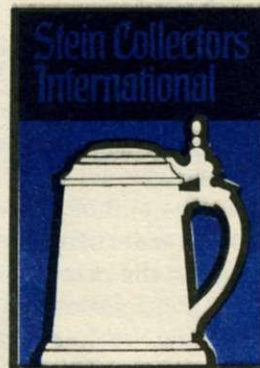


Prosit



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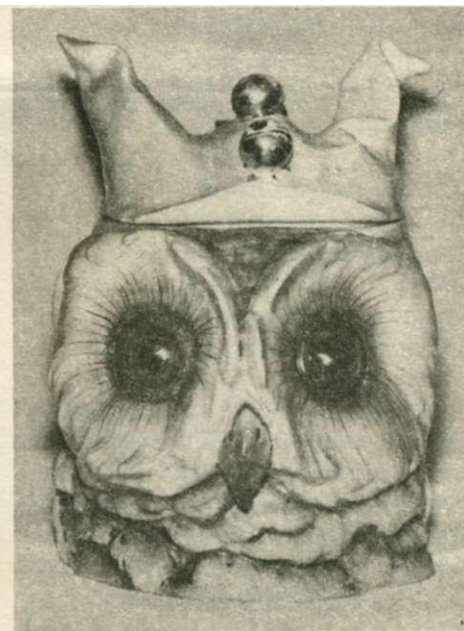
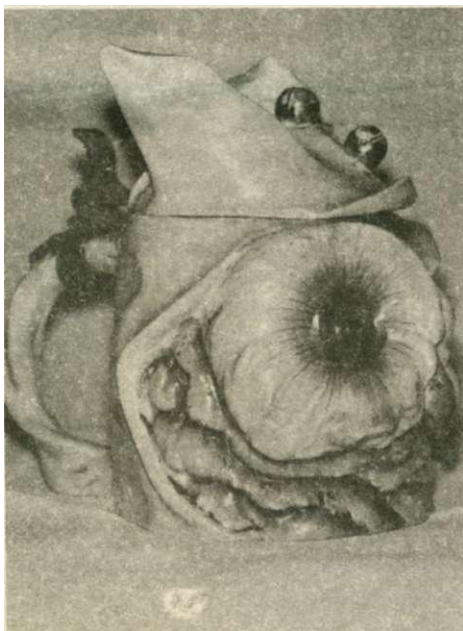
Owls on steins

by Arthur Maethner

The owl has been revered as a symbol of scholarly knowledge since the days of ancient Greece when it was honored as the sacred bird of Athena, goddess of wisdom and fertility. Although the Romans referred to Zeus' daughter as Minerva, they continued to view the owl with awe and respect. Despite its close affiliation to non-Christian deities, the owl was able to survive the disintegration of the Roman Empire and soon came to be associated with the monastic orders of Northern Europe.

These monks did more than preserve and transmit the heritage of past cultures. In addition to developing the first wine-producing vineyards in many parts of France and Germany, they brought the brewing of beer to a fine art.

It is therefore understandable that some of their early drinking vessels were decorated with owl motifs and in some cases were actually shaped to the contour of the owl itself. Although such early vessels were carved from wood or fashioned in gold and silver, later pieces were wrought in pewter and ceramics. Several character steins, modeled on such medieval and renaissance drinking vessels, were created during the latter half of the 19th Century by German craftsmen. The Mettlach owl stein is well-known, as are several other types from the Rhineland area.



However, one porcelain character stein featuring the head of an owl is especially interesting because of the whimsical treatment it received at the hands of its creator. It has a strikingly lifelike appearance, due in large part to the way in which the eyes are set into the face. Yet it is the yellow and white jester's bell-cap, resting in a most jaunty and debonaire fashion, which distinguishes it from all other owl character steins.

Why should an owl sport such a rakish headpiece? Such a portrayal may well be unique to drinking vessels, yet the depiction of an owl wearing such a cap, so reminiscent of the one said to have been worn by the German peasant hero, Till Eulenspiegel, is not unique to the graphic arts. A comparison of this Musterschutz owl with the drawings of

owls depicted on this page will show striking similarities.



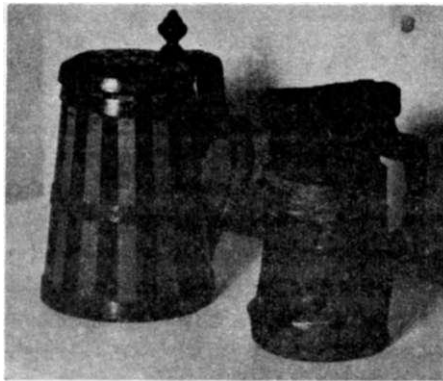
These similarities are not coincidental. The author contends that this Musterschutz owl stein was specifically designed for a German fraternal society, SCHLARAFFIA, founded in

Prague in 1859, which had selected the ancient owl of Athena as its symbol. The author is a member of this unique order of over 10,000 men who espouse the principles of camaraderie and good fellowship in German-speaking "realms" scattered over the face of the earth from Berlin to Brooklyn, from Stuttgart to Stockholm, from Toronto to Tokyo. The author has personally visited over 50 of the more than 200 realms established throughout the world. He has been in a position to view many depictions of owls festively attired with such headgear.

The author would welcome any information regarding this or other drinking vessels which use the owl, either as a decorative motif or in its entirety. He is particularly interested in obtaining photographs of any such vessels in order that he can pursue this line of research in the hope that he may publish further information about the role which this ubiquitous creature of the night has played in decorating the drinking vessels of the world.

SCI forwarding service

In the interest of preserving the anonymity of its members and their locations, SCI is most happy to act as a forwarding service for correspondence between members (see Prosit #29, June 1973). However, in order for this free service to work smoothly, with a minimum of fuss for us and maximum speed for you, we ask all members to use the following procedure: When writing to another SCI member, put your letters to each member in a **stamped** envelope, printing the member's name or number (or both if you have them) in such a size to allow us room to finish the address. Seal it. Place this sealed, stamped letter in another envelope and address it to us: SCI, P.O. Box 4226, St. Paul, Minn. 55116.



Some examples of old tankards: Right: Solid birch log hollowed with bark in place excepting in area of one inch from lip downward, where script is seen. The lid is hinged to an extension. The inside is waxed and rosin-coated. ½ liter. Left: 1 liter, tapered, variegated colors of mahogany and maple vertical wood sections. Lid of maple with hand carved initials "K.K." for "König Karl". A wooden handle that also acts as a hinge for lid, with an acorn wooden thumblift. Three brass retaining rings.

Old English tankards

By M. L. Rosser

This article *first* appeared in the Tri State Trader.

The word tankard was first applied to a large wooden tub bound with iron which contained water. However, about 1575, the name was used to designate a certain silver article which can best be described as a big mug with a lid and handle.

Early tankards were tall and ornamented with arabesque bands of repousse (engraved work). These tall, straight and slim upright tankards date from James I and Charles I. Drum-shaped tankards, ornamented with flowers in repousse work on the sides and covers, also appeared in those times.

However, the tankards of the late 1700's are much less elegant. They are usually of great diameter in proportion to their depth. They have flat lids and massive handles. The owner's coat-of-arms is usually en-

graved on the side. Some of these have a whistle in the handle for the purpose of summoning a servant when the tankard needed refilling.

Tankards in general are varied in size, shape and ornamentation. The tankard may stand on a flat or a molded base; it may have tapering or bellied sides; its handle may be variously curved or decorated; and the lid may be technically known as flat, domed, stepped or stepped and domed.

The interested collector should always look at the lid of a tankard. It is the most distinguishing feature. The flat lid came first; then the low dome and, finally, a series of steps surmounted by a finial. About 1710 a band was placed around the body. This band usually goes with the domed lid. This then is a good test for an approximate date of such ornamented pieces.

The thumb-piece, attached to the lid, is variable. It may be a knob, a ribbed upright, a double spiral, a lion, an eagle, a mermaid or some other decorative figure, or it may be plain.

It is not known why the tankard holds such an honored place among antiques. However, no matter what the reason, the tankard seems to have a very special appeal to the collector of old silver.

New York brews convention plans

It is not too soon to be thinking ahead to the 1974 SCI Convention. Booked for the Biltmore Hotel in New York City, July 17-21, 1974, this one promises to be a smasher! The very active and capable New York and New Jersey chapters have teamed up on the planning, and Chairmen Norm Medow and Jack Lowenstein promise an exciting three days. More to be said in future issues; in the meantime, tell your boss right now you're taking your vacation July 17-21 in Fun City.

"Prez Sez"

by Fredlein Schroeder

S.C.I. offers more benefits than a serious collector can afford to ignore. In return a serious collector can give much in return for which S.C.I. would be most grateful.

How about:

Sharing any newly acquired information you may have come across or ideas you may have.

Contributing articles of interest (with photos perhaps) in areas of your special stein interest.

Interesting other serious collectors in a membership. We need to expand but only through the solid recommendations of our respective members.

Editor's note:

The article on the Notre Dame stein collection (October 1973 *Prosit*) mentioned "a gentleman in Lancaster" who has the world's largest collection of steins. That gentleman is William Schwarz, SCI member, and the owner of an overwhelming 5000 steins for which he has built a special room for display (see photo). Ask any of the New Jersey Chapter members who recently visited this fantastic collection what a great host Mr. Schwarz is.



Pewter Character Steins. These unusual Characters have no maker's mark, but are probably quite old, late 19th century. The portly monk has an unusual hinge and the thumblift is a weird bird with open mouth biting at the monk's collar. The Munich Maid is typical Munich Kindl. Both steins are heavy, about ½ liter. The Monk is 6½" tall, base 3¼" diameter, 4 ½" around tummy. The Maid is 7¾" tall, base diameter 4".

Notes on Notre Dame article

Knowledgeable members of SCI have no doubt noted a number of errors of fact in the article on the Notre Dame stein collection reprinted in the October 1973 *Prosit*. The editors recognize these errors and will attempt to correct them here. Permission was granted by the author to reprint the original article, but we feel it is essential that members have correct information. We are listing here those errors which we have noted and invite other members to add anything they may have discovered.

Page 191: "so-called Hitler stein" — this is a modern version, a reproduction of the early 17th century fine old Cruessen "Apostle" stein.

Page 192: Illustration: Item #1 is a Mettlach #168 Pokal (handleless drinking vessel). Wedgwood-type is a common misnomer. Wedgwood is a manufacturer's brand name; the correct manufacturer's name for this product or method is "Jasperware." The ceramic industry's correct name

for the type is "Applique" or "Relief."

"... the secrets of Mettlach were lost when the factory was destroyed by fire in 1921. It was never rebuilt." This is an often-repeated misstatement. The V & B Mettlach plant was not destroyed. Fire did destroy some areas, but steins were produced at Mettlach as late as 1930. The so-called "secrets," meaning methods of production, are used today on other Mettlach products in the V & B plants at Mettlach.



Stein photography

by
Jack G. Lowenstein

Sooner or later every collector wants to photograph all or some of his steins. The first impulse is to set up a stein, or a whole line of them, and to click away. In most cases, the results will be disappointing, but they need not be.

Stein photography is similar to portrait photography. You are trying to get a picture of a single object, fairly close up, and with a character all its own. Position of camera and lighting are all-important!

First, camera position; the camera should be mounted on a tripod or other steadying device. If the camera is fixed, you can worry about other details and not have to continually refocus or readjust the camera. Steadying the camera will permit "shooting" at lower speeds and consequently smaller lens openings, thus increasing the depth of field (the distance within which everything is in sharp focus).

Position the stein to be photographed as close to the camera as possible, depending on your camera's minimum focusing distance. This may be as little as 15 inches in modern single lens reflex cameras or as much as 6 feet in fixed focus cameras.

An investment in close-up lenses, which are available even for the little Instamatics, is most worthwhile.

Make certain, of course, that the entire stein is within the frame of the picture. Watch out for parallax (the difference between what your viewfinder sees and what your camera sees) in rangefinder, i.e. non-reflex, cameras! It is generally best to have your camera slightly above the stein, shooting downwards. That way you will be sure to include lid details in the picture. Turn the stein slightly so that at least part of the handle shows.

Study the entire composition in the viewfinder for a few seconds. Does the view show what you want the finished picture to show? Experiment with several set-ups. Finally, when you are satisfied, click! If you have a cable-release, use it; it will further steady the camera during the exposure, preventing pictures with blurred details.

That was the easiest part. Now lighting: most pictures turn out to be mediocre because of poor lighting! Many photographers prefer to photograph with available, i.e. natural, light. Daylight happens to have a perfect color balance, so especially when you are using color film, try to photograph your steins outdoors or in a well-lit room.

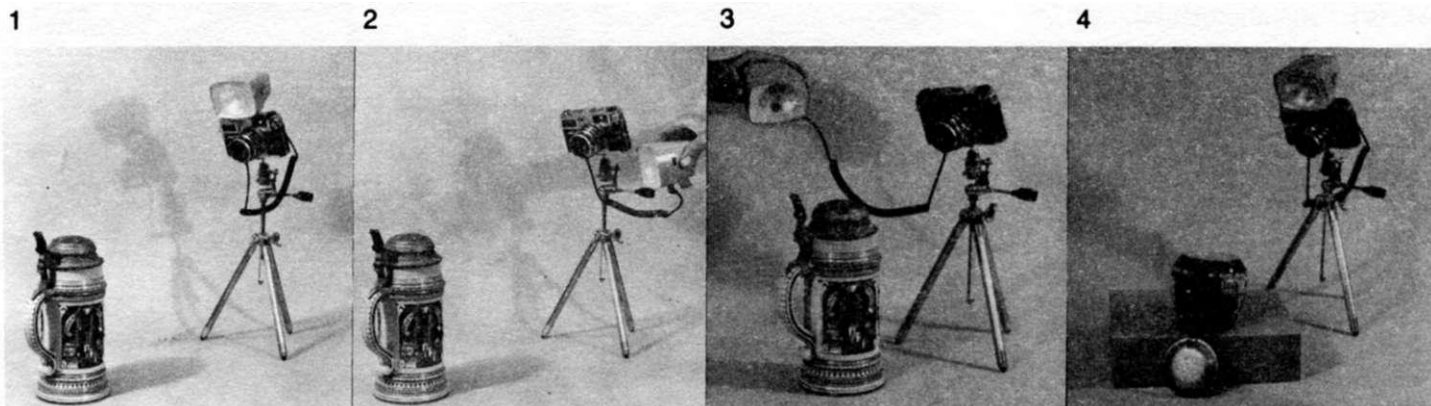
Watch your shadows, as well as glare spots on the glazed stein, and use an exposure meter to get the right exposure. A very pleasant effect is obtained by "bouncing" available light onto the stein by using a reflective surface, such as a cooky-tin or a sheet

of tag board, or even a white bed-sheet. Again, experiment! Shoot several different views and set-ups.

With the advent of low-cost electronic flashguns, many people prefer this type of illumination. Using the above recommendations on camera position, a typical set-up might look like the one shown in Fig. 1. This will usually *not* give a pleasing picture! A glare spot will show right in the middle of the stein, and the entire picture will look flat; a dark shadow will appear behind the stein. It is much better to remove the flash from the camera. The light angle then is different from the camera angle, eliminating the deficiencies noted above (see Fig. 2). Try different light positions; try shooting with natural light, using the flash as a fill-in, (Fig. 3). Beautiful pewter detail is obtained with a side-flash. If you have a cable connector or a slave unit, try two electronic flashguns, but be sure to compensate for the very high light output!

Photographing the bottom of a stein will often aid in identification! The chances of all of the marks being placed in identical positions on several steins are very, very small. To do this, use a set-up as in Figs. 4. or 5. The latter is preferable, as shining the light obliquely across the stein surface will tend to darken the incised letters and make them that much more visible. See Fig. 6.

Even the lithophanes in the bottoms of steins can be photographed, as in Fig. 7. Hold the flash behind the stein, focus very carefully, and click away. Unless you have an automatic flashgun, you will have to experi-



ment with exposures; they are a little tricky with the very short distances involved. Shoot a roll of black & white film 'till you have the hang of it (besides, color adds nothing to lithophanes). For an example of what can be done, see Fig. 8.

If you don't like the glare and harshness of electronic flash, try bouncing the flash off the ceiling, or aim the flash backwards into an open white umbrella, which, in turn, is aimed at the stein. The umbrella acts both as reflector and as diffuser. Experiment, experiment.

To eliminate undesirable "horizon lines", i.e. the juncture between the surface on which the stein is standing and the wall, use draped fabric, or a long roll of paper or a white or off-white window shade. Tape one end of the shade to the wall, drape the rest onto the stein support surface, making a graceful curve. Presto: No horizon line.

One final word: Film. For black and white pictures, use a good, fine-grain panchromatic film, such as Kodak's "Plus X". This film has a wide exposure latitude, forgiving you for slight incorrect exposures. It can be enlarged beautifully.

For color slide film, be sure to buy "Daylight Type" if you are going to shoot outdoors or with electronic flash. Buy "Indoor Type" only if you are going to use incandescent light bulbs (avoid photographing under fluorescent tubes — the results are invariably poor). Any of the better-known brands will be satisfactory here: Kodak, Ansco, Agfa, Fuji-

chrome, 3-M, etc. Never, never buy cheap, off-brand film: If you treasure your pictures you will have wasted your money!

A hint of nomenclature: Color slide film usually ends in the syllable "-chrome", i.e. Kodachrome.

If you prefer direct color prints (though excellent prints can be made from slides) buy film ending with the syllable "-color", i.e. Anscoolor. This type of film has limited exposure latitude, so you must calculate exposure carefully, using an exposure meter, or exactly knowing the light output of your flash gun.

Don't keep exposed color film in your camera too long; shoot it and have it developed as soon as possible, as the colors on exposed but un-developed film tend to change with time — especially in warm weather.

In summary, remember: camera position and lighting can make all the difference in the world between excellent and poor pictures. Experiment with various camera set-ups and different types of lighting. Try different types of color film to see which pleases you most; after all, you must be the final judge!

Don't worry about your camera — both the most expensive and the cheapest camera in the world depend to a great extent on the person looking through the viewfinder and clicking the shutter for the quality of the finished picture. But know your camera. Know what it can and what it cannot do.

So go out and buy yourself a roll of film, get your favorite stein off the shelf, look around for some of the props you need, and go to it.

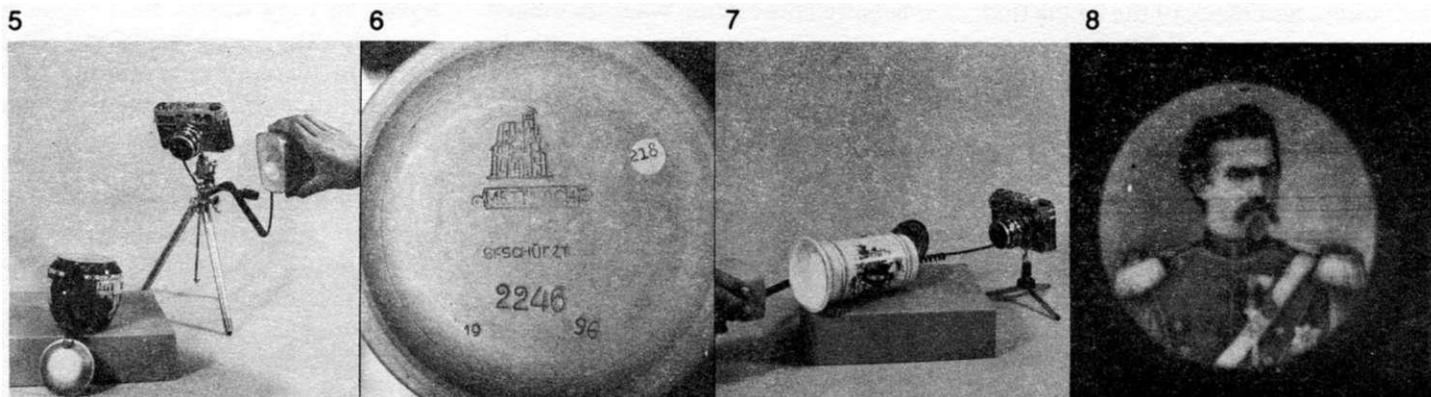
References:

1. Kodak Customer Service Pamphlet AC-37, "Exposure with Portable Electronic Flash Units".
2. KodakCSPAE-20, "Color Pictures by Existing Light".
3. KodakCSPAB-11, "Close-Up Pictures of Flowers and Other Small Objects".

These and many other useful pamphlets are available either free or for a very nominal charge, from your local Kodak dealer, or by mail from Consumer Markets Division, Eastman Kodak Company, Rochester, New York 14650.

Q & A

Do you have any questions about your steins? We invite inquiries on marks, lids, designs, materials, historical data. One way **Prosit** can serve its members is as an information source. If we don't know the answers, we'll try to find someone who does; and we will share the answers in **Prosit**.



Some Thoughts on Present-Day Faience Stein Collecting

by Albert A. Hoch

The following contains some of the material presented at San Antonio plus additional material which I felt would be of interest to SCI members.

Three years have elapsed since Robert Lenker's fine illustrated article entitled *Faience Steins* appeared in the June 1970 issue of *Prosit* (Copy No. 20). For an excellent survey of faience, including its history, method of manufacture and other details especially relating to steins, this article is a must.

The Warren E. Cox two-volume set of *The Book of Pottery and Porcelain* (Revised edition, Crown Publishers, New York, 1970) which Mr. Lenker listed will provide additional information for the serious collector, especially if his collecting appetite includes steins and other items made of various ceramic materials.

The collector wishing to have steins representing various eras in his collection soon finds that faience collecting presents certain problems that are a bit different than those facing the beginning Mettlach collector.

First of all, there has always been an interest in the older steins in Europe, and faience has been popular through the years. Europeans are now in a relatively good financial situation, and many of the steins that were once made available to U.S. collectors are now being bought up by new as well as older European collectors.

Since more people are now collecting faience steins, some unscrupulous European entrepreneurs have decided to fill the growing demands by creating instant "old faience steins" for American customers. Although the "imitation Mettlach from Japan"

seems to have only been a rumor, the "fake faience from Europe" is a reality.

To avoid purchasing doubtful or misrepresented faience steins that are being offered, some basic points should be kept in mind. First of all, since good faience brings good prices in Europe, it is doubtful that a European dealer would ship an item to America to be sold at a "bargain" price. Usually the dollar price asked is not so low that it will be overly suspect, but yet not so high that it would not seem appealing, perhaps somewhere between \$75.00 and \$150.00.

If a photo is provided, it may not be in perfect focus or color, leading the collector to believe that he is really being offered a fine old stein. Or perhaps the available stein is photographed between two authentic steins which have been previously sold and the collector ends up with an imposter recently photographed in high society. Once he has the stein in his hands, what should he look for in an effort to have his money returned or at least avoid such an error a second time?

First of all, the recently made "antique faience" steins all seem to have been made very dirty, inside and out and have to be cleaned a good deal before the buyer is privileged to see what he has bought.

Chips and cracks were added by the maker along the top and often bottom rim and at various parts of the handle; these are then filled with a material resembling a combination of soot and grease. Areas around the handle that normally show some wear may have been gone over with a rough file to remove part of the glaze.

The painting on these steins is often "studiously" primitive and the attempt usually falls far short of the quaint, rather fresh painting on older pieces. Also, colors may be used that were not available or possible at the time faience was in its prime (authentic colors would be: manganese violet, cobalt blue, copper green, an-

A MUST FOR ALL STEIN COLLECTORS



A very limited number of figurines depicting a kindly old man tenderly polishing his stein.

A magnificent reproduction of an Italian figurine selling for over \$150.00

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timony yellow as well as combinations of these, with true red and gold only being added superficially above the glaze).

The pewter work may give you some real clues as to the age of the stein, but much caution must be exercised when using pewter as a yardstick, since many fine old faience steins have had their lids or rims replaced long after they were made and if the repair or restoration was done with honest intent, the final result is usually still very collectable.

Deception enters when genuine lids are used to make molds to be used to dress-up new faience bodies and the entire product is then passed off as old. Authentic old lids were usually quite thin and light weight and the patina often has a slightly yellowish

cast to it. The recently made lids are often very heavy, have not been cleaned up on a lathe after casting and may show extra raised spots in the pewter caused by defects in the mold.

To achieve an older patina, new lids are often dipped in acid or other chemicals which quickly darken the surface to a blue-black tone. Sometimes the pewter as well as the body of the stein is "distressed". One method used to distress pewter is to hit it with a wire brush to pit it quickly.

Also, good pewter has very little if any lead content, whereas new lids often have a heavy lead content and will mark paper readily. Original ball thumbpieces were normally cast in two sections and are hollow; therefore, a large solid ball is probably suspect.

Although this by no means exhausts the list of things to look for, nothing will substitute for experience. I would therefore encourage any serious collector to spend as much time as possible reading about faience (including majolica and Delftware) and examining genuine examples in museums and private collections; a good look at a genuine "fake" would also be invaluable.

Remember above all, if the monetary rewards are worth the effort, a really enterprising modern maker of "antiques" can correct most of the above failings and go on to produce some really exceptional steins; only a devoted and informed collector will avoid buying "new" and paying for "old."

Wanted: convention steins

We are sold out of 1973 #7 Convention Commemorative steins, but many members who did not attend the convention would like to have one. If you have a duplicate to sell, please let us know at SCI, P.O. 4226, St. Paul 55116.

To auction or not to auction?

We have not exactly been deluged with auction entries. "Trickled" is more the word. It takes us awhile, but your trusty editors are finally getting the idea that somebody out there just doesn't care about auctions! In fact, just about everybody. Either most of you are not interested or you don't like something about how it is set up. Since we've sent our crystal ball out for washing, you'll have to let us know by mail.

Meanwhile, we will publish what auction entries we have in our next issue. So — one last chance. Send in your entries by January 7, 1974. See August *Prosit* #32, p. 186 for details.

Feeling left out?

Flash!!! Important!!!

Three October 1973 issues, *Prosit* #32, were returned to us by the post office. Apparently the gummed address stickers were missing. We are very sorry and are most eager to send a copy to each SCI member who failed to get a copy. We have no way of checking here, so please let us know if you failed to receive your copy. We'll make it up to you by sending a special issue with a nude centerfold of Managing Editor Jack Heimann. Worth waiting for!

1974 Membership dues due

Here we go again! In January we will begin publication of 1974 *Prosit*s. Now that we have a full calendar year in which to work we can set a more stable publication schedule. It is now planned to run an issue in January, March, June, September and December, five issues filled with photographs and news on our favorite subject — steins.

To save the additional cost of postage, we are sending along an SCI membership registration and dues card. Please fill it out and send with your \$20.00 1974 dues to the address on the card. We have a lot planned for '74. We hope you'll be back to share it.

Prosit

The best endorsement

We must be doing something right! One of our eager members has given his approval to this year's efforts by sending in his 1974 SCI dues, **unsolicited!** Our thanks to D. C. McKim of Pennsylvania will serve as a reminder to our other members to save \$20.00 from your holiday money, because 1974 dues are due in January.

LETTERS

This issue of *Prosit* was great! Keep it up.

C. S., Ingleside, 111.

Thanks again and keep up the good work on *Prosit*. I look forward to it so much I wish it were a weekly!

R. P., Columbus, Ohio

Prosit



This bulletin is the official publication of Stein Collectors International, a non-profit organization dedicated to the study of antique beer steins and other drinking vessels. *Prosit* is published quarterly. Dues for SCI and *Prosit* are \$20.00 per calendar year. All correspondence relating to SCI membership and *Prosit* shall be directed to: Stein Collectors International, P.O. Box 4226, St. Paul, MN 55116.

Commercial Advertising

Rates:

All advertising that does not fall into the categories outlined in "Stein Exchange" will take our commercial ad rates, as follows:

Full page	\$60.00
2/3 page (2 columns)	\$45.00
Half page (horizontal)	\$35.00
Full Column	\$25.00
Per column inch (1-inch minimum)	\$ 2.75

Production Requirements:

Prosit is printed offset, so no engraving plates are made. Please lay out your ad as closely as possible to the appearance you desire. If you send no instructions, we will use our own discretion in laying out the ad.

If you wish to include photographs in your ad, please send black and white glossies only. There will be a \$10.00 charge for each photo included.

Deadline for the next issue is January 7, 1974.

Checkpoint

In our June issue we outlined a method of bringing stein prices back to reality, or at least providing members with a listing of current transactions and the range of prices being paid or received for steins and related collectables.

Some members have responded enthusiastically to this proposal and have already sent us data as requested on recent sales or purchases.

Other of our members have expressed their disapproval, feeling that "a price list is a price list" and it will not be used correctly.

We are taking and seeking the comments of all SCI-ers. At this writing we still feel strongly that this service would be a positive one for all collectors.

To repeat, we need — on 3"x5" scratch pad paper or card, one transaction per sheet, one side only, if possible:

1. Date of transaction.
2. Whether purchased or sold, from or to dealer, collector, non-collector or at auction.
3. Price paid or at which it was sold.
4. Brief general description. If, like Mettlach, the stein has a number and mark, please indicate.
5. Notes on condition, i.e. chipped, cracked, stained, etc.

For steins other than Mettlach, which cannot be identified by number, please give as complete a description as possible.

In a sense, "Checkpoint" will be a price list, but it will be your reference price list. Remember that!

A cast of characters

Erste Gruppe, our ambitious Southern California Chapter, is hard at work collecting characters for their book on Character steins. They need your help and photos. Please see October 1973 **Prosit** #32, p. 193, for complete story and photo specifications.

Any undertaking of this size needs and deserves our help. All serious collectors, realizing the sad lack of published data on our hobby, should be eager to supply whatever they can to make this project go. Gene Manusov reports 200 items already, so keep the information coming. Write: SCI Erste Gruppe, P.O. Box 64494, Los Angeles, CA 90064.

Will trade Saxon Carabinier steins (2 Scheweres Rgt.) or Borna for a Guard Jager or Guard Telegraph stein. Have over twenty Regimental steins to trade. Saxon Inf. Steins: 100, 103, 107, 134, 139, 178, 181. Looking for Saxon Inf. Regt. Steins 102, 104, 108, 133. Write Cyril Edmond-Blanc, 39 Rue Charles Laffitte, 92200 Neuilly, France.

Wanted: Cobalt blue glass steins. Send particulars to John Wall Hanft, P.O. Box 1118, Chapel Hill, N.C. 27514.

Wanted: etched military Mettlach steins, 1/2 L. or larger; also Nazi steins. Reply Member#178, c/o SCI, P.O. #4226, St. Paul, Minn. 55116.

Will appreciate hearing from collectors who may have or know where I can buy or trade the following Mettlach steins: "David & Goliath," "Wm. Tell," "Boar Hunt," and "Knight on a White Horse" in all sizes. Write to Cyril Volk, 1624 Noriega St., San Francisco, Calif. 94122.

Collector interested in buying faience/ivory/silver/pewter steins. 18th century and earlier. Will trade Mettlach/Character/Regimentals. Reply Member #347, SCI, P.O. 4226, St. Paul, Minn. 55116.

Eh, fellows and gals, our President, Fredlein Schroeder is needing a 1/2 L. Mettlach 2069 Monkey. If anyone has one for sale or trade, Fredlein's your boy. Also looking for a 5 L. DeKann. Reply to: P.O. Box 1048, Seguin, Texas.

Wanted: Lid for Mettlach Pokal #168 as pictured on page 192 of October 1973 **Prosit**. Please price in letter to: Joe R. Beard, Rt. #1, Box 325, Clear Springs, Md. 21722.

Wanted: Regimental steins complete with lids. State condition and price. All replies answered. Write: Art, P.O. Box 444, Botsford, Ct. 06404.

German military steins, plaques, pipes, etc., wanted. One or collections. M.A.P., Box 345, LaCanada, Calif. 91011.

Wanted: Mettlach steins #1469, #1161, #3099, #2894, #1159. Also Mettlach plaque #2013. Siegmund Klein, c/o Hudson Health Club, 353 W. 57th St., N.Y.C. 10024.

Deadline for next issue: January 7, 1974.

Antique Beer Steins Bought and Sold.

Send \$1.00 for latest listings and photos.

John Wall Hanft
P. O. Box 118
Chapel Hill, N. C. 27514