

STEIN COLLECTORS INTERNATIONAL PROSIT



Vol. 2, No. 95

The Beer Stein Magazine

September 2015

A Puzzling Regimental

by Peter Meinlschmidt



Philadelphia 1876

by Jack Strand



Photos From the Road

by Ron Fox



The Johann Danner Story

by Denny Matheney



The Bocce Ball Stein

by Marty Cameli



A Message from Executive Director, Fred Ellis

Hi everyone, hope you all have had a great summer. Following Executive Director Dave Lowry's resignation for personal reasons about two months ago, I was chosen by the Executive Committee to fill the balance of Dave's term of office. Fall is just around the corner as we prepare for the Orlando Convention in late September. Every year at Convention the Board of Trustees conducts SCI business and the members in attendance vote to elect new officers. I hope to see many of you there.

We are still looking for good people to fill a couple of positions on the Executive Committee...Chief Financial Officer, Membership Database Manager, and Chapter Support and Development. All of these positions are very important to fill. Remember, we are all volunteers and we all need to work together to keep our club thriving.

Bernd Hoffmann has been elected by your Executive Committee to fill Casey Hayes' position as Director of Internet Activities. Bernd has been working diligently to make our website work better. We apologize if you have experienced any difficulty with the site, and ask that you contact Bernd at Bhoffmann@pacificbells.com if you have any difficulty or suggestions to offer. Doing double duty, Bernd has also been instrumental in getting our membership database in working order, including resolving all the glitches that occurred in the past year or so.

I want to thank our past officers who have left positions in this past year. Justin Pimentel has been our President for the past four years. Dave Lowry has been our Executive Director for the past 3 years. Ron Fox has been Managing *Prosit* Editor this last time since 2011. He previously held the position in 2004 to 2009, Ron has done an excellent job and he will be tough act to follow. Bruce Burner will be completing his final leg in the position of Chief Financial Officer. The Chief Financial Officer finishes his position at the end of the fiscal year (January 31). Following election in Orlando, our new Chief Financial Officer will work with the Bruce for a period of transition. Keep in mind that all of our officers are volunteers who perform these duties on behalf of all of us, and remember to say "Thank you" when you see them.

One unfinished piece of SCI business is the plan for the 2016 Convention. This will be decided in Orlando.

In the past two months I have had the opportunity to converse with many of our good folks

in Stein Collectors International. I plan to keep an open dialogue with the members. There are problems to solve; some need to be addressed within your clubs, some need to be handled by the Board of Trustees, and some will be handled by the Executive Committee. Remember, SCI belongs to all of us, and we all need to work together for the greater good. I hope you will send your comments and concerns to me by email. Although I have a full time job with long hours, I will respond, so just be patient if I don't get right back to you. In the meantime, if you need to tell me about a problem or a concern, please try to suggest an equitable solution at the same time.

Prosit!

Fred Sciexdir2015@gmail.com

Obituary - Dr. Werner Endres 1937 - 2015

Submitted by George Schamberger

Dr. Werner Endres passed away March 13, 2015 in Regensburg, Germany. Dr. Endres and his wife Irmgard were the authors of the book *Regensburger Steinzeug*, where we collectors get the information about Fritz Thenn's life, work, and more. Dr. Endres was also the ceramics expert on the German TV show *Kunst & Krempel*, the German equivalent to our "Antique Roadshow". My friends Werner & Irmgard, whom we visited last year, were always very helpful in sharing their knowledge on old steins & ceramics. Werner will be missed.

Stein Exchange

This space is available to all SCI members at no cost. Tell other members what you would like to buy, sell or trade. Send your ad to the editor and we will do the rest.

Wanted: Your articles for *Prosit*. Send text and photos to svcoyote@aol.com, and we will do the rest. MS Word files preferred, photos should be a minimum of 700 pixels in width.

Wanted: Fraternal German University steins, especially those relating to dueling. Contact Arnold Frenzel, PO Box 178, Sharpsburg, GA 30277 or email me at aafrenzel@gmail.com.

Wanted: Goebel/Merkelbach W. German relief pottery stein: "Rothenburg

o./Tauber". Approx 1.2L and 9" tall. Email jnatoth@comcast.net.

Wanted: Miniature steins 1/8L or smaller made of pewter, glass, pottery, porcelain, ivory, wood or silver,. Send photos to Les Paul, 568 Country Isle, Alameda, CA 94501 or call 510-523-7480.

Wanted: German brewery steins, old and lidded. I will trade or buy. Send photos and info to Tom McClelland by email, macnewsboy@comcast.net.

Wanted: JW Remy steins, stoneware steins marked with initials A.R., A. Roessler, P. Neu, blown glass with set-on lids (mid-1800s), and full body Shaefer & Vater porcelain liquor bottles (c. 1900). Email Lyn Ayers - layers@wanet.com, or 380-693-0025.

Wanted: Any and all Dumler & Breiden steins, punch bowls, plaques and related pieces. Dave Lowry, PO Box 4733, Hayward, CA 94540 or 510-828-4333, or drlowry@comcast.net.

Wanted: Early steins made from copper, brass or wood. Ron Fox, PO Box 4069, Vallejo, CA 94590 or foxauctions@yahoo.com.

Selling: Serious KB (Karl Buhler) collectors - are there any of you out there? Entire collection from 1/4 liter to over 4 liter, with all types of lids (set-on, tower, figural and pewter). Over 100 steins. Call Bosworth 503-249-6968.

Selling: 1L saltglaze character stein, St. Peter's Church (Munich). ECS 421. Rare, no damage or defects. See *Prosit*, March 2004. Send email to wvogdes8534@comcast.net for photos and information.

Selling: Etched Mettlach plaques 2459 and 2460, city and province arms of Hannover. See *Prosit*, Sept. 2002. Send email to wvogdes8534@comcast.net. Photos available.

Selling: 100+ JW Remy steins for sale, one or all. Lyn Ayers, layers@wanet.com, or 380-693-0025.

Selling: Stop by George Schamberger's table at the convention for odd and unusual items.

Wanted: Your articles for *Prosit*. Send text and photos to svcoyote@aol.com, and we will do the rest. MS Word files preferred, photos should be a minimum of 700 pixels in width.

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Orlando or Bust!



Message From the Editor: Steve Breuning

As you may know, Ron Fox has completed his Editorship of Prosit. If you have read a single issue you know of Ron's complete dedication to SCI, the stein industry, and giving us an incredible magazine. Ron is not being replaced, he is irreplaceable. I am merely assuming the duties. But I assure you that I have learned from Ron and I will do my best to continue to provide a fabulous magazine.

I am listed as the Editor beginning with this issue but in reality that is misleading. Ron, Walt Vogdes, and I did this production with Walt doing the lion's share of the work. I am indebted. Finally, I hope you will give me your support and provide articles, ideas, and encouragement. Prosit cannot remain great without you.

Steve Breuning

Visit the SCI web site at
www.stein-collectors.org

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The Bocce Ball Stein

by Marty Cameli

I recently purchased a Porcelain HR stein at auction. It is an etched 1/2 liter #192. I initially thought it was depicting a bowling scene, but when I showed it to my good friend Dan Cipriano, he informed me that they were actually playing bocce ball. I had never seen a bocce ball stein made by HR.

smaller ball, called the pallino. The ball closest to the pallino scores points. The pallino is thrown again, and round two starts with players trying to get their bocce balls close to the pallino, to score points to reach 13 and win the game. Many players have the ability to throw the bocce ball under hand with speed, to knock an opponents ball away from the pallino, so they can pick up points.



Bocce ball set and the smaller pallino.



In figure #1 you see a man smoking a pipe observing the game, while another man sits drinking at a table.

Figure #2 shows one of the bocce ball players ready to throw the ball.

Figure #3 shows a spectator and the inn keeper.

Finally, figure #4 shows a seated man with a small chalk board ready to keep score.

Bocce was first played by the Roman Empire. It is now popular in many countries, including the United States. The game is played at family gatherings, lawn parties, etc. Many parks and clubs have bocce ball courts. The courts consist of grass and dirt. The length of the court is approximately 90 feet long by 8 to 13 feet wide. The balls are made of metal and plastic. The game can be played between two players or two teams of two, three or four. The team that scores 13 points wins. The idea of the game is to get the bocce balls close to the



A photo of a bocce ball court in an Italian neighborhood. Photo credit to Dan Cipriano.

A Military Jubilee Stein

By Richard Herpich, Germany

Translated by George & Gabi Schamberger

The stein in the pictures is not a Reservist stein as we know them, as the stein has no owners name, no roster, or year.

Nevertheless it is a very interesting stein which shows us the history of the uniform of the 3. Inftr.Regt. Prinz Karl in Augsburg in detail.



The 3. Inftr.Regt. exists since 1698 and was named in 1866, after the brother of King Ludwig's the I, "field Marshal Karl von Bavaria" (1795-1875). It received its official name "Prinz Karl" on April 4. 1885 by King Ludwig II.



On this 11, 12¼ inches high stoneware stein, all the uniforms are pictured in best color quality, of the regiment starting in 1698-1914, even the field gray uniform and steel helmets as issued to begin of WWI. During that time the regiment changed uniforms seven times.



Particularly noteworthy is the monument finial on the lid, "the bronze Bavarian lion", which defended the Bavarian flag. The Lion is enthroned on top of a commemorative stone, engraved "in firm loyalty 1698". This lion monument is on many Reservist steins and on other Bav. Infantry Regiments pictured.

This monument was erected at the parade grounds of the Prinz-Karl-Barracks in Augsburg 1898 for the 200 year regiment's anniversary to honor the fallen soldiers of the 3. Kgl. Bavarian Inftr. Regts.

At the beginning of WWI, the monument was cut up into several pieces to extract the metal for melting. Supposedly the parts were stolen, later rediscovered, so its destiny of being melt down was avoided. It was restored and 1933 again officially dedicated.

As you can see "A dead one can sometimes live longer."

The monument still stands in Augsburg framed by a red brick building.



Why Is a Black Man on the Logo of a German Beer?

By Rich Cress - former *Prosit* Editor

Several years ago, someone asked why Tucher Brauerei uses a black man on their logo. I recently saw a stein with this logo, remembered the question, and learned that it never been answered in *Prosit*.

So I posed that question to a very good friend of mine in Nürnberg, and she showed me the path to follow. It begins with the Tucher family, a very successful trader and importer, one of the oldest families in the city. There are still many of their houses and wonderful palaces that remain in Nürnberg. They were big importers of cloth, as well as spices and other goods. So they adopted a patron. And guess who the Patron Saint of Cloth Workers is? None other than Saint Mauritius, the guy on the logo! He was born in Thebes in Egypt around 250 A.D., and became a soldier in the Roman army. And formed an entire legion of Christians, which was eventually wiped out in Switzerland.



The Tuchers liked him so much they they included him in some of their coats-of-arms. And when the Tucher family started a brewery in 1855, in Nürnberg of course, by acquiring Königliche Bräuhaus (previously the Reichstädtische Weizenbräubaus - Imperial Wheat Brewery), they decided to use their patron, good old Mauritius, thereby honoring him forever.

The next time you drink a Tucher beer, raise your glass high and praise this black man who became a Christian early on, and eventually became famous in Germany.



Brussels Faience

by Martin Kiely



Napoleon Bonaparte overlooking the Battle of Wagram
(painting by Horace Vernet)

Napoleon Bonaparte (1769-1821) wanted it all. Aspiring to a military career he enrolled in an officer training college. A brilliant strategist who devoted great attention to detail he rose to commander of the Italian army in 1795. Italy at this time was under the rule of France. The Italian army led by Napoleon defeated the Austrians in Northern Italy.

Napoleon returned to France to great acclaim. He participated in a successful plot to overthrow the government of France naming himself first consul (i.e. dictator). He later declared himself Emperor of France. During his reign he commanded the army, founded a new banking system, put in place the Napoleonic Code ensuring freedom of religion, forbidding privileges of birth and guaranteeing government employment would be awarded based solely on the applicant's qualifications. Somehow he also found the time to formulate a new code of law and upgrade the city of Paris.

He wanted Paris to become the center of culture and art for all of Europe. Gobelins, the Parisian school of the visual arts, Sevres, maker of fine porcelain, painters, cabinet makers and designers of bronze sculptures were all afforded every type of assistance possible to produce works of the finest quality. The French Emperor also knew how to promote himself. His famous bicorne hat was worn broadside. His officers were instructed to wear their hats "fore and aft" so everyone would instantly know which officer was Napoleon. He initiated France's highest award the *Legion d'Honneur* (Legion of Honor) which was awarded to both civilians and military for extraordinary service to France which usually was accompanied with lavish gifts to ensure their future loyalty to the emperor.

Napoleon's ambitions were still not sated. He wanted to conquer other nations. The French Army under his command began a series of battles on his neighbors named by historians "the Napoleonic wars" beginning in 1803. A great military strategist, he was a formidable foe, forcing the nations of Europe to form alliances to attempt to defeat him. The first four coalitions failed. Much of Europe had been conquered. A fifth coalition was formed between the Austrian Empire and the United Kingdom to fight the combined armies of France, Bavaria and Italy in 1809.

Great Britain supplied financial support to Austria but was not yet prepared to supply troops. Archduke Charles of Austria, commander of the Austrian Army, was forced to fight the combined troops of France, Italy and Bavaria without allies at the Battle of Wagram on July 5th and 6th 1809 on the Marchfield Plain in the county of Wagram. Austria brought 145,000 soldiers to battle; 41,200 were either killed, wounded or missing when it was done. The combined army of France placed 165,000 men in the battle; 37,500 soldiers were either killed or wounded.

The first day went to Austria. Napoleon and his generals met that night to prepare for the next day. Cannons were used to halt the Austrian advance followed by a cavalry attack on the center of Archduke Charles troops, splitting his army in two which led to his defeat.

It was not a decisive victory. France lost many experienced soldiers plus thirty generals which would make a difference in future battles. European cities and countries captured by France at this time were Naples, Rome and the Papal States, Holland, Spain and Germany.

Horace Vernet (1789-1863) was a painter in France who had a penchant for battle scenes. Figure 1 is a painting by Vernet of Napoleon surveying the Battle of Wagram which is currently residing in a place of honor in the hall of battles in the famous Chateau Versailles.

Figures 2, 3 and 4 are of a 2 Liter 525 ML blue pottery beer pitcher. The base is glazed white, but there is no maker's mark. The center reserve has a hand painted scene of Napoleon astride his horse viewing with a telescope the battlefield at Wagram after the painting by Horace Vernet. There are two smaller reserves of flowers on either side of Napoleon's portrait. All the reserves have a triangular border. A cross hatch pattern of green and brown lines decorate the upper rim. The stein from the base to the lip (minus the lid) is 26 CM.

Research on the internet to discover the origin of this pitcher brought up a blue pitcher on sale by Antiquites Christiaens of Belgium with a center reserve of a gypsy girl and flower reserves (three each this time). Antiquites Christiaens specialize in Belgium Pottery. The pitcher had a very similar cross hatch version to my serving stein around the neck. The star shaped reserves and the shade of blue on the body seemed the same as my Napoleon pitcher. The information on their website is "Brussels early nineteenth century tin pitcher in earthenware, factory of Brussel outside the door of Laeken (Mathieu Stevens 1820-1843) decorated with royal blue speckled reserve serrated with flowering branch and on center with a gypsy girl playing mandolin between two trees 26 CM". Please permit me to go off topic: life today is replete with passwords, id numbers and codes; wouldn't it be great to send an envelope to our friend Mathieu Stevens with the street address "outside the door of Laeken."

I sent photos of my beer pitcher to Christiaens Antiques who replied that Mathieu Stevens and Boch Keramis (located in Belgium from 1841 to 2009 according to Chris Wheeler's *Stein Marks*) also made similar pitchers, same colors, same type. Stein Marks states Boch Freres Keramis used an applied molded mark from 1844-1870. Mathieu Stevens predates 1844 so the maker of the Napoleon Stein is still a mystery.

The next step was to contact the *Musee de la Ville de Bruxelles* (the Museum of the City of Brussels) to request information on Mathieu Stevens Pottery. Martine Vrebos from the museum informed me



An unmarked faience beer jug depicting Napoleon at Wagram, after the painting by Vernet. Note the floral reserves on either side, the triangular borders to each reserve, and the cross-hatch decoration around the neck of the jug, very similar to 18th century Brussels faience.

there are not many books about Brussels earthenware. The best resource book with some information about Mathieu Stevens is in French published in 1922 titled *Les Anciennes Faïences de Bruxelles* by G. Dansaert. Long out of print, she kindly sent me a copy of the relevant pages pertaining to Stevens found in this book.

A website Gotheborg.com states a factory was founded in 1802 making faience in Brussels by the brothers Bellinghen. Mathieu Stevens purchased the business in 1822. G. Dansaert in his book states the purchase date as 1820. Mathieu Stevens began making faience in either 1820 or 1822. Mathieu retired in 1843, a short career for a skilled craftsman. His son Heliodore took over the pottery and closed it in 1866. Mathieu died in 1849 enjoying his retirement for a scant six years.

Potteries in England, France and Germany were, in general, large enterprises; think Royal Doulton, Sevres and Mettlach. Belgium was different. Faience pottery was more a family operation with limited output. Five Faience factories starting in 1791 till 1866 located in and around the door of Laeken changed ownership. It is probable that pottery molds, formulas and designs were included in the sales. Mathieu and Heliodore Stevens produced soup bowls, plates, figurines, beer pots, mugs etc. Much

of their wares were utilitarian, however they also made decorative pieces.

A law was in existence in Belgium that pottery had to be signed with the name of the potter or the name of the pottery. Dansaert in his book states Mathieu Stevens mostly ignored the law and left much of his work unsigned. His son Heliodore was slightly more compliant. He used a printed mark, Stevens Brussel, and sometimes included the date. Dansaert lists twenty three beer pots in his book made by the Stevens, twenty two are unmarked, one is marked Stevens Brussel which was Heliodore's mark. Dansaert would classify my beer pitcher as a beer pot. So little is known about the father and son Stevens Faience Pottery I will include a abbreviated version of Dansaert's list. They were made in varying heights, came with or without lids and usually were decorated with reserves.

The first three pots had no decorative reserves, the next five have flower reserves. The balance of his list is of more interest to stein collectors. One has a large reserve of a woman sewing a fishing net between two trees with no small reserves. Unless noted the rest all have small reserves of flowers. The major reserves are: the Belgian lion complete with crown and lance, a mother and daughter between two trees, a cavalier between two trees, the same reserve with a

pewter lid, a cavalry officer on horseback between two trees, the wandering Jew, a scene from the opera *The Postman from Longjumeau*. The next one on the list has a large reserve of three people with a pig. The small reserves are the Belgian lion. Dansaert lists a beer pot without reserves of a rooster on a stand complete with a pewter lid. The last one on his list has a large reserve of a cavalier with flowers. This is the only pot signed Stevens Brussel.

Stevens Pottery also produced a line of mugs, some plain, others with a large reserve complete with the words *Bierre, 1/2 LITRE* or *LITRES'T*. The mug which would be most interesting to us has a portrait of Jenneval who wrote the Belgian National Anthem.

Ms. Martine Vrebos furnished me a list of the seven beer pots made at Stevens Faience pottery in the collection of the *Musee de la Ville de Bruxelles*. Most of them are mentioned in Dansaert's book. One beer pot has a large reserve of Napoleon standing in a field with a paper in his left hand and his right hand holding his famous bicorne hat. The signature on the bottom reads "Stevens Brussel". My pitcher has the cross hatch pattern around the neck and a triangular border around the reserves. The museum's pitcher has no cross hatch pattern around the neck, a circular

pattern around the main reserve but has the triangular pattern around the small reserves.

Who made my Napoleon pitcher? The short and long answer is I do not know. Christiaens Antiques informed me Boch Freres Keramis made similar beer pots. Adding to the confusion Van Bellinghen, Lakensetraat in the JB Morren period 1811-1832, Francois Ghobert and Jean-Baptiste-Morren Artoisenet 1811-1832, all from Belgium, also made them. Christies Auctions sold one lot of seven beer pots on Nov 6, 2012 which they classified as Brussels Faience blue ground jugs from the 18th/19th century. Wisely they did not attribute them to any of the above listed potteries. Concerns about copyright infringement laws prevent me from printing any pictures of Brussels beer pots found on the internet. However if you search Brussels Faience, Faience de Bruxelles you will find some examples.

The seventh coalition formed by the European Nations to stop Napoleon needed a formidable leader to command their armies. The English Arthur Wesley (later changed to Wellesley), better known as the Duke of Wellington, amply fit the bill. A man with extensive military experience, a member of parliament who would eventually be elected Prime Minister of Britain had all the qualifications to take on the French Army.

He drove the French Army out of the Portugal Frontier in 1812. Spain was impressed and asked Wellington to command their army. Wellington repaid their confidence in him by pushing the French out of Spain. Napoleon was engaged in a war in Germany which weakened his defense of France. Wellington seized the opportunity and invaded France defeating the French army. Napoleon abdicated, ending the war and the seventh coalition exiled him to the island of Elba.

Arthur Wellesley was given full credit for the defeat of Napoleon. He was named Duke of Wellington, the highest rank of British peerage, given 300,000 pounds by a grateful Britain to purchase a palatial estate and named ambassador to France. The British people affectionately named him the "iron duke". He was welcomed by French upper classes. The problem of Napoleon seemed resolved until the coalition made a grievous error. They re-instated the very unpopular Bourbon Monarchy in France. The French were very unhappy and began to yearn for a return of Napoleon as Emperor. Fearing for Wellington's safety, he was removed from France. Napoleon escaped from Elba and returned to France to reclaim his position as Emperor of France. The Bourbon

king fled to the Netherlands to avoid jail or worse.

The final chapter pitted Wellington against Napoleon at the Battle of Waterloo on June 18, 1815. Napoleon and the French Army were defeated, and again Napoleon abdicated, being exiled by the coalition to St. Helena where he would spend his final days. The battle gave birth to a new expression "you met your Waterloo" as a caution that your plan will lead to failure.

Prince William the second of the Netherlands fought for the coalition at Waterloo. He was wounded in the battle. His father William the First ordered The Lion's Mound to be constructed on the battlefield as a tribute to his son. Earth was excavated from the battlefield to construct a large hill 141 feet high where Prince William was knocked from his horse by a musket ball which struck him in the shoulder. A stone pedestal was placed at the top of the hill to support a statue of a lion with his right paw placed on a globe, a symbol of victory. The lion graces the arms of the monarch of the Netherlands. The cast iron statue weighs 31 tons and is 15 feet high. Years later when the Duke of Wellington visited the battlefield he was not pleased with the alterations.

Figure 5 is a 1 liter saltglaze tankard with a dark brown handle and trim around the base. A tortoise style glazing decorates the body which features The Lion's Mound Statue with the word Waterloo underneath. "S 71" and the maker's mark "Dubois" is scratched under the glaze on the bottom. The tankard is not faience but it has a connection to the Battle of Waterloo and Belgium Pottery. It gives me the opportunity to briefly mention another pottery. It was made in Bouffloulx Belgium by Poterie Dubois. Pottery in the Bouffloulx, Chatelet region has existed since Roman times because of the quality of the clay. Bernard Dubois is the 13th generation of potters to work the family pottery. I contacted Micky Vanhout for information about Dubois Pottery and my Waterloo Tankard. I am told it was made in 1971 by Bernard's father. This was a surprise to me. I thought it was much older judging by the high quality of the piece. Micky kindly sent me pictures of tankards presently made by the pottery.

Figures 6 and 7 show Bernard Dubois has maintained his father's standards.

Thanks again to Antiquites Christiaens, Micky Vahout and especially Martine Vreboos for making this article possible.



5



A modern 1-liter mug by Poterie Dubois depicting The Lion's Mound at Waterloo

6



7



Figures 6 and 7 - Two more modern mugs made by Poterie Dubois

PHILADELPHIA 1876

By Jack Strand
SCI Master Steinologist

The first major World's Fair in the United States was held during our country's centennial year of 1876. Philadelphia was the host city and the event was officially known as the "International Exhibition of Arts, Manufacturers and Products of the Soil and Mine". It was held on a 450 acre tract in Fairmont Park. The exhibition drew 10 million visitors when the population of the United States was only 46 million. The greatest significance of the Fair was that it introduced America as a new industrial world power.



The main exhibition building enclosed 21-1/2 acres and was the largest building in the world at that time (1 & 2). Some mugs feature the building. (3)

Two large steins probably represent the earliest American souvenir steins (4 & 5). Of unknown maker, one features the George Washington statue which was at the Fair; and the other the seal of Philadelphia. The interior of the base contains holes which were meant to hold a music box. Another small mug pictures George Washington with an eagle and flags. (6)

Of interest are some of the consumer products introduced at the Fair: Alexander Graham Bell's telephone (7), The Remington typographic machine (8), Heinz Ketchup (9) and Hires Root Beer (10).



It is hard today to appreciate the tremendous impact and significance that a World's Fair had at that time. There were none of the many communication and transportation networks of today. No radio, let alone television. No Internet. And, telephones were a novelty. To actually see the new wonders of the age was truly a revelation.



Photos From the Road Thirty Seventh Installment

by Ron Fox, SCI Master Steinologist

Ivory has been used as a medium for artistic carvings for centuries. In a futile attempt to stop poachers from killing elephants for their tusks, our government has made the selling of ivory a little more difficult. I believe this has increased the desire for collectors to own these wonderful works of art.

The first stein is made of all ivory and depicts Bacchus and his revelers carved around the body. The handle is of a naked woman. Above the ivory hinge is Pan as the thumbblift. The lid finial is of three half naked women.



The next stein features an intense battle scene of Roman warriors. As you examine it, you can feel the pain of war. The handle is a soldier with a helmet. The finial is of another soldier. The lid and base rim is hand chased silver.



Unlike the two top tankards, which were made in the later 1800's, the middle row begins with one made in the late 1600's. The body is carved with many cherubs climbing on one another. The handle, lid and base rim are gilded silver. Ivory tankards from this early period are difficult to find.



Next is another tankard depicting Bacchus and friends. The gilded silver mounts are English, circa 1820, while the carved ivory body is believed to be over 100 years earlier.

As you will realize from these two pages, Bacchus was the most common subject matter used on carved ivory tankards. The bottom row begins with that theme. It has elaborate relief silver mounts with a grape vine and mask design. The lid finial is of an eagle.

This page ends with another bacchus tankard. The carvings are in unusual bold relief. The mounts are elaborate gilded silver, and the finial is of Pan embracing a naked woman. The handle is of another naked woman.



Having fancy silver mounts is nice, but I kind of prefer all ivory, like the one that begins this page. It features a detailed stag hunt, which includes dogs, hunters and stags running through the forest. The finial is of a hunter blowing a horn and holding his hunting dog. The thumblift, above the ivory hinge, is the head of a dog.

Next is another intense battle scene. It brings real meaning to hand-to-hand combat. You see warriors on horses trampling those on the ground. The lid finial is of a soldier on horseback. A very busy and violent piece.



The middle row begins with another difficult to find 17th century tankard. As you may have noticed, the earlier ivory pieces are not carved in the same high relief like the latter ones. This tankard depicts a bearded man with half naked woman. The mounts are of gilded silver.

Once again we have another tankard with the Bacchus theme. The handle is carved with Cherubs climbing, and the gilded silver mounts are finished off with a finial of two cherubs fighting.



The bottom row starts with our last Bacchus tankard. The handle is carved with a dog and the mounts are gilded silver. The lid finial is of a seated cherub.

The last tankard on this page is made of all ivory except for the brass hinge. The scene is of a running stag being chased by a hunter and his dogs. The lid finial is of a flower blossom. The base is lifted up on four floral feet.

Ivory tankards are not hard to find, but are much more expensive than those made of other materials. These examples range in price from a low of \$15,000 to almost \$50,000. These high prices put ivory tankards out of reach to the average stein collector, but they are sure nice to admire and dream about finding for little money.

These next two pages are filled with what I consider exotic steins. Not what you are likely to run into, unless you are visiting some note worthy museums.

This first stein is made of a stone called lapis lazuli. The mounts are gilded silver, with an enameled floral decoration. The lid finial is of a kneeling cherub. It is about 1/4 liter in size.



Next we have an English silver and bright amber glass tankard circa 1856 from London. The top rim has seven different hard stone inserts. They are polished, revealing their varied colors. The lid finial is a standing dog.



The middle row begins with a 16th century blown glass stein. The glass color is cobalt and has a white internal thread design. The mounts are made of silver, an extremely rare piece.



The next glass stein looks like a typical Bohemian overlay. It was represented as Russian glass from the Imperial factory and sold for \$16,000. I am not sure how they attributed it to be Russian, but I think someone over paid.



The bottom row begins with a blown glass 1 liter stein. It has an enameled scene of a man on horseback, and is named to Christoph Winkler in 1672. It is a custom made stein for this individual and has mounts made of pewter.



The last stein on this page is another custom piece made of cobalt glass. It has an enameled couple and depicts their marriage in 1601. The mounts are made of silver.



Early glass steins are extremely fragile and as you would imagine, the vast majority of those made, did not survive through the centuries. They are uncommon in private hands. Most surviving examples are found in the safety of museums.



Unlike the ceramic steins of Germany, Russia made steins primarily of silver. The hardest to find and most expensive, are those that have been enameled. It is similar to cloisonne, where different colors of enamel is inserted between silver threads. It is then fired securing the enamel in place. The first stein on this page is an example of this enameled silver style. It is decorated with a floral design and is lifted up on four feet. The lid has a finial in the shape of a wheel cog. This stein was made in Moscow by the famous silversmith Ovchinnikov, in 1876.

The next stein is also a Russian enameled silver stein. It has a scene on each side and is further decorated with an intricate floral design. The gilded silver is more prominent on this example. It was made in Moscow by Ivan Saltykov in 1895.



The middle row begins with a gilded silver base, handle, lid and vertical body straps. The body is finely enameled with a scene of one of the apostles. This stein is from the 1600's, made of super quality and very rare.

The middle row ends with a polished burl wood stein. It has a silver handle, wide top rim, lid finial and decorative heart panel on the body. This stein is from the late 1600's.



The bottom row begins with an elaborate Russian silver tankard. It has applied relief figures and portions are gilded giving great contrast to the body. It was made by Carl Johann Tegelsten in St Petersburg in 1852. An awesome piece.

The last stein on this page is very attractive. It features bright floral shaded enamel and was also Russian made in the 1890 era. There isn't a place on this stein, where they didn't decorate it with enamel.

After seeing so many steins in my 43 year stein career, I am still amazed when I get to see a stein I had not seen before. No one person will ever see it all, but I am certainly trying my best.

These next two pages are mostly items from the New York Metropolitan Museum. They have many early steins within their inventory. When I was living in New York, I had a great contact that allowed me in their back rooms. I was able to handle many of these wonderfully rare tankards.

The top row has two fine examples of Hausmauler faience steins. These were commissioned pieces painted by noted ceramic artists of that day. Instead of the decoration being done in high fired glazes, they were executed in delicate enamels. High fired glazes were limited in the available colors, as some pigments could not withstand the high firing temperatures. Enamel afforded the artist a full palette of colors. They are true works of art and will usually have the more expensive mounts made of silver.

The middle row starts off with a large bulbous shaped Habana faience stein. It is dated 1606 on the body with a busy floral design. These early faience pieces are hard to find and makes a great addition to any early collection.

Next is a Nürnberg faience stein with an unusual marble-like runny glaze. It makes the stein appear to be made of stone.

The bottom row begins with another exceptional Hausmauler faience stein. It is pear shaped and features a very detailed horse and rider city scene. Above the central panel is two family heraldic shields. This makes it easy to determine the family it was made for. It has fancy pewter mounts.

The last stein on this page is blown glass and is almost entirely covered by the enameled decoration. It depicts a family and shows the husband and wife on the front with the male children displayed to the left of their father, while the female children are displayed to the right of the mother. This is a very desirable decoration by early stein collectors.





This page starts off with a very rare stein. Even though it looks like clear glass, it is actually made from rock crystal. They cut and fashioned the clear stone like they would glass. The fancy mounts are made of gilded silver. Simple exquisite!

Johann Bottger discovered the secret to make porcelain. In the process, he developed a dense brown porcelain called Bottger-ware. Items made from this material are uncommon and command high prices. This stein is no exception and has delicate gilded silver mounts. The inlay lid is also made of the Bottger-ware.



Amber is a color, but also a material that comes from petrified tree sap. In the 16th and 17th century, this amber was carved and used for the making of fine jewelry. Goldsmiths also used it to make steins. The middle row starts with an early example. These are also some of the most expensive steins you could ever find. If you ever hope to own one, you must be prepared to dig very deep in your pocket.

The next stein is another made of Bottger-ware. Because it is vetrified, it is cut and faceted like a piece of glass. It has fancy gilded silver mounts.



During the early period, silversmiths used unusual materials in the making of steins. The bottom row begins with one made from a coconut shell. The mounts are made of fancy silver and this stein dates around 1600. It was not about functionality, but rather exotic appearance.

We finish these two pages with another incredible amber stein. It is larger than most and has a pear shaped body. The hand carved relief panels are breathtaking. To fully appreciate these steins, one really needs to see them close up. I have had the opportunity to have a couple in my hands. They truly have the wow factor.

On these two pages I show a variety of interesting character steins. The first is a Schierholz Uncle Sam. It is one of only two we are aware of that is found in the rare red, white and blue coloring. Both are in collections in California. Is anyone aware of any others?



The second stein on the top row is an attractive clown made by the Schierholz firm. Next to it is another clown and this one was made by the Arnberg factory. Their designs are very different, but they make great companions.

As most character stein enthusiasts know, Schierholz made a series of animal heads wearing alpine hats. My favorite is the boar, seen here in the beginning of the middle row. It is my favorite character stein and has a special place on my shelf.



The Alpine man and Turkish man are normally found in Schierholz's honey coloring. Finding them in full color is more than a little difficult, but they sure look wonderful together. They are only missing their friend, the barmaid in color. They are getting mighty thirsty waiting for her service.

The bottom row has two differently colored owl character steins. They are both made by the Schierholz factory. The one on the right, with the yellow jesters cap, is how you will usually find this stein. The one on the left is unusual for the blue coloring and having silver bells on his jesters cap instead of the usual gold ones. It is the only one I have seen in that coloring. It sold recently on Ebay and I suspect it will probably surface again in the near future. I will keep an eagle eye out for him.





The Schierholz factory made a couple different music box bases that were attached to some of their character steins. A few issues back, I showed several examples of these steins. This page shows a group of Bohne character steins set on a book. Depending on the size of the book, it will house a music box or just be part of the steins design.

The first stein on this page is a common skull on a book that was made for medical students. You see that the book is not very deep and was not made to hold a music box.

The next stein is the same skull, but now the book is twice as deep and designed to hold the music box. Unlike the stein beside it, it is very difficult to find.

The top row ends with Bohne's satan stein. This is normally found without any book. This example is very rare and has the deep music box base. If you have one of these examples, you have done very well.



The first stein in the middle row is similar to the first skull on the book. The book was intended to be part of the design and never comes with a music box. Many of these sell to cat collectors rather than character buyers.

The middle of the page shows a student frog. He usually comes without any book. This uncommon example has him on the large book containing a music box.

Stein manufacturers made many variations of known towers found throughout Germany. The bottom row begins with one from Berlin. It is made of bisque porcelain and one of the best looking.

This Schierholz stag must be one of the most fragile character steins. It is extremely difficult to find one where the antlers have not been damaged.

I end this page and installment with another tower. It is the Frauenkirche and is found in Munich. This church has two companion towers and can be seen from most vantage points of the city.



A Christmas Stein from German Southwest Africa

by Peter Meinschmidt and Daniel Eifler

In a recent meeting of the *Alte Germanen* (our German beer stein collectors chapter), a Frenchman showed up with a beer stein which was identified as a Mettlach Christmas stein dedicated to an "Operations Company" from German Southwest Africa (Deutsch-Südwestafrika or DSWA) dated 1905. This article describes that stein and the service history of its owner.

The stein is a beige colored Mettlach with the Mettlach logo and markings on the underside of the stein. The markings consist of the so-called "Mercury" logo with the



Fig. 1 - M. Braunshausen's Christmas stein



Fig. 2 - Mettlach marks on the base

words "VILLEROY & BOCH" and "METTLACH" indicating the firm and factory, plus the production date code "05" (= 1905), the stein size "II" (= ½ liter stein) and the mold number "2140", which was used for a large series of military steins made by the Villeroy & Boch company. As was also normal on military Mettlach steins, only a sparse inscription (mostly just the unit name) has been applied to the stein body, i.e. in our case "*Betriebs-Kompagnie Schutztruppe S.W.A., Weihnachten 1905*" ("Operations Company of the Protection Force Southwest Africa, Christmas 1905") with no further inscription or name of the original owner being provided nor engraved on the pewter lid. The latter is a simple slightly domed lid devoid of any decoration and the thumblift finial is made up of a spread winged eagle. The center motif of the stein is a colored image of a mounted *Schutztruppe* soldier whose face is turned toward the viewer. He wears the typical DSWA *Schutztruppe* (Protection Force) uniform, i.e. the "Southwester" hat with one brim turned upwards, the greenish-beige tropical tunic and trousers with cornflower blue hemlines, light brown belt and straps, and light brown boots. The center motif is framed by a double line.

The key to unlocking the history of this stein was identification of its original owner, Michael Braunshausen, who was great-grand-uncle of co-author Daniel Eifler's. The artifacts depicted in this article remain in the possession of the family today.



Fig. 3 - M. Braunshausen in *Eisenbahn* uniform (photo taken in a Berlin studio)

Michael Braunshausen was born on 15 December 1882 in the Lorraine village of Groß-Moyeuvre (near Diedenhofen, today Thionville, France). In 1902, he was drafted into the German Army to serve a mandatory term of 2 years, being assigned from 1902 to 1904 to the 3rd Company of Railroad Regiment No. 2 based in Berlin, which was a part of the Prussian Guard Corps at that time. (Note: *Eisenbahn-Regiment Nr. 2* relocated to Hanau on 1 Oct 1913, losing its Guard Corps affiliation in that move.)

As can be seen on Michael Braunshausen's Reservist picture dated 1904 (Fig. 4), he volunteered, along with two other comrades, to serve for another four years with the DSWA *Schutztruppe*. (Note: These soldiers were then called "reenlistees" or *Kapitulanten*.)



Fig. 4 - M. Braunshausen's Reservist photograph of the 3rd Company of *Eisenbahn-Regiment Nr. 2* in Berlin 1902-1904

In this group photo of the 3rd Company of *Eisenbahn-Regiment No. 2* we find Michael Braunshausen and his two comrades in the right rear, already proudly wearing the grey "homeland uniform" of the DSWA *Schutztruppe* with the typical slouched hat and the special type of cartridge cases, belts and straps and they have even mounted their bayonets onto their rifles in the company photograph (Fig. 5).



Fig. 5 - Close-up from Fig. 4 shows M. Braunshausen (rear left) with two other comrades already in the *Schutztruppe* uniform.

Michael Braunshausen might even have arrived in German Southwest Africa by June 1904, as a member of reinforcement troops. As is evident from his 1905 "Christmas stein", he served as a fully trained "railroader" with the indicated *Betriebs Kompanie* (Operations Company), having ordered the stein from Germany (perhaps as a personal Christmas gift). (Note: The unit named "Operations Company", which is mentioned on the stein, clearly refers to the Railroad troops and not, for example, to telegraphers!)



Fig. 6 - Embarkation of reinforcements at Hamburg 1904



Fig. 7- M. Braunshausen in his Schutztruppen uniform (enlargment from figure 4, 1904)



Fig. 8- map of German Southwest Africa showing railroad lines

However, Michael Braunshausen had the bad luck to get embroiled – while serving with the Railroad Operations Company - in the "Herero Rebellion", which broke out in January and the duration of which is indicated as 1904 – 06. He was later awarded the "Commemorative Medal of the South-west African Rebellion 1904 – 06" instituted by Kaiser Wilhelm II on 19 March 1907 honoring the combatants involved in suppressing the riots. Michael Braunshausen's personal medal has even been provided with the "battle clasp" worn on the ribbon inscribed "Hereroland".



Fig. 9 - M. Braunshausen's DSWA Commemorative Medal with *Hereroland* clasp

It can be assumed that Michael Braunshausen and the *Eisenbahn-Betriebskompanie* (which was subdivided into the train driving and station services) served along the 237 mile long main railroad line from Swakopmund to Windhoek, which was completed in 1902. On this railroad line, the main military traffic was handled during the Herero Rebellion. We have also found an indication that the civilian administration again took over the management of this railroad line as of 1 April 1907. According to an English-language website, the German losses sustained during the Herero Rebellion were 676 KIA, 76 MIA and 689 (!) soldiers died from diseases. (Note: Tombs of fallen locomotive drivers are also known.)



Fig. 10- Members of the *Kaiserliche Schutztruppe* in Deutsch-Südwestafrika



Fig. 11- Locomotive, operations personnel and station building along the main railroad line (24-inch narrow guage) from Swakopmund to Windhoek (Courtesy of the Documentation Center for Railroad Research, Austria)



Fig. 12- A Railroad Construction Company coming under fire during the 1904-1906 Herero Rebellion

The Herero Rebellion itself has been covered extensively by literature and web links. As a general remark on the DSWA Schutztruppe, I would like to point out that this "Protection Force" was made up by volunteers of the German Army and Navy, but was not part of the German Army. It was rather a kind of "force of order" or police force which was, however, reinforced by elements of the regular German Army, if required.

On 1 March 1907, the state of war was lifted in German Southwest Africa and Michael Braunshausen may have returned to Germany and his native Lorraine village by late 1907 or in the spring of 1908. In a tragic turn of fate, he died there on 9 April 1908 at age 25 from pneumonia.



Highlighting Medieval Delft Feeling good about Delftware

by Mark Rossman

Whether antique shop or flea market somehow they always manage to stand out and catch my eye. Could it be the unique color combination of cobalt blue on glaze white? Maybe! Ever since I began collecting pieces of pottery somehow, somehow, some vintage piece of delftware would, without warning, jump right out in front of me. Most were in the form of wall plates, mugs, lidded-steins, the occasional odd kitchenware item and even a vintage tile or two. Now many of them are part of an ever-expanding collection gathering dust in, on and, even to some extent, under a dining room cabinet. But they do tend to make me happy!



Fig. 1: Delftware on display

Delftware always somehow manages to put a smile on your face. Delftware makes you feel good, not necessarily a 'run-out-and-kiss-a-cop' kind of feel good, rather a contented mood changer, "glad it now belongs to me" kind of feel good. Delftware is art - harmless, pleasing to the eye and simply nice to study and gaze at. And, there is something mesmerizing about the blue-on-white color combination. Or perhaps the mesmerizing stems from the cobalt oxide chemical reaction with the glaze that hits you with that soothing, calming, happy-camper effect. Whatever it may be, that effect has prompted me to pick up various pieces of delftware over time. Isn't that the reason we all collect these things anyway - to make ourselves feel good?

Birthplace of Delftware

For a long time I had some nagging feelings about the fact that I had never been to the birthplace of delftware - the Dutch city of Delft. But it has been on my radar so I recently kicked myself into action. First, I made email contact with one of the few remaining genuine delftware factories in Delft - I know of only four that are still in business - and arranged an interview. I was now on a mission. Delft, the Netherlands - here I come.



Fig. 2: Delft Old Town



Fig 3: Delft Old Town

With a population of nearly 100,000, the city of Delft is located in the province of South Holland just north of Rotterdam and south of The Hague. It is actually quite easy to get to, being only about an hour's train ride from Amsterdam. The train is definitely the best way to go. You can arrive by car but you will have trouble finding a place to put it. There is virtually no parking to speak of, and towing and ticketing vehicles is a lucrative sideline for city hall. Once you arrive the best way to get around is on foot or, if you're in a bit of a hurry, do what the Delftites do - ride a bike. Renting one for the day is inexpensive, just don't forget where you parked it.



Fig 4: Yikes! So Many bikes!

Medieval Charm

The town of Delft presumably dates back to the 11th century. Visiting Delft's historic town center and old market square is like stepping back into time. You are literally consumed by the old world medieval charm of the place.



Fig 5: Delft Market Square

Surrounding the city center is an amazing network of canals. A guided canal boat tour is a nice way to get a quick history lesson of Delft. In fact, the Dutch word "delf" actually means canal, stemming from the word "delven", to dig.



Fig 6: Delft's amazing canal network

While on board you'll pick up many fascinating tidbits of information about the town that you are not likely to find in most guidebooks. For instance, did you know that in 17th century Delft you could determine a person's wealth by the number of windows they had on the façade of their house? The more windows the owner had, the wealthier he/she supposedly was. Owners with lots of windows would have almost needed to be wealthy, considering it must have cost a



Fig 7: Guided canal boat tour

small fortune to regularly have all those panes washed.



Fig 8: Wealthy windows

Or why does the smallest house in Delft have two front doors? This house belonged to Pieter van Foreest, the personal physician of Prince Wilhelm the 1st of *Oranje*. Wilhelm refused to use the same entrance that his doctor and his commoner patients used. So, a second door was built solely for the prince. Remember, this was the 16th century. By the way, in 1584 an armed assailant assassinated the Prince not far from the doctor's house.



Fig 9: Delft's smallest house has two front doors!

Artistic Heart of Holland

The city of Delft is, of course, more commonly referred to as the artistic heart of the Netherlands. Classical artists such as Pieter de Hooch and Johannes Vermeer were born and raised here, inspired by its canals and medieval architecture. Today, many architects, painters and delftware craftsmen still train and practice their crafts in Delft.



Fig 10: Jan Vermeer - Girl with the Pearl Earring

But the town is truly most famous for the stunningly beautiful pieces that are made of blended clay glazed in white, hand-painted with metal oxides, mostly in shades of delft blue, then fired in a kiln. As mentioned, the pottery is usually white and cobalt blue. But original hand painted colored delftware, as well as black-and-white pieces, is also available in most of the city's shops and factories.



Fig 11 Multi-colored delftware

You'll find kitchenware, vases, tiles, various *objets d'art* and naturally, mugs and steins. Washbasins, sinks and even toilets are also made of delftware.

Take a stroll around town and you'll find that even some of the town's street lamps and park benches are adorned with hand-painted Delft tiles. The people of Delft truly take pride in their earthenware heritage.

Antique Delftware

Antique delftware is also very easy to find in Delft. A good place to start is at *Koos Rozenburg Antiquiteiten*. The shop is in the town center, in one of Delft's oldest buildings. Koos has an amazing collection of vin-



Fig 12: Potty pottery



Fig 13: Tiled street lamp



Fig 14a: Delftware park bench



Fig 14b: Earthenware love seat



Fig 15: Rozenburg's antique delftware and things



Fig 16: Very old Delft tiles



Fig 17: Antiques on Display



Fig 18: Wall of antique delftware

tage tiles, plates, locks, keys, books, antique wooden clogs and even ice skates. He told me that before an old building is torn down or remodeled he usually gets a call. He is allowed to go in and remove the old tiles and fancy flooring before demolition or remodeling work begins. In fact, some of the antique tiles in his shop still have cement stuck to the back of them from being chipped from the wall. Having been used for so long and in such quantities, the antique tiles are actually not much more expensive than new ones. Hunters of all kinds of antique delftware will find this a great place to start the hunt.

Original modern delftware is sold in shops all over town. Simply keep an eye out for signs in store windows that proudly boast the word "Delftware". Be aware though, cheap souvenir imitation delftware is also found everywhere.

Royal Delft

Visiting the earthenware factories is a rare opportunity to see the true artists in action and they don't seem to mind your peering over their shoulders. Top of the list is Royal Delft. The factory has been in operation since 1653 and has its own museum and warehouse. The *Koninklijke Porceleynse Fles*, or Royal Delft, is the only remaining factory of the 32 original earthenware facilities that were established in Delft during the pottery-making heyday in the 17th century. It has been actively producing delftware for more than 350 years, without interruption. For a small fee you can go on a tour of the factory. When planning your visit it is best to call ahead and make an appointment.

De Delfte Pauw - Delft Peacock

A favorite, however, is the family-owned factory *De Delftse Pauw* – the Delft Peacock – managed by Co van Nieuwenhuijzen, who agreed to give me an interview. He insisted I just call him Nico. Tours of *his* factory, by the way, are free.

De Pauw was also the name of one of the original 32 Delft factories established in the

17th century. However, around 1850, like most Delftware producing facilities of that period, it fell on hard times and was forced to shut down. It wasn't until 1954 that this new factory was re-established under the same name. According to Nico it is one of only a handful of factories that still produces entirely hand painted traditional delftware.

Nico emphasized that each hand-painted piece is unique, created by a trained artist, and it comes with a certificate of authenticity. He says all their hand painted decorations always have a white background. This is due to the white baking clay they use.



Fig 20: Nico - factory manager



Fig 21: Delftware painters in action



Fig 22: hand painting delftware



Fig 19: Factory De Delftse Pauw (The Delft Peacock)



Fig 23: Artistic detail

The clay is imported for this purpose from Westerwald in Germany and from Cornwall in England. Dutch clay doesn't burn white, rather red and yellow.

Nico also warned about the cheap delftware imitations. He says simply having the word 'handpainted' on the underside of the piece does not guarantee it was actually painted by hand. If you examine each piece



Fig 24a: Mass-produced imitation



Fig 24b: Markings on mass-produced mug

closely, the imitations are easily recognizable by the printed designs and synthetic blue paint. Sometimes you can actually see the dots from a computerized printer forming the designs as opposed to the brush strokes by a trained artisan. Plus, when you paint by hand there are also many different shades of blue due to the varying amounts of water used. The mass-produced fake delftware is also a lower quality of porcelain, usually made in the Far East. It also does not have the same luxurious sheen as original delftware.

Nowadays, the remaining delftware pro-



Fig 25: Authentic handpainted delftware

ducing factories each have their own official trademarks, protected and guaranteed by the Chamber of Commerce of Delft. Each original piece produced is marked according to a principle consisting of a symbol indicating the place of manufacture, the initials identifying the artist, the city, and a letter or a combination of a letter and number to designate the year the piece was made. At Nico's factory, for instance, the letter-number combination **w7** tells us the piece was produced in 2013. The method of applying original markings on pieces is similar at all remaining factories in town producing



Fig 26: Authentic delftware markings

authentic delftware.

Blue Tulip

Another interesting factory worth a visit is *De Blauwe Tulp*, or Blue Tulip, located near the *Nieuwe Kerk* (new church), on market square opposite City Hall. This is a tiny factory shop founded in 1997 by young, highly skilled Delft artists. The three craftsmen who work there take turns sitting at the door, painting intricate designs on each piece of porcelain that they sell.

You can see the kiln and many works in



Fig 27: Delft factory - *De Blauwe Tulp* (The Blue Tulip)

progress at the back of the shop. Admission is free but I did feel somewhat compelled to buy something.



Fig 28: Simply feeling good

So I purchased something that jumped right out in front of me and caught my eye, a really nice reminder of my trip time traveling in medieval Delft. And of course, it was original authentic hand painted delftware that simply made me feel good.



Just an Ulan Reservist Pipe or, more than meets the eye?

by George Schamberger
SCI Master Steinologist

Not much is written about Reservist's pipes. They are small works of art, and with this article I honor a past giant in our SCI Collector's society, Col. Les Hopper, SCI Master Steinologist and Reservist pipe collector.



Reservist Kirk ordered his Ulan pipe as a memento of his service time with the 5. Esk.⁽¹⁾ *Ulan Rgt. Kaiser Alexander von Russland, Brandenburg Nr. 3, Fürstenwalde a/Spree 1908-1911.* Ulan and other Reservist pipes from this period are hard to find because the young Reservists preferred steins to drink from and a cigarette between their fingers; we can see it in their photos. Cigarettes and beer were "cool".

I will give you some facts about Reservist pipes, and relate some funny aspects of my Ulan pipe. Actually the comical picture on the pipe bowl made me write this article.



In my opinion most Reservist pipes are a work of art which have much to tell us about service life in the German military.

I will start my description of the pipe seen at left at the bottom, the "juice collector". Les Hopper coined this term for the reservoir which is carved from imported Indian water-buffalo, black and naturally curved which made the turner's or carver's ⁽²⁾ job easier.

Next a 12 inch cherry wood stem; a four-inch turned buffalo horn piece; a large staghorn-crown; a 2½ inch porcelain sleeve depicting Emperor Wilh. II. with "To remember my service time" on the back; a 1½ inch turned Buffalo horn piece; three more staghorn-crowns with turned Buffalo horn pieces in between. A 17 inch mouthpiece is next, topped by five turned horn knobs⁽³⁾ and a flexible neck.⁽⁴⁾



The lid on the pipe bowl is in the form of an Ulan Tschapka, or hat.



The front of the pipe bowl contains Res. Kirk's name, with a verse below.



*Wenn Herz und Mund sich laben,
will das Pferd auch was haben.*

When heart and mouth indulge,
the horse also wants his part,
so he munches on the flowers.

The saying refers to the "good-bye" scene on the bowl: the Ulan, with his horse, brought his girl a bouquet of flowers which she holds in her hand, and as the two are distracted by their farewell kisses, the horse munches away on the flowers.



The back of the bowl depicts an Ulan in full uniform who was caught as he returned late over the wall to the garrison. He was sent to the slammer, a pitcher of water and some rats as his companions.

The verse below the illustration says it all:

*Wer nie Kommissbrot troken ass
Wer nie bei Vater "Philliph" sass
Wer keine Nacht ist durchgebrannt
Wird auch nicht Reservist genannt.*

He who never ate dry army rye bread
And never sat by "Father Phillip"⁽⁵⁾
Who never snuck off at night for romance
Won't be called a true Reservist.



If a recruit had to serve some days in the slammer, or lock up, it was never something criminal, mostly mischief, girlfriends, being late, and many more little things. Reservists were proud of serving some days in the slammer, and were respected for it.



(1) An Esk. (squadron) has 100-150 Ulan soldiers, 125 horses, 4 Officers, 1 Offic. Aspirant, 15 Corporals/NCO's, 3 Buglers.

(2) A bone turner/carver was a separate occupation from a wood turner.

(3) Five turned horn knobs: The 5 knobs on the mouth piece are for cutting one by one, after the smoker chewed them away.

(4) The flexible part was needed to bend the mouthpiece to the mouth when smoked.

(5) Sat in the slammer.

Col. Lester Hopper (ret.) SCI Master Steinologist 1927 - 2003



This brief biography of a prolific author, researcher, collector and contributor of knowledge as well as service to SCI is excerpted from an obituary which appeared in the March 2004 issue of Prosit. Among his many contributions, Les Hopper authored a 10-part series on "Die Reservistenpfeifen" or Reservist Pipes.

Lester E. Hopper, a retired Army colonel and a retired engineer at Southern Central Bell, died Sunday the 14th of December at his home. He was a lifelong resident of New Orleans, adopting the pseudonym of Al E. Gator. Les graduated from Louisiana State University, the Army War College and the Command and General Staff College. At a very young age he joined the Marines and served in World War II as well as the Korean War. He was a member of the Telephone Pioneers of America and the Deutsches Haus [New Orleans]. He was a historian for the Civil Air Patrol and a past president of the German American Cultural Center. Les served in multiple official positions in SCI over a period of many years. He singlehandedly created a stein collectors community in New Orleans which led to the formation of Bayou Stein Verein, the chapter serving New Orleans and surrounding areas. Under Les' guidance, that chapter hosted the SCI Convention in 1994.

Les was perhaps first known to stein collectors for his work publishing an Index to Prosit. He later authored "1001 German Translations", followed by many articles in Prosit, including his special interests in the factories of Adolf Diesinger, Girmscheid, Marzi & Remy and artists Rudy Dekker and Karl Beuler. His learned expertise was recognized in 1996 when he received the Master Steinologist Award, and his prodigious service to SCI earned him SCI's Jack Heimann Service Award in the year 2000.

The Johann Danner Story with Militaria

Before , During and After WWI

by Denny Matheney

Johann was born to Josef (a carpenter) and Anna Danner on 2 June 1888 in Strausdorf (County Ebersberg) Bavaria. Strausdorf is located about 32 kilometers from Munich. At the time he would enter the service he was unmarried and a *Brauer* (brewer) by profession. He reported to Türken Kaserne in Munich on 22 October 1910 for active



duty (recruit training) and was assigned to the 5th Company of the Bavarian Infantry Leib Regiment. The tallest men were assigned to the 1st, 5th, and 9th companies. *Leib* units were traditionally body guard units assigned to protect the royalty. John Harrell, in his book "Regimental Steins", states that the Bavarian Infantry Leib Regiment drew recruits from all of Bavaria, not just locally. It would seem reasonable to assume that this is the way the regiment ensured that the best qualified candidates be recruited. After completing his two years of active duty on 19 September 1912 Danner was discharged into the "Reserve". Johann had previously contracted for and now would purchase his souvenir stein (Fig. 1). Note that his name appears on the front of the stein and on the company roster (Fig. 2) indicating that he was assigned to the 5th Company.

A couple of years passed and Reservist Danner would go to war. In fact on 4 August 1914 he was mobilized and assigned back to the 5th Company. His records show he fought in France, Austria/Tirol and Serbia. He would be hospitalized two times. The first would be in 1914 for wounds to the upper body and then in 1916 from a shrapnel wound to his ankle (near Romagne, France). He would spend eight months in the hospital for his ankle wound. He was released from the hospital in February 1917 and in March of that year he was assigned to non-combat duty. WWI was over for Johann Danner. He was discharged at Dachau in November 1918. He would qualify for a medical pension.

Note the framed photo of Johann Danner (Fig. 3). His collar *Litzen* (collar tabs) authenticate that he belonged to this Leib Infantry Regiment. The date of the photo is unknown, however it would have been after October 1917 since he is sporting his Iron Cross and his Bavarian Merit Cross. The



reverse of the photo indicates that it was taken at the Carl Berne Studio in Munich.

Let us now exam Johann's five place medal bar (Fig. 4). I would doubt from the medal bar's pristine condition that it was ever worn. From left to right are the Iron Cross, the Bavarian Merit Cross, the Hindenburg Cross, the Bavarian Nine Year Long Service Medal and the Tirolean Commemorative Medal.



He was awarded the Iron Cross 2nd Class for bravery in August of 1916 and the Bavarian Merit Cross 3rd class with swords for bravery in October of 1917. The *Ehrenkreuz für Frontkämpfe* (commonly called the Hindenburg Cross for Combatants) was awarded in 1934. The Hindenburg Cross Medal was in fact a 3rd Reich award for service during WWI.

The Bavarian Nine Year Long Service Medal was awarded based on two years credit for each year of war time service plus pre war service. The Tirolean Commemorative Medal was authorized by the Tirolean Parliament in 1928 for those Austrian and German troops who fought in the defense of the Tirol between 1915-1918.

And finally these additional separate awards: The *Aufnahms Urkunde* (Veterans Membership Certificate for the Leib Regiment) (Fig. 5) dated in 1930.



The beautiful and somewhat rare Bavarian Commemorative Badge for the Infantry Leib Regiment (ILR) (maker: C Poellath, Schrobenhausen) (Fig 6) awarded in conjunction with his admittance into the Regimental Veterans Organization.



Infantryman Danner also was the recipient of the Black Wound Badge, however the records are incomplete.

His regimental service while in the *Alpen Korps* (Mountain Troops) was in both Austria/Tirol and Serbia. The German *Alpen Korps* was formed in May of 1915. The infantry units that made up this Korps were three Prussian Jaeger Battalions, three Bavarian Jaeger Battalions, and the Bavarian Infantry Leib Regiment. Troops of the Alpenkorps wore the Austrian Edelweiss Cap Badge. Today's Mountain Troops still wear the Edelweiss Badge.

I might add that the spelling on his stein is "Johan" and the spelling on his veteran's document is "Hans", whereas the official spelling in his records is "Johann". I chose to use the official spelling.

Much of the information about Johann Danner was provided by my friends and Master Steinologists, John Harrell and George Schamberger, through their research of the *Kriegstammrollen* (the company personnel roster).

All of the items mentioned are the property of the author. The author is a long time collector of WWI and WWII memorabilia and of course Regimental steins from the Royal Bavarian Army.

Trivia: The first Infantry Leib Regiment was raised on 16 July 1814. It was disbanded in 1919. The abbreviation for the regiment was ILR. The nick name was "Leiber".



How did the Kaiser's Military Recruits Eat in the Barracks?

If you pardon the pun, it seems they didn't "fare" too well...

by George Schamberger
SCI Master Steinologist

While the recruit to the right looks well nourished, any overweight recruits to the Kaiser's military service likely came home slim and trim, good looking Reservists. Perhaps the reason is found in the food served in the barracks. The "Military Menu Card" being displayed in the recruits hands is shown in the table below, with English equivalents. No other choices were offered.



Which recruit would not like to grow a mustache like the Kaiser's?

The Military Menu Card

Montag - Monday	<i>Mohrrüben</i>	Carrots
Dienstag - Tuesday	<i>Erbsen mit Speck</i>	Peas with back fat
Mittwoch - Wednesday	<i>Fusslappen</i>	Footrags (1)
Donnerstag - Thursday	<i>Linsen</i>	Lentils
Freitag - Friday	<i>Gulasch mit Speck</i>	Goulash with back fat
Sonnabend - Saturday	<i>Fusslappen</i>	Footrags (again!)
Sonntag - Sunday	<i>Alles da, Suppe, Braten mit Beilage</i>	Everything above, soup, roast with fixings

(1) *Fusslappen* (footrags) was a sarcastic name for green cabbage.



Artist's rendering of recruits at attention.



A Puzzling Regimental Stein Variant

by Peter Meinlschmidt

The *joke* or *puzzle* variant of a regimental stein is a species that has hardly been seen by many collectors. In this article I present this variant which was finish painted and sold exclusively by the then well-known Koblenz-based porcelain painting and stein distributing company of Paul Klütsch, starting in 1908. Klütsch had applied for and received the design protection for this stein variant. The stein model exclusively used for this variant is shown in Figure 1. It is a pottery regimental stein with a capacity of one liter (1 L). On the underside of the stein, the mold number "744" is incised. This model is found in both "joke" and "non-joke" forms.



In the joke stein variant, the stein will have three to four circular holes the size of a pin-head worked into the right side of the stein, right below the upper frieze band (see Figs. 2 and 3).



If the beer-filled stein is grabbed and lifted to the mouth using the right hand, the beer will flow out from the holes and wet the drinker's chest and shirt to the derision of the other patrons in the pub. If, in contrast, the stein is grabbed with the left hand, one can drink from it without spilling a single drop. This built-in "gag" increases the variety of regimental steins one more notch. When ordering the stein, it had to be ordered as a joke stein, since the aforementioned holes had to be worked into the stein during its production. In order to identify the stein as a joke stein, the underside of the stein was additionally marked with the incised inscription "m. Vexier-vorcht." (i.e. German for "mit Vexiervorrichtung" or "with vexation device") (see Fig. 4). This designation, which is obsolete language in German, is very appropriate and to the point. (Note: "vexation" is derived from the Latin verb that means "to anger" or "annoy" someone.) Calling this stein a "vexation stein" is probably a bit stronger than calling it a "joke stein". Anyway, the joke stein variant was not met with high popularity by the reservists, which explains the relative rarity of that joke stein variant. The few known examples are, however, not restricted to one service branch, e.g. infantry, but exist across nearly all service branches. Below is a certainly *incomplete* list of units from which the joke stein variant is known:

Infantry Nos. 31, 60, 73, 79, 88, 111
Field Artillery Nos. 9, 27, 45, 54
Pioneers No. 8



1st Marine Battalion (*See-Bataillon*)
Cuirassiers No. 5
Hussars Nos. 3, 8, 9, 13
Lancers (*Ulanen*) Nos. 4 and 3rd Guard
Dragoons Nos. 7 und 12
Mounted Rifles (*Jäger-zu-Pferde*) No. 3

Although the joke stein is sometimes referred to as a "left-hander's" stein, that term is a bit misleading. During the period from 1870 to 1914 all tools for trades and craftsmen were exclusively made for right-handers, so even natural "south-paws" were conditioned to use their right hands. Thus, if used, the term "left-hander's" stein should be used to indicate that the stein should be held in the left hand for drinking.

As mentioned earlier, Paul Klütsch held the patent rights to the "joke" stein, and he used a standard model in producing either form of this stein. Fig. 5 shows the base marks for the non-joke variant of Model 744.



Photo credits are due to Messrs. Wolfgang Gult, Chris Wheeler and Walter Schreiner.



Words to Contemplate

What contemptible scoundrel stole the
cork from my lunch?

W. C. Fields

Prohibition makes you want to cry into
your beer, and denies you the beer to
cry into.

Don Marquis, American journalist

I'd hate to be a tea-totaller. Imagine
getting up in the morning and knowing
that's as good as you're going to feel
all day.

Dean Martin

Some men are like musical glasses - to
produce their finest tones, you must
keep them wet.

Samuel T. Coleridge

I drink when I have occasion, and
sometimes when I have no occasion.

Cervantes, *Don Quixote*

The man that isn't jolly after drinking, is
just a drivelling idiot, to my thinking.

Euripides, *Cyclops*

Drink! for you know not whence you
came, nor why; Drink! for you know not
why you go, nor where.

Omar Khayyam, *Rubaiyat*

It is mighty difficult to get drunk on 2.75
percent beer.

Herbert Hoover

You can only drink 30 or 40 glasses of
beer a day, no matter how rich you are.

Col. Adolphus Busch

Drink today, and drown all sorrow,
You shall perhaps not do it tomorrow:
Best while you have it, use your breath;
There is no drinking after death.

John Fletcher, *The Bloody Brother*

We lived for days on nothing but food
and water.

W. C. Fields

Give my people plenty of beer, good
beer, and cheap beer, and you will
have no revolution among them.

Queen Victoria

Advertising Policy for Prosit

Content

Advertisements and inserts to be included with Prosit shall be accepted insofar as they deal with the general interests of the membership of SCI. Specifically allowable are items concerning beer steins and similar drinking vessels, plaques, bowls, history of drinking, German culture as portrayed on beer steins and auctions or sales of beer steins and related items. Advance copies of material to be included with Prosit shall be submitted to the editor for approval. The editor of Prosit shall be the sole judge of material suitable for inclusion with Prosit.

Prosit reserves the right to reject any advertisement or notice submitted for publication which is offensive or which the editorial staff determines to be inconsistent with the aims, goals and objectives of SCI, including the right of all SCI members in good standing to attend and participate in any activity or function so advertised or announced. No advertising of any sort, at all in conflict to any Convention activities, will be put in Prosit. Any advertisement or announcement which is rejected will be returned to the submitter with an explanation for the rejection.

Offers in Prosit to sell any item, whether by advertisement or insert, are expected to comply with the SCI Code of Ethics regarding the honest and truthful description of articles, examination and return policies, and a general "truth in advertising" concept.

The same terms apply to advertisements on the SCI web site.

Neither the editorial staff of Prosit nor SCI shall be responsible for the content of advertisements or inserts. Disagreements between buyers and sellers shall be settled solely between the parties, and shall not involve either SCI, its officers or the editorial staff. However, parties believing themselves to be injured because of disagreements found in the content of advertisements may turn to the Ethics Committee of SCI, which will try to arbitrate the dispute.

Restrictions

Advertisements in an issue of Prosit shall be limited to a maximum of two pages per advertiser.

Inserts shall be limited to four printed pages (8 1/2" x 11", or folded 11" x 17" insert). Auction catalogs (i.e., lists of items on which bids are solicited) shall not be accepted in any form.

All questions about advertising should be addressed to the Editor of Prosit:

Steve Breuning

svcoyote@aol.com

Advertising Rates

Prosit is printed in full color; no separate rate is offered for black & white.

Ad size	Rate
Full page (8 1/2" x 11")	\$240
Half-page	\$120
Quarter-page	\$60
Smaller (per column-inch)	\$10
Minimum billable ad	\$10
Premiums	
Placement on the back cover	\$50
Placement in the center	\$30
Centerfold	\$60
Discounts	
Four consecutive issues	25% if prepaid

Articles, announcements and news releases for SCI conventions, mini-conventions and other events will be printed in Prosit at no charge, subject to the discretion of the Editor. The Editor will determine appropriate space restrictions on a case-by-case basis.

Rates for Inserts

Subject to the policies established in this document, SCI will accept inserts to be mailed to our membership with Prosit. Insert materials are expected to be provided in quantity, shipped to our printer and ready for insertion in the envelope. Prices are based upon the size of the insert.

6" x 11" (or smaller)	\$300
8 1/2" x 11"	\$375
11" x 17" (folded)	\$400

Black and white inserts can be printed by SCI at an additional cost of \$100 per side (8 1/2" x 11" max.).

SCI convention material, mini-convention material, and other non-profit announcements which conform to the "Content" portion of the Advertising Policy will be charged a special rate of \$275 for each insert.

Submission Requirements

Advertising copy is to be submitted to the editor of Prosit in "camera ready" electronic form. Insert materials should be supplied directly to our printer, in quantity and ready for insertion in the envelope. Image file resolution should be 300 dpi or greater. Deadlines for submissions are 15 January, 15 April, 15 July and 15 October for the March, June, September and December issues, respectively.

Rates

Both advertising rates and rates for inserts shall be established and revised periodically by the editor and the treasurer, and published in Prosit one issue prior to the effective date of new rates. Rates for inserts will include the cost of labor and additional postage costs.



BLUE INCISED MUGS

by Jack Strand
SCI Master Steinologist

In the Pre-Prohibition era, blue incised mugs produced by Thuemler Mfg. Company of Rochester, Pennsylvania were popular in advertising restaurants, hotels and beer. Some of the mugs have a bulbous shape (1, above). Note the slight differences in size. These differences were not consistent with any uniform capacity.

The second series were straight sided (2); and, again were inconsistent in size and capacity.



The handles of most Thuemler mugs feature the head of a bearded king (3, at left).

Figure 4 shows three mugs with brewery advertising.



A few had more common handles (5).



Two Thuemler mugs come in a tan color (6). The Peabody Hotel in Memphis adopted one; the other was from Tooze's, a legendary Minneapolis saloon.

Two blue mugs deserve additional comment. When liquor was banned in dance halls in Chicago, owners lost a great number of customers and income: many closed. Hence, dance hall owner Al Tearney's motto: "Ain't it hell to be poor" (7).





The second mug (8) is incised "Zum Rothen Stern, C. Gallauer". The English translation: "The Red Star Inn". The Inn was a Chicago institution (which had other souvenir steins as seen in figure 9)



Appropriately, *Zum Rothen Stern* featured a red star in its entryway (10).



The interior featured traditional German decor (11 & 12). Much public outcry arose when the inn was condemned to make way for a city project.



Carolina Steiner's 20th Anniversary

The Carolina Steiners and the Dixie Steiners will host a joint meeting on November 7th in Helen, Georgia in celebration of the 20th anniversary of the Carolina chapter. Helen, formerly a logging town that was in decline, resurrected itself by becoming a replica of a Bavarian alpine village, in the Appalachians instead of the Alps. The classic south-German style is present on every building. Because of this transformation, Helen is popular tourist destination. If you have German attire, this is the perfect time and place to wear it!



The meeting, at the Country Inn and Suites, will be catered on Saturday by the Old Bavarian Inn, an old-world Bavarian tavern specializing in classic German fare. Cost will be \$45 per person, including appetizer, entrée, dessert, drinks, tax and gratuity. Mail your dinner check to Margie Brune, 38 Dakota Court, Hendersonville, NC 28791. Make your hotel reservations now at the Country Inn and Suites (706-878-9000). Ask for Dana or Judy and mention the Carolina Steiners to get the special room rate of \$75. The deadline for dinner and hotel reservations is October 24th.

Ron Fox and Phil Masenheimer, both SCI Master Steinologists, will be our expert guest speakers.

Tables will be available for beer stein sales. Please let us know if you will need a table. For more information, please contact Angela Strack (apmstrack@aol.com), or 864-888-8338, or 843-290-0330.



ELKS' CLUB STEINS

by Jack Strand

SCI Master Steinologist

The Elks had modest beginnings in 1868 as a social club for minstrel show performers known as the "Jolly Corks" a name derived from a bar trick introduced by one of the group's organizers. Initially, most members were from theatrical performing troupes in New York City. They frequently gathered on Sundays. In order to evade New York's blue laws prohibiting taverns from opening on Sundays, they established themselves as a social club. However, after the death of one of its member left his family destitute, the members rethought their purpose. In addition to good fellowship, the Jolly Corks needed a more noble purpose in order to endure. They committed to serving not only their own in need, but others as well. A new name and symbol were adopted. The Benevolent and Protective Order of the Elks (BPOE) was born with a motto of charity, justice, brotherly love and fidelity. Fifteen members voted by 8-7 to adopt the stately Elk over the buffalo as their symbol. Since 1868 The Elks have evolved into one of America's foremost fraternal, charitable and service organizations.

The Pre-Prohibition years were not only a fertile time for fraternal organizations, but also a prolific period for steins. Fittingly, The Jolly Corks/The Elks who dodged the blue laws in order to be able to imbibe on Sundays, proudly celebrated with beer steins.



Detroit's steins (1, 2, 3) all feature their motto "charity, justice, brotherly love, fidelity" on the front. The sides show the Elks' Temple, the Elks' Rest Statue, the Post Office or the Court House.

The **Portland, Oregon** Lodge in 1912 produced a mug with the Elk's head in relief, their building and Mount Hood on the sides. This Hanke mug numbered 1825 has an antler handle (4).



Salt Lake Lodge No. 85 has the symbolic clock at 11:00 (5). The clock at 11:00 represents the "Hour of Recollection". Each evening at 11 P.M. chimes or, sometimes, a bell is rung 11 times and deceased or, otherwise, absent lodge members are recalled and a toast given.



Colorado has Pike's Peak and the State Capitol at Denver (6 and 7).



Pittsburgh shows the County Court House and the New Carnegie Library (8 and 9).



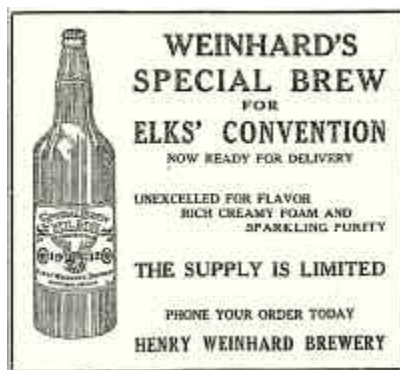
South Bend, Indiana features the Court House, Soldiers Monument and the Elks' Temple. The bottom reads: Cleis & Claver, South Bend, Ind." (10 and 11).



Two mugs commemorate sponsored events: The Elks' Carnival in **Milwaukee** in 1901 at the Schlitz Hotel (12), and an activity at the Hotel Dunlop in **Atlantic City** (13).



Beer Companies and brewers welcomed The Elks. They were good for business! Weinhard's had a special brew for The Elks' 1912 Convention in **Portland** (14). The Schoenhofen Brewing Co. of **Chicago's** logo and Edelweiss brand appear on a mug with the symbolic Elk's head (15). And, the Rainier Brewing Co of **Seattle, Washington** thought



the clock at 11:00 meant it was time for The Elks to drink their beer in this Thuemler mug (16).

A humorous stein pictures a sitting man confronted by an elk with the message "Don't butt me - I am a brother of yours". (17).



And, finally, the Mettlach 2956 (1904) stein (18) with an Art Nouveau motif has a flag which reads: "Benevolent, Protective, Order, Elks". A Mettlach beaker also pictures the Elks' logo (19).



Congratulations to the Elks for fulfilling such noble goals for nearly 150 years and for giving us some very interesting beer steins.



VISIT - AMOCA

Founded in 2001 and opened in September 2004, AMOCA is one of the few museums in the United States devoted exclusively to ceramic art and historic innovations in ceramic technology. It is located in an area abounding with ceramic history and internationally recognized clay artists from the Arts and Crafts Movement, the 60's Clay Revolution and the current Studio Pottery Era. AMOCA champions the art, history, creation, and technology of ceramics through exhibitions, collections, outreach and studio programming. Teaching and demonstrations of ceramics are available in our studios. Please come and visit us at: **399 North Garey Ave. Pomona, CA 91767**. More info at **909-865-3146** or **frontdesk@amoca.org**.



The Mettlach Wares Exhibit in the Lower Gallery of the AMOCA has been renewed with the help of J. Paul Getty and Windgate Foundation museum interns. The new exhibit, entitled Mettlach: Medieval to Modern, presents a journey into the history of European art and philosophy, from the Enlightenment to the modern times, by tracing the evolution of imagery in Villeroy & Boch (V&B) ceramics. Featured now are steins, plaques and vases illustrating various phases of art history and cultural advancement. Below you can find steins with images representing the Enlightenment, Industrial Revolution, Romanticism, Nationalism, Internationalization, and Art Nouveau.



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