback and Wick owl. He is a stoneware variation decorated with cobalt and amethyst color.

The middle row ends with a hand painted porcelain owl. It has very different coloring than the rest.



The bottom row begins with a 2 liter pottery owl. Most of the factories that made owl steins did not make them in the larger size. This stein came in both pottery and stoneware.

Next is just one more Bohné porcelain owl. Bohné made many variations along with owl figurines.

The last owl stein is another carved wood stein. These were hand made over several years and you can expect to find many variations in style and size.

About a dozen years ago I became fascinated with clear glass stein having white enamel figures with flesh colored hands and faces. I keep them in several locations within my overall collection and was surprised that I had more than enough to fill these two pages.

The top row begins with a stein of a man seated playing his guitar. It also has a verse above his head.

Next is an occupational stein and features a postman with an armful of letters. It has a prism inlay lid.

The top row ends with a woman standing beside her bicycle. It also has a prism inlay lid.

The middle row begins with a stein showing a couple in ethnic dress busy dancing. The body has interior fluting giving gentle vertical optics.

The middle of the page has a stein showing a woman sitting at a table beneath a large umbrella. It has a prism inlay lid.

Next is a stein enameled with a trumpeter. The verse around the base is translated to say "Beware of God."

The bottom row starts with a stein of a man riding his bicycle. It has a fluted body with an inlay lid.

Next is a stein featuring a woman holding a tray of flowers while holding others in her right hand. It has a prism inlay lid.

The last stein on this page depicts an Alpine man sitting at a table. He holds a pipe with a stein on the table. The verse translated says "Don't argue."





This page begins with a stein of a hunter heading off into the mountains. The enamel is on a fluted body.



The next stein depicts an innkeeper drinking his own product. The stein is personalized with wheel-cut "AG" initials. It has a prism inlay lid.



The stein ending the top row features a drinking cavalier holding a pilsner of beer in one hand and a large tankard in the other. It has a long verse above his head. It has a prism inlay lid.



The middle row starts with a stein showing a trumpeter playing his horn. There is a verse above his head that says "Beware of God."



The middle of the page features two dwarfs toasting with their foaming steins of beer. This is the only glass stein I have where the faces and hands are not enameled in the usual flesh coloring. How could I not make an exception.



The stein ending the middle row shows a hunter going off with his dog on a fluted body. The verse says "Good Hunting."



The bottom row begins with an occupational of a coachman. He wears a top hat and is smoking a pipe.



Next is another occupational of a Postman making his delivery by bicycle. The body is fluted with an inlay lid.



The last stein for these two pages is an occupational for a coachman depicting a fancy covered coach.

One of the most appealing aspects of Cold War steins is their finials. The finial will almost always be one of the more descriptive part of the unit the reservist belonged to. These two pages will concentrate on these finials.

The first stein is to the 1365th Air Base Squadron. The finial is an unusually large Douglas C-47. It was brought into service in 1936 and played a major role in the Berlin Airlift.

Next is a stein to the Army's 2nd Aviation Company. The rare custom made porcelain inlay finial is of their company mascot Orville the Otter. This company flies 10 Model U-1A Otters and is the connection to their otter mascot.

The last stein on the top row is to the 89th Airborne Field Artillery Battalion with a finial of a C-119 Flying Boxcar. This plane was designed to carry cargo and troops, as well as parachute drops.

The middle row begins with a stein from the 45th Engineers Construction Battalion. It has a finial of a bulldozer which they used in their duties.

The middle of the page has a stein from the 47th Ordnance Group. The finial is a flaming bomb.

The middle row ends with a stein from the Army Artillery Missile School. The finial is of a large tow artillery gun.

The bottom row starts with a stein from the 87th Infantry. The finial is a large self propelled armored M113 troop carrier. It adds a lot of weight to the lid.

Next is a stein to the 34th Anti Aircraft Artillery Brigade. The finial is of the Redstone missile which was developed just after WWII by the Chrysler Corporation.

The last stein on this page is to the 54th Transportation Transport Aircraft Battalion. The finial is of the Sikorsky S-58 helicopter. Because of the thinness of the rotary blade, you seldom find it still attached to the finial.





This page starts with a stein from the 1st Battalion 64th Armor unit. It has a finial of a M60 Tank that was put into service in 1961.

Next is a stein from the 7120 Air Base Group. The finial is of an F-84E Thunderjet. This plane was the first post WWII fighter in 1946. It was the first jet to utilize aerial refueling.

The last stein in the top row is to the 264th Field Artillery Battalion. The finial is of a 280 MM cannon. This equipment was capable of firing an atomic shell. Thankfully that never happened.

The middle row begins with a stein from the 181st Transportation Battalion. The finial is of a 2 1/2 ton truck known as "Jimmy" or "Duece and a half". It was, and still is, the work horse of moving men and supplies.

The middle of the page is a stein from the 321st Signal battalion. The finial is of a signal man holding painted flags.

The middle row ends with a stein for the 586th Support Squadron. The finial is of the Matador missile which was installed at air bases in 1950. It was quickly replaced with the more advanced and accurate Mace missile.

The bottom row starts with a stein to the 30th Infantry Battalion. The finial is of a Army soldier with his rifle on his back.

Next is a stein to a soldier assigned to an early Constabulary Army unit. They were initially put in place right after the wars end to keep the piece throughout Germany. The finial is of a steel helmet.

The last Cold War stein is to the 377th Troop Carrier Squadron. The finial is of the C-123 Provider. This plane moved troop and cargo onto short runways and unprepared airstrips.

This concludes this segment. I will have many more interesting steins next time.







Hail to Heidelberg!!

By Michael Schutz, Ph.D.

Imagine you graduated from a famous university, and the U. just announced that next year, they will have a huge festival. Of course you'll have to go, you and your classmates. There will be music, maybe parades, and beer – lots of beer! Famous people will make speeches. It will be big fun. You'll reminisce about great political and religious debates, about practical jokes you played on each other, and about great times at your favorite student hang-out, "Zum Roten Ochsen" (The Red Ox). And you don't have to be a graduate to attend. The whole thing is open to the public, everyone is welcome!

Now the interesting part: your time machine has taken you back over 130 years, to 1885, to Germany and the city of Heidelberg. In 1885, U.H. announced an event taking place next year, in 1886. U.H. will celebrate 500 years of existence! And what an existence! This is a very special place. The

first time I was there, in 1964, I said to students at The Red Ox (it's still there, lively as ever!), "I hear Heidelberg is the Berkeley of Germany." They said, "No, Berkeley is the Heidelberg of America!" The Official Name of U.H. is "Ruprecht Karls Universität Heidelberg." Pope Urban VI instructed Germany to create a fine university, and Rupert I, Count and Elector Palatine, reportedly gave the land for it. U.H. opened in 1386. So yes, the 1886 festival will celebrated year 500. Wow! It is one of the world's oldest Universities! And one of the most successful. Today (in 2017), it has over 30,000 students, and faculty members have won over 50 Nobel Prizes. One of the most important events you hope to see in 1886 is the current Grand Duke, "Friedrich Gross Herzog von Baden" renewing and making permanent the U's land grant. Yes, he did it! So U.H. should be good for another 500 years!

Here's a question: what sorts of souvenirs will be for sale? Merchants will surely offer things to buy, to remember the great festival. But what? People in 1886 didn't know, and we don't, either.

My wife and I went to Heidelberg (and to the Red Ox!) in 2011. U.H. has a history museum, but VIPs didn't even know there was an 1886 festival.

Ultimately we found three souvenir steins. The first, and by far the most elaborate, is a relief majolica stein seen at the bottom of this page. This stein, made by the firm of Johann Glatz in the town of Villingen, was made of earthenware and decorated with transparent lead glazes. It is marked on the base with the *drei Tannen* (three fir trees - see *Prosit* March 2016, p. 15) mark of this factory, the circular copyright claim, and the model number 150 (figure 4). The history of the university is captured in its detailed decoration, and it is much more interesting than the two other steins we found. Look at all the work on it! It's as if U.H. people designed it! Maybe they did. It celebrates 1386 and 1886, and the 4 main fields of study: Theology, Philosophy, Law, and Medicine.

Villeroy and Boch Mettlach made a variation of their Heidelberg etched stein (#1675) for this occasion. The





original and more common version of the stein, placed into production in the early 1880's, was modified to add the words "1386 Jubilumsfeier 1886" ("1386-1886 anniversary fair") in the rear by the handle. This version was created in 1885 in order to be ready for the University celebration.

The third example is Mettlach #1431 that has a print under glaze scene of Heidelberg and the 500 year dedication. It has a relief lid of Gambrinus, the king of beer, fitting for this occasion.

This was an enormous milestone for the Heidelberg University and I find it interesting that we do not find many more steins that were made to commemorate it. Should you have a stein with this subject matter, this author would love to hear about it.



Important!

Please be sure to read the message from SCI Executive Director, Eric Salzano, announcing availability of an all-digital membership option, and an increase in dues/subscription rates for print subscriptions which will go into effect on March 1, 2018. That message appears on page 2.

While *eProsit* subscription is available now, choosing to forgo a print subscription will not only reduce your costs, but will help relieve financial pressure on the organization.

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The Most Beautiful Dairy in the World -- *Molkerei Pfund - Dresden*

compiled by Associate Editor, Walt Vogdes

Frequently referred to by tourists and Dresdenites as "the the world's most beautiful milk shop," the Pfund Molkerei is of interest to stein collectors because of its relationship with the Dresden factory of Villeroy & Boch.

"The milk shop was opened in 1880 by Paul Gustav Leander Pfund, and was fortunate to survive the heavy bombing during World War II that destroyed most of the city. Little has changed inside the shop since then, although much has changed outside, namely the inventions of refrigeration and pasteurization that have made milk easier to keep at home.

"But today Dresdenites aren't just walking into this splendid dairy shop for a tall glass of milk. Now, they come for the atmosphere. The entire interior is decorated with hand-painted Villeroy & Boch ceramic tiles. The shop is covered floor to ceiling with dancing angels, chubby babies, cows, and woodland creatures. It's all accented in gold and blue, and lit by chandeliers, which might delude some into thinking this is a luxury jewelry shop, rather than one selling milk.

"The wares inside haven't changed much either. Pfunds Molkerei still sells milk and boasts one of the country's finest cheese selections (though they

were forced to limit it to a mere three state-sanctioned brands during the socialist years of East Germany). The café upstairs sells dairy-based delicacies, like tortellini with spinach and grated feta or pork in pepper cream sauce. The shop also offers chocolates, milk soaps, and cream-based liquors, though it can be hard to reach them through the hordes of German milk-lovers."

<https://tinyurl.com/yd8olgaj>

The Pfund Dairy was chosen as the setting for Mendl's Patisserie in the film *The Grand Budapest Hotel* (see the last photo on the facing page). And visitors to the Mettlach Museum will also find it reproduced as the *Museumscafé*.





Although photography is not permitted in the *Molkerei*, there are numerous photo images on the internet. The ones used in this article were originally from <http://www.geschichte-der-fliese.de/milchladen.html>, <http://www.dresden.de/de/tourismus/sehen/sehenswuerdigkeiten/neustadt/pfunds-molkerei.php>, and <http://blog.andie.org.uk/2013/10/pfunds-molkerei-most-beautiful-dairy-in.html>.

THE BENNETT BROTHERS AND THEIR IMPACT ON THE U.S. POTTERY INDUSTRY

By Ronald E. Gray

The September 2017 issue of *Prosit* contained my update article on Thuemler Manufacturing Company in which I promised a follow-up article naming who I thought was Thuemler's main supplier of beer steins. Although the Thuemler name does not appear in this article, bear with me as it will name the beer stein supplier. It was a long and interesting journey in finding the answer to my quest.



Fig. 1 Portrait of James Bennett from the Museum of Ceramics, East Liverpool, Ohio.

James Bennett (1812-1862) (Fig. 1) was an English potter born in Derbyshire, England. He immigrated to the United States to seek his fortune in 1835 at a pottery in Jersey City, NJ. He was soon lured to a new start-up pottery out West in Troy, IN (about 75 miles downriver from Louisville, KY) in 1837. Unfortunately, the pottery was located near a swamp and James got malaria. He also lost two of his children to malaria. In addition, James was also feeling the effects of potter's asthma (silicosis). These two diseases would eventually contribute to his early death at age 50. Deciding Troy was not the place to raise a family, the Bennetts travelled back up the Ohio River in 1839. When he got to Pittsburgh,

someone told him about the clay deposits in East Liverpool, OH, a small village of under 500 people across the river from Pittsburgh. He checked out the clay deposits and decided to try his luck with making pottery there. James, encouraged by his initial success, invited his three brothers (Daniel, Edwin and William) and they formed Bennett and Brothers Pottery Company¹ (Fig. 2).



Fig. 2 Postcard showing Bennett Brothers East Liverpool, OH factory with an inset of Edwin Bennett from the Chipstone Foundation.

Having had enough with the Ohio River floods, they sold their plant in 1844 to relocate to Birmingham, PA just south of Pittsburgh. East Liverpool, however, was soon booming as a pottery center. From a small village in 1839 its population grew to over 26,000 in the 1970s. Over 300 potteries were located there over the years and it was producing over half the ceramic ware in the United States. The city proclaimed itself the Pottery Capital of the U.S. Due to cheaper foreign labor in the mid-20th Century, the pottery industry rapidly declined. Now there are less than a handful of potteries plus the local pottery museum. The city population is closer

to 11,000, but the local high school has retained its nickname – the Potters.²

Edwin decided to seek his own fortune when he struck out for Baltimore in 1847, establishing the first pottery in the South. His brother William joined him until ill health caused him to withdraw from the business in 1856³. The new firm was soon winning awards for its products. His most famous piece was a Rockingham ware pitcher called Rebeckah at the Well. William Percival Jervis, in his book *A Pottery Primer*,⁴ declares Edwin Bennett Pottery as: "the first house in America to successfully compete with foreign makers in the production of steins." An early ad⁵ in a Baltimore publication prominently mentions their line of Beer Steins (Fig. 3).



Fig. 3 Ad from Baltimore Publication, 1912

The Jervis book also mentions their widely distributed commemorative plate, the sinking of the Battleship *Maine* in Havana harbor in 1898, which will be discussed later in this article. An article in the quarterly publication of Majolica International credits Bennett with assembling the largest pottery in the United States.⁶ Edwin Bennett and George A. Bauer,⁷ the firm's vice president and general manager in 1933, were both teetotalers, but that did not keep them from meeting the public's demand for beer steins. This may ac-

count for the fact that you rarely find an identifying mark on any of their beer steins. I did start to notice some characteristics on steins that were associated with the Edwin Bennett Pottery and those decorated by Thuemler Manufacturing Company. I thought I was on to something and continued to pursue it.

My first such stein was the Pabst Brewing stein decorated by Thuemler Manufacturing Company (Figs. 4 and 5) discussed in my September 2017 *Prosit* article. This lidless stein has three of the characteristics which I later determined were those found on Edwin Bennett Pottery steins.



Fig. 4 Thuemler Pabst Brewing Stein



Fig. 5 Bottom of Thuemler Pabst Brewing Stein

I purchased this next stein (Figs. 6 and 7) showing a monk reading a paper on eBay.



Fig. 6 Monk Reading Newspaper Stein decorated by Sara B. Thomas



Fig. 7 Bottom of Monk Reading Newspaper Stein

It has two concentric circular ridges on the bottom, the number 10 indicating it will hold 10 ounces and it is signed "Sara B. Thomas, Decorator." The seller said the stein was made by Thuemler Manufacturing Company and that Sara B. Thomas was one of his decorators. I hardly think he would let a decorator sign a stein in lieu of his own name. Furthermore, this stein was designed to be sold to an end user. Thuemler sold decorated steins to companies wanting to promote their product. You will not find the name of a monastery or its beer on this stein.

I did find several newspaper articles about the decorator. Sara B. Thomas (1870-1937) lived at 116 Lucerne Avenue, West Pittston, PA.⁸ That city is located between Wilkes-Barre and Scranton, on the eastern side of Pennsylvania; it could hardly be considered a commute to Thuemler Manufacturing Company in Pittsburg (the spelling used from 1890 to 1911) on the western side of Pennsylvania. Miss Thomas sold her decorated wares out of her home. She studied painting under Pennsylvania artist Charles Quicksell.⁹ The design on this stein, however, is a print over glaze. The decorator did apply a brown paint, somewhat imitating the Rookwood style, over this cream-colored stein. It seemed obvious to me that Sara B. Thomas and Hugo Thuemler had purchased their steins from the same supplier. My search continued, but I also was interested in the subject depicted on the stein.

The monk reading a newspaper/journal was quite popular and appears on numerous steins, mugs, tankards and plates in the early 1900s made by various manufacturers in at least five countries (Austria, France, Germany, Great Britain and the United States). Other monks also appear on ceramic wares, all seeming to use one of the five senses – use of sight to read a paper or book, use of nose to smell by sniffing a flower, use of ear to hear by playing or tuning a violin, use of taste by drinking or eating and use of touch to feel something. Sometimes you will note that the figures have been reversed. It is not that the transfer was printed that way, but more likely that the production department applied the printed transfer backward. I suspected these monks might have been original paintings by Eduard Grützner, but my searches on Google only revealed more wares with these prints on them. Grützner's paintings, especially those of monks, were popular in the U.S. and

elsewhere just as much as they were in Germany.

I did discover that Miss Bessie Whitridge (1868-1954) of Richmond, IN did original paintings on ceramic.¹⁰ She studied under German painter Otto Punsch (1868-1944). She also studied in Germany and Austria around 1895 and probably met Eduard Grützner. One newspaper article mentioned she painted a tankard and six steins with Grützner monks. It would be interesting to find that work to see if it is the source of all those monk figures I keep finding.

Standard Brewing Company offered six lidless steins, more likely mugs than steins, that featured various scenes of monks. These monks can be found on numerous other steins by various manufacturers in several countries. I found an ad¹¹ for them in the June 8, 1909 edition of *The Wilkes-Barre News* (Fig. 8 below). If anyone knows the source of these paintings or drawings, please let me know.

When I saw the Vulcan greeting on this cobalt blue lidless stein (Figs. 9-11) on



Fig. 9 Blue and White Stein with Vulcan Greeting



Fig. 11 King Gambrinus Handle of Blue and White Stein with Vulcan Greeting



Fig. 10 Bottom of Blue & White Stein with Vulcan Greeting

eBay I had to have it. Notice the two concentric circular ridges on the bottom and the King Gambrinus handle. The bottom is marked F. A. Schwill and Son Co., Cincinnati, OH. This company sold bottlers' supplies (including bar goods and glassware), but it went bankrupt in 1908¹². You will find a lot of people referring to this stein as being made and/or decorated by Thuemler Manufacturing Company. Not true. The saying on this stein, "Live Long and



Fig. 8 Stein Ad in a 1909 Issue of the *Wilkes-Barre News*

Prosper” was not recently painted on by some Trekkie, but rather was molded into the stein prior to firing it. Since the stein was made in the early 1900s, how could it have Lieutenant Commander Spock’s Vulcan greeting on it?

I decided to search that saying in newspapers.com. I found it in one 1877¹³ and two 1897 newspapers and in a magazine/journal from 1911. They all said the same thing, it was a quote from Rip Van Winkle. I read the short story and even watched the Walt Disney version in my youth, but I do not recall Rip Van Winkle ever saying that line. I also do not recall an occasion where he might have said something like it. I found a digitized version of the Washington Irving short story and searched for that saying without a hit. I thought maybe the search engine might not be working and went ahead and reread the story. No, that saying was not in it. I know things in print are not always true and what you find on the Internet should be taken with a large grain of salt, but was there fake news back in the 1900s? I continued my search on Google. I soon discovered that somebody in Albany, NY put on a *Rip Van Winkle* play about ten years after the short story was first published. That play, however, was long lost and the writer forgotten, so we do not know if the phrase first appeared there. My search continued.

Several versions of the play were later revived, including one by John Kerr. Charles Burke (1822-1854) got a copy of the play and rewrote it as a two act play for himself as Rip Van Winkle. Burke’s half-brother, Joseph Jefferson¹⁴ (1829-1905), appeared with Burke in the play. Joseph, a famous and noted 19th Century comedian and actor, was the third generation of an acting family. Later while in the Poconos in 1859, Joseph was reading the *Life and Letters of Washington Ir-*

ing. One of those letters mentioned one of Joseph’s performances and complimented his acting, favorably comparing him to his actor father. This is when he started forming his idea that the role of Rip Van Winkle was ideal for his talents. Armed with a copy of Burke’s play, he started rewriting the play into three acts. He finally took it to London in 1865, but the play was not considered acceptable. He commissioned Dion Boucicault (1820-1890), an Irish actor and playwright, to rewrite the play so it could be presented on the London stage.¹⁵ It was a success and became his prime role. He spent the rest of his career staging it in America, Australia and Great Britain, only occasionally taking on other roles.

Joseph still tinkered with the play making constant edits and finally making it into four acts. The famous quote was a toast Rip made to two friends in Act I: “Here’s your good health and your families’, and may they live long and prosper!”¹⁶ The toast is repeated eight more times, finally bringing down the curtain. It was repeated so often that it became etched in the minds of the audience, much like the jingles or catchphrases we hear or read in the media that are adopted and repeated by the public. Our great-grandparents and grandparents were most likely greeting each other with the last four words of the toast. The F. & M. Schaefer Brewing Co. included it on their 1903 Christmas cards.¹⁷ When Jefferson signed autographs he usually preceded it with the toast. Francis Wilson wrote *Joseph Jefferson: Reminiscences of a Fellow Player* in which he related proposing a tablet be placed on the house Jefferson was born in Philadelphia. Jefferson objected that it was not appropriate to establish a memorial while someone was still living. Later, when Wilson mentioned it to a friend, they decided to carry out the plan. Of course, the tablet included the toast.¹⁸ When Jefferson got wind of it, he wrote to Wil-

son saying: “So you would do it – God forgive you!”¹⁸ Even President Harry S. Truman (1884-1972) said it in a farewell letter to Dean Acheson on May 6, 1947.¹⁹ Wait a minute, was that a greeting he would later use when he met the aliens that crashed in Roswell, NM in June or July 1947. No, that would be too much of a coincidence for it to be true, besides they probably were not Vulcans. This was just a catchphrase that was adopted by the public in one era, eventually being reintroduced to another later generation. President Truman probably remembered it from his youth without realizing its origin.

The preface to the play in *Nineteenth Century Plays* edited by Myron Matlaw gives credit for the toast to John Kerr. It could be possible that the last four words of the toast could have been strung together by someone else at an earlier date, perhaps even in that first lost play in Albany, NY. There can be no doubt, however, as to who popularized the phrase. It is only fitting and proper that credit for the toast, including the famous four last words, be given to Rip Van Winkle as portrayed by Joseph Jefferson.

Those shifty Vulcans had confiscated it for their own greeting. So, there you have it, the saying originated on earth long before the Vulcans made first contact when they met with Zefram Cochrane on April 5, 2063 in Bozeman, MT.²⁰ Leonard Nimoy, who portrayed the half-human, half-Vulcan Spock on the TV series *Star Trek*, still gets credit for originating the Vulcan greeting sign (spreading the four fingers apart in the shape of a “V”), which he based on an orthodox Jewish sign he remembered from his youth.

I found a subsequent article by a Ball State journalism professor in the Muncie, IN newspaper in 1999²¹ that claimed he traced the saying to a 1900

newspaper column by author Willa Cather (1873-1947). The professor said the saying was a reminiscence from a meeting she had with the author of *The Red Badge of Courage*, Stephen Crane (1871-1900), in 1895. Stephen Crane may have uttered those words in 1895 and Willa Cather may have repeated them in 1900, but that was long after Joseph Jefferson was touring as Rip Van Winkle. To be fair, it should be noted that the modern Internet began in the early 1990s and is still in its infancy as information is being digitized to easily be accessible at our desktops. I had sources available to me that the journalism professor lacked.

Some criticize Jefferson for being a one-role actor, but his audiences demanded it and he immersed himself in the role so much that he became Rip Van Winkle. This is much like what William Boyd (1895-1972) did in our era when he took a character created by Clarence E. Mulford (1883-1956) and molded it into his vision until he finally became Hopalong Cassidy.

Jefferson was very successful with his role and it made him very wealthy and well connected. He could afford to live anywhere he wanted; and he did. He had a mansion, Rip Van Winkle Gardens, on Jefferson Island, LA near New Iberia, LA that is now on the National Register of Historic Places. He also had a residence called the Crow's Nest in Buzzard's Bay, MA. He spent his last decade in an oceanfront villa named The Reef in Palm Beach, FL. He would hunt and fish with his friend, President Cleveland.

Joseph Jefferson was also one of the first actors to be filmed. If you search "Joseph Jefferson" on the Internet, you can listen to excerpts of him reading his Rip Van Winkle role or watch an early silent movie clip of him performing as Rip Van Winkle.

At the September 30, 2017 meeting of the Arizona Stein Collectors, I was preparing to give a preview of this article when Larry Parks showed his Mettlach stein (Fig. 12), from 1909, in which someone had painted a picture of Joseph Jefferson in the role of Caleb Plummer and made it look like a Mettlach "Rookwood" stein. Walt Vogdes did an article on it in the March 2000 issue of *Prosit*. The artist is unknown and it was not done at Mettlach.



Fig. 12 Mettlach #1909 with Painting of Joseph Jefferson as Caleb Plummer

Joseph Jefferson was not just a stage artist, he also liked to paint landscapes. He had several exhibits of his paintings. When he played Cincinnati, he would visit with the Rookwood artists. I went on the Internet and found at least three Rookwood artists (Edith Regina Felten, Harriet Wilcox and Sturgis Lawrence) that did portraits of him in his various roles on their wares. I even found a Belleek stein with his portrait as a younger man playing Rip Van Winkle that is now proudly owned by Jefferson's great-great-great-grandchild. That one will never get in the hands of a stein collector.

I found a magazine with a photograph that shows Jefferson at his easel.²² The same photo also appears on a 1905 postcard. He had a secret desire to paint pieces for Rookwood and one day in late October 1902 he was invited to do so. He knocked off five or six plates in that one day. I say knocked off because the Rookwood artists would typically take three or four days to prepare and plan their work and to select the right colors for the firing. Jefferson's work was not considered up to the typical Rookwood standards.²³ One of his chargers sold in a June 5, 2011 auction at Humler & Nolan.²⁴ The charger in the auction appears to be the same one shown in reference 23. The description states that there are many known Rookwood portraits of Jefferson done by various artists. Additional names to those mentioned by me are Grace Young, Matt Daly and Constance Baker.

I was still conducting searches on newspapers.com when I stumbled across an article in a 1907 issue of *The Baltimore Sun*.²⁵ It was a story about the Edwin Bennett Pottery Company. The accompanying photo showed an employee making a mold. Intrigued, I started reading the article. To my surprise, it started describing some of the company's wares. I quote the description: "And then there are the steins of all shapes and colors – such fascinating flagons and stone beer mugs! Some of the handsomest are of blue and white "Grafito (sic)," an engraved ware with delightful old inscriptions suited to convivial occasions. Rip Van Winkle's toast is there: "Here's to you and your family and may you live long and prosper," ..." The technique used is misspelled, the quote is not quite accurate and, of course, only the last four words appear on my lidless stein, but I think my lidless stein was made by Edwin Bennett Pottery Company. It most certainly was neither made nor decorated by Thuemler Manufacturing

Company. These blue and white lidless steins bear other toasts (such as “Drink and be Merry” and “Here’s to your Good Health”) and advertising for a restaurant, bar or hotel.

Sgraffito is technique of applying two contrasting glazes and then scratching the top layer off to reveal the bottom layer. It is done at the time the stein is molded and before it is fired.²⁶ I am no expert, but it appears to me that while the phrase is molded into the body of the stein, the blue color could be paint applied rather than another glaze. Nevertheless, this precludes Thuemler Manufacturing Company from being involved with this so-called sgraffito stein.

I also ran across a “Remember the Maine” beer stein (Fig. 13 and 14) that was attributed to Edwin Bennett Pottery Company.



Fig. 13 Remember the Maine Stein



Fig. 14 Bottom of Remember the Maine Stein



Fig. 15 Remember the Maine Plate



Fig. 16 Bottom of Remember the Maine Plate

This stein had two concentric circular ridges on the bottom and the number “10,” indicating its capacity in ounces, but there was no “EBP” factory mark on the bottom. Bennett Pottery did make a “Remember the Maine” plate (Fig. 15

and 16), but that had the “EBP” mark on the back of the plate.

The plate also has two concentric circular ridges. I believe the only purpose of these concentric circular ridges was to identify the manufacturer. I found two listings for the lidless stein and inquired as to the basis for their attribution, but neither lister replied to me. If you compare the Battleship *Maine* on both the plate and the stein, it is obvious they both came from the same picture and therefore most likely originated from the same manufacturer. They both show smoke from the funnel going in the same direction, both have three ships following the *Maine* – one on the starboard and two on the port, both feature the same description (“U.S. BATTLESHIP MAINE DESTROYED IN HAVANA HARBOR FEB. 15th 1898” although on the plate the “th” is replaced with “-”) and both feature an urn with smoke rising from it with the number “260” in the smoke. Initial reports were that 260 crew members were killed when the *U.S.S. Maine* was destroyed. I subsequently found an ad from an 1898 Washington, D.C. paper²⁷ for the plate and stein (Fig. 17). Unfortunately, I had to pay quite a bit more than 12 cents (\$3.38 in 2017) for my plate and 25 cents (\$7.04 in 2017) for my stein, although it did come with a lid.



Fig. 17 Ad from 1898 issue of The Washington Times

The previously cited article in *The Baltimore Sun* also mentioned: “another were called “Mettlach,” is a beautiful cream color, pure of tone and fine of quality that is used in the manufacture of steins, flagons and tankards.” I believe I have five of these steins. Most knowledgeable stein collectors can spot a Mettlach stein from twenty paces. My five steins would not easily be confused for a Mettlach from any distance; until you peered into their interiors. Most Mettlach steins, with those marked “Bavaria” being the most noted exception, have a white porcelain-like glaze in the interior.²⁸ The same white glaze is found in my five steins. This white interior glaze, I believe, is the reason it was called “Mettlach” ware. The Bennett firm was not the only one to imitate the Mettlach style. I have a Ceramic Art Company stein that is cream-colored on the exterior with a white interior,

Arthur Shiller & Son and Albert Pick & Company, both of Chicago, were other suppliers that sold lidless beer steins to their customers with their names on the base. Because they are like ones sold by Thuemler Manufacturing Company, you will find Thuemler being credited as the supplier. If the unique characteristics are limited to one manufacturer, then Edwin Bennett Pottery is the most likely manufacturer and supplier, not Thuemler Manufacturing Company.

When I saw the medal on the next stein (Figs. 18 and 19), I knew it was something special, but I could not identify the medal. I sent a photograph of the medal to five online dealers in military medals. Three of them responded immediately and stated it was a Sons of Veterans medal. The Sons of Veterans was the predecessor to the Sons of Union Veterans of the Civil War, of which I am a member because of my maternal great-grandfather's Civil War service. Note that the bottom only has one circular ridge along with the num-



Fig. 18 Sons of Veterans Stein



Fig. 19 Bottom of Sons of Veterans Stein

ber 12 indicating its capacity in ounces. With all the gold paint, there are probably not a lot of these steins that survived the ages. It was probably decorated by some decorator specializing in personalizing steins for fraternal organizations. Note the owner's name, David M. Johnson. While I have not identified him or his Civil War ancestor, I am working on some leads.

I have another similar stein to that shown in Fig. 18 that contains a German verse. That one is the same one shown on steinmarks.co.uk under Arthur Schiller & Co. and F. A. Schwill & Son Co., although mine does not contain either name on the bottom. In addition, this stein has the King Gambrinus handle. I believe the steins in this and the previous paragraph were made and decorated by Edwin Bennett Pottery Company.

The experts on Edwin Bennett Pottery seem to be Barbara and Ken Beem. They collect Edwin Bennett pottery and have written several articles on that firm. Unfortunately, Ken Beem passed away in 2015. My attempts to contact his widow were unsuccessful. I did consult their articles, one of which appeared in the June 2013 issue of *Prosit, Beer Mugs from Baltimore: A Teetotaler's top seller*. The latter article features several of the lidless steins, including the “Remember the Maine” stein, of Edwin Bennett Pottery. Unfortunately, the article does not show the bottom of any of the steins or a full shot of the bearded man handle. Although the Beem article does not discuss or show the blue and white lidless steins, the article appears to have used two verses from them to headline a couple of paragraphs. The first, “Live long and proper,” is a play on the verse on my stein featuring the Vulcan greeting, “Live Long and Prosper.” The second is an exact quote, “Drink and be merry.” In addition, the Beem article refers to the verses or words on steins being hand carved using the intaglio process, which is a printing process, rather than using the term sgraffito that appears in the newspaper article.

My diligent efforts had paid off. I take this as confirmation that my quest had arrived at the correct conclusion that Edwin Bennett Pottery was the manufacturer of these beer steins. I can state with a high degree of confidence that the following five characteristics are attributes of an Edwin Bennett Pottery stein:

1. Cream colored exterior with a white, porcelain-like interior.
2. Blue and white sgraffito with words etched into the stein. These steins also have a white, porcelain-like interior.
3. Bearded man, probably King Gambrinus, handle. The Beem article states

it sometimes shows an animal's head, but I have not seen any examples.

4. One or two concentric raised circles on the bottom of the stein.

5. A number (usually 8, 10, 12 or 16) on the bottom of the stein to indicate its capacity in ounces.

One innocent looking lidless stein that was described in the Beem article as having an entertaining witticism has a deeper meaning. That stein reads: "A camel can go eight days without a drink, but who wants to be a camel?" The verse appeared on other steins and postcards of the era, usually ac-

companied with a picture of a camel. This was a political dig directed at the Prohibition Party. The camel was used as a symbol of the Prohibition Party by the famous 19th Century political cartoonist Thomas Nast (1840-1902). Nast also gave us the elephant as a symbol for the GOP and helped popularize the donkey (President Jackson had incorporated it into his posters after he was called a jackass) as a symbol for the Democrats. Nast was born in Bavaria, but was brought to America in 1846 when his mother immigrated here. He initially used the Dromedary camel, but later changed it to a Bactrian camel to avoid confusion

with the logo used for Camel Cigarettes. The phrase was so popular that one company, National Railway Specialty Company of Chicago, IL, changed its name to Camel Company so it could incorporate the phrase in its advertising²⁹. I was unable to find who coined the phrase or when it first appeared in print.

Live long and prosper.

And remember to research the story behind your stein.

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Prodigal Son Stein – Bronze or Pewter Germany Circa 1860 – 1880

By Dennis Hunsicker
Gambrinus Chapter

“The Prodigal Son,” (also known as the Lost Son, Running Son or Lovesick Father) is one of the best-known parables of Jesus Christ. It appears only in the Gospel of Luke 15: 11-32 of the New Testament of the Bible. By tradition, this story is usually read on the fourth Sunday of Lent, and in the Eastern Orthodox Church it is read on the Sunday of the Prodigal Son. This parable is the third and final member of a trilogy, following the Parable of the Lost Sheep and the Parable of the Lost Coin.

Let's begin with talking about the stein itself before talking about the parable scenes on the stein. It is believed that in 1600, Paul Gunther of Chemnitz, Germany, possibly made the original pewter stein. The four motifs of the stein body came from wood carved prints made by Hans Seybold Beham (1500–1550) (Pics 6, 8, 10, 12). He was a famous German printmaker in the Nuremberg and Frankfurt areas.

This is an interesting and very heavy bronze version of a late 1600's pewter stein (Pic 1). It measures 6.5 inches tall and 5 inches in diameter. The base is raised up on three cherub feet. Because of the weight of bronze, it was probably made for display purposes only as it would have been too heavy to drink from when filled with liquid.

Since Nuremberg was a hot spot for pewter and bronze cast drinking vessels of the late 1800's, this piece was probably made in that area, but not proven.

Early pewter stein molds were made of clay but due to the extreme detail, this mold was most likely made of stoneware.

Here are pictures (Pic 2) of the four scenes on the body of the 1600's pewter stein. They are from the book “Sächsisches Zinn”.

The lid and thumb lift are highly decorated (Pic 3). The lid is embossed with several faces and the “S” shaped thumb lift depicts a tulip.



Upon examining the bottom of the bronze stein (Pic 4), you notice that the base is made of tin. A tin insert was used because a bronze base would have added too much weight to this already heavy piece. Reducing the amount of bronze also reduced the cost and time to manufacture during that time period.

The four quite detailed side panels were cast molded separately and then joined together. The four panels together in order depict the Prodigal Son parable.

A quick synopsis of the parable goes as follows: A father has two sons. The younger son asks his father for his

share of his inheritance and then after wasting his fortune (the word “prodigal” means “wastefully extravagant”) frivolously on prostitutes, he becomes destitute and is forced to work the lowest of low jobs, taking care of pigs. Expecting his relationship with his father is likely severed, he returns home with the intention of begging his father to be made one of his hired servants. However, the father welcomes him back and celebrates his return. The older son is angered and refuses to participate in the joyous event. The father reminds the older son that one day he will inherit everything. But, they should still celebrate the return of the younger son because he was lost and is now found.

Upon closer examination of the stein, you can see the extent of detail and work that went into the design and production. Again, the stein comprises four pictorial panels, each representing a part of the Prodigal Son parable.

Next to the stein panels are four matching photos of wood carved prints by Hans Sebald Beham.

FIRST SCENE (Pics 5 & 6): Upon receiving an inheritance from his father, the son leaves.

SECOND SCENE (Pics 7 & 8): The son travels to a distant land where he wastes his inheritance on frivolous things, an extravagant lifestyle and prostitutes.

THIRD SCENE (Pics 9 & 10): Once his inheritance runs out, the son goes to work taking care of swine. In Judaism, swine are very unclean and taking care of them is considered the lowest form of work. As soon as the son realizes his low position he decides to go back home and beg for his father’s mercy. The son believes that being a servant to his father is much better than being a servant to swine.

FOURTH SCENE (Pics 11 & 12): Upon arriving home, his father welcomes him unconditionally and kills a fatted calf to celebrate his return. The older brother resents the favored treatment of his faithless brother and complains of the lack of reward for his own faithfulness.



The father tells the disgruntled son that he will receive everything as his inheritance for staying with him. This means that he should be glad that his brother was once dead and lost but now alive and found.



13 a



13 b

Around the same time of the late 1800's when this bronze piece was made, a pewter copy was also forged in the Nuremberg area. It is slightly larger in size but weighs a bit less. See both steins, side by side (Pic 13 a & b).

The bottom of this stein is stamped with the Roman numerals MDCCCX, which would translate to 1810.

Could this prove to be a stein made 80 years earlier than what we think? I do not know.

Picture 14 shows another copy of the pewter stein but with the cherub feet removed. It once had the cherubs because there are still marks from where they were attached. The missing feet may have been removed sometime later due to a repair because of a bro-

ken off foot.

To the right are a few of the Saxon pewter steins made in the 1600's with the same motif (Pics 15, 16, 17).



15



16



17



18

interpretation that they portray is timeless as well as priceless. Besides they make great show and tell steins at any stein club meeting or convention roundtable.



14

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Requesting Your Help!

The stein depicted here is one several which are often referred to as *pate-sur-pate*. These steins were made either in full color, or with two-color clay, usually blue or green (as seen here).

A similar stein, with green and white body decorated with a reclining woman with a stag and a dog, and with a dog's head figural lid, was sold in the TSACO auction of September 6, 2017. The description of that stein referred to a manufacturer's mark. The maker of these steins has been unknown for many years, so the presence of a mark would be a major step toward solving that mystery. I have asked for a photo of the mark in order to support that research, but been denied, hence this plea.



Did you purchase lot #6135 in the TSACO auction of September 6, 2017, or do you have one of these steins with a manufacturer's trademark? If so, I would love to hear from you.

Walt Vogdes wvogdes8534@comcast.net



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The Bob Wilson Mettlach collection at AMOCA includes many examples of Art Nouveau artistry. Above, plaque #2548 is evocative of feminine beauty as depicted by Alphonse Mucha. Below, a selection of beer steins and master (pouring) steins with Art Nouveau themes. Tending toward the abstract, and employing the Art Nouveau preference for curving lines and organic elements, these examples also manage to include clear reference to hops, barley and wheat, the fundamental ingredients, along with water, for beer.



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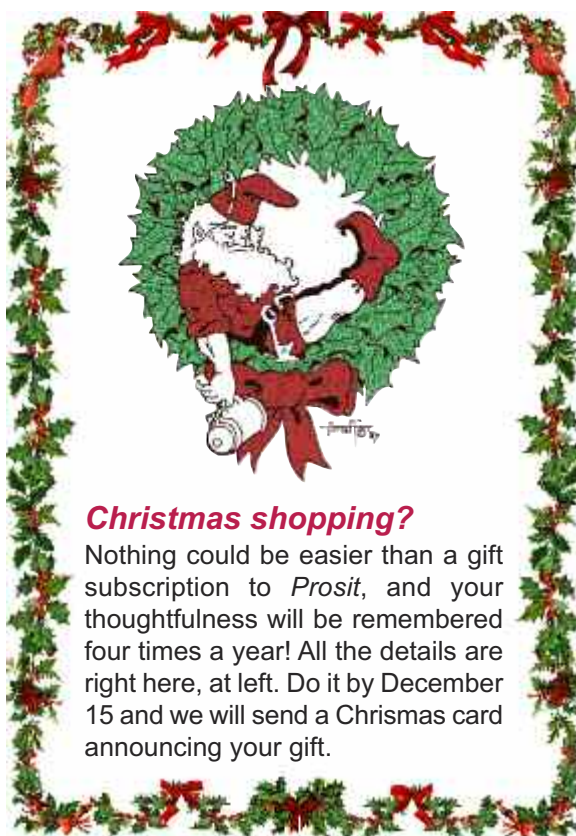
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John Strassberger



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