

STEIN COLLECTORS INTERNATIONAL

PROSIT



Vol. 2, No. 80

The Beer Stein Magazine

December 2011

Small Munich Child Steins, By Diesinger

by Arvid Frende



Wingender Brothers and The Indian King

by Ron Fox



Photos From the Road

Twenty Second Installment

by Ron Fox



Souvenir Stein of the French Foreign Legion

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Ron Fox - Editor

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A Message from the Executive Director, David Bruha

IMPORTANT ANNOUNCEMENT: Have you ever wished your Prosit could be delivered using 1st class mail? Well now it can, or at least very soon. Early in 2012 1st class postage will be available as an option to any member living in the U.S. for an additional charge of \$6.00 annually. This amount represents only the additional cost in going from our current delivery to 1st class. We plan to have this option available for the March 2012 issue of Prosit and ask that the amount of your additional payment matches the duration of your membership. We don't have all of the details finalized yet, but if you want to get a head start on this you can mail a check to SCI at P.O. Box 502, Fairless Hills, PA 19030-0502. Make sure to identify yourself, your membership number and what the payment is for. Please check for updates on the SCI website as we get closer to implementation. If you have any questions about this or anything SCI, please send me an email or give me a call.

The SCI expert speaker program was established several years ago for two reasons; first, to offer an additional opportunity to educate our members through the use of qualified experts who otherwise may not be used at chapter meetings, and second to prudently use SCI funds that are otherwise not ear-marked for on-going operations. Since the inception of the program SCI has offered \$300 annually to each chapter for this program. At the last Board of Trustees meeting it was approved to increase the annual dollar amount to \$400 beginning January 1, 2012. There is a list of speakers and topics under the "SCI Business" link in the Members Only section of the SCI website. This list is by no means exhaustive. Start planning for 2012 and please, don't forget to send the proper form to me (listed under "Forms" on the Members Only page) before your meeting

I'd like to take this opportunity to remind everyone that if you have any changes to your profile that you send those changes to Chuck Keiser, our database manager (use the same address as listed above in the first paragraph). You can also make changes yourself in the Members Only section of our website. This is the only way we can communicate with you.

SCI is made up of a lot of great people. I truly believe that. Sometimes individual greatness needs to be recognized. SCI is fortunate to have as a member someone who in 1994 was the recipient of the Jack Heimann Service award. That says something about this person already. Then in 1998 he was awarded the Jack Lowenstein Editor's award and in 2000 received the SCI Master Steinologist award. But these are just the awards. What he is appreciated most for is his years of service on the Executive Committee, his involvement at the chapter level, his skill in helping make Prosit what it is today and his years as our web-master. Beginning in 2012 the Jack Heimann Service award will be renamed the Walt Vogdes Service award in recognition of all he has done for SCI for so many years. So next time you see Walt, say "congratulations" and "thanks".

mit freundlichen Grüßen,

David Bruha
 SCI Executive Director

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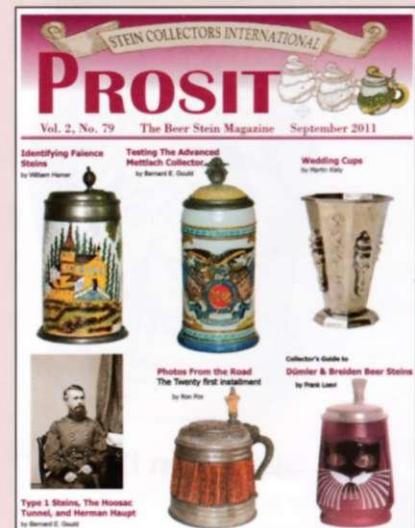
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Actions Taken by SCI's Board of Trustees and the General Membership

The following actions were taken by the SCI Board of Trustees and the General Membership at the 2011 convention in Providence, R.I.

Proposals approved:

- * The yearly reimbursement amount to chapters from SCI for out of area speaker expenses was increased to \$400.00 from \$300.00, effective in 2012.
- * The Jack Heimann Service Award will be renamed the Walt Vogdes Service Award beginning in 2012.
- * The SCI Service Recognition Award will be renamed the Jack Heimann Service Recognition Award beginning in 2012.
- * Dues paying members will continue to have full access to the Members Only section. It will not be opened to the general public.
- * An option for members to pay an extra fee to have their Prosit mailed first class was adopted. The exact fee amount will be determined when this is fully implemented.
- * \$10,000 will be transferred from the General Fund to the Library Fund to ensure speaker reimbursements are made in a timely manner.

Proposals rejected:

- * Restructure three years dues payment for existing members to \$90.00.
- * The speaker reimbursement should be given only to chapters that have a certain percentage of their members being members of SCI also.

The General Membership elected the following officers , effective 1 January 2012:

President - Justin Pimentel
2nd Vice President - Membership - Pat Zimmerman
Chief Financial Officer - Bruce Burner
Prosit Editor - Ron Fox (Effective immediately)

The following awards were announced and presented:

Jack Lowenstein Editor's Award - Steve Steigerwald
Gemulichkeit Award - Sue Kellogg
Master Steinologist Award - Wolfgang Gult
Jack Heimann Service Award - John Kelly

Outgoing officers Carolyn Estep, Phil Masenheimer, Ravi Patel, Walt Vogdes were also awarded recognition awards.

Members are urged to review the full minutes of the Board of Trustees and of the General Membership meetings posted in the Members Only section of the SCI website.

Dave Lowry, SCI Secretary

Let's Reconsider...

Villeroy & Boch, Mettlach, or Look-Alike?

by Walt Vogdes
SCI Master Steinologist

In the September 2011 issue of Prosit in an article dealing "specifically with those identifying characteristics which allow us to distinguish between some steins made by Villeroy & Boch and some almost identical steins made by other firms", some evidence was presented which suggested that the manufacturer of the previously unidentified "look-alikes" was Merkelbach & Wick. While that firm did indeed produce a Stein which qualifies as a look-alike, further study suggests that Marzi & Remy was the manufacturer of the majority of

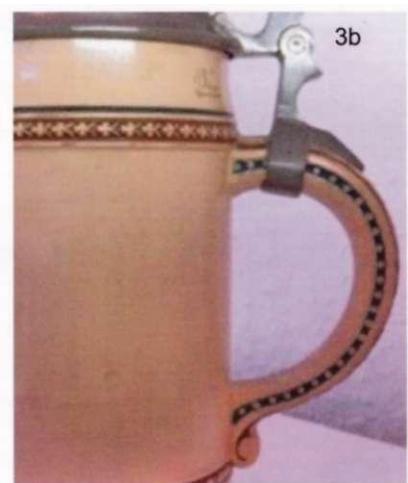
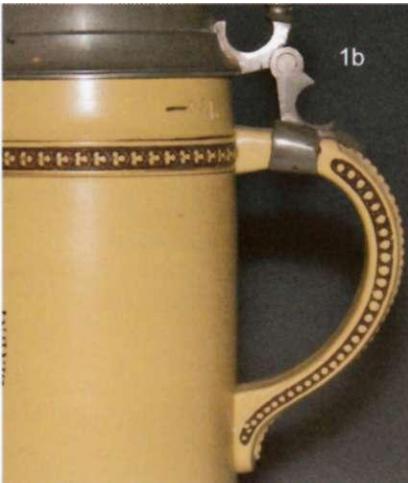
the look-alikes which have puzzled collectors for years.

To recap, a fairly large number of custom-decorated steins have been seen which at first glance appear to have been made by Villeroy & Boch, although they are not so-marked. Most often these steins bear student association coats of arms. Figures 1a and 2a provide a good example of the similarity of these steins. Over the years careful study by SCI Master Steinologist Bob Wilson has revealed a number of characteristics which can be used to differentiate between the steins produced by V&B and those produced by another firm, many of which bear impressed form number 433.

The September article showed a Stein which had recently been seen on eBay (figure 3a) and which was marked on the base with the Merkelbach & Wick trademark. This Stein was consistent with the



The Stein on the left is marked with the conjoined VB mark of Villeroy & Boch, the form number 280. In the center is a "look-alike" bearing the impressed form number 433, and a capacity mark identified to Marzi & Remy. The "look-alike" on the right is marked with the incised trademark of Merkelbach & Wick. All three custom-decorated steins also bear the painted marks of the decorating firms.



The handle shapes and decoration of the Villeroy & Boch Stein (figure 2a) and the form 433 Marzi & Remy look-alike Stein (figure 2b) are virtually indistinguishable, while the shape and decoration of the Merkelbach & Wick look-alike is distinctive.

prior analysis of the distinguishing characteristics of look-alikes, and based upon the trademark, it was concluded that Merkelbach & Wick was the likely manufacturer of all of the look-alikes.

Upon reading the earlier article Chri-Wheeler raised a red flag: He recognized the capacity mark on the stein seen in figure 2a as being one used by Marzi & Remy. Before going any further, it's informative to consider the following writing by John McGregor.

"Since 1998, or even a bit earlier, David [Harr] and I have been assembling capacity marks that we could attribute to specific manufacturers, and have found that capacity marks are unique to any given factory. Therefore, they can be used to identify the manufacturer when other means are unavailable. By "unique" we do not mean that only one capacity mark was used by each factory, but that any number of marks, used by any given factory, were used only by that factory. [In our research] manufacturers were identified either from markings on the stein itself, or from identification through factory catalogs.

"While many of these marks may appear alike, no two are identical, but close attention to detail is still required in some cases."

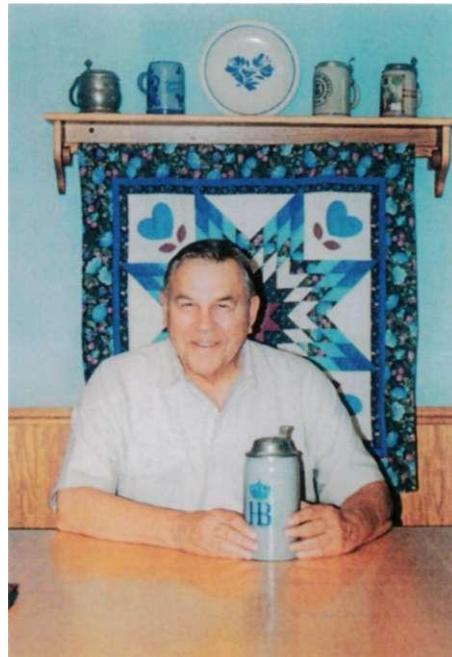
The research conducted by Master Steinologists John McGregor and David Harr and the capacity marks which they have documented led Chris to conclude that Marzi & Remy was the manufacturer of the stein shown in figure 2a, and by sensible extension, all of the look-alikes bearing form number 433..

The analysis of the Merkelbach & Wick example focused on the identifying characteristics which had been previously studied. Unfortunately, that overlooked an important difference displayed by that stein-its handle. Figures 1 b-3b show that the M&W handle is significantly different -the decorative beading on the upper handle extends beneath the strap all the way to the body of the stein, and the shape of the lower handle attachment is quite different.

So where does this leave us? The distinguishing characteristics between the steins made by Villeroy & Boch and the lookalikes are well established. The look-alike stein made by Merkelbach & Wick is at this date the only example noted, whereas numerous examples of the stein made by Marzi & Remy are known, and the handle of the M&W stein is a distinctive identifier - of its manufacturer.

The Night that Beer Mugs changed World History

by L. C. Englert



The last time we were in Munich we were finishing a Christmas tour of Europe. The tour was ending the next day, and the night before we were being treated to a traditional Bavarian meal in the banquet hall of the Hofbräuhaus. The music was provided by two men dressed in *Lederhosen* playing musical bells. Listening to *Sf/7/e Nacht-Heilige Nacht*, and looking through the bottle glass windows at the gentle falling snow gave us the feeling that we were in one of the most peaceful places on earth. It was very difficult to imagine that this very beer hall was once the origin of one of the most violent men on earth, who created one of the most violent political forces on earth.

On November 4, 1921 Adolf Hitler was going to give one of his speeches in the *Festsaal* of the Munich Hofbräuhaus. Communist and Socialist agitators were waiting for the opportune time to disrupt his speech and cause a major riot. The agitators were drinking liters of beer served in large Hofbräu stoneware mugs. Instead of giving up the empty mugs, fresh ones were brought and the empty ones were put under the tables.

An hour into Hitler's speech a voice shouted *Freiheit* (Freedom) which was the slogan of the social Democrats, and those empty beer mugs were now thrown

through the air like guided missiles. Now the real battle began.

Hitler had prepared for the possible trouble and had brought some of his body guards with him. These men were former boxers, bouncers and Munich Street thugs who were always looking for a good fight. By sheer force and with the help of broken tables and chair legs, Hitler's "warriors" threw his opponents out of the building into the street.

The agitators who threw those empty beer mugs never dreamt that by their actions they would help create a ruthless and cruel paramilitary force that would forever leave its mark on world history. On that cold February night so long ago, the dreaded Nazi Storm Troopers were born. Hitler was so impressed by the performance of his body guards that by his decree from that day on, they would be called *Sturm Abteilung* (Storm Troopers) after the elite German shock troops of WWI.

Thus, in this beautiful banquet hall, was reborn a violent group of individuals who helped Adolf Hitler to power. This power enabled Hitler to start WWII and made him responsible for the death of millions of innocent people, and all of this was caused by some radical people throwing empty beer mugs.



There is an old German saying that hopefully will distract history away from this dreadful event: "As long as the Hofbräuhaus still stands at the Platzl, Gemütlichkeit will not disappear from Munich".

References:

- Putsch*, Richard Hanser, New York 1970
- The S.A.*, Jill Halcomb, Columbia, SC 1985
- Photo courtesy of David Kimmie

The Twenty Second Installment
Photos From The Road

By Ron Fox SCI Master Steinologist

I begin this issue with the collections we visited, while on our trip across the country, in route to the Providence convention.

Heinz Roes is a collector from the Baltimore area. He is a member of the Gambrinus stein club, and has been a friend since the early 1970's. His main stein interest is in military steins. The first piece from his collection is this unusual glass character stein with an enameled iron cross and oak leaves.

This next stein was made for the American market. It comes in a cobalt coloring, as well as this white version. It commemerates our military, and usually has an American military officer in the lithophane. The porcelain hat lid helps bring this stein into the character catagory. I have not seen one with Princeton on it before.

German infantry steins are plentiful, but not with this great looking spiked helmet lid. The lid is not the only thing spiked about the stein, so is the price.

Heinz also has a nice grouping of stoneware character steins. I have included this rare hunter stein that was made by the Gerz factory. I had not seen it before.

The lid is so important to the overall appearance of a stein. This would just be a nice blown and faceted glass stein, but the Ulan helmet lid and enameled unit designation, inhances the stein and makes it a legitamate regimental.

I thought you would get a charge out of this electrical-plant worker occupational stein. With electricity just coming into its own, it is not a common piece.

As you can see, Heinz likes helmet lids. This Saxon foot artillery is one of the dozen or more he has within his collection. They make a very attractive grouping.

Another unusual character stein is this Wurzburger bell. I'm sure the verse that wraps around the body tells more of it's story. I see a future article here.

The last piece from Heinz is this neat looking porcelain stein with a transfer of Otto von Bismarck in civilian dress. He was very popular with the German people and his image was the inspiration for many steins.





The Baltimore Washington area has many large and interesting stein collections. One that intrigues me is that of Russ and Betty Keiser. He has been influenced by Steve Smith and the late John Stuart and his widow Judy. The collection consists of the rare and unusual, which is just the right place for me to visit.

This Royal Vienna is particularly attractive, with its hand painted scene of a monk holding a beer stein. I have always wondered why these religious men did so much drinking?

Within Russ' collection is a very respectable group of Mettlach steins. He has many of the important pieces. This 1/2 liter cameo, with its Art Nouveau etched decoration, is a real eye catcher.

Steins made of bronze are extremely uncommon. I would assume because of how heavy the metal made the stein. After you filled it with beer, it would take two hands to drink from it. This stein features Bismarck in relief, with a reclined Bavarian lion on the lid.

In the last issue, I did a two page spread on unusual materials used in the making of steins. This Ostrich egg certainly is a good addition to that category. It is embellished with fancy silver plated mounts, and a Bavarian lion finial.

One of Russ' most recent additions is this 17th century blue Annaberg stoneware stein. It was the top selling lot at the Providence convention auction and sold for nearly \$35,000 with commission. Russ was a serious buyer for this piece.

Steins carved from wood have become very popular in recent years. After you take a good look at this 3 liter wooden gem, you can understand why. It is delicately carved in a strong gothic style. I get the sense that it may have been used in a church.

Russ found this next large stein, made of copper, on one of his trips to Europe. It is at least a 4 liter, and with the three hoof feet, it seems even bigger. It has wonderful hand hammered designs over the entire body and lid. It has a large shield of a Munich child across the front. It sure makes a great statement.

I took many photographs while at Russ and Betty's house. I will share more photos in future installments.

We only had to drive about 12 miles to our next stop. It was to the home of Judy Stuart and the collection her late husband John started. His untimely death left this incredible collection in Judy's hands. Judy has worked hard educating herself on the steins that were left in her care. I am both impressed with what she has learned in a short period of time and how she has continued to improve the collection with new purchases. I tip my hat to her.

I have always been partial to cobalt overlay Bohemian glass. This first stein is a wonderful example. It has deep and extremely detailed intaglio cutting of stags. It has a matching cobalt overlay inlay set into brass mounts. Regardless of the color, this is a choice piece.

One of Judy's many great additions to the collection is this Theresiethal enameled glass pokal. It depicts a hunter and the St Hubertus stag. It is one of those pieces that the more you look, the more you find. It is full of game animals and forest decoration. The cross is an excellent choice for the finial of the set on lid.

Steins made of marble are scarce. Like the bronze stein I showed you earlier, marble is very heavy, which prevents it from being very functional. Whether this medium made sense or not, this brown stone Stein looks great.

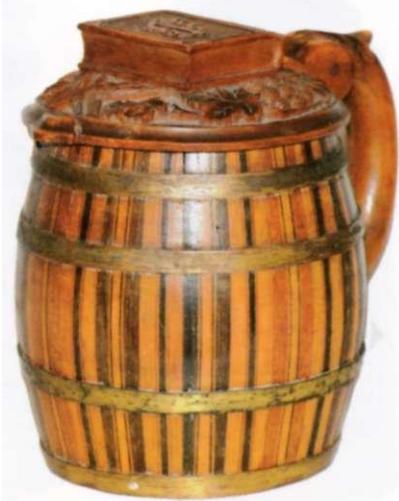
Viennese enamel steins are hard to find, and if you should run across one, you'll need a good relationship with your banker to be able to pay for it. This bulbous beauty is certainly worth stretching for.

The technical term for this next glass Stein is a pull-up. Its internal glass threads are arranged in a draped pattern. It is a difficult glass-making technique, and was seldom used in the making of glass steins. The contrasting colors makes it stand out on the shelf.

I have only seen this next Stein one other time. It is made of leather and has a pressed design and coloring making it appear to be made from birch wood. It has a matching inlay, made in the same manner.

Silver steins have been made for about 500 years. They were made in dozens of different countries. It is a major Stein category that is not understood well by the Stein community. This early, hand chased Stein is an exceptional example. It would stand proud on any Stein shelf.





Some of the best known character steins were made by the Schierholz porcelain firm. Their designs have stood the test of time and are highly sought after. This Nürnberg judge, with the porcelain jester thumblift, is a prime example. It is also the only one we know of in the uncommon blue onion pattern.

This next stein is from the Wetterau Hessen factory. It is technically a Hafnerware piece, which is earthenware with a lead glaze decoration. They first dipped the greenware into a yellow glaze and then, after it dried, they dipped it into the orange/red glaze. The potter then scratched his decoration into the surface. After the stein was fired, the yellow glaze color was revealed, where the potter scratched in his design. As you can see, this Wetterau stein has a very distinctive appearance.

This great looking Bohemian stein has a detailed intaglio scene of a stag in the forest. It has a matching glass inlay lid set into brass mounts. What is hard to judge from the photo, is that it is an amazing 2 liters in size. This big boy has everything going for it.

Bill Hamer did an excellent article in the last issue of Prosit. He showed us how to tell the difference between north German faience and those made in the south. Here is the opportunity to test that information. Do you give up? This faience stein is from the north and the Berlin factory. It is from about 1740 and has sturdy pewter mounts on its large 1 1/2 liter size body.

Scandanavian burl wood tankards can get expensive, but are not uncommon. Finding one with a carved scene on the body is more difficult and will be more expensive. This example has detailed carving and is set on four feet. The lid is decorated with a silver medallion and stag thumblift. Like the previous faience, the wood tankard is from the 1740 period.

This next wood stein is made like a beer barrel. It has over 50 different colored wood slats that are tightly assembled and held together with four brass bands. Besides the striking contrasting colors to the wood slats, it has a large carved bible across the top of the lid. Probably made for a priest or someone that was in seminary. I would put it into the occupational category.

As you can see, Judy's collection is full of very rare and unusual steins and she is doing a great job with the new direction. You can expect to see many more steins from her collection in future installments.

After more than 3000 miles of driving, we finally made it to the Providence, Rhode Island Convention. The New England Steiners should be congratulated for the excellent job they did. Hosting an SCI convention is a real labor of love. Thanks guys.

As we headed west out of Rhode Island, It gave us the opportunity to visit the collection of Frank and xxxx Frances. They have been friends for a very long time and it had been over five years since we have been able to stop by. They have several hundred steins covering every stein category.

As a collector of the American Cold War steins, this first stein grabbed my eye. It is to the 75th Field Artillery Battalion and has a decoration of a large artillery gun that wraps around the entire body. It was purchased by Tom Donnelly who was the battalion dispatcher and served in Germany back in 1954-1955. There was no way of wresting this beauty away from Frank.

For both American Souvenir and brewery collectors, this rare threaded relief Diesinger would be of extreme interest. I guess the Diesinger collectors might like it as well. It is for the Atlantic Brewing Company in Atlantic City, New Jersey. Unfortunately guys, it is not for sale.

Most everyone that has been collecting for a while is aware of the Mettlach #2373 that was made for the city of St Augustine, Florida. It is an etched stein featuring an alligator handle. This next stein is Mettlachs less common PUG version.

In past issues, we have shown you many good looking 4F turner steins. This porcelain 1/2 liter was for a Turnfest in Munich back in 1989. It has a neat scene of the Munich child holding a 4F shield.

This next Bohne character stein has been erroneously called Charlie Weaver for years. It was given that name because of the striking resemblance to the comedian who was on the popular TV game show of Hollywood squares. He is actually just a Bavarian man.

This Knight on horseback quenching his thirst, is just a good looking stein.

Munich brewery steins are highly collected in Germany. This 1 liter stoneware example to Burger-Brau, with the matching relief pewter lid, would sell for a premium over there.





Don't let the photo fool you, this American souvenir stein is less than 3": tall. It depicts the Masonic hall building in Chicago.

This last photo from Frank's collection, is a blown amber glass stein with large green applied prunts and belly bands. The contrasting glass colors helps make it very attractive.

We were now off to Pittsburgh and the home of Dick Platt. I have not been to his home since 1976. As you would guess, his collection has had some new additions in the 36 years. Dick is one of the few remaining members of the original Pittsburgh SCI group and is an active part of the newly formed club.

Dick's collection consists of mainly etched Mettlach. He has many of the very sought after pieces, like this hard to find Chess stein. As you will see, some non-Mettlach slipped into his collection as well.

Here is an attractive blown amber glass stein with an enameled Imperial eagle in a shield. It was made by the Theresienthal glass firm and has good quality pewter mounts.

By the 1900 period, Art Nouveau (Jugendstil) was the rage throughout Europe and the United States. Its influence was felt by all of the stein manufacturers. The glass industry was no exception, as you can see from this enameled green glass stein.

Dick only has one Regimental stein, but it is not a common one. It features a pewter soldier thumblift shooting a rifle with a long barrel. They come up from time to time, but not with the brick wall finial the rifle shoots through.

Like the Regimental, Dick only has one early pewter stein. This 1 liter is engraved with a Saxon shield and is from 1780.

The last three steins on this page are from a collector named Ray Brereton. His nick name is Gunner, as that was his duty in the Viet Nam war.

The first stein is the usual large soldier and rifle thumlift. It is good to be able to show both variations on the same page.

This 9th Hussar Regiment from Straaburg is about 13" tall. With its deep false bottom, you would think it to be a 1 liter.

I finish the page out with this nice looking 20th Pioneer. The large eagle over the unit epolet, and the screw off lid, helps make this a very neat stein.

After 35 days and over 10,000 miles of driving, we were finally back on the west coast. We decided to take a run down to the Los Angeles area and the home of Terry and Claire Hill. Terry is one of the very knowledgeable stein collectors of our hobby. He has done a great deal of writing on the subject and has given countless lectures both at the local and national level. He brings real credibility to the Master Steinologist title.

Claire has been the official SCI artist for many years. She has been responsible for the incredible artwork on our yearly Master Steinologist awards. She brought out her scrap book that shows all of the awards she has done. They are the same size copies from the originals and we talked about what an interesting article they would make for Prosit. She agreed to have them photo copied in color and I look forward to able to share them with our members.

Although their stein collection is large and varied, most of the new additions are Art Nouveau in design. Terry especially likes the artwork of Ludwig Hohlwein. He must have about 50 pieces designed by this Artist. Ludwig Hohlwein was born in Wiesbaden in 1874 and practiced as an architect up until 1906 when he became more interested in poster design. It is in this field that he excelled and is most famous for. He was considered one of the best graphic artists of the time. It is obvious that the stein manufactureres took notice of his acclaim and sought his work as decoration for their production lines. As we can see, Hohlwein sold his designs to many of the prominant stein manufactureres of that day.

On this page, we features seven steins produced by the firm of Merkelbach and Wick. They are all made of stoneware and have similar Art Nouveau styled pewter lids. Hohlwein's stylized designs and use of contrasting colors, makes his work easily recognizable. He had a subtle sense of humor that comes through in much of his work.

The other two remaining steins on this page are made of glass. They are from the Theresienthal glass manufacturing firm, which had one of the largest productions of glass beer steins of that day. Glass collectors know this firm best for their vast line of wonderfully decorated goblets and stemware. Their Hohlwein decorated glass steins must have been made in small qualities, as you seldom run across them.





This next group of six steins are more of Ludwig Hohlwein's work. They were made by the Reinhold Merkelbach firm and have a very different appearance from all the other steins that feature Hohlweins designs. The speckled brown background coloring makes the enameled artwork jump off the stein. These are the least common of all of the Hohlwein decorated steins and as you would guess, usually much more expensive. In some cases, even more expensive than many of the Mettlach steins containing his designs. The pewter lids have an Arts & Crafts look with their hand hammered design. You must admit, they are great looking steins.

I should not pass the opportunity to explain how the stoneware firms achieved this brown coloring on some of their stoneware products. Back in the 16th century, the early stoneware factories found that if they cut off oxygen during the end of the firing process, the clay surface would have very little color from the metal oxides within the clay. This is called a reduction firing. If they let the kiln have a good flow of oxygen throughout the entire firing process, the metal oxides produce their strongest color within the salt-glaze surface. This is call oxidation firing. These six Hohlwein steins had an oxidation firing. The brown glaze was a natural effect of this firing method, and not painted onto the body. As you study early stoneware steins, you will see that Kruessen steins were always made with oxidation firing method, while Siegberg always used the reduction method. Some firms like Raraen used both.

In the next issue, I will show you a great selection of Mettlach steins decorated by Hohlwein. Terry has almost every known that Mettlach produced.

As I said earlier, Terry has a varied collection. This pottery stein depicts the sport of diving. Certainly not a common subject found on steins.

The military was very important within the German culture. Each young man was obligated to serve at least two years in their military service. This explains why we see military scenes on so many of their steins. This 1 liter character is of a large artillery shell. Mixing it with a human form was a nice touch.

We round out our photos from the Hill collection with this rare Mettlach PUG stein. It is to a "Schutztruppe S.W.A." This unit served in South West Africa. A very tough stein to find.

I was not home long before I was back on a flight to the east coast. Besides some stein business in the Baltimore-Washington area, I wanted to visit one of my four daughters who lives on the Maryland shore. John Harrell, one of the most knowledgeable Regimental stein collectors, lives less than one mile from her home. It was the perfect opportunity to photograph a few of his interesting steins. The following descriptions and comments were provided by John himself.

First stein "Inf. Regt. Nr. 111, 11. Comp. Rastatt 1907-09 Reserv. Hotz." It is one of four steins presently known with the image of both Grand duke Friedrich II of Baden and his wife Hilda, a Princess of Luxembourg. She was noted for her fun loving sense of humor. He wore the largest helmet in all of the German armies.

The next two steins are designated to, "4. K.B. Inf. Regt, 11. Comp. Metz 1905-05 Res.Gefr. Leist" and "4. K.B. Inf. Regt. 11. Comp. Metz 1905-07 Res. Fiedler." These two steins are non identical sister steins, a pair much harder to find than identical sister steins. The fact that these are bicentennial jubilee steins with historical scenes adds greatly to the interest and visual appeal.

The next stein is to the "9. Jäger Batl., 2. Comp. Ratzeburg 1911-13 Jäger Schumacher." Steins with this classic body are also known from the 4., 8. & 14. Jäger Bats. This is the only one known at present from this Bataillon. Regimentals from the 9. Jäger Batl. are rare. Steins with this body seldom appear on the open market.

The last two steins are 4. Jäger Batl. 2. Comp. Bitsch 1903-05 Jäger Richter and 4. Jäger Batl. 2. Comp. Bitsch 1903-05 Jäger Muller. These two non identical Jäger sister steins reflect that German Reservists, even in small garrison towns who were from the same company sized unit did not always purchase the same identical stein. Both steins have rosters each with both names. It is possible that more than two non identical sister steins exist for some unit.

John has been one of my most invaluable experts on the German Military for many years. His two books on Reservist steins has educated collectors for decades. His current book is almost completed and should be available in the very near future. It will be a book that every stein collector will want to have in his library.





Our next stop brought us to upstate New York, just outside of Albany. It was to the home of Elton Kilmartin. It had been about six years since we had last been there and I was looking forward to seeing him again.

Elton's home is made of stone and is nestled into his 20 acres. What a wonderful place to live.

Elton's collection covers many categories, as you can see from these photos. The first is a very detailed hand painted Mettlach depicting 4F turners.

This next 2 liter stein shows a man teaching a woman how to ride a bicycle. I can see her winding up crashing into some bushes.

I am particularly attracted to Majolica steins and this example from the Sarreguemines factory is no exception. Besides the wonderful glazed areas, it has a print under glaze scene of children dancing.

Steins from the Diesinger factory have been popular for many years. Their fancy bodies and use of colors is evident on this relief piece with the warriors head. The base with the four feet also adds to the overall effect.

This Schierholz character stein of a bowling ball is a very rare variation. Instead of the normal wood grained decoration, it has detailed floral groupings painted around the body. The porcelain pin boy thumblift is a neat added touch. It is one of only two I am aware of.

If this next Mettlach stein doesn't look familiar, it is because it is seldom seen. It is a 1/2 liter PUG #2145 on a fancy body. It has a wrap around river view scene of the town of Thorn. It is a stein that would command a lot of attention from Mettlach collectors.

A few years ago, John Lamb did an excellent article on the Royal Bonn firm in Prosit. This next 3 liter stein is from that factory. The cavalier and floral design is on an unusual and scarce body. Several collectors keep trying to talk Elton out of it. They have not been very successful.

Elton has about two dozen steins depicting the 4F turners. This 1 liter is decorated on a porcelain body with a lithophane. It was made for a Turnfest that took place in Nürnberg back in 1903. It has the shield for Nürnberg beside the 4F Turners shield.

This series exists because of collectors like you. Keep those invitations coming and I will keep writing this column..

IDENTIFYING FAIENCE STEINS - PART 2

By William Hamer

PROSKAU FACTORY (1769-1793)

The Proskau factory produced faience wares for about 25 years from 1769 until 1793. Due to their decoration method, this factory is one of the easier faience factories to identify. I will start by discussing the stein body, then handle, then marks and finally the decoration method.

STEIN BODY:

Figure 1 shows a typical Proskau tankard with the pewter base removed. Most Proskau steins are the tankard or walzenkrug shape. The top lip is indented for the pewter lid ring to fit and the bottom is slightly different than the typical straight side that you find on north German faience factories. Note that the base of the stein has a slight indentation where the pewter rim fits around the bottom of the stein. This indentation helps the pewter from falling off and can usually be seen even with the pewter base in place, as shown in Figure 2.



STEIN HANDLE:

The Proskau handle is shown in Figure 3 and Figure 4. The handle has a cross-section in the shape of a D, being flat on the inside and rounded on the outside with rounded edges where the handle transitions from round shape to flat. There is a taper from top to bottom. The handle is attached to the stein body near the top and the bottom of the stein, making a long handle, as shown in the side view shown in Figure 4. The lower handle attachment has a rounded tapered tail.



MARKS:

There were several factory marks used on Proskau pieces, which include a cursive P or Po, an underlined P, or a cursive D P. Figure 5 shows these marks, which are taken from the book Fayencen by Gert Nagel and Figure 6 is of an actual mark on the bottom of one of my Proskau steins.

Unfortunately, the solid pewter base would need to be removed, before any artist or factory marks could be revealed. It seems odd to me, that a factory would bother marking the base of a stein, when they intended to cover it up with a solid pewter base.



DECORATION METHOD:

Proskau steins are decorated with a center scene on the front of the stein and usually a small floral decoration on each side as shown in Figure 7. But it is how these decorations were made that sets these steins apart from most other faience factories. While most faience steins were fired twice (as described in part 1 of this series), the Proskau faience piece went through three firings. Once the body was thrown and the handle attached, the stein was fired the first time to about 700 °C, which drove off the water and left a hard porous body. The stein was then dipped in a tin oxide glaze (tin oxide, powdered glass and a flux) and fired a second time to about 1000°C. This produced a smooth white enamel finish and this surface was then decorated with low temperature fired paints. This gave the artists a much broader range of colors that they could use for their scenes. This made for a more colorful decoration on the steins. The stein was then fired a third time to about 750°C. Often fired at the same time as the second firing temperature of 1000°C, these pieces were set behind muffle bricks to protect them from the higher temperature. This muffle-fired decoration now ap-



pears over the white background glaze and gives some depth to the decoration as shown in close-up figures Figures 8-11

One of the scenes that Proskau is known for is the musician. Many of their steins feature a musician playing various musical instruments. At the end of this article are two pages featuring Proskau steins, one page with the musician theme and the other with various other scenes.







A Merkelbach & Wick stein from the 1. Garde Ulanen Regiment, Potsdam

by John Harrell, Master Steinologist

This Merkelbach & Wick classic stein body was first sold in 1913. It is commonly identified with steins from units of the Prussian Garde Corps, which were garrisoned in the Berlin-Potsdam area. It was one of the last distinctive pottery stein bodies marketed before the war. The units from which stein bodies of this type are known are the 1. & 9. Companies 1. Garde Regt, zu Fuss, 77 4. Garde Regt, zu Fuss, 3./ Regiment der Garde du Corps, 5./1. Garde Dragoon Regt., 1./ & 3./ 1. Garde Ulanen Regt., 2. Garde Ulanen Regt., 27 3. Garde Ulanen Regt., 57 2. Garde Feld Artillerie Regt, and the 1./Garde Train Batl. Non Garde steins include the 2. Kürassier Regt., Pasewalk & Leibgendarmerie 2. Zug, Potsdam, 27 3. Ulanen Regt. Fürstenwalde, 2711. Ulanen Regt., Saarburg, 5714. Ulanen Regt., Mörhingen & Reitanstalt (Riding Institute) Kriegs Akademie, Berlin and the 67 3. Fuss Artillerie Regt., Mainz & Fuss Art., Schiess Schule, Jüterbog. A stein from one of the Berlin area Eisenbahn regiments is also known. An accompanying post card shows eleven members of Room 38, 2. Squadron, 3. Garde Ulanen Regt, standing or sitting around a table. On the table in this pre war image are four steins identical in decor to the one in this article. Known service ending dates are 1913, 1914 and 1915. This stein body is not rare, but does not often appear in U.S. auctions. One German collector had nine steins from Garde Corps area with this body type.

The scalloped base is profusely decorated with oak and laurel branches intertwined with a long blue ribbon. On the base are four shields of two types opposite each other. A standard Reservist phrase is below each side shield. "Parole ist Heimat" (Password is home) on the left side and "Reserve hat Ruh" (The Reserve is at rest) on the right. The shield on the front has the Imperial crowned eagle. Other steins of this type may have a Garde Star, the owner's monogram or some decorative image on the front shield. The bands are decorated in a repeating upright leaf pattern. The decorative handle depicts a fish. On the base, under the handle, is a shield inscribed "Hopfen ind Malz Gott er halt's" (Hops and malt - God preserve them). On the underneath side of the bottom is the Merkelbach & Wick impressed mark.



This transfer pattern, with the side scenes, is often noted on steins, to include the shorter porcelain "Garde style" steins, from the Land 3. Garde Ulanen Regts, garrisoned at Potsdam. Other cavalry steins, with this body, may have similar side panel scenes with appropriate changes in the center panel background, the Kaserne in the lower left panel and the windmill scene in the upper left panel. Some cavalry transfer patterns on this stein body have only a single scene on each side. In the center panel three 1. Garde Ulanen ride past the Potsdam Schloss, originally built in 1661 and reconstructed in 1745-51. The Schloss was the official residence of the Prussian Royal family. Potsdam is located on the Havel River and began its existence as a Slavic fishing village eventually becoming the "Cradle of the Prussian Army". Below this scene is a display of flags, a kettle drum, helmet, a silver horse shoe and the plain white regimental Ulan "Banjo" style epaulet.

In the upper left panel is a view of the famous windmill near Frederick the Great's Sans Souci Palace in Potsdam. The windmill still exists after all of these years and was the subject of a story known by every Prussian boy and girl at one time. It seems that when the windmill was operating the noise grated on Frederick's nerves and interrupted his solitude. He went to see the owner who was an older man whose livelihood depended on his earnings from the mill. Frederick made an offer to buy the mill which the owner refused. (Knowing that

"Alte Fritz" was frugal with his money it was probably not an overly generous offer!). Whereupon Frederick told him that he would just take the mill. The owner responded by telling the king that he would take him to court and win the judgment. Frederick told the owner that since he, as king, appointed the judges they would rule in his favor. The response from the mill owner was that while it was true that the king appointed the judges he knew that Frederick only appointed honest judges and that therefore he would win in court. With that Frederick left and returned to his palace defeated. The old windmill still stands near the palace.

The lid is one of the many versions of the very popular "Reserve hat Ruh" style and is the "standard" lid type for this stein body. Any other type lid, excepting those with the miter helmet finial from the 1. Garde Regt, zu Fuss, found on this body style should be suspect. A large mounted Ulanen is atop the lid. The lance is present and complete with pennon. Perched on a ball is a full three dimensional Imperial crowned eagle as the thumblift. The ball perch for the thumblift has a glass eye and the image (stanhope) of Potsdam is still visible. The roster lists thirty-nine names.

Across the top of the stein is the phrase "Wir dienten true am Havelstrand, mit Gott für König und Vaterland" (We served faithfully on the banks of the Havel with God for the King and Fatherland).

On 14 April 1819 the 1. and 2. Garde Ulanen Regiments were formed in the strength of four squadrons (Eskadronen) each. All eight squadrons were formed from existing Landwehr cavalry squadrons and the regiments were designated "Garde Landwehr", or a variation thereof until 2 October 1851. On that date the word "Landwehr" was dropped and the final version of their names was adopted as 1. and 2. Garde Ulanen Regiments. A fifth squadron was added to each regiment on 10 November 1866. Personnel for these two squadrons

brigaded with the 3. Garde Ulanen. Regt. Each regiment left a skeletal depot squadron in its Kaserne. The division, part of an independent cavalry corps, was in the advance into Belgium, Luxemburg and France on 4 August 1914. The regiment was first in action at Dinant, Belgium and in September took part in the First Battle of the Marne. It remained on the Western Front until 2 July 1915 when it entrained for the Eastern Front, and remained there until 1919. While in the east the regiment spent time in Finland.

insure that the helmet did not fall off and be lost cap lines (Fangschnur) were attached to it and looped around the rider's neck. And lastly for parades, a white horse hair plume was worn on the front left side of the helmet for this regiment. While some collectors may wonder why time is spent on describing the Tschapka and tunic, others have probably encountered Ulanen steins with mounted finials wearing a different helmet and uniform from those depicted in the transfer scenes, a clear indication that the final is a replacement.



came from within each regiment. The 1. Regiment was in Potsdam 1819-1919. The 2. Regiment was in Berlin 1823-1919. Following the death, in 1851, of its Chef, Prinz Wilhelm of Prussia no other Chef was ever appointed for the 1. Regiment. All regimental commanders for the regiment were of the nobility until 1917.

The 1. Garde Ulanen Regt, saw action in the Austro-Prussian War 1866, and the Franco-Prussian War 1870-71. Casualties were very light and in the Austro-Prussian war the regiment had no fatal casualties. Despite being in five battles and actions in the Franco- Prussian War and much patrolling regimental casualties were again relatively light. Upon mobilization on 1 August 1914 the regiment was assigned to the Garde Kavallerie Division and was

The German Ulanen adopted the black leather Tschapka in 1867, which was a radical change from the original 1808 model Tschapka. This last model had a flat "mortar board" piece mounted on a rounded stem attached to the top of the helmet body. The helmet was slightly modified until 1894 when the final version emerged. For parades and special occasions a cloth "Rabatte" in the white regimental parade color was attached to the stem and the bottom of the mortar board. The Ulanen double breasted tunic called an "Ulanka" was worn with two rows of seven diverging buttons on the front extending upwards. A cloth parade Rabatte, also in the parade color, was attached to the tunic. The regimental facing color for the collar, pointed Polish cuffs and uniform edging was called "poppy red". The cloth part of the epaulet was white. To

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Another Schierholz Mystery Resolved

by Steve Morris

As a dedicated Schierholz character stein collector for over 15 years, I always get mystified when first seeing a Schierholz stein that I haven't seen or one that hasn't surfaced before. I had that experience twice last year. Once at Rich Cress's home when I was there to give a talk on Schierholz at their chapter meeting and again at a Ron Fox auction in Los Angeles during the table sales. On that occasion Steve Elliott pulled out of his bag another mystery stein. Interesting thing is that both of these steins were of the same piece, the Schierholz Munich Child on a Barrel.

Rich's piece was typical in all aspects except for one thing. The barrel that the Munich child was sitting on had a bung or spigot (see photos). That I haven't seen before.



On Steve's stein the robe on the Munich child was pink (see photos) and it too has a bung on the barrel and more interesting was that the lid did not have a pewter rim which I thought to be highly unusual. Fortunately, in attendance for that event was Les Paul, Ron Fox, Dave Harr and Bob Grobner and myself. All experts and collectors of Schierholz character steins. After checking out the piece and mulling over it for some time, each person had a comment on the stein; Ron said he had seen the pink robed stein years earlier, but nobody had any concrete conclusion as to its originality except to say, "never say never" about what may surface.

While I was working on my 2nd edition of the "Character Steins of Schierholz" book and searching for new photos to add, I came across an interesting photo of a Rastal flyer to promote the reproductions Werner Sahm was marketing. Both of the aforementioned pieces were on this flyer, and both give clues to these unusual steins.



Were the two pieces I saw original or reproductions? Bottom line, in my opinion, after pondering over all the pictures showing the detail, the colors, and the pewter on both of these steins, my conclusion is that they are both original steins. Perhaps pieces the factory considered for production and decided against for one reason or another. Adding the spigot meant making another mold and more time to manufacturer. The pink robed stein without the pewter rim would have been cheaper to produce, but somehow just didn't look right and definitely not typical of Schierholz. It was real strange that these both "popped up" at the same time.

Unusual Stein Makers

Reichard M. Krause

by Ron Fox



This is the first, of a new series of articles covering steins by manufacturers not usually known for their production of steins. We are all familiar with such large firms like Mettlach, Schierholz, and Diesinger, but these articles will help uncover those firms that had small productions of steins that are seldom found or understood today.

The Majolica firm of Richard M. Krause was found in the historic Prussian town of Schweidnitz up in Silesia. This was an area that seemed to be fought over for centuries. The French, Bohemians, Austrians and Germans, had an ongoing tug-of-war over this agriculturally rich area. It was situated on the banks of the Weistritz river, which allowed them to get their products to distant market places. It was a valuable area to control.

The Origin of Majolica

The name 'Majolica' can be assigned to its Spanish origin. It is believed that majolica ceramics were first shaped on the island of Majorca, and eventually imported to Italy. The metallic glazes, that are attributed to its vivid colors, were first developed by the Mesopotamian potters, during the 11th century. In England, the art was first introduced at the London's Crystal Palace Exhibition, in 1851, by potter Herbert Minton. Slowly, this type of pottery spread throughout Europe and was being produced in almost every country. Decorative forms like vases, pitchers, jardiniers and figurines became common place in most Victorian homes.



The Krause pottery started production in 1882 under the direction of Martha Krause. In 1910, her son Reichard took over managing the firm, and greatly expanded their production by opening sales offices in Hamburg, Berlin, Köln, Amsterdam, Paris, Copenhagen and Hanau.

Their production was mainly relief lead-glazed earthenware, or what is commonly known as majolica. They had a relatively large production of decorative items, and had a work force of 160 employees. The Krause firm had great success right up until the early 1930's, when public demand for majolica all but disappeared. The great depression, and a major shift in artistic style, all but closed the door on their once large majolica industry.

Figure 1 is an example of the type of items the Krause firm normally manufactured. They are a stunning pair of large multi-colored urns with figural handles. They stand about 20 inches tall and would bring elegance to any home.

Figure 2 is one of the uncommon steins this firm produced. It is a character stein of what appears to be Frederick III in military uniform. This stein seldom comes available, and until now, the manufacturer was unknown.

Figure 3 is another stein by the Krause firm and it was made to commemorate the many local shooting contests that routinely took place throughout Germany. It depicts a rifleman on either side of a circular panel that carries the word Prost. Each side has a target, and the inlay lid features a figural target shooter's hat.

Figure 4 is the Reichard M. Krause factory mark. It is an impressed shield beneath a crown. The shield is diagonally split into two sections, with one half containing the letter M, and the other half the letter K. In my experience, most of the items from this firm will carry this impressed base mark.

As you view these photos, you can obviously see the tremendous similarities between the pieces. Krause's detailed relief forms, coupled with their vibrant colors, helped make their majolica products very desirable. 100 years later, the quality of this manufacture continues its appeal to collectors.



Editors note:

Should you have an unusual stein that you would like researched, send photos to the editor.





Wingender Brothers and The Indian King

by Ron Fox, Master Steinologist

This article is about an elusive American stoneware firm, and also, a historic tavern that played an instrumental part in our early colonial days.

Back in the early 1980's, I spent a great deal of time researching American firms that manufactured beer steins in the early 1900's. As my study progressed, I was able to find and purchase examples from each of the factories I discovered, but one. The Wingender Brothers stoneware firm of Haddonfield, New Jersey was the firm that had eluded me.

Wingender steins were made in the style of the Westerwald, and usually had no base marks, which made them difficult to identify.

Recently, my wife became interested in antique items that feature an Indian image on them. Of course, steins with Indians on them went to the top of the list. We never pass an antique mall without searching every shelf. Ebay has yielded many great finds as well.

On our travels back to California from the convention this year, we found a stoneware stein with an impressed Indian on it, at the Black Angus Antique Mall in Adamstown, Pennsylvania. Not only did I buy a stoneware piece with an Indian on it, but it was also a piece from the elusive Wingender Brothers firm. I had wanted an example from that pottery for more than 30 years. I was more then pleased.



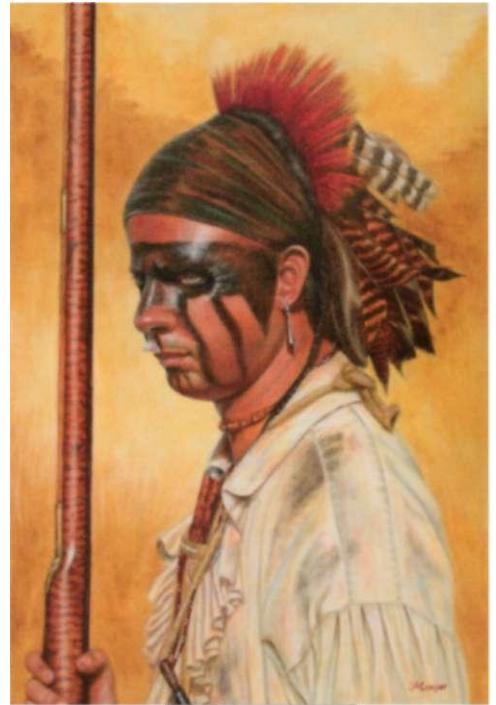
Wingender Brothers Pottery



Lenape Indians and settlers in happier times

Factory history

The Wingender brothers immigrated to the United States from Germany in the late 1880's. The elder brother Charles, had his pottery apprenticeship in the German town of Hohr as a young man. His younger brother William, attended ceramic school in the same town. When they first arrived here in the US, the brothers went to work in the pottery firm of Richard Remmey near Philadelphia. After several years they decided the only way they could exercise their creative talents was in a business of their own. In 1894 they were able to secure the old pottery in Haddonfield, New Jersey. Here they began production of salt glazed stoneware products such as steins, jardinières, pedestals and pitchers. They leaned heavily on their experience in German decorated stoneware. With the great number of Germans immigrating into this country, this provided a substantial built in customer base. Their wares were well received, and this American stoneware firm worked right up until the late 1950's. I guess you can say they had a great run.



Lenape Indian





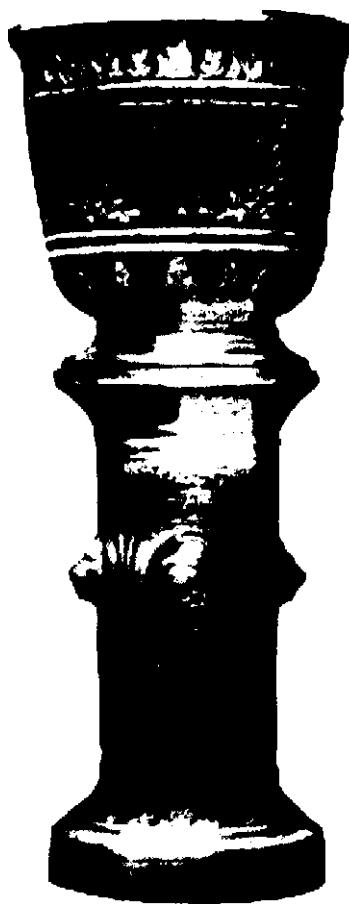
The Indian Kings

When the Dutch and Swedish settlers migrated to the shores of the Delaware river, they encountered the Lenape Indians. These Indians were well versed in rural life and were experienced hunters, trappers, farmers and fisherman. These Indians viewed the settlers as ill-equipped to deal with the harsh elements of country life. The Lenape initially felt a sense of responsibility for the settlers survival, and taught them how to thrive in their newly found home. At first, the settlers had great appreciation for the Indians invaluable assistance. The oldest Indians were considered chiefs or sachems. The settlers dubbed them kings.

As more and more settlers came to the area, the feelings of gratitude disappeared and was replaced with hate. The new inhabitants wanted the Indian's land, and all it produced. The Lenape Indians were pushed south from their homes and stripped of what was rightfully theirs for multiple generations. Some town folks remembered the Lenape's help and generosity and erected a statue honoring their past.

Indian King Tavern

In 1750 Sarah Norris erected a new tavern at 233 Kings Highway to meet the needs of the travelers of that day. She called her establishment "The Indian King" and made the profile of a Lenape chief one of the most visible public symbols in the village of Haddonfield. Her tavern's name brought recognition of how this honorable tribe was responsible for the survival of the areas early settlers.



Relief salt glaze stoneware jardiniere and pedestal, Wingender Brothers circa 1900

While the Revolutionary War was raging in the northern half of New Jersey, the legislature fled from Trenton to the safety of the small town of Haddonfield. They continued

to meet on the second floor of the Indian King Tavern, where they conducted the newly independent state's legal affairs and war efforts. The Great Seal of New Jersey was developed during these sessions, and is still being used by the state. This building was the first State Historic Site, adopted as such in 1903. Its original structure remains largely intact as a state museum today.



Indian King Stein

The stein is made of salt glazed stoneware. It has the body and handle traits of a Reinhold Hanke stein. It has cobalt decoration as would its German counterpart. The front has a stamped impression of a Lenape Indian within a circle. It also has a stamped impression over the circle that reads "The Indian King." Below the circle it reads "Haddonfield, N.J. 1750-1910." When this stein was made by the Wingender Brothers firm, it was in celebration of the then 160th anniversary of this famous historical site.



Small Munich Child Steins, By Diesinger

By Arvid Frende

Character stein books usually list three Diesinger Munich Child character steins, a 3/10 liter, a $\frac{1}{2}$ liter, and a 1 liter. All of these have similar traits, in that the robe is the same on each, along with a Stein in the righthand, and a book (Bible or verse book) in the left hand.

In this article we will discuss three other Diesinger Munich Child steins, usually not shown in the books.

In figure 1, the Stein on the left is mold number 844 and is 1/8 liter. You can see that the robe is slightly different from the others. Along with holding a Stein in her right hand, she has a radish in her left hand. However the most obvious difference is that the head is part of the body, instead of being part of the lid.

The Stein in the middle is a $\frac{1}{2}$ liter Stein. It is press marked with mold number 730, both on the base and the back of her sash.

Strangely the Stein on the right is also marked as mold number 730 on the base. This Stein appears in most of the books on character steins and I believe is usually identified as mold number 730.

The Steins are nothing alike other than subject matter. The size is different. Baseline beading only appears on the right pictured Stein. The middle Stein has her mouth open revealing teeth, while in the right Stein has her mouth closed.

It is not unusual for Diesinger to have mis-marked mold numbers. Since there are many references to the Stein on the right as mold number 730, that is probably the correct number for that Stein. In the absence of a Diesinger Catalog, it is difficult to be sure if the middle Stein is improperly marked, or was originally intended to have the mold number 730 that is on it. I personally have never seen this Stein appear anywhere else. If you have one of these Steins, I would appreciate hearing from you if there is a number on your Stein. This would help us to solve the question of this mold. You may email me at frende@att.net.



1



2



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Regimental Steins and the Legend of St. Hubertus

by Ron Heiligenstein
SCI Master Steinologist

Symbols or scenes portraying St. Hubertus are often found on regimental steins originally owned by young men who served in the Imperial German or Bavarian Armies as riflemen (*Jäger*) and sharpshooters (*Schützen*). So who was Hubertus and why is his image so often seen on those regimental steins? Hubertus was the patron saint of mathematicians, opticians, furriers, metal workers and hunters, as well as riflemen and sharpshooters who as civilians were quite often professional hunters (*Jäger*) or gamekeepers (*Heger*). Patron saints are believed to be "intercessors or advocates in heaven, who are able to intercede on behalf of a person's or persons' special needs."

Hubertus, the eldest son and heir apparent of the Duke of Aquitaine, was born in Toulouse in 656 or 658. Like other nobles of that time, he was addicted to game hunting. In 682 he married Floribanne, a daughter of the Count of Leuven, who died giving birth to their son Floribert. Devastated, Hubertus withdrew into the Ardennes Forest and gave himself up entirely to hunting. On one Good Friday morning Hubertus was in the forest pursuing a magnificent stag. When the stag turned in his direction, Hubertus was flabbergasted at the sight of a golden cross standing between the animal's antlers. He then heard a voice: "Hubertus, unless thou turnest to the Lord and leadest a holy life, thou shalt quickly go down into hell." Prostrated, Hubertus asked: "Lord, what wouldst Thou have me do?" The answer came back: "Go and seek Lambert; he will instruct you."

Hubertus immediately set out for Maastricht where Lambert was bishop. Once there he



gave up his birthright to Aquitaine, distributed his wealth to the needy, studied for the priesthood and was soon ordained. In 708, while Hubertus was on a pilgrimage to

Rome, Lambert was assassinated. This was simultaneously revealed to the pope in a vision, together with an injunction to appoint Hubertus bishop of Maastricht. Then in 720, in obedience to a vision, Hubertus moved Lambert's final remains from Maastricht to Liege where a basilica was built on the site of Lambert's martyrdom. The see was removed to Liege the following year, becoming the foundation of the future greatness of Liege, with Hubertus as its founder and first bishop. Hubertus died in 727 at Brabant, formerly a duchy in what is today Belgium.

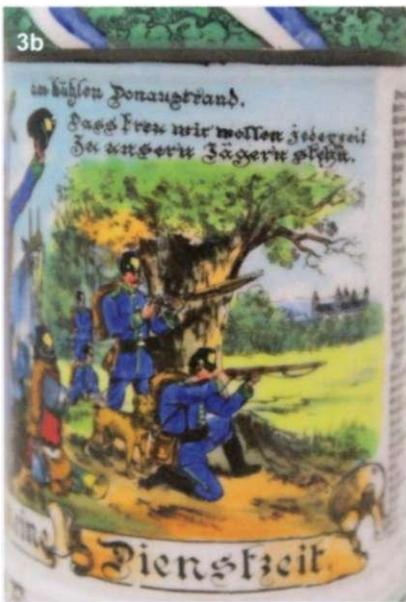


The regimental stein originally owned by Guard Sharpshooter (*Garde Schütze*) Heinrich Fischer (figure 2a) is typical of many guard sharpshooter steins, with the scene of St. Hubertus facing that stag with the golden cross standing between its antlers. Above that scene is an enameled guard star. On the right, next to a standing sharpshooter, is a bivouac scene. The left side scene (figure 2b) is sharpshooters firing their rifles, with their faithful dog standing nearby. In the background is the Guard Sharpshooter's barracks at Gross Licherfelde. The finial is a standing sharpshooter. The thumblift is a crowned, spread winged eagle sitting on a small ball. The unit designation on Fischer's stein reads: Guard Sharpshooters Battalion, 2. Comp. Gr. Licherfelde 1903-1915 (*Garde-Schützen-Bataillon, 2. Comp., etc., etc.*) Gross Licherfelde was a suburb of Berlin, prior to being incorporated into the city in 1920.



Sergeant (*Oberjäger**) Oswald Panzer served with the Royal Bavarian 1. Rifle Battalion 2. Company Straubing 1902-1904 (*Königlich Bayerisches 1. Jäger-Bataillon 2. Comp., etc., etc.*). On the face of Panzer's stein (figure 3a), just above the lion holding the green shoulder strap, is a twelve point stag rack with a golden cross standing between the horns, the symbol of St. Hubertus. That symbol might indicate that Oswald's company had won the King's Shooting Prize since there is a royal crown at the top of the horns, but with no date shown, that possibility is certainly open to question. The finial is the wounded com-



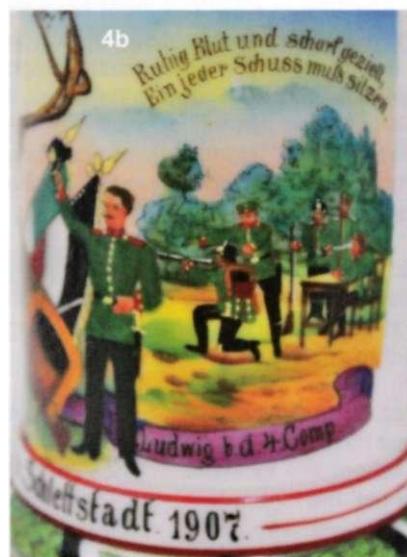


rade and the thumblift is a Bavarian rampant lion. The right side scene (figure 3b) is riflemen firing their weapons with their faithful dog standing behind them, the same scene that is on Heinrich Fischer's stein as described above. On the left is a bivouac scene that's similar to the one seen on Fischer's stein.

The regimental beer stein originally owned by Gustav Sander (figure 4a) was named to the Rhenish Rifle Battalion No. 8 in Schlettstadt 1907 (*Rheinisches Jäger-Bataillon Nr. 8*, etc.). Today, Schlettstadt is Selestat, a town in the Bas-Rhin department in Alsace, in France. Above the red shoulder strap and backpack is the image of a large stag with the standing golden cross between its antlers. On either side are the colors of Bavaria, Baden, Saxony and Imperial Germany. Just to the right is a standing rifleman waving his helmet (*Tschako*), then further to the right is a scene of a kneeling rifleman firing his weapon under the watchful eye of his instructor (see figure 4b). On the left is another kneeling rifleman next to the ever present dog.

The red shoulder strap and backpack intersect a banner that states this stein was given to Sander as a Christmas present from his brother Ludwig, who served in the 4th Company. The lack of a roster as well as the single service date validates the fact that this stein was given to Sander, rather than his having purchased it, a rarity for a regimental stein. The finial is the seated rifleman wearing a *Tschako* with a plume, an adornment often worn in parades. The thumblift is a stag with the cross between its antlers.

The short stoneware stein originally owned by rifleman Richard Langenbahn (figure 5a)



is named to Royal Saxon Rifle Battalion No. 13, 4 Company, Dresden 1909-1911 (*Königlich Sächsisches Jäger-Bataillon Nr. 13, 4 Comp.*, etc., etc.). The scene on the front is riflemen firing their weapons, this time without the presence of their dog, with the 13th Rifle Battalion's barracks in the background. Just under this is a small cameo of Friedrich August, King of Saxony. The scene on the right (figure 5b) is Hubertus facing a stag with that golden cross between its antlers. And below is a green shoulder strap with the number 13 and a hunting horn, accurate for this battalion. On the left is a bivouac scene above a Saxon shield (figure 5c). Below is the unit design-

nation and right under that is the name of the battalion's honorary colonel-in-chief (*Chef*) Prince (*Fürst*) Heinrich XIV of Reuss. The name of a *Cher*"on a regimental stein is most uncommon.

The finial on Langenbahn's stein is the familiar Royal Saxon rifleman's helmet (*Tschako*) with the brush tied back (figure 5d). The thumblift is a stag with a cross between its antlers, totally surrounded by a laurel wreath. Most regimental steins with a roster list only the men who were passing into the reserves - officers usually are not listed. But this Saxon regimental stein lists those men, the officers and non-commissioned officers, including a single captain (*Hauptman*), four lieutenants



(Leutnant) of which one was listed as a baron (Freiherr), one officer candidate (Fähnrich) who was also a baron, one sergeant-major (Feldwebel), three vice-sergeant-majors (Vizefeldwebel) and three sergeants (Sergeant).



Riflemen (*Jäger*) and sharpshooters' (*Schützen*) steins are sought after by many regimental stein collectors. And why not? They are uncommon, certainly quite attractive and they each have an interesting story to tell.

* In rifle and sharpshooter battalions only, the rank of *Oberjäger* is equivalent to sergeant in a regular infantry regiment. ^

Photography by John Piet

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

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Imperial German Headgear (1888 - 1914), James D. Turinetti and Jn. Albert O'Connor, 2006

Ruhmeshalle Unserer Alten Armee M i I - itär-Verlag, undated

Wikipedia, the On-Line Encyclopedia

Memoriam:



It is with great sadness that I report my friend, Robert C. Alutin has passed away on July 18th in New York from complications due to Parkinson's disease. Bob was an active member of the Thirsty Knights stein club and was passionate about his stein collecting. His interests were for early stoneware and faience steins and he assembled one of the most respected collection of this type in the United States.

Since the early 1970's, Bob has been a familiar face at the yearly SCI conventions. He loved nothing more than to be amongst a group of collectors talking steins.

Since Stein College was established, Bob never missed one of the functions. No matter where the location, Bob would come and pull the most unusual steins from his bag. He was a very important part of these events.

Throughout the 35 years I knew Bob, I never heard anyone say a negative word about him. He was a friend of everyone.

Bob leaves behind his wife Frieda, daughter Michele and his identical twin brother Richard. We all extend our deepest condolences to his family and friends.



Stein Exchange

Wanted: Dumler & Breiden steins and other wares. Merkelbach & Wick character steins. Falstaff depicted on steins. Trichter shaped or depicted steins. Also above categories depicted on postcards. Dave Lowry at drlowry@comcast.net or (510)828-4333.

Wanted: Bohemian glass steins, beakers and pokals. Either wheel-cut or enamel decoration. Ron Fox, 631-553-3841 or fox auctions@yahoo.com

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

Wanted: Miniature steins 1/8 liter and smaller. Les Paul oldsteins@aol.com or phone 510-316-6013

Wanted: The fairy tale Reinemann character steins designed by Franz Ringer. Prefer mint but minor flaws will be considered. Mulgrew5@earthlink.net. Andrea

Wanted: Always buying old steins, Mettlach, glass, porcelain, character, occupational, silver, regimental, etc. Bob Groebner 847-401-3399 or rgroebner@comcast.net (midwest)

Wanted: 17th and 18th century Faience steins. Bill Hamer 518-399-8364 or william_hamer@msn.com

Wanted: Silver or mixed metal lids for Lenox or Ceramic Art Company steins. Also looking for complete steins. Gary Schaible prosit@comcast.net

For Sale: Parts for regimental steins and pipes, hundreds of parts available. George Ploegert. Visit my website at www.reservistenpfeifen.de or email info@ploegert.de

Wanted: Pieces depicting events surrounding the Battle of Teutoburg Forest (Germans vs. Romans in 9 A.D.) Frank Loevi fjl@beerstein.net or 484-442-8107

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. Contact Stewart Eastman mail@stewart-eastman.com

Send your wants or for sale listing to the editor - foxauctions@yahoo.com

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The consignment deadline for this auction is February 20, 2012.



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Another "Watch on the Rhine" Lid Insert

By Ron Hartmann

The article "History Revealed in a Beautiful Inlay" (*Prosit*, March 2011, p.44) was interesting reading. While "The Watch on the Rhine" song was vaguely familiar to this collector, its background and its patriotic connection to the post-Franco-Prussian War years was unknown. The illustration that accompanied the article somehow looked very familiar. Checking, a similar detached stein lid (fig. 1) has hung next to a picture of *meine Großmutter und Großvater* (fig. 2) for years. The inscription on this lid's insert reads: *Lieb Vaterland, magst ruhig sein. Fest steht un true die Wacht am Rhein* - "Dear Fatherland, you may be assured. Firmly and loyally the guard of the Rhine is standing its ground." This is the refrain of the very patriotic song, "The Watch on the Rhine." In answer to the question asked in the earlier article, yes, one can almost hear the clank of armaments, the thunder of canons and rifles in the distance. Thanks to *Prosit* and to my friend Peter Meinlschmidt's free-sharing of information regarding this patriotic theme.



meine Großmutter und Großvater

A Pewter Beaker's Patriotic Theme Revealed

by Ron Hartmann

The article, "History Revealed in a Beautiful Inlay" (*Prosit*, March 2011) and its patriotic "Watch on the Rhine" theme, brought to mind an interesting pewter beaker purchased back in 1998 that sits on the shelf. Four highly detailed military scenes cover the beaker's sides making it quite appealing to me as a regimental stein collector. Uniforms worn by the soldiers are of the Franco-Prussian War era (1870-1871), but I knew little else about the beaker. Perhaps it was time to learn more about this antique.

What I have taken to be the front panel of this beaker (figure 1) shows a helmeted winged figure, a sword in one hand and a trumpet in the other. Titled *Krieg*, it is clearly a call to war. The three highly detailed side scenes, titled *Abschied* (departure), depict men in uniform saying goodbye to their families as they heed the call (figure 2).

But who was this helmeted winged figure with sword and trumpet? Searching the Internet was unsuccessful in identifying this mystery figure. Finally, several fellow collectors - Peter Meinlschmidt and Master Steinologists Ron Heiligenstein and George Schamberger - were contacted to see if they had any answers. George was quick to respond, recognizing the mystery figure as a statue adorning the *Niederwalddenkmal* (Niederwald Monument), a Franco-Prussian War memorial located in *Rüdesheim am Rhein*.

Situated 250 meters above the Rhine River, this massive monument stands 132 ft. tall and is topped with a 52 ton bronze statue of *Germania* (figure 3). With the Imperial crown in her raised right hand and the Imperial sword in her left, the statue commemorates the re-establishment of the German empire at the conclusion of the Franco-Prussian war. Relief carvings are placed around the monument's base. Two smaller statues are set to the left and right below *Germania*. To her left is a depiction of *Frieden* (Freedom) and to her right, an allegory of *Krieg* (War), a personification of archangel Michael trumpeting the call to war.

Surprise! This allegorical figure (figure 4) is the same *Krieg* statue that is represented on the front panel of the pewter beaker! Searching further I discovered that the remaining three *Abschied* scenes on the beaker are also taken from a single relief carving found on the base of the monument (figure 5)! At last, the theme of the beaker is known! But of course, more questions remain.

The mystery pewter beaker clearly relates to the Niederwald monument. Could it be that this beaker was purchased during the dedication of the monument? Or it might be that beakers like this were sold as souvenirs in the days prior to WWI. The beaker certainly shows enough "age" to be from that time period. On the bottom of the beaker is the *Gesetzlich Geschützt* (legally protected) marking, a requirement perhaps because the scenes on the beaker came from the monument.

Peter Meinlschmidt provided an interesting tale from the time of the dedication of the *Niederwalddenkmal*.

"This memorial featuring *Germania* as a symbol of the newly established German Empire was officially dedicated on 28 September 1883 in the presence of Kaiser Wilhelm I along with the leading rulers of the German federal states. A little known point of interest is that two anarchists attempted to make a bombing attack on the dedication party. It failed only because the dynamite



block had gotten moist due to wet weather and failed to ignite. The perpetrators, a saddler and a type-setter, were found guilty and beheaded two years later on 7 February 1885 in the town of Halle."

It was clearly an emotional and patriotic time for the New Germany.

This quest for information was both interesting and educational, all part of the joy of collecting. It would be interesting to discover if another pewter *Niederwalddenkmal* beaker might exist in another collection. The mystery might very well have remained unanswered without the help of fellow SCI members. Thanks Ron, George and Peter for your assistance and free-sharing.

References

There are many images of this monument on the Internet, just Google "Niederwald Monument". In addition to the photo images, there is an interesting video on youtube which interprets the monument (in German). ^

Souvenir Stein of the French Foreign Legion

by Peter Meinischmidt

One of the most unusual (or never-before-seen) military steins of the German regimental style is the porcelain stein depicted here. In this case, a German regimental stein with known decal motives has simply been converted into a souvenir stein commemorating service in the French Foreign Legion. The center motif crest has been painted in the French national colors (Figure 1). In addition, the soldier scenes shown in the side panels have been adapted to reflect the uniform of the French Foreign Legion (Figures 4 and 5, opposite). The maker of the stein apparently did this by simply painting over the original (German) scenes.

Stein Description

This souvenir stein is modeled on a German regimental type stein and is extremely unusual. The lower base of the stein features the name of Josef Emslander, the stein's original owner (Figure 1). As evident from the other inscriptions on the stein, Herr Emslander served with the French Foreign Legion from 1895 to 1898 in Algiers (Algeria) and from 1898 to 1900 in Tonkin (Vietnam). The indicated service dates confirm the minimum engagement time of 5 years, which was already the norm during this period.

The overall appearance of the stein strongly suggests that it was custom-made especially for Herr Emslander in Bavaria. The stein has a so-called spindle-type lid and a Bavarian lion serves as a thumblift finial. The center motif clearly shows the French national colors surmounted by a royal crown. The crest is flanked by French flags on both sides. By the way, that royal crown is most likely a "concession" made by the decorator and/or original stein owner to the manufacturing state (i.e. the Kingdom of Bavaria) since France, having become a republic in 1870, was no longer a kingdom.

Year dates were inscribed on both sides of the peak of the crown, but only as 3-digits, as the 4th number would be added by the final decorator as appropriate. Considering this with the inscription on the stein that indicates that Herr Emslander left the Legion in 1900, we can conclude that the stein dates from the 1900 to 1909 period. Military equipment, including a French epaulet and a knapsack with the characteristic cooking pot strapped onto it, appears beneath the center motif.



Figure 1



Figure 2

The bottom lithopane in the French Foreign Legion stein (Figure 2) and the identical lithopane picture found inside a comparable Bavarian regimental stein (Figure 3) is a perfect match.



Figure 3

German Side Panel Scenes on the French Foreign Legion Stein

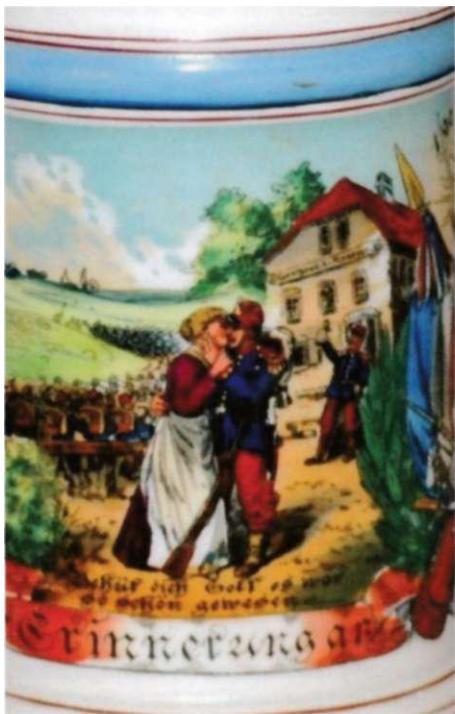


Figure 4

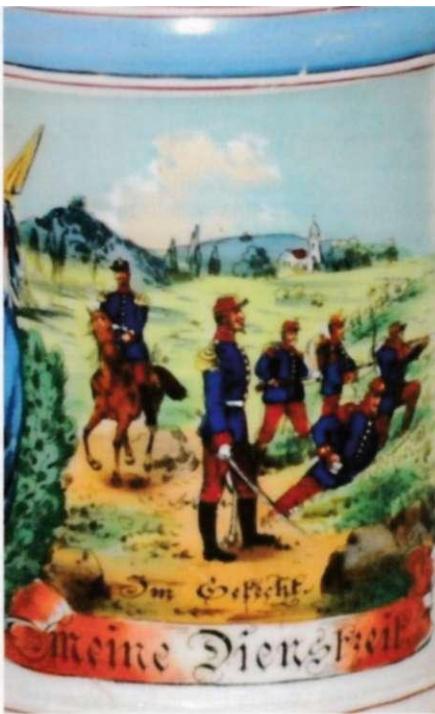


Figure 5



Figure 6

Left Panel of Comparison Stein

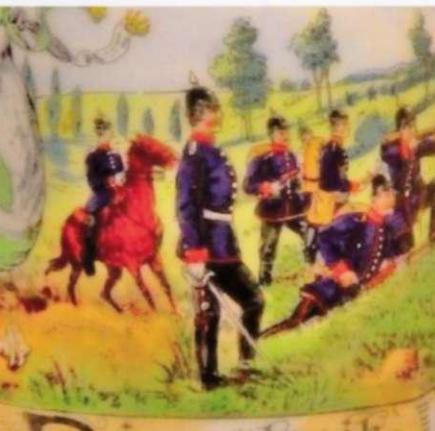


Figure 7

Right Panel Comparison Stein

The left and right side panels of the stein appear to be slightly adapted from similar depictions on a likely "German counterpart", in this case a stein from the 10th Royal Saxon Infantry Regiment No. 134 (IR 134), which was garrisoned in Plauen.

The left panels of both steins feature similar - but not the same - farewell scenes. While (Figure 4) the French legionnaire tenderly kisses his girlfriend goodbye, the German soldier on IR 134 almost slightly harrasses the barmaid by bidding a hasty farewell (Figure 6). The houses and the background are different and the IR 134 has a bugler, a fellow legionnaire raising his canteen or a beer stein in salute appears in the distance.

On the right panels (Figures 5 and 7), the horse-mounted soldier is inverted and the background is different. The most striking difference, however, is the French uniform with the red trousers and kepis, which was obtained by overpainting the German decal

The French Foreign Legion

King of the French Louis Philippe established the French Foreign Legion in 1831 as a special unit with the primary purpose of recruiting foreigners in the service of the French Armed Forces. Its activities focused on areas outside of France itself. The French Foreign Legion therefore played an important role in France's subsequent colonization and expansion in Africa and Vietnam. The Legion quickly gained the reputation of being a safe haven for adventurers, criminals, and other persons who had failed in their previous lives. By joining the French Foreign Legion, such men could shed their past, adopt a new identity, and even evade criminal prosecution in their own countries.

German Involvement

The French Foreign Legion also attracted a certain fascination from Germans, who constituted a large number of its ranks towards the end of the 19th century. Even Prince Albert Friedrich von Hohenzollern, a cousin of Kaiser Wilhelm II, entered into the French Foreign Legion in 1897, using the alias of Albrecht Nordemann. Unfortunately, he died a year later from typhoid fever in Algeria, which was when his real identity was revealed. Another prominent German, Ernst Jünger, the writer and World War I Pour-le-Merite winner, joined the French Foreign Legion in late 1913. He was released and repatriated after only 6 weeks by his father, who aided by the Foreign Office.

Many German military instruction booklets from the period (such as "Der gute Kamerad" et al.) included an understandably stern warning against enlisting in the French Foreign Legion. These booklets detailed that the young recruit will immediately be brought to Africa and exposed to unspeakable exertion from which only 2 percent survived at the end of their 5-year term. The warning concludes that "the worst German is still much too good for serving with the French Foreign Legion."

This custom-made souvenir stein, made shortly after the year 1900, demonstrates that Herr Josef Emslander was probably one of the fortunate "two percent" who managed to return to his native Bavaria after his service with the French Foreign Legion.

Perhaps there is a collector out there who has got a Bavarian regimental stein which is a 100-percent match regarding the center motif and side panels, but of course, with Bavarian scenes.

A=,

Potters of Eisenach

by Steve R. Johnston

While researching Louis Martini and his role in transforming the August Saeltzer studio, I stumbled across a number of Eisenach's potters (Toferrei).

My research seems to indicate that pottery, production in general, experienced a boom in Eisenach in the last half of the 19th century.

Like all cities, Eisenach had potters through the ages, but the period of 1870-1920 certainly appears to have been the "Golden Age" for Eisenach's potters.

While the earliest record I could date to the 1830's and identified one potter in general. However, after 1850, each subsequent decade seems to bring more into the fold. By 1880, there are ten full-time time potters working within Eisenach.

Two things most likely contributed to this dramatic upswing in potter employment: tourism and the Eisenach Art Institute.

Established in 1837, the Eisenach Art School, would have provided a steady stream of artisans to the local area-some of these surely were potters.

Likewise, tourism was developing as wealthy immigrants would have returned to visit their Lutheran and Germanic roots. Touring Europe became so common, essentially a requisite among the American upper class that it eventually developed into a rite of passage known as the "Grand Tour". One can only assume, German immigrants in other countries would have had the same yearnings.

Gradually, pottery production would have increased with the influx of tourists and the need for souvenirs increased.

So who were these 19th century potters? One good source, hit or miss, are the trade books published for the benefit of the Duke of Thurgau. While these are sparse in their availability, they do give us a window into the potters trade from time to time.

For example, we know in 1837 there was only one potter in Eisenach:

Cfmlmrarrring, Srrfcrciflrr.

Sommerung, Topfermeister (1837).

The next earliest potter in Eisenach earthenware manufacturer is Edward Saeltzer. Edward was surely a relative of Wilhelm August Saeltzer. Like Wilhelm, Edward too set out to make a name for himself, travelling to the New York Worlds Fair in 1853, to display his wares.

While it is tempting to write this off as an-

Csw^u SIELxn, mflitH. S Tcm-cMU vno, tlower pou, led outer müde*
L^nach, Si»Wilm»r.*

other trade show-this was in reality an extremely ambitious maneuver on Edward Saeltzers part. Image travelling, in 1853, from Eisenach to New York City for the Worlds Fair! It seems he too had very ambitious plans for the clay products originating in Eisenach.

Let me remind you that the New York Worlds Fair was held in the largest building in the world built specifically for this International Trade show. The Crystal Palace of New York was nothing short of an engineering marvel, built entirely of glass and steel. Within five years the structure would fall victim to fire and be totally destroyed. The Crystal Palace was built specifically for the 1853 Worlds Fair in New York City.

Given August Saeltzer birth date of 25 August 1820, he would have been 25 years of age in 1845. Since we know from Ron Fox's research that August opened a stove tile manufactory in 1858-where was he working as a journeyman until the age of 38?

Seems very likely August Saeltzer trained with Edward Saeltzer at some point-planning to carry the familial torch into the future.

Remember, the man would write the obituary, was a contemporary of August Saeltzer, if not a friend as the dedication infers. If August was working in 1845, it was most likely within Edward Saeltzers firm.

Perhaps as August's studio developed and prospered, Edward Saeltzer turned to making bricks and earthenware, as indicated by the following excerpt.

*Fulirkordnuiiff rilr die Zlerl-lul und
Thtiiwaarriifulirk um K. NBltzer In
Kisonurh.
N. V. Zioj;ctf. IM7<>. p. K:I.*

Essentially reads: Manufacture regulations of Brick and Earthenware for E. Saeltzer of



Crystal Palace built specifically for the 1853 Worlds Fair in New York City

It is interesting to note that in Wilhelm August Saeltzer's obituary, he is said to have started oven-factory in 1845.

..He was born in 1820 in Eisenach, in 1845 he founded an oven-factory. He achieved exceptional work in his profession. The Crown Prince personally visited his factory and ordered ovens for his castle in Potsdam..."

Eisenach (1870 source referenced).

Similarly, local advertisements allow us to follow what manufacturers were making and when. The only drawback to advertisements is the manufacturer had to have the money and incentive to advertise. Some of these potters probably made items almost solely for the local decorators and had no need to advertise to the public.

Following Edward Saeltzer dabblings in utilitarian stoneware items, two other earthenware manufacturers appear.

The first manufacturer is *Martin Wick*. Little data seems to exist regarding the firm, only his regional advertisement dated 1864.



In the same year August Saeltzer, located at Frauenberg 44, started advertising in the local trade papers. In 1864 he advertised the following.

**Einige tüchtige Auf- und Abdreher,
sowie ferner
einige tüchtige Maler
in feinem Genre können sofort eintreten.
Thonwaarenfabrik von Aug.
Saeltzer, Eisenach.**

The ad translates as follows:

Similarly, in the 1880 Eisenach Directory Saeltzer is described as a *Thonwaarenfabriken*, i.e., an earthenware maker. Notice he is not described as a *decoration maler*, which they clearly distinguish where appropriate elsewhere in the directory.

Maschinenfabrik (Landwirtschaftlich): S. Dörrer.	Steinzeugfabrik: Georg Reimann.
Mineralwaarenfabriken: Hugo Hapl.	
Katzenfärber: Karl Röder.	
Ölweinfabriken: Hugo Hapl. Karl	
Ziegenfärber: S. Steiner.	
Wachsfeinseife: E. Steiner.	

Thonwaarenfabriken, right column, p. 369 1880 directory

While it is widely accepted that he did not make any earthenware in his own shop, it seems he did make "ovens". So the question becomes, If he is able to make ovens of earthenware, wouldn't he make other items as well?

The question rings particulate true because his initial foray into beer steins included reproducing the "molded relief designs of early Annaberg, Creussen, and Altenburg steins. I think one can assume this type of work is closely related to the molded designs of the early ovens. So the given contemporary references to August Saeltzer as an "earthenware manufacturer" might hold some water.

Later as the old reproductions fell out of favor, August Saeltzer would have merely had to walk up the street to find a blank krug to decorate. After all, by 1880 Eise-

nach had ten full-time potters-churning out a steady stream of clay goods.

Potters of 1880

Like most, if not all small villages and towns, families passed down occupations along with the family heirlooms. In the *Early Stoneware Stein from the Les Paul Collection*, Beatrice Alder reports of several such families in Germany.

Along these lines, I want to share a rather extreme example of just how one or two families can completely dominate any given trade/ market.

The example below is from an 1880 directory reflecting the sole potters in Grossenfee, Germany.

—Töpfer: Chr. Schran, G. Schran I.
H. Schran III. H. Schran IV. P.
Schran, A. Laubert, B. Laubert.
G. Laubert II. G. Laubert III.
J. Laubert I. J. Laubert II. J.
Laubert III. J. Laubert IV. M.
Laubert. P. Laubert. H. Wezel.
G. Zitt.

Note the Schran family has five potters and the Laubert family has ten potters. *Fifteen potters are from two families.*

Following the numeral designations, you note a skip in one or two of these patriarchal lines. Obviously, these were gigantic families by todays standards, breeding small armies of potters.

To a far lesser extent, Eisenach potters were no different. While not the familial monopoly of Grossenfee, Eisenach none the less had a handful of multi-generational "potter families".

Töpfer: A. Andres. A. Bar. G.
Bar. Chr. Bottger. Ar. Habbicht.
G. Heerbach. H. Heerbach. A.
Ruhnemund. Ar. Siefert. H. Thiem.

List reads: Topfer (or Potters): A. Andres; A. Bar; C Bar; Chr. Bottger; Ar. Habbicht.; G. Heerbach; H. Heerbach; A. Ruhnemund; Fr. Siefert; H. Thiem.

Lets go through what is recorded about these individuals and families.

Bahr Family

The potters referenced as Bar, are in all likelihood members of the potter Albert Bahr's family. While appearing the 1880 listing as noted, he doesn't resurface, in available sources, until 1920.

Bahr Albert. Hof- 1 optermeister. Uuerstr 8

A rather interesting entry given Louis Rembach would have maintained his studio across the street.

Louis Rembach

7. Quartierstr. 7.
Fabrik und Lager altdötscher Schau- und Trinkgässchen.
Majolika und Porzellan.

Why cart pottery blanks several city blocks when you grab several handfuls and walk across the street. If August Saeltzer bought blanks from Albert Bahr-he would have had to transport them several city blocks.

Heerbach Family

By 1920, it appears G. Heerbach had retired becoming a "pensioner" appearing to have outlived all of his potter-peers. Son "Robert" appears to have picked up where his father had left off.

Heerbaa Lisabeth. Wwe . jakobsplan 13
- Georg Rentner Gotraerstr 97
- Karl Malermeister Werneburgstr 7
- Robert Töpfer Gotraerstr 97

1920 directory

Others

a. Christian Bottger

- Otto Lardbnefrager Gothaerstr 83
- Otto Geschäftsführer Karolirenstr 1
- Paul Maschinenmeister Goldschmiedestr 2
- Richard Landwirt. Rotherhoferweg 5
- Wilhelm Burgerschullehrer Bleichraser 3
- Wilhelm Topfer Gothaerstr 83

Otto (Landbriefträger or postman) and Wilhelm (Topfer or potter) Bottger residing on pottery row.

Seems Christian Bottger died by 1920 leaving one son to be a potter and the other a rural postman. The sibling relationship seems likely given they live together.

b. A. Andres

Seems he too was dead by 1920-probably encouraging his progeny to seek jobs outside the pottery industry (porter, two master shoe makers and a paper handler respectively).

Andres Christian. Dienstmann. Ritterstr 5

- Eduard Schuhmachermeister Alexanderstr 103
- Georg Schuhmachermeister Altstadtstr 63
- Gustav Papierhändler. Altstadtstr 45

c. Ar. Habbicht

Ar. Habbicht had two descendants *Friedrich* and *Otto*, take up his trade. Like many of the other families, they too would work side by side in the same shop.

Habbicht August Schlosser Bergstr 6
 - Christian. Arbeiter Am Petersberg 67
 - Friedrich. Hoftopfermeister Katharinenstr 14
 - Georg Arbeiter Langensalzaerstr 29
 • Georg Schmied. Eichroderweg 5
 - Karl. Bahnarbeiter Am Petersberg 11
 - Karl. Pnvatier. Hainweg 4
 - Otto. Pnvatier. Hedwigstr 4
 - Otto. Töpfermeister Katharinenstr 14

Seems there is yet another offspring, who did not become a potter, but rather an author. Given the reverence he would show the Eisenach potters trade, *Heinrich Habbicht* was likely Ar. Habbicht's son.

Seems, Henry was also something of a local historian writing several small books documenting various events in and around Eisenach.

d. A. Kuhnmunde

Like the others, his progeny Wilhelm & Wilhelm similarly worked with clay in one form or another (Ofen setting Master & Master Potter)-working just down the street from each other.

Kuhnemund Heinrich. Arbeiter. Clemensstr 37
 - Wilhelm. Ofensetzmestein Schmelzerstr 9
 - Wilhelm. Topfermeister. Schmelzerstr 21

e. Siefert & Thiem

Despite, each having several members in town, it appears both families left the pottery industry.

Potters of 1920

Aside from the families outlined above there were other potters to fill the niche.

a. Markert, Friedrich: Toepfer, Gr. Weingart 5.
 b. Stock, Otto: Toepfer, Werneburgerstr. 21.
 c. Stolz, Ludwig: Toepfer, Frauenplan 15/17.
 d. Muller, Christian: Toepfer, Markgrafenstr. 12.
 e. Hofmann, Louis: Toepfer, Ehrensteig 71.
 f. Roediger, Karl: Toepfer, Obere Predigergasse 7. Should be noted that Herr Roediger made items for Paul Martini, son of Louis Martini at the same address:

Martini Karl, Sägewerkbesitzer, Altstadstr 37
 - Paul, Vertreter f. alle gastwirtschaftlichen Artikel,
 Obere Predigergasse 7

"Vertreter für alle Gastwirtschaftlichen Artikel" translates to :
 "Salesman for all articles used in an Inn and Restaurant"

After selling the August Saeltzer Studio to Jacob Winkler, Louis Martini's son opened another "pottery" operation elsewhere in Eisenach.

g. Winkler, Jacob: Merchant, Frauenberg 44.

Took over ownership of the Saeltzer Studio becoming a "Merchant"- Albin Winkler was probably his "decoration painter" (dekortationsmaler).

Saeltzer Auctst. F abrk und laTdlurg sltdej:sche-
 Ti^gefäle rh Jaob Whiter. F raje^berg **

Winkler Albin Dekortationsmaler Kennbahn 46

- Emil. Offiziervertreter Katharinenstr 34
 - Fntz. f-abrikarbeiter Casselerstr 30
 - Hermann Muller Kathannenstr 41
 - Hermann Handelsmann Kathannenstr 21
 - Jakob Kaufmann F-rauenberg 44

None the less, the operation appears to have shrunk significantly with the Saeltzer Studio now housing "pensioners" above the shop.

Wienholdt Karoline. Kentnenn F-rauenberg 44
 - Olga. Rentnerin F-rauenberg 44

While the total number of potters was eleven in 1920, only two were master potters-both descendants of potter families present in 1880.

Location

For lack of a better term, there was a definite place for the potters in the city of Eisenach. It seems Gothastrasse and Katherinenstrasse were the streets where potters had made their homes in the 1880's. Both of these streets skirt the outer limits of town-west and east respectively.

Thanks



To Gabi and George Schaumberger for translation assistance-again.



Eisenach is the home of the Wartburg castle where Martin Luther translated the Bible into the German language.

Northwestern Bank Building Stein

by Bernard E. Gould



This finely detailed type I souvenir stein is marked 1/4 liter. It has the number 119/8 in a circle under the handle. It is lettered; Northwestern Bank Building, Portland, Ore. The Northwestern Bank Building, designed by architect Albert E. Doyle was completed in 1913. The 119/8 indicates that the stein was made or at least sold in 1915. At the time of its construction the building was the tallest in Portland, a distinction it held for fourteen years. The building is an official Portland landmark and is listed on the National Register of Historic Places. The stein is very detailed and the subject is interesting. I can understand why a tourist in 1915 would have visited the building and why he would have purchased this excellent souvenir of his visit. It is nice to think that after almost 100 years the building is still standing and still appreciated.



Heil Studenten !!

by Dave Lowry

One of the most formative periods of time in almost anyone's life is when they were a student, whether at a lower level of schooling or at university.

Since our minds are formed and we gain knowledge and experience during such a period, it becomes a memorable time for anyone. To commemorate this period in our own histories, we probably remember ordering, receiving and using a school yearbook, ring, cap&gown or many other items.

In Germany of the Empire period (1871-1917), we could expect to see banners, pipes, caps (cerevis), fencing swords, medallions, medals, and of course steins. Sometimes, we see steins that are similar to regimental steins in that they have rosters of the names of students in student societies (Landsmannschaften) and/or having the name of the student purchasing or being awarded the stein engraved into the pewter lid.



Fig. #1 is a 2-color .5L pottery relief stein from Dumler & Breiden, mold #108, entitled "Students From 1488, 1688, 1888 and Sayings". It does not have a specific person's or student's name on the lid or body. Instead, it looks to be a "generic" example that anyone could purchase to remember their student days or as a gift for someone else at a price of 2.55 Deutsch Mark for a "hand-painted and gilded with high lid" example (from the original D&B catalog of the period). I wish they were still the same price!

After the Napoleonic Wars, many students were influenced by German philosophers

Jahn, Fichte and Arndt and the idea of German unity developed. A student association was a perfect and logical result of this. But, many of these societies or associations took on political or social aspects. These "republican" ideas were considered a threat by many states and were suppressed.

It was not until about 1870 that the associations in Germany could develop freely.

So, what would be the purpose of manufacturing this stein? Who were the target audience? We see in Fig. #2 the left side view of a feudal "student" from 1488. The center picture shown in Fig. #1 is a "student" from 1688 in Cavalier garb. Fig. #3 shows the right side with a "student" of 1888 during the German Empire period. All 3 have swords, so possibly it is a reference to young men and students often being involved in fencing or sword-play, whether as a sport or a way of life?



To add to the mystery, the wording that runs around the base of the stein reads: "Von der Hand bis zu dem Munde schallt mir eine Eisenbahn u. mit jeder Viertelstunde kommt ein Zug mit Bairisch an" / Translation: "From hand to mouth a train announces and every quarter hour another train with Bavarians arrives".

Since universities proliferated through-out Germany by the time of this stein's manufacture, late 19th century, many would be near train stations where train's "whistles" would announce the arrival of new or re-

turning students? And since it mentions Bavarians arriving every quarter hour and the young man in Fig. #3 holds aloft a stein, it was possibly geared toward those students who were from Bavaria or who enjoyed fresh Bavarian beer, which this D&B stein was meant to hold? Just an idea.



In Fig. #4, another detail is shown of shields which were an integral part of a Wappen (coat-of-arms). One of the shields has crossed swords on it, which interestingly was a later manufacturing mark on the bottoms of steins from D&B. A Wappen was very common on many other student momentos including steins. Many student society steins had the full coat-of-arms as the front centerpiece design. Another aspect to show that the stein was geared towards students.

Many stein designs are obvious as to their reasons for design, manufacture, and target audience. With others, it is always fun and potentially informative to study and meditate on a stein design and theorize on its original reason for existence. This stein would have been a relatively inexpensive and attractive momento for any student.



A positive distinguishing factor on Dumler & Breiden pottery or stoneware steins is that almost all surface space on the body is taken up by pictorial images, wording and design. Only a very small % of the surface is smooth with nothing to display.

Whatever the original reason(s) for this stein's design and manufacture, it is attractive nonetheless. It sits proudly among my stein collection.

Heil Studenten and Heil Dumler & Breiden !!

Seen Recently on eBay

Mettlach PUG 1530/581 with Student Theme

The description given by the eBay seller was as follows:

"Antique German beer stein made by Villeroy and Boch/Mettlach - the most famous beer stein manufacturer. Made of pottery in PUG (print under glaze) technique unique to Mettlach [ed. note: PUG decorations were used by many factories]. The stein depicts a man wearing typical student's outfit of the end of 1800s smoking long traditional German pipe. [See figure 1.]



"This design was created by one of the mysterious Mettlach artists - R.Bach [ed. note: actually, R. Buch] in 1886. [See figure 2.] We don't know much of this artist but his signature appears on several well known Mettlach pieces. The stein itself was created in 1894 according to the markings on the bottom.



"The lid is inlaid with ceramic decorative inlay [figure 3], the thumblift is highly ornate and quite unusual - it shows US Seal with US Eagle, *E Pluribus Unum* motto and the words "United States". This is most likely made on a special order lid for some specific American entity [ed. note: while apparently created for the American market, this thumblift appears on a variety of Mettlach steins]. Interesting and not so very common Mettlach decoration mark on the bottom."([See figurman.)

Res.=Luftsperr=Abteilung 201 -
Staab

Kriegsweihnachten 1940

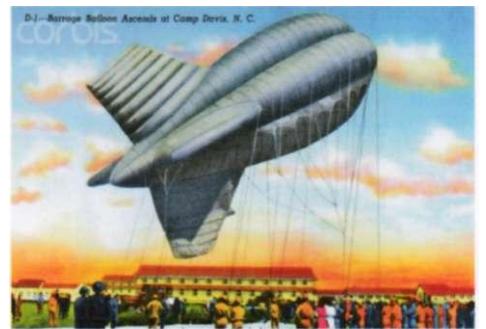
By George Schamberger
Master Steinologist

I had to do some research to find out what the assignment for a Luftsperr-Abteilung (air-barrier-detachment) Stab (staff) was.

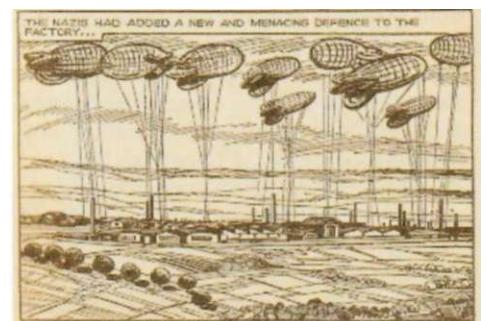
It seems endless what we can find on steins. I believe this stein should be classified as a military souvenir stein. It has a pewter thumblift attached to a stamped lid, the kind you would expect to be produced during war time, since pewter was a strategic material.



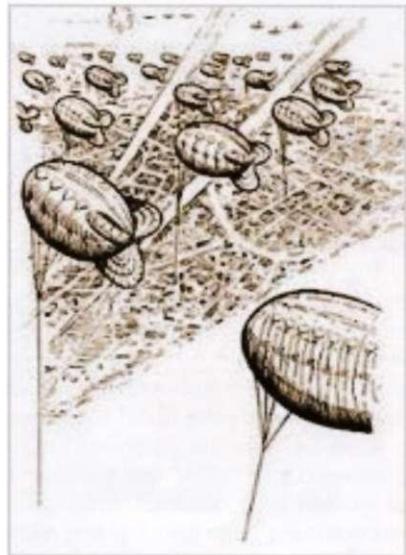
A World War I barrage balloon, 1914/18
with an iron cross



Soldiers holding down a balloon



A cluster of barrage balloons protecting a large factory



Anti bomber barrage balloons

The Luftsperr-Abteilung was a rather small unit, about 300 soldiers and one officer per detachment. I will go out on a limb and call this stein relatively rare.

Some background about Sperr Ballons (barrage balloons) is in order. During World War I and World War II, barrage balloons were placed around high value targets at 8,000 to 10,000 feet to protect them from lower flying airplanes. When airplanes were forced to fly higher there was less of a chance to hit their intended targets.

At the outset of World War II the German Army had two types of barrage balloons. One type was egg shaped the other in the shape of a fat cigar. Each had four fins on their tails. The bottom fin was called the steering sack which served to keep the balloon in a proper position. The balloons were

filled with hydrogen, which was highly volatile. Although the German Army had

not contemplated extensive use of barrage balloons, their deployment proved they had a practical value as well as a definite psychological value.

Kriegsweihnachten 1940 loosely translated means Christmas of the war year 1940, indicating the stein could have been a Christmas gift or just a souvenir purchased by the owner during the Christmas season of 1940.

I extend my thanks to Master Steinologist, Ron Heiligenstein, for his assistance in organizing the material and preparing the article for publication.

A letter from the outgoing President

It is with tremendous pleasure and optimism that I hand over the gavel of the Presidency to Justin Pimentel from Hope, Rhode Island. He is a member of the New England Steiners, a school teacher and an enthusiastic and positive young man. Justin will bring fresh ideas and perspective to us "old timers." Having talked with Justin on several occasions, his energy and vision for our organization have left a dynamic impression. He has the drive to attract young collectors and to promote innovative ideas. Let us all hop on the Justin train and move forward with continued prosperity. My very best wishes to you, President Justin Pimentel, as you undertake your added responsibilities and duties. I am standing by to provide any assistance solicited and I ask each member to welcome and support this extraordinary young man.

Reflecting on the past five and a half years, I feel nothing but gratitude for the work of the officers, both elected and appointed, who served with me during my terms. At times, we had a roller coaster journey; nevertheless, our work was productive. I appreciate how each officer offered his or her special talents that enabled us to enrich our organization and kept it forward moving. It is a shame that ill feelings among individual members hampered our outreach to investigate ideas having the potential to provide a better value to the membership. An organization cannot resolve conflicts among individual members. These fractious issues should be solved outside the club.

SCI has a periodical which is second to none, along with several projects in the works that should provide its members with enjoyment, knowledge and research tools. In the near future we have our Annapolis, Md convention, and further on, the possibility of a post-convention tour to Vienna. I would ask our chapters to examine the possibility of sponsoring conventions in 2013 and beyond. Meanwhile, at our local chapters, we'll continue to enjoy our social events, celebrate our hobby and further our education about drinking vessels and "go-withs." Who knows, we might even discover some additional ideas, which may lead to future traditions.

Retiring, but not tired, I remain a faithful member of SCI, willing to talk, share and learn whatever and wherever possible about our unique hobby of stein lore. Your elected and appointed officers have a burning desire to support you, our SCI members. In this day and age it is easy to sit back and procrastinate, assuming Jill Stein or Sam Polka will do it and think to yourself "I do not have to get involved." I encourage and challenge each of you to do just that - get involved in your local chapter or the parent organization. If you like or dislike the direction of the organization, please provide feedback to the officers, positive or negative, so they know which avenues to pursue. Please share a thank you when you think it is deserved. There is so much more to SCI than receiving joy from our awesome periodical four times a year. In the coming years it is my wish that SCI will grow as a result of members seeking and learning, finding and adding, contributing and sharing and embracing old friends and new. Again, I want to personally thank each officer and committee member for their outstanding support and tireless efforts.

Prosit, Phil Masenheimer

Some Simple Beer Stein Cognates

Roy De Selms, SCI Master Steinologist

Reading beer steins with German text might be easier than you think because many German words have English cognates (look-alikes and sound-alikes). This is because English and German are both classified as Teutonic languages since they both descended from Old Norse, the language of the Vikings. Look at the legend on the Stein in figure 1: *Hopfen giebt Wunder tropfen*, which translates to "Hops give wonder drops". If you sound out the German words phonetically, you can understand the similarity and there is a good clue with the hops vine pictured on the body of the Stein.



Once you're familiar with the first example, the second example (figs. 2-4) should come easily: *Hopfen u. Malz Gott erhält* translates to "Hops and malt God holds (maintains, preserves)". There are several things to notice already: The *u.* = *und* = "and" in English; and in German all nouns begin with a capital letter.

There are many steins with city scenes that have the phrase *Gruß aus....* which translates to "greetings out of (from)....". Note the character *ß* is an s and z combined and transcribes to "ss" in English and sometimes in modern German.

The familiar scene on the Stein in figure 5 has the legend *Gruß aus München* at the top (fig. 6) and the figure of the *Münchener Kindt* at the bottom (fig. 7).



The city name *München* is derived from the word "monk" and refers to the 8th C. Benedictine monks that settled Munich. The symbol of the city of Munich is the *Münchener Kindt* which means "Munich child" or "monk child". We all started school with *Kindergarten* which translates literally to "children's garden". Notice also the *Rathaus* (ratification house; town hall) with its famous *Rathskeller* (town hall cellar). The word *Rat* has the same root as the English word "ratification" and relates to official government dealings which might have been done in the town hall and related events done in its cellar.

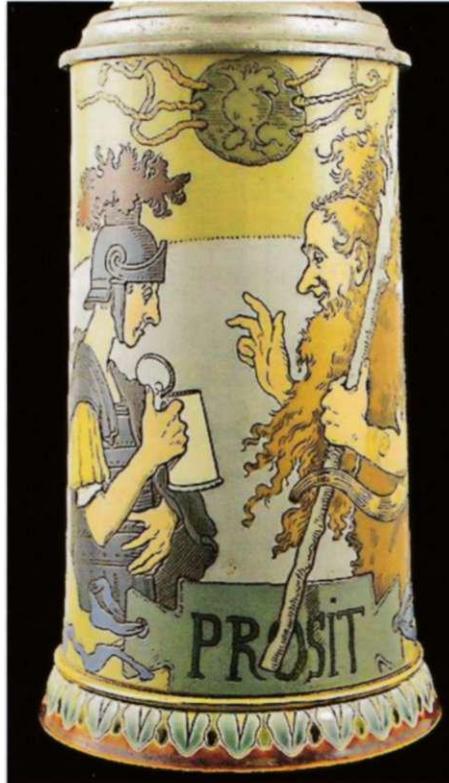
In the side scene to the right next of the *Rathaus* is the famous *Hofbrauhaus* (court brew house; brew and house are obvious cognates here) (fig. 8) where the meetings might have been consummated with another *Maß* (measure = 1 liter) of *Hofbräu* (court brew served in the *Hofbrauhaus*).

Below that is a scene of the *Karlstor* (*Karl* = *Karl der Große* = Charles the Great = Charlemagne; *Tor* - door = gate).

On the left side is a scene of the *Liebfrau Türme* (Beloved Lady's Towers) on the *Kirche* (church of the same name) (figure 9). The lower scene is of the *Prinzregent Theater* (you should be able to figure this one out). Note that Archaic German "7/7" = modern German "7" and they both have the "T" sound."



The ancient Romans occupied England south of Hadrian's Wall (and for awhile the Antonine Wall in southern Scotland) and *Germania* as far north as the city of *Coin* (Cologne from Latin *colonia* meaning colony). Note here that German words starting with "C" from Roman influence were much later changed to "K". This story is nicely depicted on Mettlach stein #2100 seen in figure 10 with the legend *Prosit*. The front of the stein shows one of the *Alte Germanen* (old, in this case early, Germans)



often referred to as *Bärenhäuter* (bear's hide, one wearing a bear's skin) introducing a skeptical Roman to *Bier* (beer) in a *Steinkrug* (stone drinking vessel, where we get the word "stein").

The lid in figure 11 also has a stein accompanied by its favorite *Radieschen* or *Rettig* (radish; a Bavarian delight with beer). The old Romans appreciated this new beverage so much that they presented the old Germans with a way of toasting to it also on the front of the stein, the German word *Prosit*, or shortened, *Prost* coming from the Latin *pro sit* (for situation or better for your health). The Romans also provided a way to write it down in Roman print:

Prosit!

Transcription of old German print and script into Roman equivalents and many German stein phrases with translations can be found in a compilation called "1001 German Beer Stein Translations" by SCI Master Steinologist Col. Lester E. Hopper, Al E. Gator Press 1994 available from Andre Ammelounx, P.O. Box 136, Palatine IL 60078. Some of this information can also be found on the SCI website.

<table border="0"> <tr><td>A a</td><td>- A a</td><td>P p</td><td>P p</td></tr> <tr><td>B b</td><td>- B b</td><td>Q q</td><td>Q q</td></tr> <tr><td>C c</td><td>- C c</td><td>R r</td><td>R r</td></tr> <tr><td>D d</td><td>- D d</td><td>S s</td><td>S s</td></tr> <tr><td>E e</td><td>- E e</td><td>T t</td><td>T t</td></tr> <tr><td>F f</td><td>- F f</td><td>U u</td><td>U u</td></tr> <tr><td>G g</td><td>- G g</td><td>V v</td><td>V v</td></tr> </table> EIN TAUSEND UND EINE UEBERSETZUNGEN VON DEUTSCHEN BIERKRUG SPRUECHE (1001 German Beer Stein Translations) <i>Compiled By</i> <i>Colonel Lester E. Hopper, AUS (Ret)</i> <i>Al E. Gator Press</i> <i>1994</i>	A a	- A a	P p	P p	B b	- B b	Q q	Q q	C c	- C c	R r	R r	D d	- D d	S s	S s	E e	- E e	T t	T t	F f	- F f	U u	U u	G g	- G g	V v	V v
A a	- A a	P p	P p																									
B b	- B b	Q q	Q q																									
C c	- C c	R r	R r																									
D d	- D d	S s	S s																									
E e	- E e	T t	T t																									
F f	- F f	U u	U u																									
G g	- G g	V v	V v																									

By the end of 2011 we hope to be adding to Les Hopper's translations on the SCI "Library" link a separate section containing photos of actual steins with verses and their translations. Readers are welcome to submit photos of steins with verses to the SCI Webmaster and we will translate them and add them to the inventory.



Peter Kroll

Est. 1988

Glasses, Mugs & Steins
*Libbey, Cardinal glassware
 German developed glassware, mugs & steins*

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WANTED

Articles, unusual stein photos and invitations to photograph for the Photos From the Road series. Contact the editor today and be a part of the future of SCI and Prosit.

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SCI's newest Master Steinologist, Wolfgang Gult, proudly standing with his award back home in Germany. Wolfgang has a great Reservist stein collection and is considered one of the experts in the military stein category. He is also a true gentleman and an asset to the hobby.

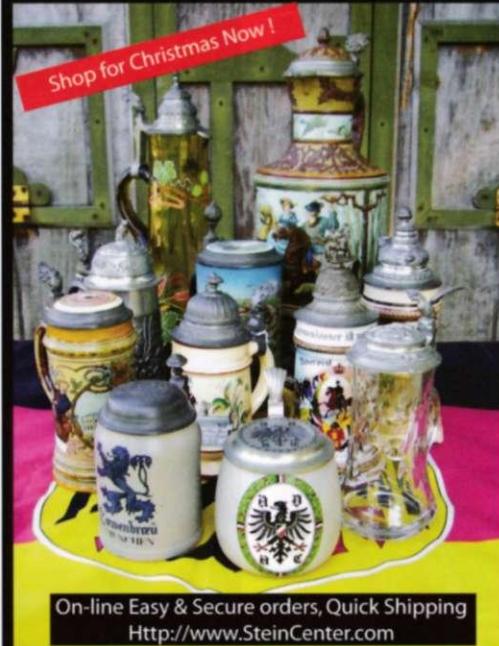
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NEWS



From the SCI Library

Dear Fellow SCI members'

At the convention in Providence, RI, as per usual, we held a discovery meeting to talk about the SCI Library. Several volunteers chose to spend their hour and more kicking around ways to enhance its offerings and usability.

How many of us can still play VHS tapes? One of the topics discussed was the 40 or so VHS lecture tapes the library has. These tapes are valuable for the information they contain. The video quality is barely fair and the audio is somewhat better. Although they would be extremely valuable for someone wanting to learn more, these would not serve well as the program for a chapter meeting. Many of these tapes contain information no longer available from living members and will be lost if we do not transfer it to a more-current archive technology.

The consensus was to begin conversion to DVD to expand access to the information they contain. A couple of attendees volunteered to try converting a few to see how it works. Thus we are in initial testing at this time. It should also be noted the way technology is changing, we will have to do something similar at some time in the future, but it should be much easier.

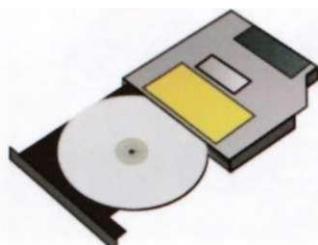
I have a question for those of you who are—or might be—interested in checking out the information on one or more of these tapes. Which of the tapes listed below would you like to see converted first? Do you have any preference in the order these are converted? We need to know what you are interested in.

15th-16 Century Raeren
Stoneware by Eta Erlhofer
4F Steins by Al Hoch
Guided Tour through the History of Pewter by Prof. K. Barkin
Annaberg Krugs by David Cantwell
Apostle Krugs & other Creussen Stoneware by Dave Cantwell
Art Nouveau by Claudia Anderson
August Saelitzer Steins by Ron Fox
Character Stein Go-Withs by David Harr
Collecting Legendary Nuernberg by Terry Hill
Colored Lithophanes by Clarence Riley
Dating Glass Steins by John Stuart
Drinking Vessels of the Kaisers by W. Piekarski
Early German Beer Humor by Al Hoch
Early German Stoneware Steins by Johannes Vogt
Enameled Glassware by Ron Fox
Etched Non-Mettlach Steins by Steve Steigerwald
European Glass Steins by Ron Fox
Fayence Steins from South Germany by Johannes Vogt
Football Steins by Mike Wald

Franz Ringer. Ceramic Designer by (Unknown)
From Horn & Wood to Silver Plate and WMF:
Premium Metal Steins by Steve Smith
Garde Reservists Steins by Ron Heiligenstein
Germanic Glass & 4 Centuries of Beauty by John Stuart
Glass Steins: Elegant Simplicity by John Stuart
Hannoversch-Muenden Fayence by Albert Nemeth
Tradition of German Univ Student Societies by Art Maethner
Ludwig Hohlwein by Terry Hill
L. Hohlwein-Mettlach Artist & Master German Posterist by Terry Hill
Ludwig Moser Glass by M. Charon
Royal Vienna Type Steins by John Stuart
Some Major Stein Manufacturers of HG & their artists by Pat Manusov
Steins. 3 Liter and above by John Lamb
Stroh Collection P.Bluem/J.Stuart
Student Societies & Their Traditions by Ralph Agostini
Tour through the History of Pewter by Prof. Barkin
Wedding Cups by John Ey
Westerwald Salt-glazed Steins by Jack Lowenstein

This is not a complete list. I skipped topics that have had more recent coverage. Your help is needed to determine where to begin. Just email me at layers@wa-net.com for the lectures that would be most important to you. Thanks for your help.

Lyn Ayers SCI Librarian



Annapolis, Maryland 2012 SCI Convention

The 2012 SCI convention will be held in Annapolis, Maryland, from Wednesday August 15 through Friday August 17, with checkout Saturday August 18. The commercial Stein auction will be conducted Tuesday August 14. The Gambrinus Stein Club is the host chapter and they have an exciting convention planned in a unique setting.

The Annapolis location on the Chesapeake Bay, the largest estuary in North America, combines an historic town with the area's natural beauty and centuries of maritime heritage. The city is also the site of the United States Naval Academy, of which we will have a tour.

Annapolis was founded in 1649 and was a thriving tobacco port. It became the capital of Maryland in 1695, and its name was changed to honor the heiress to the throne, Princess Anne.

No buildings remain from the 1600's, but many survive from the 1700's. For example:

Four signers of the Declaration of Independence lived in Annapolis. The homes of all four are open to the public.

Congress was meeting in the Maryland State House when it ratified the peace treaty ending the Revolutionary War and when George Washington resigned his commission as General of the continental Army.



Several taverns from the colonial period are still in operation. Convention committee members have eaten in one that is a 5 minute walk from our hotel.

In spite of Annapolis' early prominence, it was surpassed by Baltimore and its great



harbors, only 30 miles to the north. Annapolis remains a much smaller city, and buildings were re-purposed instead of being torn down. There are now over 150 individual owned specialty shops and restaurants in the historic district.

Much of the historic district is within walking distance of our hotel. There is also a free bus route, but our favorite means of transportation is a fleet of battery operated vehicles that hold a driver and five passengers. They will take you anywhere in the historic district and they are free, just tip the driver.

A highlight of the pre-convention activities will be a crab feast Tuesday evening at a waterfront restaurant. Nothing quite says Chesapeake Bay like its famous crabs. The Gambrinus Stein Club has often had a crab feast as their summer meeting, and we will show our guests how to open and enjoy steamed crabs.

If you miss the crab feast, ensembles from the Naval Academy band give free concerts at the city dock every Tuesday evening at 7:30 P.M. The dock is an up-scale area with many wonderful restaurants.

The convention itself will include two dinners and three breakfasts, an impressive

group of speakers, Stein sales tables and the members auction.

The first night of the convention will feature a dinner cruise. We have chartered the boat, so we will be the only group aboard and we have hired an excellent caterer. The boat is wheelchair accessible. It has two air conditioned decks as well as the open air top deck. We will see the Naval Academy from the water and cruise the Chesapeake Bay. As a bonus, we will be able to watch sail boat races from our vantage point on the water. Annapolis is the sail boat capital of North America, and every Wednesday evening a minimum of 120 sail boats race in sets of 20.

The traditional SCI high tea will be Thursday afternoon in a colonial period restaurant.

German night will be the final dinner in the hotel Friday evening. Retaining the Chesapeake Bay theme, we are calling the dinner a "Chesapeakefest."



If you are flying, Baltimore Washington International is the closest airport. It is only 18 miles from the hotel. Reagan National in Washington, D.C., and Dulles International are your other choices. Annapolis is convenient to the interstate highways.

Mark your calendars today and join your fellow collectors at SCI's 46th annual convention in historic Annapolis, Maryland.