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Vol. 2, No. 46

Stein Collectors International

June 2003

## United States Military Steins

by Andre Ammelounx

Since the late 1800's several styles of beer steins were purchased by men serving in the armies of Germany. Between roughly 1890 and 1914, however, steins that we in the United States call regimentals, and the Germans call *Reservistenkrüge*, were produced in abundance specifically for men passing into the reserve after the completion of their military training. During World War I and World War II, as well as between the wars, beer steins also were often purchased by German soldiers. We call these military steins. These steins were typically a simpler design than the Imperial German Army steins made before World War I. Not many examples of steins made between WWI and WWII exist today.

During the cold war (1945-1990), when the United States had thousands of men stationed in Europe, U.S. servicemen had the opportunity to order custom designed steins for themselves. These steins were typically made of porcelain, with a lithophane of a nude woman. Similar to German regimentals, these also had designs and insignia commemorating their owner's tour of duty, as well as type of duty. What is not always found are traditional military scenes. Unit patch and comical scenes have often taken their place. This may be due to the easy-going attitude of the U.S. military servicemen. I began collecting these steins three times over the last 20 years. Now I am serious about the collection. When examining a U.S. military stein, you can discover many interesting aspects of a

person's life, as documented on a porcelain stein. Here are two such examples: Patrol Squadron FIVE was commissioned in September 1942 as Bombing Squadron 135 at Whidbey Island, Washington. It was

nicknamed the "Blind Fox" squadron and was assigned the PBY "Catalina" aircraft. In less than a month, the squadron received a new aircraft, Lockheed's PV1 "Vega Ventura," which was flown in several bombing missions during World War II. In 1948 the squadron received its first Lockheed P2V "Neptune" aircraft which contained the Magnetic Anomaly Detector (MAD). Shortly thereafter the squadron became known as the "Mad Foxes." In December 1948 it was designated Patrol Squadron FIVE.

Jacksonville, Florida became the permanent home of the "Mad Foxes" in December 1949. In the years following, VP-5 made deployments to Bermuda, Sicily, Spain, the Azores, Puerto Rico, Iceland, Newfoundland, and the Philippines. The "Mad Foxes" were awarded the Battle Efficiency "E" in 1951, 1952 and 1958. Patrol Squadron FIVE aided in the recovery of Commander Alan B. Shepard Jr., America's first astronaut, on May 5, 1961. The squadron was also one of the first units ordered into action during the Cuban Missile Crisis.

The two steins pictured were made for Art and Joyce Mobercy and were ordered through Baur's Camera & Souvenir shop in Munich, Germany. They commemorate two different tours of duty (see figures marked "A & B"). The orders placed with Baur's, as well as other shops that offered steins to the US Military, were designed and produced by the *Kunsthawerkliche Erzeugnisse* factory of Elisabeth Liegl in Munich. The steins both have an elaborate and colorful design showing the aircraft, deployment and unit

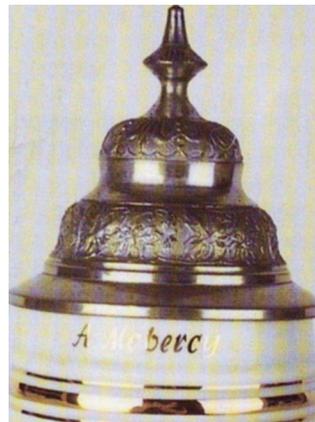


Figure 1 (A).

# PROSIT



Figure 2 (A).

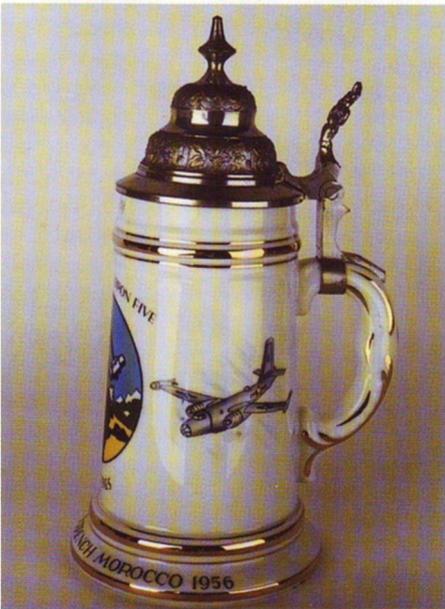
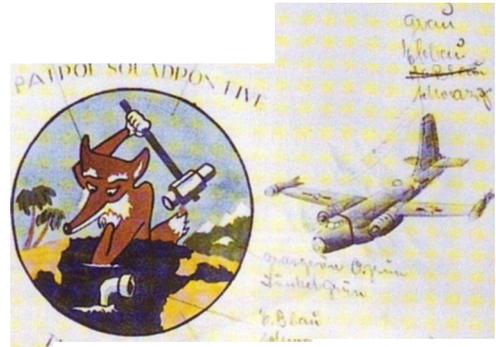


Figure 3 (A).



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Figure 5 (A).

patch design. The patch design is most interesting. A fox is searching the Atlantic Ocean for submarines as a periscope passes nearby. The fox's paw holds a hammer ready to pounce on any that are found. The North American and European continents appear on either side of the fox.

The next items I came across were the original steel plates with the transfer outline design for both steins. The plate is used to imprint black ink/paint onto paper which is transferred to the blank porcelain body of the stein. The plates are numbered 590 and 684 from the manufacturer.

The Baur's Camera & Souvenir Shop was a retail store (see figure 4). They did no stein production. Orders were taken with the customers having a page of standard options for their stein to be produced. Custom designs were commonly created for unit logos or scenes. Some steins are decorated with elaborate scenes around the entire body. This type is the least common and usually the most interesting design. Pictured is the original design for both steins made by the Kunsthandwerkliche Erzeugnisse factory of Elisabeth Liegl in Munich. In the lower right corner it shows that Baur's placed

the order and plate number of the transfer outline (see figures 5. A & 6. B). One design is dated March 29, 1956. After the design was made, H. Feichtmeyer painted the colors to be used on the stein. His signature appears in the lower left corner. This color sample was used to paint the steins produced for this unit so that the color would always\* be consistent regardless of when additional steins were made. Pencil notes for style and color changes were marked on this sample so the artist/painters could decorate the final product. Names and other custom features such as gold trim were usually the last stage before the final firing between 450 and 600 degrees centigrade.

The pewter lids on U.S. military steins made in Bavaria from the 1950's and 1960's were created with the same high quality as found on regimental steins (see figures 10 & 11). Thick pewter was used, resulting in excellent quality. This pewter lid has an American eagle with shield finial. The thumb lift is in the form of a military uniform button. I could not believe my luck in finding these two steins in Florida, and later the accompanying steel plates with original paper design pages. A group of production and design materials along with the original stein is quite rare. \$71

MW\*\*«'''

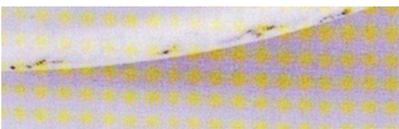


Figure 4.

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Articles for publication in *Prosit* are welcomed and actively solicited. If at all possible, your articles should be submitted on a diskette using WordPerfect software (either IBM or MAC is acceptable).

If you can't submit your article on diskette, contributors should submit their articles and communications typewritten, on plain 8 1/2x11 inch paper, double-spaced. Black and white photographs or sharp, high contrast color prints are acceptable. Please follow the format of previously published articles, or send for a copy of "Notes to Contributors," which contains detailed information on editorial needs, requirements and policies.

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**NOTE: The deadline for the September 2003 issue is July 1 for editorial, August 1 for advertising**

Send all Prosit editorial items and advertising to:  
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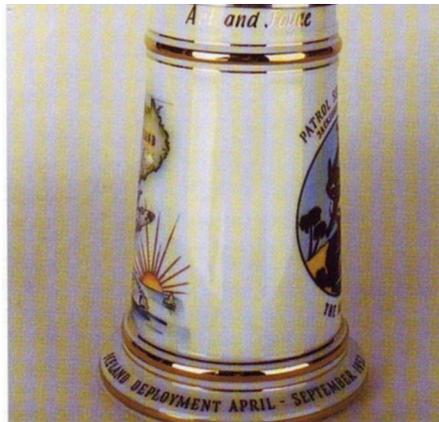


Figure 7 (B).

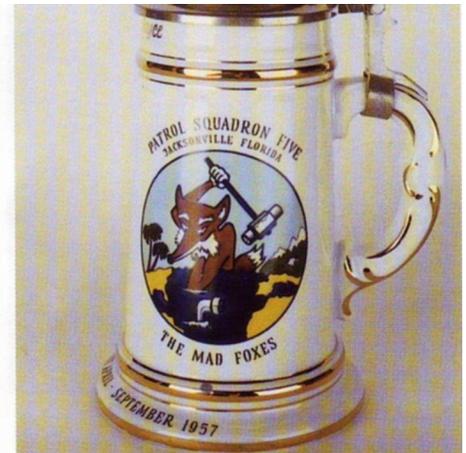


Figure 9 (B).

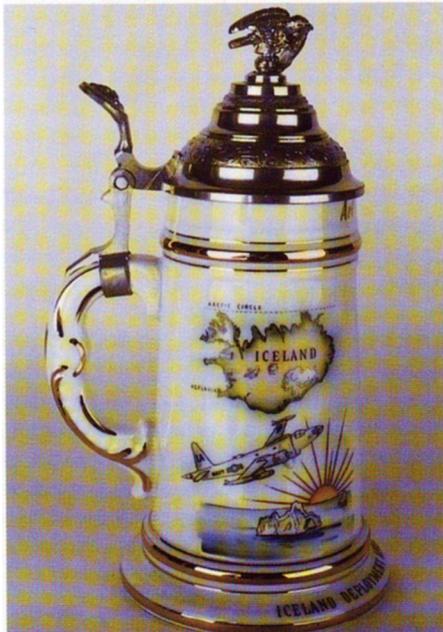


Figure 8(B).

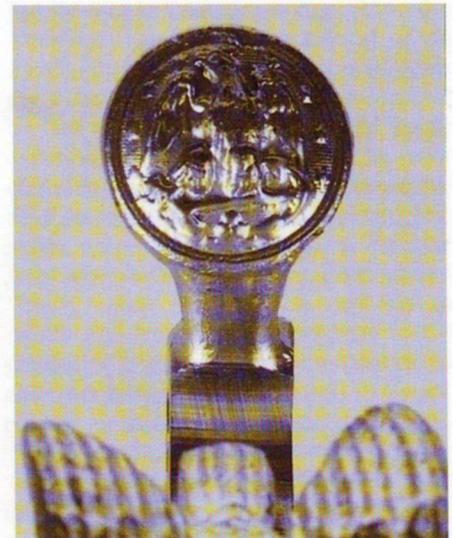


Figure 10.

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Figure 11.



Figure 12. Elisabeth Liegl in July 2002.

## Auf Wiedersehen

As this is the last *Prosit* under my editorship, I thank every person who has contributed anything to the magazine during the past ten years: articles, suggestions, etal.

Forty issues later, I feel that I'm leaving *Prosit* in better shape than when I was elected as editor in 1993 (taking nothing away from the previous editor).

Please give as much, or more, support to the new editor. *Prosit* will continue to be as good as we all make it.

## Secrets to Finding Beer Steins

by Milt Schnitzlein

As a member of two SCI chapters (Gambrinus and Keystoneers) I sell steins at our chapter meetings on a regular basis. I am often asked, "Where do you come up with all these steins?" No, I don't have a secret kiln in my basement where I fabricate them. Rather, I use the following procedures diligently, and I cannot emphasize that word enough.

First, I live in Baltimore, with the Chesapeake Bay and Atlantic Ocean close by. In Baltimore, near the waterfront, there are taverns on just about every corner of every block. Sailors who come through Baltimore stop at these bars and sometimes barter steins for drinks. Any collector who has waterfront nearby should get a city map showing the waterfront area. The next step is to lay this area out in a grid. Each week stop at all taverns or eateries as time allows, asking about steins for sale. Don't be discouraged. If you find one but are told the stein is not for sale, ask permission to put your card inside the stein. Believe me, this works, and some time later you will be called to retrieve your prize. If you don't have a card, have one printed - name and telephone number are important.

Second, stop at every pawnshop in your area and, here again, leave your card. I have purchased some of my most valuable steins from this source.

A third good bet, although not as promising as the above, are Goodwill, Salvation Army and other thrift stores. The upside is that steins found are always inexpensive, and with a little knowledge, once in a great while you will find a winner. A second upside is that because they are inexpensive, you can take a chance in the hope that your inexpensive item will find favor with collectors later, and you will have hit a home run. Believe me, this, too, has happened.

Another thing, in contact with antique shops in your area, stop in on a regular basis so that when they see you they say, "Here comes the stein man." Make contact with at least one person in the shop and ask him to call you when steins come in. Let them know that a \$10 finder's fee will be earned for each stein you buy as a result of the call.

In all of the above, invest in an answering machine. You will be called!

Don't forget white elephant tables at church and school bazaars. Here again, don't write off "for sale - cheap." Trash and treasures lie side by side, and when we can cash in on the goodies, everyone is happy.

In forty years of collecting, I have pickers for me as near as Pennsylvania and as far away as Baton Rouge, LA. I have found this to be invaluable in my search for steins. Although eBay has cut into my picker base, I still have some that are loyal and send me steins from time to time. When using this technique, be sure to tell your contacts to call you collect.

One final and very important source is your circle of personal contacts. Let everyone you meet socially or in a business setting know that you collect beer steins and that you are interested in buying them. Your friends will help you out, but they need to know you are looking!

These techniques have worked well for me, and if you use them - diligently - you will experience "happy hunting!"

## STEIN EXCH

Each SCI Member in good standing is entitled to run one free ad per year. You can run an ad to either sell or buy steins and related items. Please limit your ad to approximately 50 words.

Send to Rich Cress, 1155 Northland Drive, St. Paul, MN 55120. Fax at 654/287-5650, or email to [rcress@cscpub.com](mailto:rcress@cscpub.com).

Deadline for next issue is July 1, 2003

**Wanted:** HR Steins, Marty Cameli PO Box 349, Centereach NY 11720. (631) 467-1413.

**Wanted:** I am looking for a Hussar pipe bowl of the "Death-Head" Hussar Rgt. Nr. 17 Braunschweig. I offer \$650.00 depending on condition. Although the Regimental Pipe Book is out of print, I still have some available. Also seeking info on Military Baker Sidorfsky - Convolut, and Machine-gun stoneware stein from the 20. Kgl. Bayr. Kempton. George Schamberger, (941) 627-0690, [g1934s@earthlink.net](mailto:g1934s@earthlink.net).



# My First Stein Department

## My GI Stein

by Jim DeMars

In the last couple of years American service steins have been gaining popularity. This new interest has been the catalyst for this short article. As an active member of SCI since 1976, I thought my many friends would find my own G.I. stein of interest.

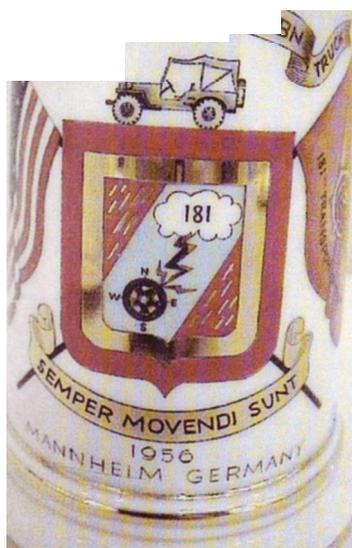
After graduating from John Carroll University I was sent to Germany to be stationed at Turley Barracks in Mannheim. I was assigned to the 181st Transportation Battalion on the beautiful Rhine River. During my tour of duty I was platoon leader of the 1st and 2nd platoon, compa-



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**OPERATIONS**  
 DRIVE AWAY  
 USAREUR  
 SUPPORT  
 350<sup>TM</sup> INF.  
 SUPPORT  
 SANTA CLAUS  
 PROJECT  
 MASS



**UNITS**  
 HQ CO. 181<sup>ST</sup>  
 T. BN (TRK.)  
 40<sup>TM</sup> TRANS.  
 CO. (PET.)  
 41<sup>ST</sup> TRANJ.S.  
 CO/LT. TRFO  
 342<sup>«</sup> TRANS.  
 CO.fLT. TRK.)



ny mess officer, as well as Post athletic and recreational officer for the barracks.

My tour of duty was from October 1955 through September of 1956. During that time I was given my first antique stein. My barber asked me to get him some cigarettes from the PX, which, as all you servicemen know, were cheaper than the Germans could buy in their stores. When I returned with the cigarettes he gave me a brown bag and told me to open it later. The bag contained a porcelain stein. It is from the "Nuremberg Exposition of 1896." This is the only stein that I have from my stay in 1955-56. Since returning from Germany, I have added three more steins from the same expo. All four have different scenes.

The irony is that I was stationed in a place where steins were plentiful, and during a time when steins were very reasonably

priced, but was neither inclined to collect them, nor able to afford them on my Army pay. Toward the end of my stay in Germany, I ordered my service stein from the PX. They had samples for the units stationed there. I selected the one depicting my unit with a pewter finial of the 2 % ton truck that made up the 41st Transportation truck unit. The front of the stein has a jeep on top of the battalion insignia. This signified my job as platoon leader. One side shows the units stationed in Turley barracks, while the other side shows operations in which the unit took part during my tour. The American flag also attractively adorns the side. I paid a little more than \$5 for this stein which represents a very important time within my life. It sits proudly on a shelf with my antique German Reservist steins. I hope this article is of interest and stimulates other Cold War servicemen to share their stein and story with our members.

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## Steins by Friedrich van Hauten

by Ron Fox and John Lamb

### Introduction:

First, it is important to establish that all stein makers fall into one of two categories:

Those that: (1) had the ability to manufacture the body as well as create the finished surface decoration (2) purchased the body from another firm and only created the surface decoration. This is true regardless of the material used to make the body, ie. glass, ceramic, metal, wood, etc.

In the ceramic category of porcelain, earthenware and stoneware, the reason for purchasing bodies elsewhere was strictly economics.

If you wanted to become a stein maker and produce the bodies yourself, it would take considerable finances to get started. The building of a kiln and finding expert operators was a major obstacle in itself. If your new operation was not in the rich clay regions, the purchase and shipping costs of the clay would be much higher.

The developing of prototype bodies and making of plaster molds was also very expensive. These are just a few of the major operational expenses encountered before you have even established a market for yourself.

The large ceramic firms understood there was a need for blank bodies by small decorating houses, and they were all too happy to supply them. This allowed the little guy to enter that market without putting himself in extreme debt and having a much higher risk of failure.

The large firms, such as Mettlach, had hundreds of different steins to choose from. They had a product line and were not interested in taking special orders unless it was for many pieces. The small decorating firms were just the opposite. For example, a student could order a single stein with his school fraternal shield, and have anything else important to him added to the decoration. There would be several lids to choose from, which gave the buyer the ability to participate in the finished product.

The purpose of this article is to show how the firm of Friedr. van Hauten of Bonn,



Figure 1.

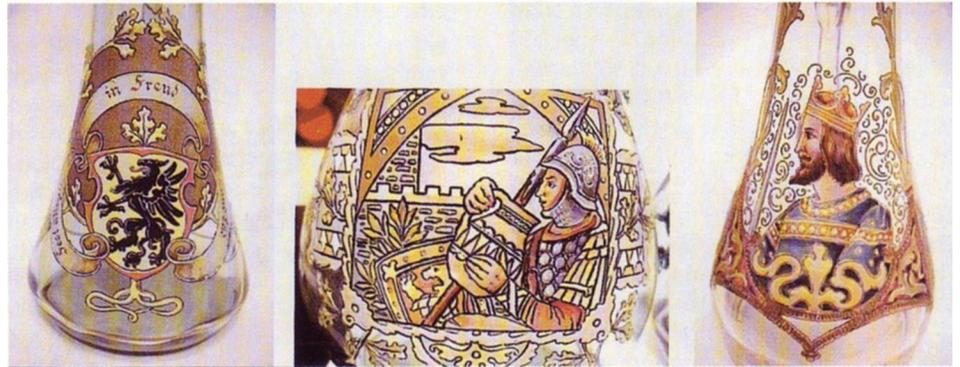


Figure 2.

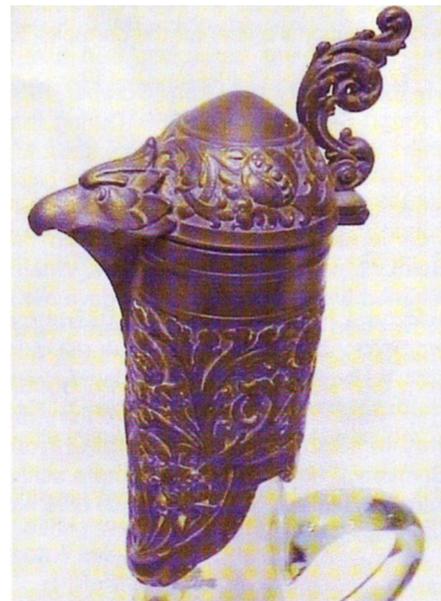


Figure 3-A.

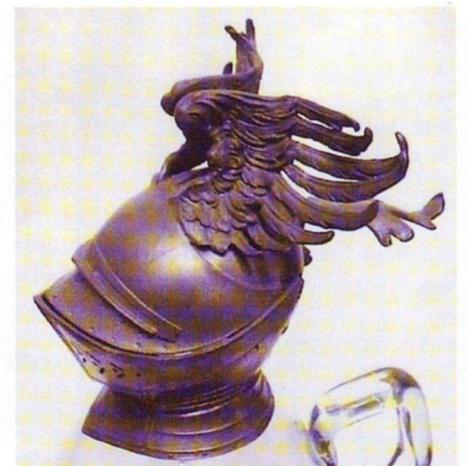


Figure 3-B.

Germany, worked within this framework and how to recognize its steins.

Bonn was founded in the 1st cent. AD as the Roman garrison of Castra Bonnensia. It was devastated by the Normans in the 9th cent, and later became the residence (1238-1794) of the electors of Cologne and the scene of the coronations of Frederick the Handsome (1314) and Charles IV (1346) as kings of the Romans. During the Palatinate Succession War (1689), Bonn was destroyed by Elector Frederick III of Brandenburg. It was rebuilt, largely in the baroque style. Bonn was occupied (1794) and later annexed (1798-1814) by France. In 1815, it passed to Prussia. In 1948-49, delegates from the parts of Germany occupied by France, Great Britain, and the United States met in Bonn and drafted a constitution for the Federal Republic of Germany. In 1949 Bonn was made West Germany's capital. It functioned as the provisional seat of government of Reunited Germany until 1999, when most of government moved to Berlin. Bonn is the seat of a famous university, whose main building formerly was the electoral palace (built 1697-1725).

About a dozen years ago we became attracted to the enameled glass steins that had elaborate pewter lids (see figure 1). They come in a wide variety of shapes and sizes but their enamel decoration has a distinct, recognizable style. The scenes are transfers, accented with thick handpainted enamel, giving it a noticeable quality. Very often they portray medieval knights and heraldic shields (see figure 2). In addition to their distinct enamel style, they are further embellished with elaborate pewter lids. These lids were designed with a medieval influence (see figures 3-A, 3-B & 3-C).

Knight's helmets, Griffin Lion finials, Gargoles, and horned helmets are just a few pewter designs from that era. Many

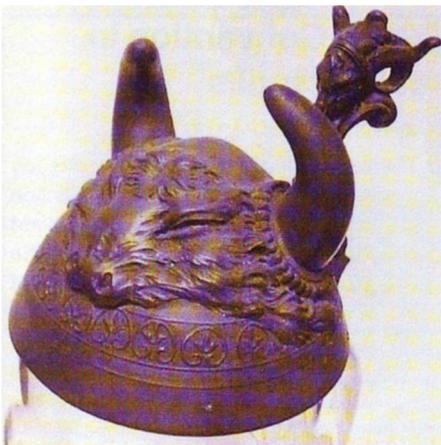


Figure 3-C.

times pewter relief was added to the neck area complementing the already busy decoration. It has been easy to separate this type of glass stein into its own category and until now we were not aware of the maker.

As we continued to collect these glass steins, we noticed the same decorations on Mettlach bodies. As you can see by the steins in figures 4-6, whoever decorated the glass steins also decorated the Mettlach bodies. Seeing this obvious connection, the search was on to find the firm who produced these steins. While viewing John's collection, which has several hundred hand-painted and print-over-glaze Mettlach steins, we came across about twenty-four marked by the firm of Friedr. van Hauten, Bonn, Germany. As it turns out this firm, at 31-32 Sterstrasse, had a decorating and retail establishment. They were in operation from about 1890 to just before World War I. Bonn, being a large university town, brought much student association business. Custom orders were of great importance, as well as steins that targeted the souvenir market.

As mentioned in the introduction, stein makers can be separated into two different categories: firms that manufactured and decorated their bodies, and those that only decorated bodies that were produced elsewhere.

August Saeltzer, Hauber & Reuther, Martin Pauson, and Joseph Mayer, are just a few of the decorating firms that purchased their stein bodies elsewhere. The firm of Friedr. van Hauten worked in this same manner. Yet, on the paper label marks (6 & 7), the word *Hoflieferant* appears. The following definition was supplied by Art Maethner. The *Hoflieferant* was the purveyor of quality goods to the royal household. Any item with this designation would have to be considered a special item of unquestioned quality.

On the V & B bodies, each size and shape has a different impressed mold number on the base.

Here is a list of the different V&B mold numbers that van Hauten has used to decorate; 62, 63, 67, 280, 280 A-Z, 281, 282, 283, 284, 285, 385, 386, 403, 406, 2140, 2152, 2197, 2214, 2233, 2413. I was fortunate to find an undecorated Mettlach 2233, while viewing the collection of Helmut Kister, outside of Dayton, Ohio. As you can see from figure 7, it is void of decoration, which would have been completed by van Hauten or another decorating firm.

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The glass bodies had as many, if not more, different shapes and sizes. Unfortunately, there are no markings to be



Figure 4. Exact scenes on both steins.



Figure 5. Exact scenes on both steins.



Figure 6. Similar scene & verse on both steins.

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able to distinguish between the body differences. The maker or makers of these glass bodies will remain a speculation unless company records are found. There were dozens of glass houses throughout Germany and Bohemia, and all had the ability to produce these bodies.

It is my belief, from years of handling glass, that most of these bodies were made by the glass firm of Theresienthal, from that same named town in Germany, located where the German, Austrian and Czech borders come together.

The van Hauten firm used two standard lids on their normal 1/2 L. and 1 L steins. As you can see in figures 8-A and 8-B, lids A and B were used on both glass and Mettlach bodies. When you see these lids, the chances are extremely high that it is a van Hauten decoration. It is interesting to note, that lid A was the only lid used by another stein maker in Bonn, Germany, the firm of Royal Bonn. This is the only time we have seen this lid on another firm's steins, but interesting that they were from the same town.

Besides the V & B and glass bodies, examples of van Hauten's work has been found on porcelain bodies, as well as the firm of Merkelbach and Wick bodies. It stands to reason that examples of other bodies will come to our attention. If you study the enamel style and the pewter lids used by this firm, you will be able to pick their work out, regardless of the body their work is on, or the lack of factory marks.

The Friedr. van Hauten firm used many marks. For the purpose of future identification, we will put them into three categories. 1) Hand painted 2) Paper label 3) Stamp.

### Hand-painted Marks

As we look at the marks figure, photos 1-5 are all versions of the firms name, painted on by hand.

Photo 1. "V.H.&S" - van Hauten & Son

Photo 2. "V.H & S Bonn" - van Hauten & Son Bonn

Photo 3. "F.v.H.S.Bonn" - Friedr.van Hauten & Son Bonn

Photo 4. "F.v.H. Bonn" - Friedr. van Hauten Bonn

Photo 5. "F.van Hauten Bonn" - Friedr.van Hauten Bonn

Marks in photos 1-4 would have been very difficult to attribute to a maker without additional information.



Figure 7.



Figure 8-A.



Figure 8-B.

### Paper Label Marks

Photos 6 & 7 are printed labels that were glued to the bottom of the stein. This recognition was their hope for future business. A cheap way to advertise to the friends of the proud new owner.

The labels reads "Friedr. van Hauten, Hoflieferant. Sterrstrasse 31-32, Bonn am Rhein" around the Prussian Eagle. We have found them in pink and green. With this label, other potential buyers could find their way to van Hauten's shop.

### Stamped Marks

Photos 8-12 show marks from reusable stamps, which could be applied quickly and gave a consistent appearance to the firm's name.

Photo 8 reads "Friedr. van Hauten, Bonn am Rhein" around the Prussian Eagle with points coming from the outer circle. This mark is similar to the paper label found in photos 6 & 7, only the street address is missing.

Photo 9 features an intertwined "FVHB" and in photo 10 this same mark appears, but now within a shield.

Photo 11 shows "Manufactur Friedr.van Hauten, Bonn a. Rhein" with the words encased in rectangular boxes. This mark also appears on photo 9 with the intertwined initials. Photo 10 shows this block lettered mark without the rectangular outline.

Photo 12 shows "Friedr.van Hauten, Bonn a.Rh." in block letters; however, instead of it being placed on the base, it is found on the back of the handle.

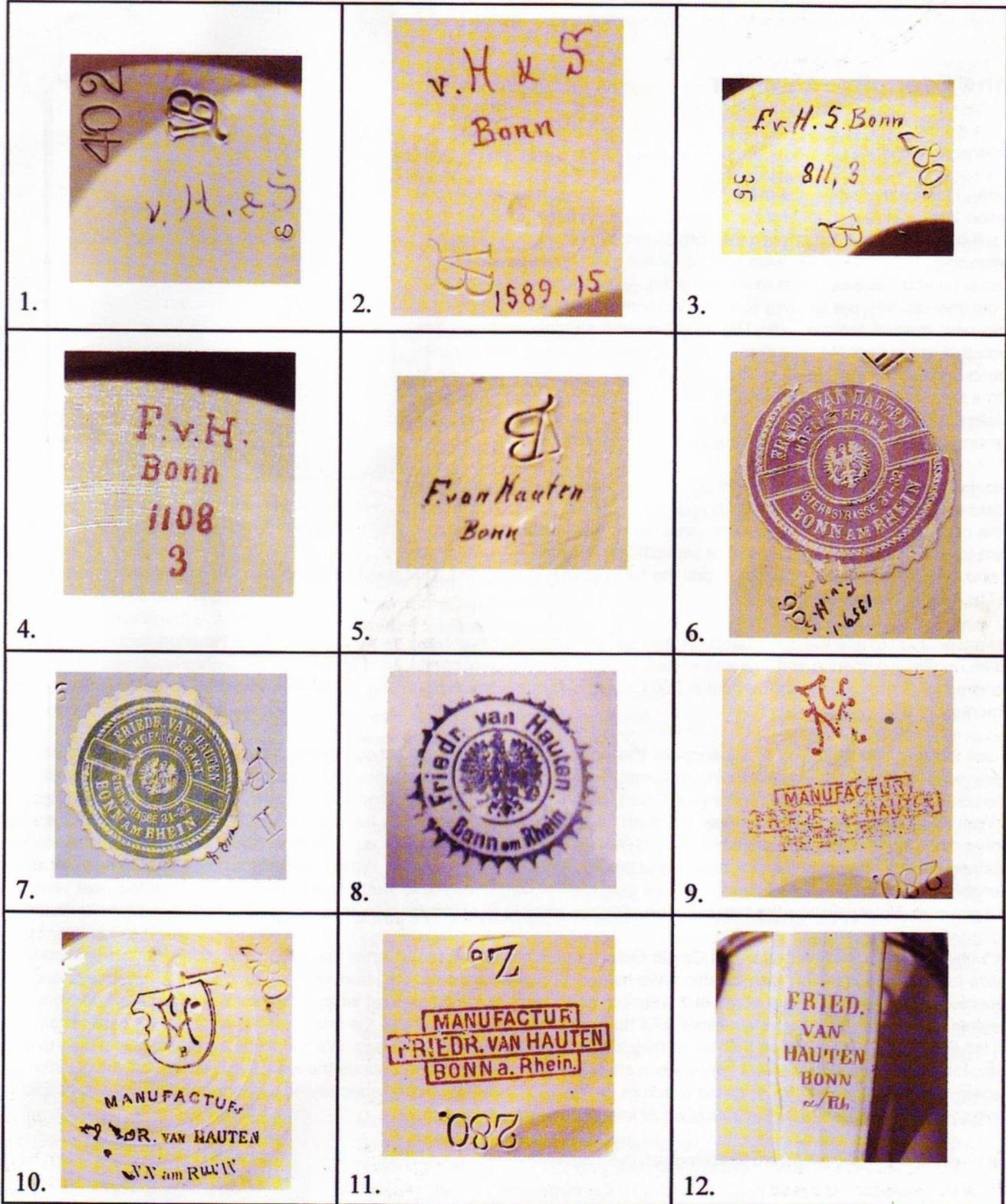
It is obvious that there were many marks, and combination of marks, used by van Hauten. With this information, collectors should be able to recognize them.

## 2003 Convention in Indianapolis

by Kris Kuntz

Thanks to all of you who have already registered for the 2003 SCI Convention in Indianapolis July 3-6. We look forward to seeing you and showing you the Greatest Spectacle In Stein Collecting! If you haven't yet registered, there's still time. For more information go to [www.sciconvention.info](http://www.sciconvention.info), e-mail Kris Kuntz at [kkuntz@digarts.com](mailto:kkuntz@digarts.com) or call her at 812/330-0124.

See you in July!



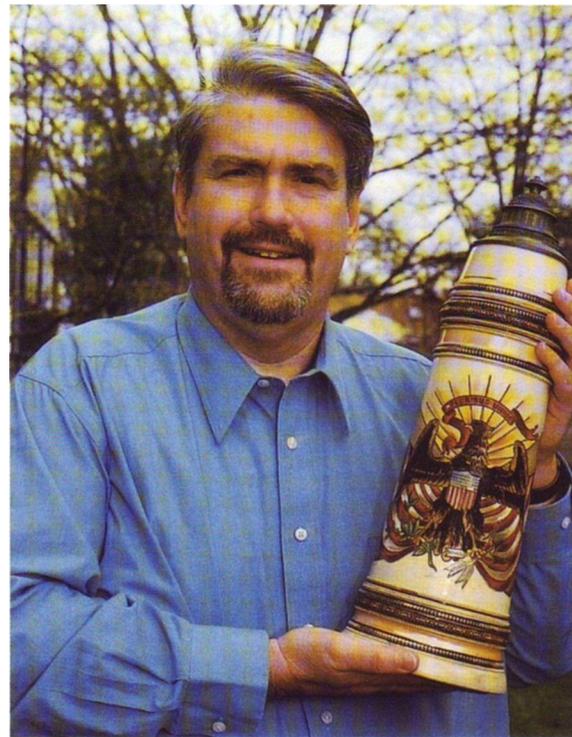
The marks of Friedrich van Hauten.

## From the Executive Director

Dear Friends,

As I write this, I realize that when it is published, my daughter will be getting ready for graduation from middle school and her departure for summer camp, while my wife and I will be getting ready to drive to the convention. We are really looking forward to attending this year, as we were unable to last year because the lure of summer camp parents' weekend was much too great. As a result, we missed seeing all of our friends. We are looking forward to renewing old friendships and establishing new ones in Indianapolis. The arrangements all look exciting. For those of you that are not yet initiated in planning a convention, every host chapter has the responsibility of making all of the arrangements. Usually that results in events with a local flavor as well as a lot of steins. Some look for the former, and some the latter, but the majority look for a mix of both. In this case, I'm looking forward to, among other things, watching people race out on the Indy track.

I am particularly pleased to see the continued incorporation of programs for younger children. From past experience, it should make it much easier for families to attend the convention. I know we frequently used the convention as a starting or ending point for our family vacation. Initially, it was difficult because there were no programs and even infants were expected to pay the full cost of a single adult. That



Steve Steigerwald with a 3 1/2 L. Merkelbach & Wick etched stein. Flags have 44 stars (1891-1896). Eagle on thumbblift.

began to change in Minnesota as a result of the efforts of Claudia Del Zoppo, among others.

My wife is very pleased to see the continuation of the high tea. She had never been aware of it before the Houston convention. At that time, it was still an unofficial gathering and she was invited, along with a group of others, to attend a high tea by Marie Stevenson the founder of the stein convention high tea. I remember that in 2001 it was one of several extra events that were oversold and required many last minute rearrangements.

If you are still thinking about coming to Indianapolis this year, I encourage you to do so. I think you'll have a fun, stein-filled experience. While we are really looking forward to attending this year, there will be some sadness attached. Three great officers will be stepping down. I wrote in the last issue about one, *Prosit* editor Rich Cress. At this time, I'd like to say a few words about the others, Clarence Riley, our president, and Walt Vogdes, our Second Vice President. Both have done remarkable jobs in their positions. Clarence is one of those special people who only comes along once in a rare while. During his two terms as President, he has smoothed many a rocky road and soothed many a ruffled feather. He has an uncanny knack of knowing what to say and when to say it. While preparing for the 2001 Convention, Clarence's guidance enabled me to keep focused on our ultimate goal and to work through the rough spots. Working with him this past year has been an absolute pleasure. He always has the best interests of SCI at heart in all of his decision-making.

Combined with the talents, skill and efforts of Ginger Gehres, stein collector, graphic artist and Web designer, Walt has developed a world class website for SCI. His ideas on membership have helped SCI gain new members from diverse sources. His willingness and ability to help has enabled SCI to establish links from other websites and to set up a speaker fund where chapters can be reimbursed up to \$200 per year for payments made to out of area speakers. SCI has been the lucky recipient of the talents, time, energy and wisdom of these two men. Each left SCI a better organization than when they started their tenure four years ago. We should all express our gratitude to them, not only verbally, but by our actions. The best way we can show our appreciation is to continue the work they started, by volunteering our own time and energy, by writing an article, or giving a lecture, by bringing new members, especially new collectors, into the group, and making sure SCI remains as strong a base for the hobby we all love, as it has always been.

Prosit, best regards, and looking forward to seeing you in Indianapolis,

Steve

# The Fritz Thenn Regensburg Steinzeug Factory

by John McGregor

## Maximilian Borho

Max Borho, who founded the Regensburg factory (figure 1), was born in Neuburg an der Donau (Danube) on May 22, 1840. He was a modelleur (designer) by profession. Max married Catharina Geier of Duesseldorf. Soon after they moved to Cologne, and then to Höhr. Two of their children, Helena (7/27/1869) and Wilhelm Otto (10/7/1870) were born in Höhr.



Figure 1. The Regensburg Factory 1874-1886.

There is evidence that Max worked for Reinhold Hanke, and that is probably where he learned the manufacture and use of plaster molds. Max may also have worked for Merkelbach & Wick.

In 1874 we find Max in Regensburg attempting to establish a *Steinzeug* factory. He represented himself as a *Fabricant* (Manufacturer), *Mitbegründer* (Co-founder) and *Modelleur* (Designer). While we have proof, from his children's baptismal records, that he was a modelleur, there is no evidence that he was ever a co-founder, or a manufacturer, until he founded the Regensburg factory. Whatever his claims, he must have had a letter of introduction, and guarantees, from someone in the Westerwald.

In an area totally devoid of the proper clay, Max was successful in convincing two men to become his partners in the Steinzeug factory. There are surviving records from 1882, showing that 120,000 lbs. (60 tons) of Westerwald clay was shipped to Freising, a second factory founded by Max Borho. Similar amounts had to have been shipped to Regensburg, and this would have been on going each year from 1874 to 1886. I believe it was this clay that Max Borho used to attract his partners.

His partners were August Zinkl and Rudolf Thaller, who was Zinkl's brother-in-law. The company was called "Borho, Zinkl and Co." In 1875, after only 13 months, Max sold his share in the factory to Gustav Freidrich (Fritz) Thenn (figure 2), and moved on to Freising.

On January 1, 1876 Max founded his second Steinzeug factory, in Freising, with a new partner, Adam Schoen, again in an area devoid of the proper clay. The company was called "Schoen and Borho." In 1882, this second company became Hauber & Reuther.

## Regensburg Production Periods

### Borho, Zinkl and Co. 1874-1875

- Maximilian Borho
- August Zinkl
- Rudolf Thaller (silent partner and Zinkl's brother-in-law).
- Produced Borho designed "Old German" (Historismus) style products, similar to Hanke.
- Max Borho sold his share in the factory to Gustav Frederich "Fritz" Thenn.

### Zinkl, Thenn and Co. 1875-1877

- August Zinkl
- Gustav Freidrich "Fritz" Thenn
- Rudolf Thaller (silent partner)
- The factory continued to produce Borho designed Historismus style wares, but also something half way between Historismus and contemporary. They also produced blanks for the August Saeltzer workshop in Eisenach.
- Fritz Thenn bought out his partners.



Figure 2. Gustav Freidrich "Fritz" Thenn.

### Fritz Thenn Co. 1877-1886

After the 1876 Arts and Crafts Exhibition in Munich, and the resulting criticism in 1877 that compared the products of this factory unfavorably to those of Merkelbach & Wick, Fritz Thenn became the sole owner. The factory began to produce contemporary, Westerwald style, blue, manganese and grey Steinzeug. They continued to produce blanks for the August Saeltzer workshop in Eisenach.

While Fritz Thenn placed an ad in the "Ceramic Address Book" for 1887, he closed the doors to the factory in 1886.

What happened in 1886 that caused him to close the factory, when he had obviously planned on being in business the following year?

It appears that sometime in 1886 both the Regensburg and Freising factories lost their supply of Westerwald clay. Reinhold Hanke died on June 22, 1886, and I believe Hanke was the source/guarantor of the clay. When he died, his guarantees died with him.

There were economic and political factors at work during the mid to late 1880s that played a part in what happened at the Regensburg factory: Wages were on the rise; countries to which they exported their wares began to charge import duties; there were too many Steinzeug factories in operation, and supply was outstripping demand.

Records from the Regensburg factory show that business had declined and workers had to be let go. The factories in the Westerwald were probably facing the same issues. "Some" factories had to go and the Bavarian factories were more than likely that "something."

Reinhold Hanke's death provided a convenient out and the clay supplies to Regensburg and Freising were cut off, causing Fritz Thenn to close his factory for good.

Figure 3.

Figure 4.

**Marks**

These capacity marks were used by the Regensburg factory. Fractions were used for 1/4 and 1/2 liter measures and decimals such as 0,4 liter (figure 5) were used for all other measures. Actually capacity marks were rarely used and then were usually found on the front of the stein (figure 3), except for those blanks made for August Saeltzer which were placed on the rear of the stein (figure 4), probably at the request of Saeltzer. The capacity mark on the "Regensburg" style steins (figure 6), if used, might appear anywhere around the rim.

« I U I

Figure 5.

**Factory Logos**

These marks, like the capacity marks, were used sparingly. I have never actually seen a stein with the "FTR" marks. The one shown in figure 7 was incised on the bottom and the one in figure 8 was incised under the handle and covered with thick blue saltglaze. The "FT" mark in figure 9 is found on the bottom of an August Saeltzer decorated piece.

Figure 6.

**Photo Review**

This photo review (figures 10 through 32) is only to show the various styles produced by the Regensburg factory between 1874 and 1886. It is in no way intended to be complete, and is shown in model number sequence, rather than production sequence. Following some model numbers in this list you will find a letter. This letter was used by the factory as a capacity designator, "C"=1/2L, etc.



Figure 7.



Figure 8.



Figure 10. FT-134, 1/4 L.



Figure 11. FT-139, 1/2 L.





Figure 13. FT-151, 1/2 L.



Figure 14. FT-152, 1.0 L.



Figure 15. FT-154, 1/4 L.



Figure 16. FT-183-F, 3/10 L.



Figure 17. FT-183-B, 4/10 L.



Figure 18. FT-183-C, 1/2 L.



Figure 19. FT-195, 1.5 L.



Figure 20. FT-210, 2.0 L.



Figure 21. FT-220, 1.5 L.



Figure 22. FT-221, 1/1 OL.



Figure 23. FT-221, 1/8 L.



Figure 24. FT-225, 1/2 L.



Figure 25. FT-228, 2.5 L.



Figure 26. FT-231, 1.5 L.



Figure 27.



Figure 28. FT-267 10.0 Liters



Figure 29.

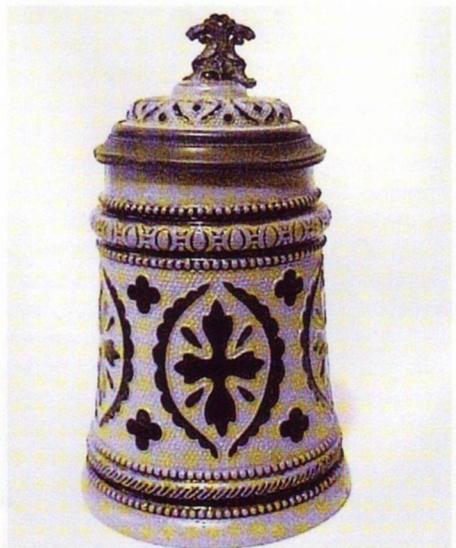


Figure 30. FT-282, 1/2 L.



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88  
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Figure 34.FT-???, 1.0 L.



Figure 36.

Figure 37.



Figure 38.



i



cj Figure 35.Fantasy, 1.0 L.



**The Unusual**

The lamp, shown in figure 33, shows that you never know where the stein of your dreams will pop up. The other two pieces (figures 34 and 35) were probably appropriated, or made, for an employee's personal use.



^WSg'

.>«————' ;;

**August Sältzer Workshop**

The August Sältzer Workshop was located in Eisenach (see Ron Fox's article in the December 1998 *Prosit*). Among other things, they decorated stoneware blanks purchased from various factories. One of those factories was the Regensburg factory of Zinkl-Thenn, and later, The Fritz Thenn Co. Some of the pieces were decorated by Sältzer with his own designs, such as the piece in figure 42, signed by one of his artists (figure 40), and sold from his workshop. Some of the blanks were decorated by Sältzer with designs supplied by the Regensburg factory.

Figure 39.

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88  
88

Those pieces decorated with the supplied designs (figures 41 and 43) were marked either with a joined ZT, for Zinkl-Thenn, seen in figures 36 and 38, or later with a joined FT, for Fritz Thenn seen in figures 37 and 40. They were then returned to the Regensburg factory, where they were sold through Thenn's own outlets.

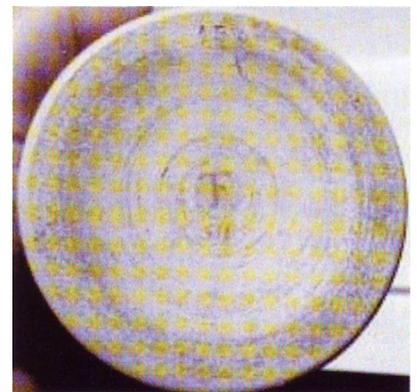


Figure 40.

v



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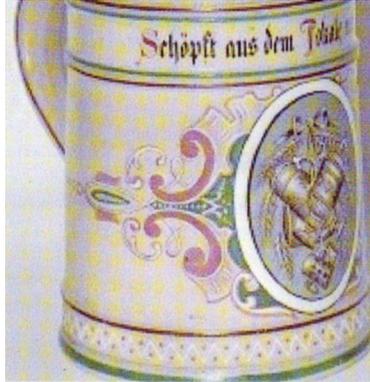


Figure 45.

Figure 43. Model 153.

Figure 41. Model 153.

### "Regensburg" Steins

At least sixteen different factories produced so-called "Regensburg" steins, so it is no surprise that the Regensburg factory was one of them. The fifteen other factories were all located in the Westerwald. This type of stein (*Gepresste Kännchen*) was produced from ca.1840 to ca.1905. Reinhold Merkelbach was the last factory to produce them. You can recognize Regensburg "Regensburg" steins by their capacity mark and the way the handle is attached. Note the lower handle attachment on the two steins in figures 44 through 49.

Figure 46.



Figure 42.

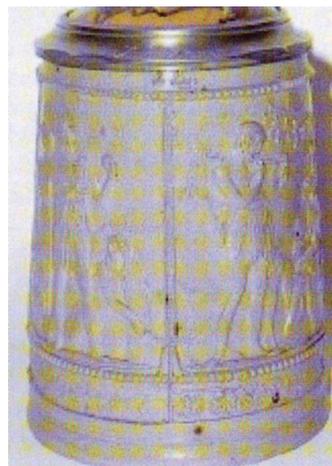


Figure 44.

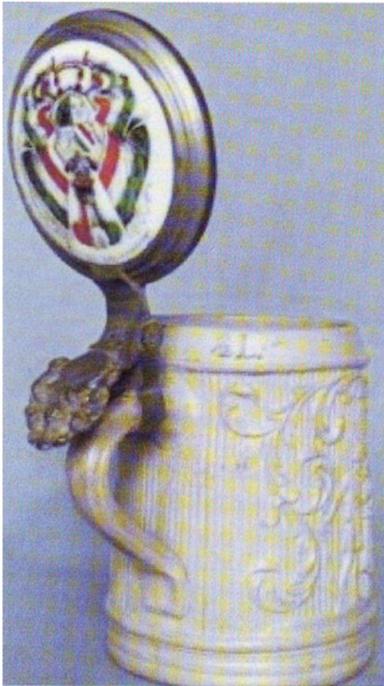


Figure 48.

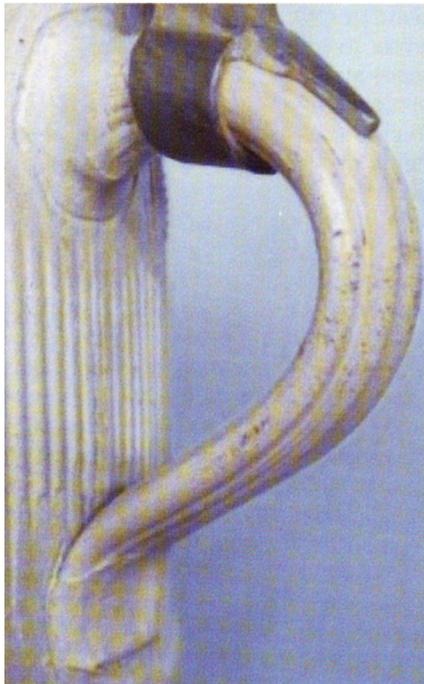


Figure 49.

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McGregor, John, HR Steins and the Freising Factory Revisited, Second Edition, Self-Published, 2002. A ~ .

## A Military Presentation Pipe

### "Christmas in France"

by George Schamberger

This article shows an interesting pipe presented by William, Crown Prince of Germany and Prussia, during World War I. The front of the porcelain bowl (figure 1) shows William in his Hussar uniform, while the back indicates that it was presented to members of the 5. Armee at Christmas in 1917 (figure 2). The pipe was accompanied by a certificate (figure 3) which is translated below.

"Christmas in France, in close contact with the enemy.

"This celebration will always be remembered by everyone. I wish all the members of my brave 5th Army God's blessings, until with soldier's luck, our moral duty to fight and gain freedom, of which we and our fatherland can be proud.

"As my grandfather did, the Crown Prince Friederich Wilhelm, to his brave army on Christmas 1870, your fathers and grandfathers, I also wish to send each one of my loyal combatants a modest keepsake to our mutual Christmas celebration in Germany's greatest time, a tobacco pipe with my picture on it.

"Feeling with you.

"Crown Prince of the German Reich and Prussia".

Of course, William's grandfather, Crown Prince in 1870, became Emperor Friedrich III who reigned but 99 days in 1888.

I am still searching for the dedication pipe of Crown Prince Friederich Wilhelm at Christmas 1870.

I extend my thanks to Dr. Hans Titschack, author of the Reservists Pipe Book, for his assistance.

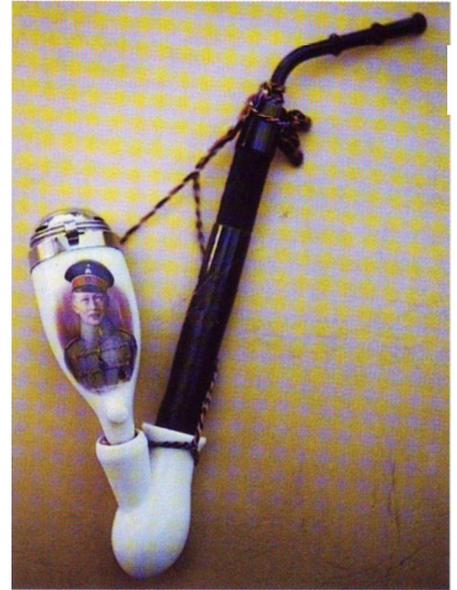


Figure 1.



Figure 1.



Figure 3.

# Guard Stars on Regimental Beer Steins

by: R. Ron Heiligenstein

Pewter or stamped metal guard stars (*Gardesternen*) can often be seen dangling from the crowned eagle thumbblifts found on regimental steins that were named to Guard Corps Regiments of the Imperial German Army. Seen less frequently are guard star transfers on the faces of those steins. The guard stars appear in two basic styles.



Figure 1.

The more common form as seen in figure one has four star bursts, which appear to be radiating from the center of the star and four radiating from behind the star. In the center of the star is an Imperial German Eagle (*Reichsadler*) on a reddish background, representing The Order of the Black Eagle. This order was created by Friedrich I at the time of his coronation as the 1st king "in" Prussia in 1701. In the 19th Century during the time of Friedrich Wilhelm III and Wilhelm I, regiments of the Guard Corps were authorized to wear this guard star on their helmets and uniforms, signifying that the Guard Corps was the king's own corps, meaning the regiments were under the direct command of the King of Prussia. Years later it must also have meant that those guardists anticipating passing into the reserves, when ordering their regimental steins, were allowed to embellish them with guard stars.

Within a circle above the Imperial German Eagle can be seen *Suum Cuique*. As a noun, this Latin term stands for virtuousness or performance of duty. As a verb, it



Figure 2.



Figure 3.

means practicing virtue or fulfilling one's duty. The outer edge of the star has a circle containing the motto: With God for King and Fatherland - 1860 (*Mit Gott für König und Vaterland - 1860*). Guard star transfers are typically displayed within a wreath of green laurel or oak leaves, as can be seen in figure two.

The less common type of guard star has eight points that radiate from the center, with the Imperial Black Eagle therein, representing The Order of the Black Eagle. In a circle surrounding the Imperial Black



Figure 4.

Eagle, the Latin *Suum Cuique* is seen, the only wording on this type of guard star. When applied as a transfer, this style guard star is exceptionally bright in appearance, similar to platinum. There is no circle on the outer edge of this star, as is the case with the more commonly seen guard star described previously.

Both styles of guard stars can be seen hanging from the beaks of crowned eagle thumbblifts on steins that are named to Guard Corps Regiments. Pewter stars are found in shades of gray - light to dark - similar to pewter lids. The stamped metal guard stars, however, are typically dark, with a somewhat tarnished appearance. Thumbblifts on steins named to guard regiments often have a very small ring or a place for a ring in the crowned eagle's beak. If the ring has a guard star dangling from it the stein's current owner is quite fortunate, since often original guard stars have been lost over time.

For the record, the regimental stein shown in figure one was named to the Guard Sharpshooter Battalion garrisoned in Gross Lichterfelde from 1910 to 1912. The regimental beer stein shown in figure two is named to the Engineer Experimental (testing) Company, a Guard Corps Engineer unit, garrisoned in Berlin from 1907 to 1909. The regimental shown in figure three is named to the Guard Grenadier Regiment No. 5, garrisoned in Spandau from 1911 to 1913.

Hopefully, this article on guard stars on regimental beer steins will go a long way towards answering that question non-regimental stein collectors always seem to want to ask, i.e., what are those little things hanging from the thumbblift? ^

## Acknowledgments:

Militaria der deutschen Kaiserzeit Helme und Uniformen. 1871 - 1914, Jan K. Kube, Keyers Sammlerbibliothek, Munich, Germany

Regimental Beer Steins, 1890 - 1914. R. Ron Heiligenstein, Milwaukee, WI, U.S.A.

# A Hungarian Beer Mug

by Martin Kiely

Plum jam in Hungary in the 1920's was sold in a one-liter earthenware mug. Once emptied, it served as a sturdy thick mug ideal for keeping beer cool on a hot day.

The term jam is a bit of a misnomer. The plums are cooked for a week till the peel totally disappears. The end product is quite hard and can only be cut with a knife. It cannot be spread like jam. Hungarians use the plumb jam to garnish potatoes etc. The earthenware vessel kept the jam mold free for many months without refrigeration. The top of the mug was

sealed with a wax paper. One can still see the potter's thumbprint on the bottom of the handle in figure 3. The mug is glazed on the inside where it is in contact with the jam. The outside is unglazed. Prune marmalade was also sold in mugs.

The front of the mug (figure 1) is stamped Szilvaiz (plumb jam) Cukrozott (sugared) Kecskemet (the name of a town) Konzervgar (preserving factory). Kecskemet, population 67,000, is located in the southern great plain of central Hungary between the Danube and Tisza rivers, an area well known for the quality of its agriculture. Apricots grown there are considered the best, bar none. Some are used to make the world-famous "whistling" apricot brandy.

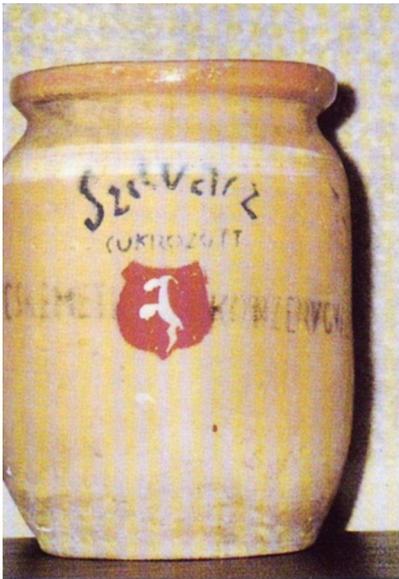


Figure 1.

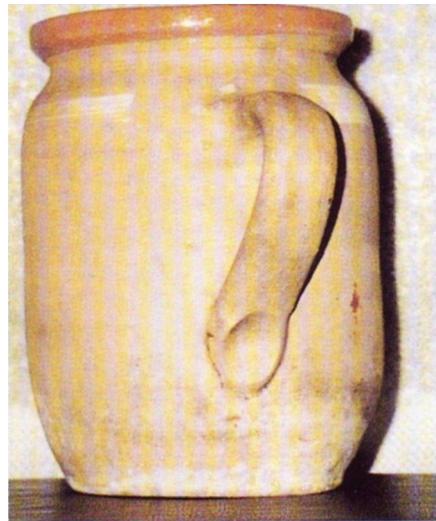


Figure 3.

Figure 2 is the coat of arms of Kecskemet which is also found on the mug in figure 1. The town name in Magyar means "where goats are grazing." St. Nicholas, patron saint of the oldest church in Kecskemet, gave every new convert a present of a goat in the thirteenth century. The coat of arms has gone through changes over the years. In 1946 the crown of St. Nicholas was removed and in 1949 the communists banned it outright. Currently the goat rampant under the crown of St. Nicholas is the proud symbol of Kecskemet.



Figure 2.

Dr. Novak Laslo, director of the Arany Janos Museum in Nagykoros informs me these earthenware mugs were made in large quantities in nearby Mezotur, a major pottery center for the canning plant in Kecskemet. Other jam vessels made in Mezotur were glazed both inside and outside, and were usually decorated with plant motifs. They would have been a staple in many farm kitchens.

# PROSIT

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Each village in Hungary uses a color code to distinguish their handicrafts, linen and pottery. Kecskemet's mark is a band of thin white lines (see figure 1).

Hungary produces some unique drinking vessels (see *Prosit* Vol 2 #6, Hungarian Wine Jugs, by Dezso Breznyak). They also make jugs closed at the top except for filling holes. The purpose is to prevent flies and other bugs from getting to the liquid. There is a hole in the handle to allow the farmer to suck out the contents.

Today it is increasingly difficult for collectors to find quality antiques at reasonable prices. At least one Montreal antique dealer travels twice yearly to Hungary to purchase furniture and pottery which can be sold here at very competitive prices. Some pottery mugs from Hungary can be classified as folk art.

The author would like to thank Mr. Thomas Zirmay of the Hungarian Chamber of Commerce Montreal; Dr. Peredi Katalin, City Clerk of Kecskemet; and Dr. Novak Laslo, director of the Arany Janos Museum, for making this article possible.



# Variations on a Theme: Girmscheid, Mettlach and Rodenstein

by Frank Loevi

While working recently on the new Girmscheid Stein Catalog for the Beer Stein Library, I ran across a photograph, supplied by long-time Girmscheid collector Les Hopper, of Girmscheid No. 1031 (Figure 1), a 1.5 liter relief stein depicting a tavern scene and captioned "Rodenstein im Hirschen" (Rodenstein at the Stag [Tavern]). At that point in time, I had some vague knowledge of Rodenstein (the person, as opposed to the castle), drawn from Mettlach PUG stein No. 1909/715, which depicts "von Rodenstein," as well as six other notable "Characters from Student Songs," but that was about as far as my existing knowledge would take me. So given my natural curiosity and an unrelenting interest in German legends and tales, I set about attempting to discover what it was that provided the modeler of this stein with the inspiration for his design.

It turns out that it took only about 30 seconds on the Internet, searching the words "Rodenstein" and "Hirschen," to come up with a poem entitled "Die drei Dörfer" (The Three Villages) written in 1856 by Joseph Viktor von Scheffel and set to music by Karl Appel in 1870. Even with my limited German vocabulary of maybe 800 words, it was clear to me that the design of Girmscheid 1031 would be explained by the poem once it was translated, so as I have often done before, I turned to my good friend, Dagmar Rives, the extremely willing, generous and overworked volunteer translator for the Beer Stein Library.

To make a long story short, *Die drei Dörfer* tells a tale in which *Herr von Rodenstein* and twenty of his "servants" engage in some truly incredible long-term drinking sessions at the Stag Tavern in Heidelberg, which he pays for by selling two of the three villages he owns in the Odenwald (Gersprenz and Reichelsheim). Eventually, he finds that his past overindulgence has left him no longer able to drink. That being the case, he decides to have a formal document drawn up by his attorney, donating the third village (Pfaffenbeerfurth) to Heidelberg University and his "thirst to the students," so that he can watch them drink as he once did.

For those who would see it for themselves, each of the three parts of the poem is transcribed and translated below.

## *Die drei Dörfer (The Three Villages)*

I.

*Wer reift mit zwanzig Knappen ein zu  
Heidelberg im Hirschen?  
Das ist der Herr von Rodenstein, auf  
Rheinwein will er pirschen.*

*"Hollaheh! den Hahn ins Faß! schenkt ein,  
ich furcht', die Kehlen rosten!*

*Wir woll'n ein Jahr lang lustig sein, und  
sollt's ein Dorf auch kosten!"*

*"Ein Dorf, was ist's? ... Nur Mist und  
Rauch, ich hab'ja ihrer dreie ...  
Gersprenz und Pfaffenbeerfurt auch und  
Reichelsheim, das treue."*



Figure 1.

*Trompeten klangen mit Schalmei'n und  
Pauken um die Wette,  
zwölf Monden saß der Rodenstein, beim  
fürstlichen Bankette.*

*Und als er sich nach Jahr und Tag die  
Rechnung hergewunken,  
da sprach er: "Blitz und Donnerschlag!  
Jetzt ist Gersprenz vertrunken!  
Gersprenz ist hin! Gersprenz ist fort!  
Gersprenz der fromme, der züchtige Ort,  
Gersprenz... ist vertrunken!"*

*"Hollaheh! doch wie man's treibt, so  
geht's! Was liegt an dem Verluste?  
man spricht vom vielen Trinken stets, doch  
nie vom vielen Durste.  
Gersprenz ist hin! Gersprenz ist fort!  
Gersprenz der fromme, der züchtige Ort,  
Gersprenz... ist vertrunken!"*

(Who rides into the Stag tavern in Heidelberg with his twenty servants?  
It is Herr von Rodenstein, on the hunt for Rhine wine.

"Hollaheh! Put the tap in the barrel! Start pouring, I am afraid our throats are rusting!  
We want to be happy for a whole year, even though it may cost me a village."

"A Village, so what? ... Only manure and smoke, I have three of them ...  
Gersprenz and Pfaffenbeerfurth, as well as Reichelsheim, the faithful."

Trumpets sounded with shawms and drums,  
for 12 moons Rodenstein sat at the princely banquet.

And when he asked for the bill after a year and a day,  
he said "Lightning and thunderclap! Now Gersprenz has been spent on drink!  
Gersprenz is finished. Gersprenz is gone!  
Gersprenz, this pious, this chaste village, Gersprenz ... has been lost through drink!"

"Hollaheh! Things happen according to one's actions! What matters the loss?  
One often speaks about drinking too much, but never of all that thirst.  
Gersprenz is finished, Gersprenz is gone!  
Gersprenz the pious, the chaste village of Gersprenz ... has been lost through drink!")

II.

*Wer reift mit sieben Knappen ein zu  
Heidelberg im Hirschen?  
Das ist der Herr von Rodenstein, auf  
Rheinwein will er pirschen.*

*"Hollaheh! den Hahn ins Faß! schenkt ein,  
ich furcht', die Kehlen rosten!  
Wir woll'n ein halb Jahr lustig sein, und  
sollfs ein Dorf auch kosten!"*

*"Ein Dorf, was ist's?... Ein rußig Loch, und  
ich hab ihrer zweie,  
ich hab ja Pfaffenbeerfurt noch und  
Reichelsheim, das treue."*

*Trompeten klangen mit Schalmei'n die  
Pauken täten schweigen...  
Sechs Monden saß der Rodenstein, beim  
süßen Rheinweinreigen.*

*Und als nach halber Jahresfrist der  
Rechnung er gewunken,  
da sprach er: "Hollaheh! jetzt ist auch  
Reichelsheim vertrunken!  
Reichelsheim ist hin! Reichelsheim ist fort!  
Reichelsheim, der treue, schnapsbrennende Ort,  
Reichelsheim... ist vertrunken!"*

*"Hollaheh! doch wie man's treibt, so  
geht's! Was liegt an dem Verluste?  
man spricht vom vielen Trinken stets, doch  
nie vom vielen Durste.  
Reichelsheim ist hin! Reichelsheim ist fort!"*

Reichelsheim, der treue, schnapsbrennende Ort, Reichelsheim ... ist verunken!"

(Who rides with seven servants into the Stag tavern in Heidelberg?

It is Herr von Rodenstein, hunting for Rhine wine.

"Hollaheh! Put the tap in the barrel! Start pouring, I am afraid our throats are rusting! We want to be happy for half a year, even though it may cost a village!"

"A village, so what? ... A sooty hole, and I have two of them, I still have Pfaffenbeerfurt and Reichelsheim, the faithful."

Trumpets sounded with shawms, the drums were silent...

For six moons Herr von Rodenstein sat enjoying the dance of sweet Rhine wine.

And when after half a year he asked for the bill,

he said: "Hollaheh! Now Reichelsheim has been lost through drink as well!

Reichelsheim is finished! Reichelsheim is gone!

Reichelsheim the faithful, Schnaps-producing village, Reichelsheim ... has been lost through drink."

"Hollaheh! but things happen according to one's actions! What matters the loss?

One always speaks of all the drinking, but never of all the great thirst.

Reichelsheim is lost! Reichelsheim is gone!

Reichelsheim the faithful, Schnaps producing village, Reichelsheim ... has been lost through drink!"

*Wer wankt zu Fuße ganz allein gen Heidelberg zum Hirschen?*

*Das ist der Herr von Rodenstein, vorbei ist's mit dem Pirschen.*

*"Herr Wirt, ein Kännlein dünnes Bier und einen Harung im Salze!*

*Ich hab' vom vielen Malvasier das Zipperlein am Halse!"*

*"Der schönste, größte Durst der Pfalz muß früh in Ruhstand sinken;*

*das letzte Dorf des Odenwalds kann ich nicht mehr vertrinken."*

*"Einen Notary ruft herein, der schreibt die Testamenten:*

*Pfaffenbeerfurt soll der Hochschul' sein, mein Durst den Herrn Studenten!"*

*"Stets bin ich alter Mann gerührt, seh' ich die wackern Jungen,*

*und schlucken sie wie ich, so wird dereinstmals noch gesungen:*

*Pfaffenbeerfurt ist hin! Pfaffenbeerfurt ist fort!*

*Pfaffenbeerfurt, die duftige Mistfinkenhöhl', Pfaffenbeerfurt, des Odenwalds Kronjuwel, Pfaffenbeerfurt...*

*ist verunken!"*

*"Hollaheh! doch wie man's treibt, so geht's! Was liegt an dem Verluste?*

*man spricht vom vielen Trinken stets, doch nie vom vielen Durste.*

*Pfaffenbeerfurt ist hin! Pfaffenbeerfurt ist fort!*

*Pfaffenbeerfurt, die duftige Mistfinkenhöhl', Pfaffenbeerfurt, des Odenwalds Kronjuwel, Pfaffenbeerfurt...*

*ist verunken!"*



Figure 2.

(Who walks swaying on foot all alone toward Heidelberg and the Stag Tavern?

It is Herr von Rodenstein, the hunt is all finished.

"Innkeeper, a pitcher of thin beer and a salted herring!

My throat is hurting from all the past drinking!"

"The most beautiful, largest thirst in the Palatinate has to retire early;

I can no longer drink enough to lose the last village in the Odenwald."

"Call in a lawyer, who will write my last will!

Pfaffenbeerfurt shall belong to the university, my thirst to the students."

"As an old man, I am always moved when I see the gallant young men,

and if they swallow like I used to, they will sing one day:

Pfaffenbeerfurt is lost! Pfaffenbeerfurt is gone!

Pfaffenbeerfurt, the malodorous hole, Pfaffenbeerfurt, the crown jewel of the Odenwald, Pfaffenbeerfurt ... has been lost through drink!"

"Hollaheh! Things happen according to one's deeds! What matters the loss?

One always speaks of all the drinking, but never of all the thirst!

Pfaffenbeerfurt is lost! Pfaffenbeerfurt is gone!

Pfaffenbeerfurt, the smelly den of manure, Pfaffenbeerfurt, the Odenwald's crown jewel, Pfaffenbeerfurt ... Has been lost through drink!"

If you're a Mettlach collector, you may have noted in reading the poem, or even my brief summary, that the names of the three villages sound familiar. You may even have recognized right away that they are the same three villages depicted on the impressive 3.8 liter Mettlach stein No. 2038 (Figure 2), titled "Rodenstein Villages and Castle" in early Mettlach catalogs. (The three villages can also be found on two smaller versions of the same stein numbered 2829.) What's even more telling is that on the rear of the Mettlach 2038 you'll find:

*"Pfaffenbeerfurth soll der Hochschul' sein, mein Durst den Herrn Studenten."* (Pfaffenbeerfurt shall belong to the university, my thirst to the students.)

That text, as might now be expected, is drawn directly from the third part of von Scheffel's poem the same poem that inspired the tavern scene on Girmscheid No. 1031.

What's amazing to me, and the main point of this article, is how much differently the two modelers, working in the same medium, approached their subject-matter. It's hard to imagine two more unrelated variations on the same theme.

Given von Scheffel's widespread recognition as one of Germany's most able poets, and the fact that *"Die drei Dörfer"* was a well-known and popular work in late 19th century Germany, there's little question in my mind that the vastly different depictions of that poem shown on Girmscheid 1031 and Mettlach 2038 are unlikely to be the only examples that exist. Perhaps, armed with this beginning effort, some of you readers out there will be able to spot additional interpretations of Scheffel's poem in your own collections. If you do, I'd love to hear from you. My e-mail address is [fjl@beerstein.net](mailto:fjl@beerstein.net).

# Arien Anderson and Rich Cress have steins for sale.



Top row, left to right:

- 3236 - \$450
- 3237 - \$350 (base flakes and handle repair)
- 3238 - \$450
- 3239 - \$450
- 3240 - \$450
- 3241 - \$450
- 2276-\$375 (1/4 L)
- 3080/439 - \$450
- 3078/437 - \$500
- 3080/533 - \$450
- 3080/534 - \$450 (minor factory flaw)
- 3289 - \$650

- 1132-\$525
- 3344/552 - \$725 (six-sided)

Middle row, left to right:

- 1155-\$450
- 1452 - \$300
- 1983 - \$450
- 1055 - \$350
- 1570-\$350
- 1957 - \$400 (glaze flakes on bottom)
- 1816-\$350
- 1802 - \$300
- 1095 - \$475
- 1790-\$350
- 2034 - \$500
- 1801 - \$250
- 2714-\$600 (1/4 L)

Bottom row, left to right:

- 2767 - \$1200(1 L)
- 2900- \$375 (1931 version)
- 2581 - \$550
- 2768 - \$7550
- 1794- \$525
- 1732- \$1000
- 1520- \$575
- 1396- \$450 (great lid)
- 3252- \$600
- 2089- \$700
- 2090- \$500
- 2091 - \$750
- 2092- \$800

Arlen's steins are in the top photo. His phone number is **952/829-5326**, and his e-mail address is [aca747@aol.com](mailto:aca747@aol.com). All are mint, except as noted. All are 1/2-L. except as noted. Shipping is extra (but very reasonable). Prices are firm. Remember, you don't pay any commission!



Top row, left to right:

- 1/2 L Baby Stein (replaced old correct lid) - \$325
- 1L new pewter stein - \$175
- V & B vase - Broken and missing flowers - \$40
- 9 1/2" pair of plaques, Monks smoking & drinking - \$300
- 1L glass stein-\$225
- Glass beaker, circa 1850. 7 1/2" high, with 3 3/4" diameter. Coat-of-arms, Again, disappears here. - \$350
- 1L 2002 Oktoberfest stein, mint - \$75

Middle row, left to right:

- 1L Mettlach relief stein (no form number, older than dirt), handle has been re-attached - \$300
- 1L Mettlach 3078/420 (Bavaria), mint, inlaid lid - \$375
- 1L Mettlach 3079/405 (Bavaria), mint, inlaid lid - \$400
- 1L Mettlach 1527 (1 " line inside, repaired) - \$325
- 1/2 L Mettlachs 2191 & 2192, mint - \$1600 pair (or \$850 each)
- 1L Gerz Limitat, 1990, mint - \$125
- Mettalch beaker 2327/1025, mint - \$75
- 1/2 L repro faience, short line - \$ 100
- 1/2 L Mettlach 468 - rare size, radish finial, mint - \$200
- Red wine stem, mint - \$190

Bottom row, left to right:

- 1 L Mettlach 2780, mint - \$650
- 1 L 1977 Milwaukee Convention stein, mint - \$150
- 1 L Mettlach stein 1526/1108, Heinrich Schlitt, mint - \$350
- 1 L Munich stein, mint, - \$125
- 1 L Mettlach beaker 2775/1032, mint - \$300

Beyond the bottom row, left to right:

- Mettlach plaque 1044/1014, Heinrich Schlitt, 2" line, gold wear - \$475
- Mettlach plaque 2147 Snow White and the Seven Dwarves, 16 1/2", mint, with very slight gold wear-\$1700

Rich's stuff is obviously the bottom photo. His phone numbers are (W) **651/287-5601** - (H) **952/888-5318**. E-mail is [rcress@cscpub.com](mailto:rcress@cscpub.com). Prices are firm, except for multiple purchases. Shipping is extra (but very reasonable). Again, remember that these are net prices - no 15% commission!

# Variations on Mettlach Plaques

by Neil Barton, MD

Recently I was able to pick up two Mettlach phanolith plaques at a local estate auction. One I thought would be added to my collection, while the other, being a duplicate, I purchased for resale. Later, in the confines of my home and without the hundreds of people in attendance, I was able to examine my finds more carefully. I discovered several variations from the norm and even some unknown markings.

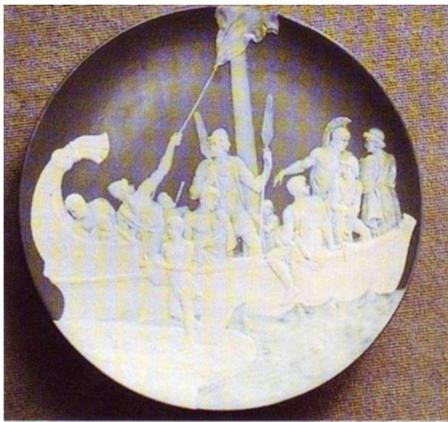


Figure 1.

Figure 1 shows the normal #2442 plaque. Note the thinness of the overlay, which allows the green color of the base to show through. On examining the new plaque (see figure 2), I noticed that the overlay was totally opaque and the degree of thickness was increased. There were also variations in design. (Compare figures 3 and 4). Note the hairdo and facial direction of the boy leaving the ship as well as the direction and shape of the man holding the broad spear. The plank on the new plaque shows cross lines. Note (see figures 2 and 3) that the spear held by the helmeted man on the right suddenly disappears in the common plaque. There are

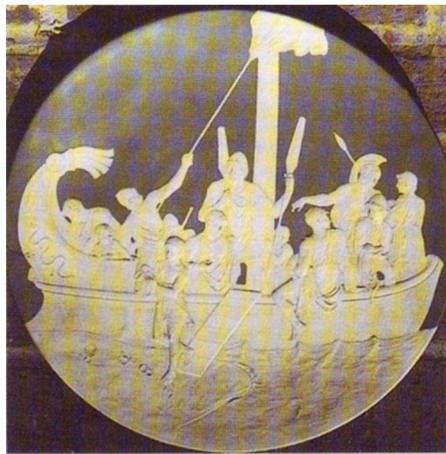


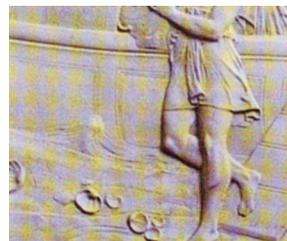
Figure 2.



Figure 3.



Figure 4.



1

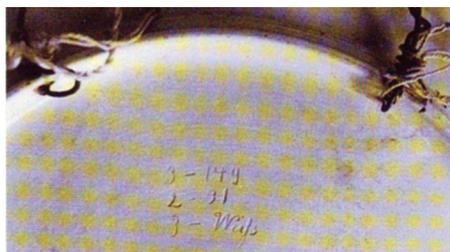


Figure 5.

many other minor differences when the plaques are compared.

Could this piece be an earlier prototype? The rear of the normal plaque shows the standard Mettlach mark and #2442. However, the newly purchased plaque shows no Mettlach mark but only the fol-

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lowing: 3-149, 2-31 and 3-wirfs or weifs (see figure 5). There is no sign of the "P" for *Probe* or any other markings.

The second newly purchased plaque (2875) also shows variations from that in Kirsner's "Mettlach Book" (see figures 6 and 7). The figures in the normal (figure 6) plaque are surrounded by a circular border, which is absent in the new purchase. While still translucent, the spindle carried by the central figure in her right hand has suddenly moved to the right side of the seated figure. The seated figure's left arm now overlaps the central figure, as does the cogged wheel behind the kneeling figure. Numerous other variations in texture and thickness of figures are noted. Both plaques show the standard Mettlach mark and the #2875 form number.

Why were these variations, that required retooling of the molds, produced? Are there differences in value? Why did V & B see fit to change their already successful phanoliths? Has anyone else seen these variations? Finally, what do the odd markings on the back of figure 2 mean?



Figure 6.

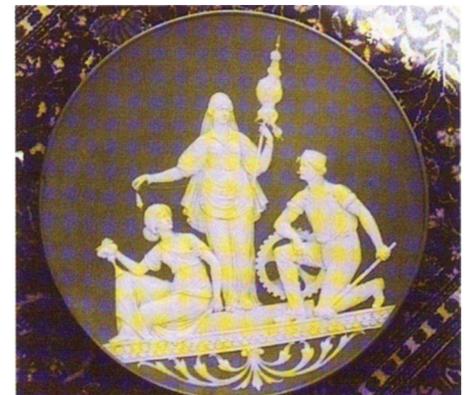


Figure 7.

## Who, What, Where, When, Why, How...?

by Walt Vogdes

### Corrections

Dick Strom has pointed out several discrepancies in my articles published in the September 2002 issue of *Prosit*:

"Two Mettlach Plaques" - Niedersachsen was established by merging the Prussian province of Hannover with the states of Braunschweig, Oldenburg and Schaumburg-Lippe in 1946, not 1916. The crown appearing above the helm in the arms of the province of Hannover is simply a decorative device used to link the helm and crest, not a royal crown. Finally, while supporters were originally an artistic embellishment, grants have been given and they have been hereditary in Germany from the mid-17th century.

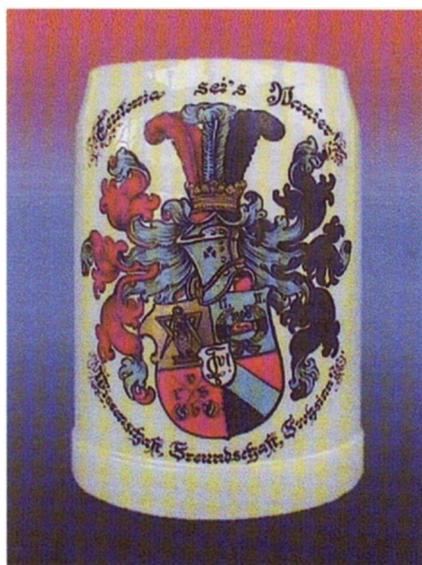


Figure 1.

"A Royal Student Stein" - I have misinterpreted the colors shown on the *Studentwappen* for Corps Borussia Bonn as being those of the Hohenzollern family (silver and black, as shown in the decoration of the stein shown in the first figure). In actuality, the student coat-of-arms employs the color of Prussia, which are black on silver, as shown in the first, second and fourth quarterings of the shield.

"Do You Believe in Coincidence" - Pursuant to the clarification of colors above, the first arms shown are entirely derived from the Hohenzollern family, and should not be confused with Prussia.

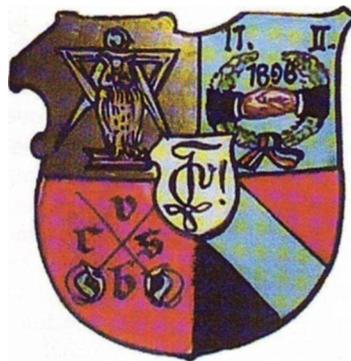


Figure 2.

Specifically, the flag should be understood to be that of the Hohenzollern.

### What does Panier mean and what can you tell me about my student stein?

SCI member "Barney" recently sent me an email asking me these questions. The unlidded stein he wrote about is shown in figure 1. The decoration consists of an elaborate and colorful coat of arms, with the words "*Teutonia sei's Panier!*" above the arms, and "*Wissenschaft, Freundschaft u. Frohsinn*" below. (As with regimentals, these words are normally written using a *Fraktur* font, and can be difficult to transcribe. Dr. Roy DeSelms wrote an excellent article about this font which appeared in the March 1978 issue of *Prosit*. That article was reprinted in "1001 German Beer Stein Translations" by SCI Master Steinologist Lester Hopper.) As I wrote my response to Barney I realized that it would provide a good introduction to the artistic and specialized elements shown on German student association steins.

What do we mean when we refer to a student association stein? We generally mean a stein which bears the coat of arms (*Wappen*) of a specific student association or fraternity. The steins usually include an expression of allegiance to the association, the association motto, and in many cases, a dedication. Let's look at these elements in more detail, starting from the top of figure 2, a close-up of the *Wappen*.

**Teutonia sei's Panier!** The association name is Teutonia, and the expression means "Teutonia is our banner!", or "Teutonia is our standard!" The names of the German student associations are taken from Latin roots, in this case referring to the Teutonic history of Germany. Thus we see that "*Teutonia sei's Panier!*" refers proudly to a historic period in the history of the nation when the Romans were pushed out of Germany. At one time there were more than 4,000 student asso-

ciations in German universities, but that number has been reduced to approximately 1,000 today. One list of some 1,600 associations identifies 37 with the name Teutonia, making it one of the most popular names. Others at the top of the list were Germania (40), Arminia (39), and Alemannia (35). One of the early disappointments for student stein collectors is the realization that the name of the association alone tells us nothing further in the way of identification. Most collectors would like to know the university city where the association was created, and some insight into the nature of the society. Unlike American fraternities, German student associations which share a name may well have no other link!

**Colors:** Each student association adopted a set of colors which they incorporated into their clothing, buttons, swords, ribbons and other paraphernalia. The normal means of displaying the colors in a coat of arms was in a crest formed from a group of feathers. The majority of associations chose three colors, although some used only two, and others used four or even five. The stein shown here uses the colors red, blue and black, which is distinctly different from black, blue and red, or any other ordering of these colors. In some cases a color was used more than once (e.g., red, white and red). The color palette was wide and varied, including lighter and darker shades, as well as pink, purple and orange! Even so, many associations share the same colors.

**The arms:** Each association had its own unique set of arms which were displayed on a shield. Although the *Wappen* were very similar to heraldic arms, their design was one of choice, rather than heredity. Most often the arms were quartered, and a design selected for each quarter which had significant meaning to the particular association. It was popular to include the founding date of the association in one of the quarterings (as seen in this example, 11 Feb. 1898). It was also popular to show the colors as a part of the arms themselves, as we see here. Other designs were chosen to indicate the beliefs or interests of the association, local landmarks or symbols, or civic emblems. The use of crossed swords in this *Wappen* implies the practice of sword fighting. The escutcheon shown in the center of this *Wappen* contains a special cypher called a *Zirkel*, which we talk about next.

**The Zirkel:** Each association had its own cypher. The *Zirkel* was used as part of a student's signature, providing a unique link with his association. There are no



Figure 3.

rules for how to read a Zirkel, although many of them can be interpreted. In this case, we can see the "T" for Teutonia in the Zirkel, but we are left to ponder the remaining portions. The exclamation point is actually considered part of the Zirkel, and it is the Latin symbol for *aeternum*, or eternity, speaking to the invincible and enduring nature of the association! The Zirkel is frequently, but not always, a part of the Wappen.

**The Motto:** Below the Wappen we find the words "*Wissenschaft, Freundschaft u. Frohsinn.*" These are readily translated as "Science, Friendship and Cheerfulness," expressing the interests and nature of membership in the association. We now realize that the first quarter of the Wappen, where we see an owl standing on a book behind which are a compass and triangle, represents Science, and the clasped hands in the second quarter connote Friendship.

**The Dedication:** These steins were usually exchanged as gifts between very special friends, and many of them bear an inscription either on the body or on the lid which provides the names of the parties involved, the date of the exchange, and sometimes the city where the university was located. The association Zirkel appears after the names of both the giver and receiver, just as it would appear in



Figure 4.

their signatures. Unfortunately, there is no dedication on the body of this stein. There may have been one on an original lid, we just don't know.

**Another Example:** Let's examine another example which helps us learn a little more about these steins. Figure 3 shows a glass stein in a tall Pilsener style which was popular with students. The enameled Wappen is shown in close-up in figure 4. Above the Wappen are the words "*Stauffia sei's PanierV*," and under it we find the motto "*Sana mens in corpore sano!*" Following the lead of the first stein we examined, we know that the name of the association is *Stauffia*. (This name refers to the Hohenstauffen, a royal family from medieval Bohemia which produced two Emperors in the 12th and 13th centuries.) The motto can be translated from Latin to mean "Sound mind in a sound body". The colors of *Stauffia* - black, white and light blue - are readily seen in the feathered crest, and are repeated in the fourth quarter of the arms. In the third quadrant we find that the association was founded on 3 March 1897, with the crossed swords indicating that this association did engage in dueling. The escutcheon in the center of the shield bears the association Zirkel as well as the motto. The first and second

quarter of this Wappen offer two more insights into *Stauffia*. In the first quadrant we see the 4F insignia, indicating that physical fitness was a binding interest among the members of this group. This also clarifies the significance of the motto. The standing black bear in the second quarter is a civic symbol for the city of Berlin, which is in fact where this student association was formed. An inscription enameled on the body of the stein between the upper and lower handle attachments tells us that this stein was dedicated from T. Höhender to his close friend H. Höltgen in 1905.

Other symbols which you may observe on a student association Wappen include the Münchner Kindl (Munich), a Christian cross (Catholic society), a harp or other musical symbol (a singing group), a simple white cross on a red background (Vienna or Switzerland), the city gate of Hamburg, or symbols of hunting, boating or aviation. All of these clues contribute to our insights into the nature of the association and the interests, beliefs or field of study of its members.

The colorful and intricate student Wappen are quite enough to make these steins collectible. But don't stop there! Insight into the rich historical, cultural and philosophical tenets of these associations provides a whole further dimension to appreciating them.

**Postscript**

Despite the absence of clues on the stein which is discussed during the first part of this article, a search of the Internet has identified the association as *TWV (Technisch Wissenschaftliche Verbindung) Teutonia* at the technological institute in Karlsruhe.

**Upcoming SCI Conventions**

Mark your calendars and make plans to attend all of these conventions;

**2004 - Kansas City**

**2005 - Long Beach**

**2006 - Somewhere in Pennsylvania**

## ***My First Stein Department***

### **My First Stein(s)**

by Martyn Brown

I have always been a collector. As a boy, I collected birds' eggs, my grandfather having showed me how to blow them with a pin and how to carry them home safely in the fold over the peak of his flat cap. When I was about eight or nine years old I started collecting small model cars; at the university, pub ashtrays, beer glasses and girls, but that's another story. When I was first married, I worked in the wine trade and collected corks from the best bottles of wine I got to drink, and as a spin-off, wine 'go-withs' such as corkscrews, decanters and old bottles. From there it was an easy sidestep into ceramics, where I started to collect tea bowls, which are small cups without handles, mostly from the eighteenth century. I was trying to collect one tea bowl from each English factory, but gave up in disgust as the archaeologists kept discovering new ones.

It was as a tribal art collector (with a sideline in Japanese and Chinese ceramics you understand) that one fateful day I went to another antique fair. One of the dealers, who happened to be German, but resided in England, had about twenty steins for sale. I asked him why he was selling them as they weren't his usual type of stock. He said he was selling them for a friend who had fallen on hard times and needed the money. As you can imagine, for someone who had been associated with drink, both as a professional and as a devoted amateur, these steins struck a responsive chord with me and I ended up buying two. Why I had never noticed steins before is a mystery to me. They must have been at the hundreds of antique shows I had visited over the years. Maybe it was because of the tunnel vision one develops as a specialist collector and it needed a concentration of twenty steins to attract my attention. Be that as it may, I was hooked.

The two steins I bought were quite different. One was a Munich brewery stein that I liked for the enameled scenes of Munich on its body and the relief pewter lid; the other was a glass stein from about 1870. There is nothing special about the body of the stein, just some sparse-cut decoration, but the lid is unique. It depicts two lovers dressed in Bavarian attire. The man is taking his ease on a bench, with his girlfriend

leaning over the back. He is smoking and obviously thinking profound thoughts. There is a verse in dialect engraved under the scene. The quality of the engraving is superb and the lid is a work of art.

I asked the dealer what the verse meant, but he said he didn't want to translate it because it was "rude." I found this strange because in my experience antique dealers tend to be a bawdy lot in a nudge-nudge, wink-wink kind of way. I suspect he couldn't translate the dialect words and didn't want to admit it. In any event, I bought a German dictionary and tried to translate the verse, but without much success.

A few years later, having discovered *Prosit* in Jim Stevenson's book on steins, I persuaded my wife Judy to buy me a subscription for Christmas. In one of the first issues I read (Nora McClintock having very kindly sent me a couple of back issues), I saw Art Maethner's offer to SCI members to translate any beer stein inscriptions they could not understand. I wrote to Art, enclosing the verse, and he replied in short order with the translation, a Trojan effort at that time because he was beginning to feel unwell.

Art didn't think the verse was rude, just ordinary earthy, rustic peasant humor with plenty of double meanings, including a play on the word "pipe." In any event I was pleased with the translation and very grateful to Art.

There is a twist in the tail of this story. One of the steins the dealer had for sale was a Mettlach book stein, although I don't remember which profession it featured. I couldn't afford it at the time and, as I learned more about steins, began to regret that I hadn't bought it when I had the chance. However, last year at the 2002 SCI Convention in Bad Schussenried, I learned that the Munich brewery stein I bought on that first occasion was very rare and worth a good deal more than the Mettlach book stein!

### **An Addendum to Martyn Brown's Article — "de ja vu" (all over again!)**

by Arthur Maethner

At our UMSOS meeting in early December Rich Cress showed me a stein that he had recently acquired. It was an imitation of the ones that Walt Vogdes described in his article on the Munich art pottery of J. Scharvogel in the December 2002 issue of *Prosit*. Rich was intrigued by the precise

detail on its pewter lid and asked me whether I would translate the verse inscribed on a scroll below the scene. When I looked at it, I had the feeling that I had seen it somewhere before and that the inscription in Bavarian dialect also looked vaguely familiar.

I began the task of deciphering it. I use this word rather than the word "translate" because the Bavarian dialect is oral and does not normally appear in printed form. When one does see the dialect in print, there are a variety of spellings possible and many of the words so written cannot be found in a standard dictionary. Nevertheless, I did my best to make some sense of the words, based on the scene etched into the pewter that was clearly defined. As I began to delve a bit deeper into the mysteries of the Bavarian dialect, I suddenly remembered that I had done this task before, but without the benefit of a picture!

My friend Martyn Brown of Bristol, England, had written me in early February 2001 introducing himself as a new member of SCI and asking me whether I would be willing to translate several inscriptions he had taken from steins he had recently acquired. Among them was the same inscription that was on Rich's stein. I translated it for him. At that time it seemed to make sense. However, once I saw the scene on Rich's stein, I realized my interpretation was not as precise as it should have been. Here was a classic case of "dejä vu," the illusion of having already experienced something which is actually being experienced for the first time.



This beautifully engraved lid portrays a young couple who evidently are very well acquainted with one another. The buxom maiden, clad in the flowing peasant garb so native to the women of Bavaria, is shown holding a small wooden piccolo in her hands as she leans seductively over the back of a bench, imploring her lover to

take the instrument she is offering and play her a tune. Her lover, however, eyes closed to his surroundings and puffing away on his pipe, ignores her plea and tells her that he has no heart for such activity. His unenthusiastic response tells her that this is not the time he will succumb to her not so subtle advances.

*Geh' mei Hansel, nimm dei Pfeifa.  
Thun ma' schon was oba schleife.  
Geh mein Hansel, was I di bitt'.*

*Na mein Gredl - heut schleif i die nit.*

Come on, Johnny, take this pipe and play me a tune.  
I want your attention, not later but soon.  
Come on, Johnny, do what I ask!

No, my dear Maggie, that won't be my task!

Perhaps a final comment is in order. How strange and yet how wonderful that a series of events, seemingly unrelated, can combine to form a set of circumstances that one would normally consider to be highly unlikely. PROSIT!!!

## Three Devil Steins

by S.J. Brainard

Three Devil steins from one mold,  
Two are new and one is old,  
Made by Bohne and Stahl.  
One is glazed and two are bisque,  
Because of color there is no risk  
Of confusing them at all.

The old one's been around for years  
And bought by people who had no fears  
Of bringing the Devil home.  
But the price was always high,  
So a newer version is a better buy  
And holds the same beer foam.

So why did Stahl make a third?  
An experiment so I've heard  
And very limited, too.  
Only one hundred have been made,  
Bisque with color that won't fade,  
The "biskuit" form is new.



## Index to *Prosit* Volume 2, Numbers 41-44, 2002

Compiled by Les Hopper

This index covers the articles appearing in *Prosit* Volume 2, Numbers 41 to 44 inclusive, or all of 2002. For this title compilation leading articles (the, a, etc.) and quotation marks have been omitted where convenient. Please note that the four 2001 issues of *Prosit* include pages 1269 to 1310 inclusive.

Previous years of *Prosit* can best be researched by using the Index to *Prosit* issued in 1991, the Supplemental Index to *Prosit* issued in 1993 and subsequent Annual Indices.

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## **All About Beer Magazine will present the 8th Annual World Beer Festival on October 4, 2003**

**Durham, NC** - Mark your calendars for October 4, 2003 when *All About Beer Magazine* will present the 8th Annual World Beer Festival at the historic Durham Athletic Park-the ballpark made famous in the movie *Bull Durham*.

As the #1 Beer Publication in America, *All About Beer* creates a unique atmosphere. The World Beer Festival is held outside under more than 30,000 square feet of tent and features 300 different beers from 100 different breweries - both domestic and imported.

During the World Beer Festival, there is more to enjoy than just beer! To complement all these tasty brews, the World Beer Festival offers a variety of cuisine from local restaurants including the famous "Carolina barbeque." Also available for entertainment are a wide variety of merchandise vendors-including beer paraphernalia, cigars, festival growlers, shirts and more. And, throughout the day, four jammin' bands will perform with clowns, magicians and jugglers roaming the venue to entertain the kids.

Festival tickets go on sale July 1st and can be ordered by calling 1-800-977-BEER (2337) or visiting <http://www.allaboutbeer.com/wbf2003>. Tickets are \$20 in advance and \$25 at the door and include all beer samples, a souvenir sampling glass, and entertainment available at the venue.

This is an event lovers of beer and breweries don't want to miss. So mark your beer calendar for October 4th and join the celebration of the world of beer culture.

For more information contact:

Natalie Abernethy, World Beer Festival Director

*All About Beer Magazine*  
1-800-977-2337 x 13 919-530-8160 fax  
[specialproject@allaboutbeer.com](mailto:specialproject@allaboutbeer.com)

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WILLIAM H.  
**BUNCH**  
**AUCTIONS**  
APPRAISALS

PUBLIC AUCTION

Tuesday and Wednesday,  
September 16 & 17, 2003  
at 12:00 Noon

Preview: September 14 & 15th

Extraordinary Single Owner Collection Of Mettlach, KPM, Capo Di Monte, And Other Steins, Fine Porcelain Including Meissen, Dresden, KPM, Other Fine German Factories, Sevres, Limoges, Derby, Other Fine English Porcelain, Oriental Porcelain Including Satsuma, Early Chinese, Other, Over 1000 Lots In Total In 2 Sessions!

Over 100 Mettlach steins as follows:

25L #'s: 171, 1033, 1652, 1654, 1740, 1745, 1972, 2052, 2121, 2652	1.25L #: 1219 pitcher
.3 L #'s: 1184, 2057, 2077, 2099, 2277, 2608	1.4L #'s: 1734, 2481, 2690
.4L #'s: 1976	1.5L #: 2065
.5 L #'s: 24, 62, 202, 228, 11644, 1370, 1403, 1454, 1519, 1520, 1570, 1647, 1724, 1732, 1797, 1819, 1914, 1932, 1947, 1995, 1998, 1999, 2001B, 2002, 2005, 2012, 2024, 2028, 2029, 2049, 2054, 2091, 2092, 2093, 2094, 2130, 2185, 2191, 2192, 2235, 2238, 2391, 2441, 2526, 2581, 2632, 2640, 2714, 2716, 2808, 2880, 2887, 5088	1.85L #: 2076
1.0L #'s: 1005, 1786, 2090, 2204, 2255, 2382, 2530, 2580, 2582, 2585, 3091	2.0L #'s: 2128
	2.5L #: 2751
	2.75L #: 2428
	2.8L #: 2921
	3L #'s: 1736 pitcher, 1940, 2193, 2796
	3.25L #'s: 2210, 2893
	3.5L #: 2825
	4.15L #: 2383
	5.65L #: 1562
	#327 Beaker
	#168 Pokal

Over 80 other steins including KPM, Royal Vienna, Dresden, Royal Bonn, Delft, Meissen, Capo di Monte, characters, HR, RH, more.

This ad is for early notification. A fully illustrated color catalog of the steins will be available on our web site by mid July. Throughout the summer, a similar catalog of the rest of the sale will be available on our website:

**[WWW.WILLIAMBUNCHAUCTIONS.COM](http://WWW.WILLIAMBUNCHAUCTIONS.COM)**

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Niederviller, Strassburg, Saaregumines and Saint-Clement.

We also point out that in the beginning of the 19th century, Saar was a French department and the factory in Mettlach was the third to be founded by the Boch family (1809) after "Audun le Tiche" (1748) and "Septfontaines-les-Luxembourg" (1767).

In 1836 Jean-Francois Boch entered into a merger with Nicolas Villeroy of Metz, owner of the Vaudrevange factory, and thus the firm of Villeroy & Boch was creat-

ed. These firms had been working on a cooperative basis for some time, pursued similar goals and faced common technical problems. Perhaps more importantly, the new firm had the resources to overcome competitive obstacles in the European market, and the strength to compete effectively with their greatest threat, the English ceramic industry.

## Steins In Alsace and Lorraine

### A short history

by Christian Aracheloff

The two regions of Alsace and Lorraine are located in the north-east of France close to the German border. The Black Forest and Germany lie just across the Rhine. Inhabited by the Celts, the area was first invaded by the Romans around 50 BC, then by the Germans, in the 3rd century. The glorious German victory over the Romans is remembered on numerous steins and in verse:

*Es wohnten die alten Deutschen,  
an beiden Ufern des Rheins,  
sie lagen auf Bärenhäuten,  
und tranken immernoch eins.*

The old Germanic warriors  
dwelled on both sides of the Rhine,  
And lying on their bear skins,  
Continued to drink their wine.

Lying in a bucolic area between the Vosges Mountains and the Rhine River, Alsace-Lorraine has been the object of many struggles, alternating between German and French dominance for centuries. France gained control in the mid-17th century at the conclusion of the Thirty Years' War, only to be ousted as the Germans annexed the area at the conclusion of the Franco-Prussian War in 1870. The area remained German until the end of World War I, when again it was returned to the French. Never fully abandoning their desire for this area, it again fell under German control during World War II, until once again being ceded to France.

Alsace has been called "the least French of French provinces", retaining a strong sense of the Germanic portions of its heritage. Food and drink are very strongly influenced by Germany, and stein collectors should note that during the "Golden Era" for stein production, Alsace-Lorraine was German.

### Pottery

A pottery in Oberbertchdorf became famous in the 16th century for its production of blue saltglazed stonewares, but the faience factories of the 18th century earned international reputation for Alsace and Lorraine. The most famous production centers were Luneville, Badonviller,



Figure 1: A PUG stein with a hunting scene made by the firm of Utzschneider et Cie. in Saaregumines. (Yes, this stein is a bright pink color!) The text is written in German.

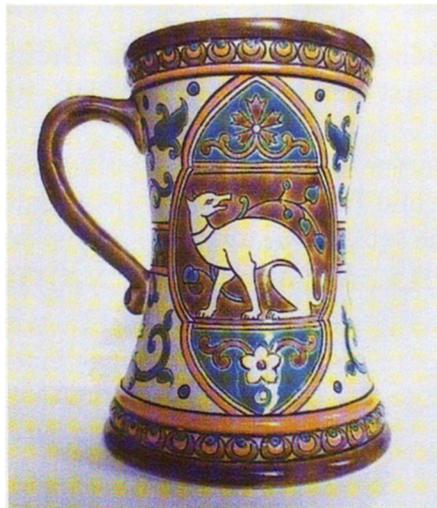


Figure 2: An "etched" drinking vessel also made in Saaregumines. The appearance is similar to Longwy, a French earthenware factory which employed a style similar to cloisonne. The frieze bands at top and bottom also remind one of Mettlach decoration.

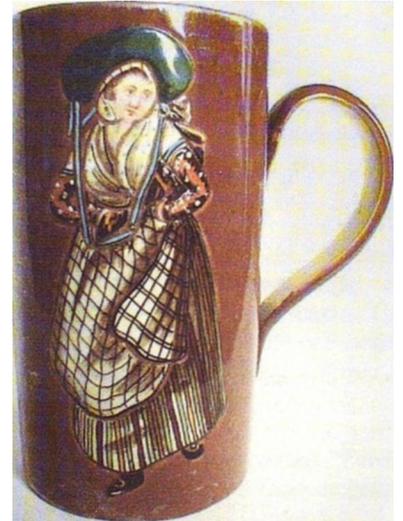


Figure 3: A rare ceramic mug with handle made by Emile Galle in Nancy, the capital city of Lorraine (in German, Lothringen). Galle, of course, is best known for his glass works.

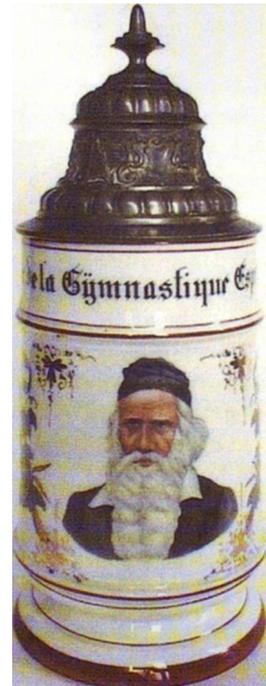


Figure 4: A porcelain stein for the French gymnastic society Esperance (hope), showing "Father Jahn" on the front side and the 4F insignia on the back side. This society was founded in Mulhouse in 1893 and exists to this day.

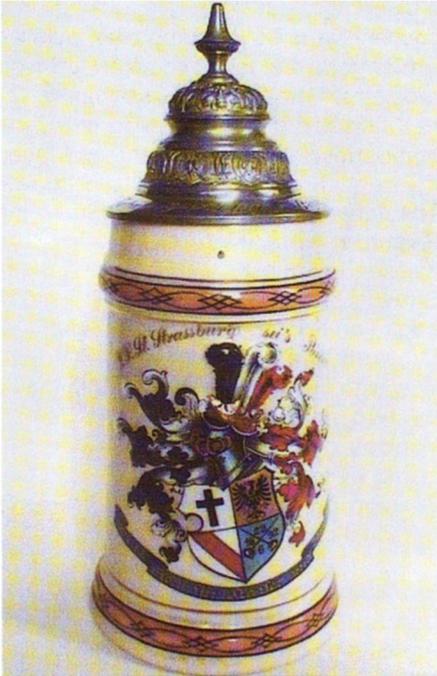


Figure 5: A student stein dated 1895 for the V.D.St. (Verein Deutsche Studenten) Strassburg, the capital city of Alsace (in German, Elsass).

### Drinking Vessels

The geographical closeness of the French and German pottery centers, the mobility of the workers and the numerous changes of nationality of these beer-producing regions brought us a lot of interesting drinking vessels, as can be seen in these photos.

äTt

Credits: Translation by Art Maethner



Figure 6: A reservist stein of the 8th Württemberg Inf. Regt. Nr. 126 Grand Duke Friedrich of Baden, garrisoned in Strassburg. Note the French surname of the reservist - Bouvier.

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## Ewer: The Greatest!

by Robert Fisher

When I saw Martyn Brown's ewer in the March issue of *Prosit* I said, "I know that stein." And turned to look at my display.

My pitcher stands 19 W tall and is clearly marked with Dumler & Breiden's crossed db with the word HOHR (Höhr-Grenzhausen) beneath. The circumference of the scene is 17 W. The mold number is 99 or perhaps #9 double struck. It is also marked Made in Germany.

The front panel is exactly the same as Martyn's, except the columns on his ewer are replaced by trees. The scene on his ewer is the same on all three panels. However, on my pitcher there is a panoramic view of the battle. I can find no artists initials on mine.

My discovery of this piece was much more prosaic, as it was hidden in the pages of Andre's catalogue.

Does this settle the debate? I can't prove that Peter Dumler was the artist, but mine came out of his factory. Because the two ewers are not identical, Dumler and Breiden may or may not have produced Martyn's piece.

## Chapter & Verse

### Gambrinus Stein Club



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βtehχ (&lixh

Sunday, February 9, 2003  
219 Restaurant, Alexandria, VA

Following a delicious "Cajun Brunch," the meeting was called to order by President Frank Loevi at 1:45 p.m., with a total of 27 attendees, including three new members: Frank Mack, from Baltimore, MD and Joe and Phyliss Nash, from Chesapeake, VA.

After welcoming the new members, Frank began the meeting by thanking our Treasurer, Jim Sauer, for his efforts in following up on renewals this year, noting that for the first time in the history of the chapter, the renewal rate was 100%. Thanks also went to Norm Paratore and Eric Salzano, both of whom played significant roles in the membership renewal effort. In addition, Frank noted that after only six months in the newly-created office of Vice President for Membership, Eric can already claim six new chapter members. Great job Eric!

The next order of business related to an e-mail that the chapter had received from Steve Steigerwald asking for a showing of interest regarding two possibilities for a "Northeast" joint meeting sponsored by the New York chapter. The first option was for a two-day meeting on Long Island with no speaker. No interest was expressed by Gambrinus members in attending such a gathering. Four members expressed an interest in the second option, a three-day meeting with a speaker in northern New Jersey over Columbus Day weekend, indicating that their actual decision on whether or not to attend would be at least in part dependent on the speaker and topic. Frank indicated that he would send that information to Steve.

Also received during the prior quarter were nomination forms from SCI for: 1)

national officers; 2) Jack Heimann Service Award; and 3) Master Steinologist. With respect to national officers, there will be no nominations from the Gambrinus Stein Club. Frank proposed the nomination of Rich Cress, soon to be retiring *Prosit* Editor, for the Jack Heimann Service Award in recognition of his ten years of "hard duty" in that position. The motion was seconded by Dick Strom and passed by general acclamation. Frank volunteered to write and submit the nomination. As for Master Steinologist, Dick Strom suggested our own Jim Sauer. Some discussion ensued regarding the requirement that nominees be contributors to *Prosit*. Jim indicated that he doesn't write for *Prosit* because he prefers sharing his knowledge in the role of speaker at various collector meetings. There appeared to be general agreement that this should not be a bar to becoming a Master Steinologist and Dick Strom was given the job of writing and submitting the nomination.

Jim Sauer then reminded anyone in the group who had not already done so, that there was a get-well card for Milt Schnitzlein that he hoped everyone would sign before the end of the meeting. Milt had undergone surgery for melanoma just prior to the meeting and was recovering at his home in Baltimore. Frank indicated that he had spoken to Milt a few days before the surgery and that the prognosis was good. With Shirley taking care of him, he's surely in the best possible hands, and we look forward to seeing him at the next meeting.

Next on the agenda was "show and tell," during which Heinz Roes impressed everyone with a newly acquired glass stein that was quite unusual for the fact that it had a skull on the lid that was apparently hand-carved from an antler.

We then moved to the speaker of the day, Jack Gaustad, who had made the journey from Hampton, VA, to regale us with his extensive knowledge of steins made by the Westerwald firm of Marzi & Remy. Jack's talk was supported by both handouts and a range of examples from his personal collection. By the time the talk was completed, it was clear why he's considered a Marzi & Remy "expert" by his fellow collectors. Thanks Jack!

With no further business to conduct, the meeting was adjourned at approximately 3:00 p.m.

Loretta Loevi

## Pacific Stein Sammler



The June 2003 meeting of Pacific Stein Sammler was planned around the weekend of the Portland Expo Antique Show. Our multi-site weekend event began on Friday evening at the home of Lyn and Janine Ayers in Vancouver, WA, with light food and drinks followed by two roundtable sessions; Walt Vogdes discussed glass steins, followed by Lyn Ayers who presented discussion on JW Remy steins from his personal collection.

Saturday afternoon our meeting was graciously hosted in Mike O'Hara's Portland home, where members admired Mike's very special character steins. SCI Master Steinologist Les Paul visited from California and brought more than 200 steins, all available for sale. After dinner Phil Masenheimer led a roundtable discussion on Occupational Steins and Mike O'Hara presented a roundtable on damage and repairs.

On Sunday morning Gail Jackson prepared a tasty get-away breakfast at her home in Oregon City, providing an opportunity to view her late father's collection of regimental steins.

The special meeting plan provided members the opportunity to view three varied collections, participate in up to four roundtable discussion groups, examine, discuss and potentially purchase from a wide selection of steins, spend time with friends in "steinversation" and enjoy an extended weekend. And, of course, let's not forget the Portland Expo Antique Show, which provided a select few with the opportunity to brag about their finds!

Our next General Meeting will be held Sunday, June 8, in Edmonds, WA at the home of John and Irene McGregor, and another weekend event is planned in Garden Valley, ID over Labor Day, where Jim and Becky Dwyer will host a fun-filled weekend with many varied activities.

Gail Jackson, Secretary



## Florida Sun Steiners



The first meeting of 2003 was held at the Rolling Hills Resort & Golf Club, in Davie, FL on February 1.

We were treated to three very professional and informative lectures presented by David Harr, Steve Smith and Ron Fox. The first presentation, by David Harr, commencing at 12:30 p.m., was on stein repairs. This was a "hands on" demonstration. Actual repairs were performed to include re-lidding and handle repairs. Dave demonstrated and explained the various tools used in accomplishing the repairs.

The second guest speaker, Steve Smith, spoke on copper steins. Steve displayed more than a dozen beautiful copper steins and explained the construction and history of each one, prior to passing them around the audience. Some of the steins were exquisitely inlaid with brilliant colored cloisonne patterns, and others intricately covered by coins recessed into the body of the stein. It was a real treat to view these steins. Thank you Steve.

The third guest speaker was Ron Fox. Ron's topic was "decorating techniques." Ron explained the various chemicals and oxides added to the clay of the stein and resultant colors produced. His talk also touched on firing techniques and the color variations obtained from mixing different oxides together.

Albert Nemeth, Sun Steiner President, called for a moment of silence to pay respect on the loss of the seven astronauts and our Nations' first space shuttle, Columbia.

Gerry Lewis gave a status report on the clubs finances.

The 50/50 raffle of \$120 was won by Roma Eichorn.

At 3:00 p.m. the stein tables opened. Many steins were on display. The selling and buying was brisk, and a lot of steins found new owners.

The meeting was adjourned at 5:00 at which time a wonderful Italian buffet was enjoyed by all.

## Thirsty Knights



We opened the new year with our first meeting at the Clinton Hotel in Tenafly, NJ on Saturday March 15. Our Vice President Dennis Ramshaw selected this spacious and beautiful hotel which served us an excellent dinner. We held an election of officers and it was voted to remain the same. Marty Cameli as President; Dennis Ramshaw, Vice President; Alan Brill, Treasurer; and Mary Mento as Secretary. Stein sales took place with a few hundred steins on the table. The chapter held a moment of silence in memory of Harvey Murphy, a long time member who passed away January 17. The chapter welcomed Gary and Nancy Head as new members, who are the niece and nephew of the late Harvey Murphy.

Alan Brill gave the treasury report which is in excellent standing. Buddy Schaefer's show and tell was a replica stein of the World Soccer Cup 2002. This stein was made by Thewalt, and beautifully lined with 18k gold. Only 500 were made and Buddy has no. 4. Jim Sauer was our guest speaker and brought some interesting and beautiful steins. Some of our members brought glass steins for Jim to talk on. His presentation was excellent. More interest was shown by our members as they gathered around his collection when he was finished to get a closer look and for further discussion. Dennis Ramshaw won the 50/50.

Our next meeting will be held at the home of Joann and Steve Steigerwald on Saturday June 7. Steve Smith will be our guest speaker.

Mary Mento, Secretary

## Western Ohio Stein Jaeger



The Western Ohio Stein Jaeger is prospering in 2003. At the January 12 dinner and meeting we re-elected Helmut Kister to an unprecedented 9th term. The other usual officers were also re-elected and the new addition to the board is Lee Reed as the Secretary. The Annual White Elephant Gift

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June 2003

Exchange was once again the great success it has been and no one was disappointed.

The March 15 meeting was well attended with 50 collectors present to hear Master Steinologist Ron Fox's excellent presentation. He spoke of SCI's early days and the trends in stein collecting he has observed in almost 35 years. Ron also fielded a number of interesting questions. Over 150 steins were offered for sale and many found new homes before the day was done.

Our picnic will be hosted by Betty and Jim Buchanann at their home in June. Check the newsletter or SCI web-site for details.

John Beyke



## Pennsylvania Keystoneers



A very cold January 12 found 37 Keystoneers in Chester Springs, PA at the America Bar & Grill, partaking of an excellent and varied buffet lunch. After our business matters were taken care of by new president Mike Palm, Jim Sauer explained the finer points of Biedermeier glass steins to us, accompanied by samples from his own fine collection. The sales tables were filled with all kinds of interesting items, including a large carved "Black Forest" game plaque, very dear to owner Phil House. Our thanks go to Bill Quain for organizing our first meeting of the new year.

Bill Buckman used his influence to present for us a delicious German buffet at the Donauschwaben Club on the outskirts of Philadelphia for our spring gathering on March 16. 38 members listened

# PROSIT

to Steve Steigerwald of the Thirsty Knights present a very educational and thorough program on early Mettlach ware. Many of us had never seen the variety of items that was produced, nor had been able to inspect them first hand. We really appreciate Steve travelling to PA to be with us and share his knowledge; we hope he'll come back soon for more.

Dagmar Rives, secretary

## Alpine Stein Vergnuegen Utah

Greetings from Utah and the members of Alpine Stein Vergnuegen! Our most recent meeting was held March 15 at the home (museum) of long-time SCI members Floyd and Jackie Dietlin.

We had a great time viewing Floyd's collection. We also shared photos of other friends' steins to share information and learn more about them. Kevin Bissegger brought a prototype of a new Noah stein which is being manufactured in Germany by Alwe and distributed through [SteinCollectors.com](http://SteinCollectors.com).

Jackie was a most gracious host and served a wonderful dinner. Following dinner we conducted our chapter business and viewed a video presentation of the sites of beautiful Bavaria.

Preliminary plans were made for summer and Oktoberfest chapter meetings. All SCI members and other collectors are welcome to attend our meetings. For further information on upcoming get-togethers, contact our membership chairman Kevin Bissegger at 801-226-1860.

Eric Bennett

## Erste Gruppe



This report will be short and sweet because we only had one meeting this quarter. On March 22, twenty-four members met for a Board Meeting at Ted and

Glenna Scheer's chalet in the mountains between Bakersfield and Los Angeles. It was a lucky date because the previous weekend had seen two inches of snow on the deck. Now the only snow was on the mountain crests across the vale, the sun shone from a clear sky, and the roads were clear and dry. Roy deSelms and Terry Hill had stein tables in the garage and suitable refreshments were on hand. Things were off to a great start.

Dinner was catered from our local German restaurant with a menu of Sauerbraten, spaetzel, red cabbage, Bavarian cabbage, salad, apfelstreudel and ice cream. If anyone went hungry, it was their own fault.

After dinner, E.G. President Kevin Kaub convened the business meeting. Norm McMane's Treasurer's report indicated that we are still solvent, but our CD's are not getting much interest these days, probably a universal complaint. The rest of the meeting was devoted to the '05 Convention chairmen's discussion around committees and a theme (Roy Kellogg and Norm McMane). The theme suggestion of "Another Earthshaking Event" was booed down. Kelloggs invited everyone to the April meeting in Elsinore, the hosts were thanked, and the meeting adjourned.

After the meeting, Ted Scheer gave a short talk on several interests. Their Anton Lang mini-collection of four vessels was displayed with a few words on his history, on the Oberammergau Passion Play, and on the Internet reference to his having been a prisoner of war in the United States and doing altar carvings for several churches in the U.S.

The second interest regarded a description of the San Andreas Fault which flits by on an easterly-westerly leg two hundred yards north of where we were standing. (No one stampeded for the exits.) One point of interest is that California's largest recorded quake was supposedly centered about eleven miles away and extended some 225 miles from near San Bernardino in the south to Parkfield in the north. This was the "Ft. Tejon" quake of 1857 with an estimated Richter of 7.9. This ended the meeting on a cheerful note.

## Desert Steiners



The spring meeting of the Desert Steiners was held on April 12 at the German Corner

Restaurant in Phoenix, AZ. Twenty-five people were in attendance, including guests Ron and Jean Gray, long time SCI members from Alabama who happened to be vacationing in the Phoenix area.

Before lunch President Spencer Wessling presided over a very brief business meeting. Following this, the German Corner Restaurant served up some excellent, traditional German cuisine. During our lunch we did our regular show and tell with Ed Voss and Leon Woods showing and telling us about several very rare steins they've recently added to their collections. We were all a bright shade of green with envy!

After lunch Vic Coleman of the China & Crystal Clinic, Mesa, AZ, told us about his restoration business. Mr. Coleman showed the Steiners several examples of porcelain that he had perfectly restored. It really was impressive workmanship. He doesn't do pewter repair. His web site address is [www.chinaandcrystalclinic.com](http://www.chinaandcrystalclinic.com). Ron Heiligenstein conducted the usual "stein quiz," and Leon Woods correctly answered a series of five questions relating to Schierholz character steins, he was awarded a prize of an old 1920's menu in the shape of a beer stein from a German Restaurant in Wisconsin - wine was 25¢ a glass and whiskey 20¢ a shot. The good (very) old days, right?

That's about it from the Desert Southwest. Our next meeting is October 18 at the Mountain View Restaurant in Tucson, AZ - start time 11:00 AM. Join us if you're in the area. In the meantime, we hope to see many of you in Indy!

Ron Heiligenstein,  
Chapter Reporter

## Die Golden Gate Zecher



We are alive and well, having good meetings, fun, Gemütlichkeit!!!

Read all about what we have been up to this past year!

The February 2002 meeting was held at the Taus Haus. The featured speaker was our own Peggy Schoppe who gave a first time lecture and slide presentation on the Life of King Ludwig II. She gave us a rich history of Bavaria from 1806-1918, and a

personal portrait of a misunderstood King Ludwig. There are many fascinating facts about his upbringing, lonely life and the mystery of his death. Ludwig, the builder of beautiful castles, Neuschwanstein, Linderhof, and Herrenchiemsee was responsible for the construction of grammar schools and colleges in Bavaria. He made it possible for many to have employment working on his projects, otherwise, the state would have had interest in seeking out information about King Ludwig, who was in a deep depression. Ludwig was a visionary King. Today his endeavors are being recognized that he was not "crazy" as some thought.

Following the presentation, we had a fun auction with Les Paul, as our Auctioneer. What a success!! Zechers brought a variety of contributions. We had visitors from Erste Gruppe and the Pacific Semmlers and a special guest, Carolyn Babin from Baton Rouge, LA.

The May meeting was held at the spacious home of Bill Floyd. Bill and Cynthia have a great collection of steins ... faience, Regimental, and very old steins, as well as an awesome collection of glass steins. They also house an extensive California artists collection. Our speaker was Terry Hill of the Erste Gruppe Chapter. He gave an excellent presentation on *Das München Kindt* and a short history of Munich. Munich became a city of Arts and home to many artist in the late 19th century. Among them was Ludwig Hohlwein, who designed many posters and postcards. Terry has a fabulous collection of postcards including some beautiful ones with the Munich Child.

Our September meeting was held in Red Bluff, CA at the home of Joanne and Fred Ellis. 16 Golden Gate Zechers spent the weekend attending the meeting, as well as touring Red Bluff and surrounding area and a tour of antique shops. Our speaker, Steve Morris, gave a short history of the discovery of porcelain and the acceptance of it throughout Europe. It was a fitting subject since some Golden Gate Zechers visited the Meissen factory after the SCI convention. The weekend was great. It was *Gemütlichkeit* at its finest.

The November meeting was hosted by Marie and Gene Carvelo in San Jose. This was Show and Tell night by Zecher members. Steve Morris' topic was "Do you talk to your Steins?" All beer steins tell a story. Chuck Schoppe spoke about steins representing a region and tell its history. He brought a pewter stein with Nuremburg towers, dated 1550. He also told us that

this type of stein is classified as a character stein.

The first Golden Gate Zecher meeting in 2003 was held at the Taus Haus. Featured speaker was Les Paul who presented an excellent talk on miniature steins. He brought his sizeable collection of mini-stein, all over 100 years old. Some steins depict verses or city names, figures, city scenes, children's nursery rhymes, Diesinger, Royal Vienna, ivory carved, pewter, silver, brewery. Prices can run as high as a regular stein, particularly Royal Vienna. There are very few brewery miniature steins and no regimental steins. After World War II, most miniature steins were mostly made just for souvenir.

Marie and Gene Carvalho celebrated their 50th Wedding Anniversary January 24, 2003. Their children planned a wonderful event at the Monterey Country Club in honor of their parents. Congratulations and many good wishes for good health, happiness, and joy! Gene is one of the co-founders of Die Golden Gate Zecher.

Sad Note from the Taus Haus. Our great hostess with the mostest, our beautiful German Shepherd, Liesl, was put down on February 26, due to a raging bacterial infection which caused paralysis of her hind legs. She loved attending all the SCI meetings at the Taus Haus and the SCI members who came, thinking they came to see her!! She particularly enjoyed the affection and attention you all gave her.

## Rocky Mountain Steiners



The Rocky Mountain Steiners held their spring meeting at the Terry Bison Ranch near Cheyenne, Wyoming on Saturday April 19, 2003. The meeting consisted of lunch and a program. Twenty-four people attended our meeting. We had lunch off the menu at the Senator Restaurant. The program followed in the F.E. Warren Room. Master Steinologist Art Maethner honored us with his presentation "The Murals of Heinrich Schliitt located in the Ratskeller of Munich's Town Hall". First US presentation since the convention at Bad Schussenried, Germany. Art's slides were from his visit in 1999. Art indicated many of the murals have been restored since then. We are very lucky that Art had time for our program during his visit here

with his son Scott and family before their transfer to California with the Air Force. The discussion following was very animated. His entire program was well received. Rocky Mountain Steiners wishes to welcome the two members gained at this meeting. Welcome Tom Gibson and John Hildt. For information concerning the summer meeting and/or volunteering for future meetings, please contact Dave Snyder at [bierdave@earthlink.net](mailto:bierdave@earthlink.net)

Fred Hansen, Chapter Secretary

## Upper Midwest Chapter



Greetings from the Upper Midwest where spring has finally decided to appear.

Our November Meeting 2002 was held at the home of Gary and Marcia Kampf. They reside on scenic Long Lake in Wisconsin and even though it was a small group, we made up for it in actions. We elected our new Officers for 2003-2004. They are as follows: John Dean, President; Janet Darling, Vice President; Linda Cress, Treasurer; and yours truly as Secretary.

December brought us back to Wisconsin for our Annual Christmas Party at the Winzer Stube Restaurant in Hudson which features excellenfauthentic German food. We had a terrific turnout. Aside from the delicious food, a trio that played and sang German songs also serenaded us.

Our March meeting was on a snowy Saturday afternoon, but 22 of us braved the cold and met at Pat Leners and Betsy Chavez's lovely home. Pat made the wonderful German dish rouladen, and they both spoke of their collection. We had six new members at that meeting, Ernie and Anne Stone, Steve and Linda Omark, and Dan and Karen Stauder.

Well, that wraps it up from the Upper Midwest. If any SCI member is traveling up this way, our meetings are usually on the second Saturday of the month in March, May, September, November, and December Christmas Party. Please join us. If you like to speak on what you collect, we are always willing to listen.

Respectfully submitted,  
Maggie Cress

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