

STEIN COLLECTORS INTERNATIONAL

PROSIT



Vol. 2, No. 113

The Beer Stein Magazine

March 2020

Photos from the Road

By Ron Fox

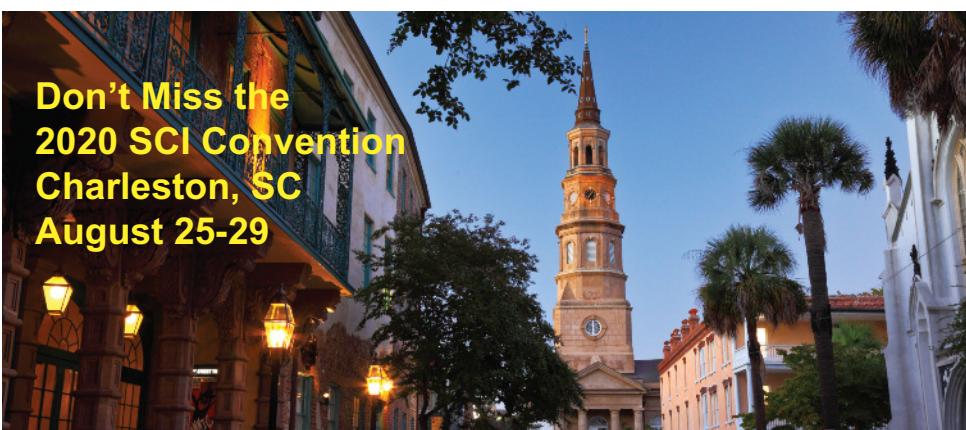


Early German Stoneware Creussen and Annaberg

By Mike Adkins



The Famous Blaue Brief
By George Schamberger



Billiken or Balligan?
By Ron Gray

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Seeking Nominations for Master Steinologist and the Jack Heimann Service Award

Nominations for the Master Steinologist and Jack Heimann Service Awards are requested from any chapter or SCI member. Nominees must be a current member of SCI in good standing. The criteria for each of these prestigious awards is given below.

Master Steinologist

The nominee must:

1. have been published in *Prosit*, the SCI website or other SCI endorsed media.
2. be recognized as a knowledgeable expert in some aspect of beer stein collecting.
3. have demonstrated a prolific willingness to openly share stein knowledge with other members of SCI.

Please send all new and updated nominations to the Chairman of the 2020 Master Steinologist Selection Committee:

Lyn Ayers
3814 V Street
Vancouver, WA 98663-2627
lyn.ayers@gmail.com

Nominations should be submitted in narrative form with as much factual detail as possible in order to improve the chances of your nominee. Please spell out abbreviations to avoid confusion.

Jack Heimann Service Award

1. Must be widely recognized as having performed exceptional service for SCI.
2. Criteria to be considered include offices held, contributions at the national or international level, service at the chapter level, and any other forms of service. Speaking, publishing and otherwise sharing expertise, which are proper qualifications for the Master Steinologist Award, are secondary considerations for the service award.
3. Although no specific duration of service is mandated, it is normally expected that the service will have been provided over a minimum of several years.
4. Current office holders are not eligible for nomination until after they leave office.

Nominations should be sent to the Executive Director of SCI:

Steve Steigerwald
107 Michelle Dr.
Jericho, NJ 11753-1831
sassteins@aol.com

Nominations are **due by April 15**, must be in writing, and must include the name and qualifications of the nominee, and the name and address of the nominator. Forms are available for printing on the SCI website in the MEMBERS HOME area, under SCI Business Records.

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SCI's 54th ANNUAL CONVENTION, CHARLESTON, SC

August 25 through August 29, 2020



From CGTransportation, Charleston

SCI's 54th annual convention will be held in Charleston, South Carolina, August 25 through August 29, 2020. Pre-convention activities are planned for Tuesday and Wednesday August 25 and 26. The convention itself is Thursday through Saturday, August 27 through 29. Check-out from the hotel is Sunday, August 30.

The convention Hotel is the Charleston Marriott Hotel, 170 Lockwood Boulevard, Charleston, SC 29403. The hotel is only eleven miles from Charleston International Airport. It is conveniently located in downtown Charleston.



Charleston is one of the most beautiful and historic cities in the South. Founded in 1670, Charleston was known as "Little London" in the colonial period. It witnessed the first shots of the Civil War, and today it is a vacation destination regularly listed as the num-

ber one small city in the United States.

Charleston has a large and well-preserved historic area which is included in one of the tours we have planned for Tuesday. Fort Sumter, site of the first shots of the Civil War, is on an island in Charleston's harbor. The fort can be reached by boat, and the National Park Service gives tours. A harbor cruise, with or without a tour of Fort Sumter, provides beautiful views of the city.

Food is an important part what attracts visitors to Charleston. The city's restaurants and award-winning chefs

have been featured in national and international publications. We will have an opportunity to try some regional cuisine during the convention.

The Marriott Hotel offers a shuttle to the historic district.

It operates from 8:00 AM to 10:45 PM and leaves the hotel every half

hour. The cost is \$6 per person per day. In addition, there is a free bus called DASH which follows a route through the historic area and takes you to many famous restaurants. It's a convenient way to get around.

The convention rates at the Charleston Marriott are \$129 per night for a single or double room. Parking is complementary for SCI guests. These rates are also available for three days before and three days after the convention period on a space available basis. To secure these rates, reservations must be received by the hotel on or before Sunday, July 25, 2020. To make room reservations, phone 1-800-228-9290.

Say you are with Stein Collectors International and use code STC. Use the words, not our initials. Or make a reservation online at <http://stein-collectors.org/ConventionHotel.html>. Space is limited, so we urge you to make your reservations early. If you have a problem making room reservations, contact Dick Strom at stromrwk@gmail.com or 301-530-2403.

There are two easy ways to register for the convention: (1) Using the registration form which is included with this issue of Prosit. Mailing instructions are on the form for payment by check or money order. (2) Online with PayPal via a link provided on SCI's website www.stein-collectors.org.

The registration fee for the convention is \$570 for a couple and \$300 for a single registration. The registration fee includes three buffet breakfasts, two dinners, the hospitality room, and the convention stein. It also includes the program of speakers, round tables, stein sales and members' auction.

PRE-CONVENTION ACTIVITIES

TUESDAY, AUGUST 25

Two tours are planned for Tuesday, the first pre-convention day: a city tour and a tour of Patriots Point.

CITY TOUR

The city tour will leave the hotel at 10:00 AM. Our guide will recount Charleston's colorful history as we drive through the historic district. We will see antebellum mansions, magnificent public buildings and Rainbow Row. At the Battery we will stop at a park and have an opportunity to take photos of Charleston's scenic harbor. We will also drive through the Citadel, South Carolina's famed military academy.

At noon we will stop at the City Market, which opened in 1841 and stretches for four city blocks, for lunch on your own and a bit of shopping or browsing. Lunch options range from vendors in the City Market to many nearby restaurants.

The bus will return to the hotel at approximately 3:00 PM.

PATRIOTS POINT TOUR (WITH LUNCH IN THE CPO MESS)

The Patriots Point tour leaves the hotel at 9:00 AM. Our escort will provide information on Patriots Point, one of the



largest naval and maritime museums in the world, and on Charleston's naval history during the bus ride. After a welcoming talk we are free to explore on our own. Former Navy personnel are stationed throughout the Point to answer visitors' questions.

The USS Yorktown, a famous World War II aircraft carrier, is now a floating museum. It has 28 airplanes on board and a theater. It also houses the Congressional Medal of Honor Museum. We will have a traditional Navy lunch in the Chief Petty Officers' mess on the Yorktown. The Yorktown has elevators.

Other attractions include the USS Laf-

fey, a destroyer that participated in the World War II D-Day landings at Normandy, and a Vietnam era Naval Support Base with its Sea Cobra and Huey helicopters.

The tour will end back at the Marriott Hotel at 2:00 PM.

THE EXECUTIVE COMMITTEE will meet at 7:00 PM.

WEDNESDAY, AUGUST 26

The Board of Trustees will meet at 7:00 AM. The meeting is expected to conclude by 10:00 AM.

The major event of the day will be an



auction by Fox Auctions. The preview will be from 9:00 AM to noon. The auction will begin at noon.

A first timers' reception will be held from 5:00 PM to 6:00 PM. If you are attending your first SCI convention, the officers of SCI and your Carolina hosts want to extend a warm welcome. Enjoy hors d'oeuvres and drinks while getting acquainted with them and the other first timers.

CONVENTION ACTIVITIES

Each day of the convention will begin with a buffet breakfast. The hospitality room will be open Thursday afternoon, Friday evening after dinner and Saturday afternoon.

We will have three speakers at general sessions:

Mike Adkins will speak on early stoneware: Creussen, Altenburg, and Annaberg.

Bob Hurley will speak on imagery of knights and landsknechts in art, steins, and glassware.

Albert Nemeth will speak on Bayreuth faience.

We will have eight round tables, each of which will be given twice. The round table leaders and their topics are:

**Jerry Berg on
“Dauenkrug and Other
Wood Staved Steins.”**

**Jack Clark on
“Bringing a Stein Back to Life, Researching Its Original Owner.”**

**Bill Gee on
“Trumpeter of Sackingen.”**

**David Harr on
“Stoneware Character Steins.”**

Chuck Keiser on “Evolution of Westerwald Steins.”

John Lamb on “Exotic and Unusual Material Steins.”

**Phil Masenheimer and Steve Steigerwald on
“Mettlach Occupational Steins.”**

**Walter Swett on
“Oktoberfest Steins.”**

THURSDAY, AUGUST 27

The convention will begin with the annual general meeting. We will then have the first two speakers: Bob Hurley and Albert Nemeth.

The Stein Sales Room will be open in the afternoon. Steins can be consigned for the members' auction in the stein sales room.

Thursday evening will be Charleston Night, featuring regional food and music. The regional cuisine is called "Lowcountry," sometimes capitalized and sometimes not. Dinner will be a Lowcountry buffet. Music will be provided by the River City Dixieland Jazz Band, a local favorite (pictured below).

FRIDAY, AUGUST 28

The second day will open with a presentation by our third general session speaker, Mike Adkins, speaking on early stoneware. Four round tables will complete the morning.

The Stein Sales Room will be open again in the afternoon. Consignments for the members' auction can be made in the stein sales room.

The Afternoon Tea (extra cost option) will be at the Mills House Wyndham

Grand Hotel. In the 1850's Otis Mills saw the need for a fine hotel with marble floors, priceless antiques and impeccable service. The current hotel replaced the original 1853 Mills House and emphasizes elements of continuity. The facade of the current building is a largely faithful copy of the original including the iron balcony across the front. If you look out a window in the Planter's Suite, where we are having our tea, you will see that iron balcony.

Dinner will be on your own, but the hospitality room will be open later for dessert and conversation.

SATURDAY, AUGUST 29

The last day of the convention will begin with the final four round tables. We will conclude the morning with sessions in which SCI officers explain their programs and discuss them with members.

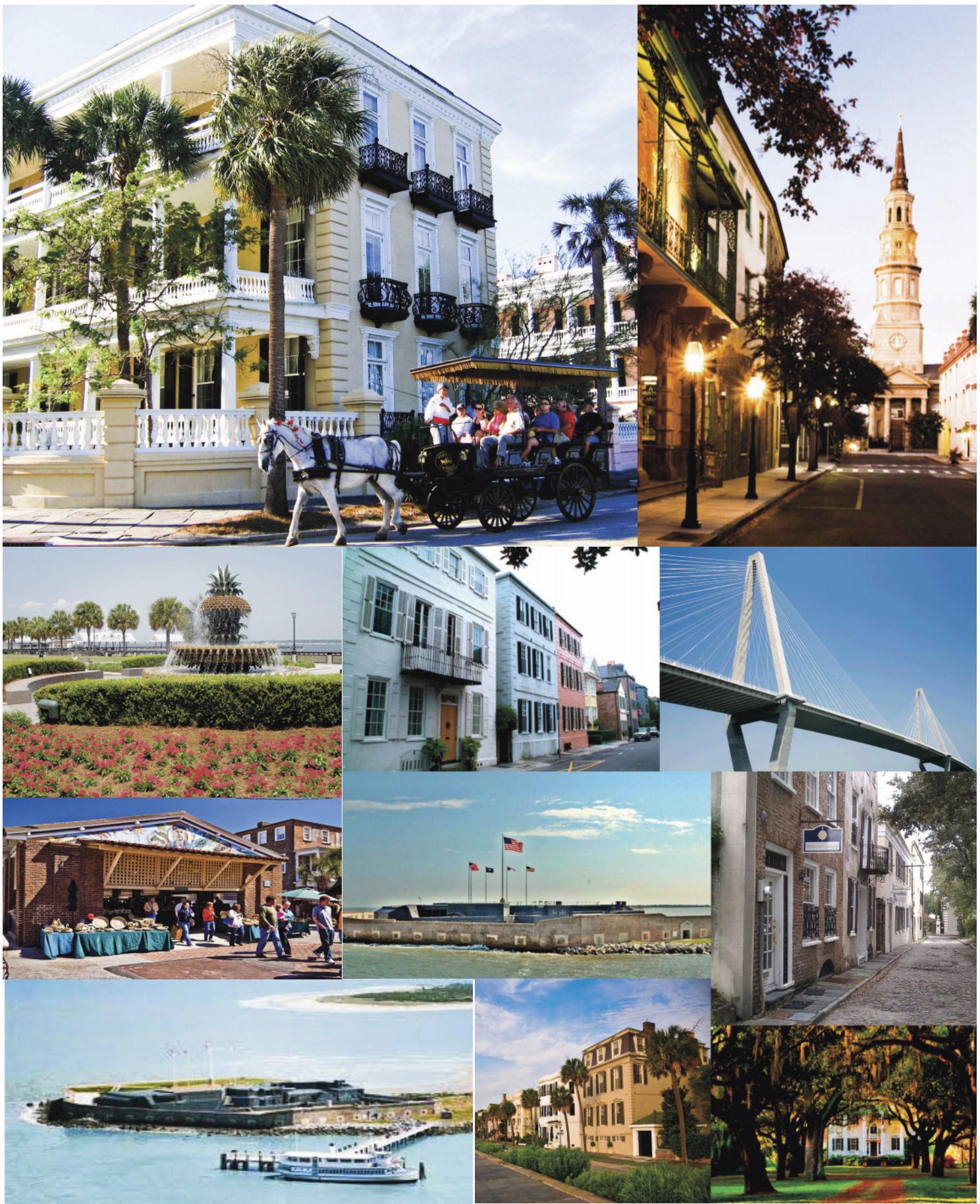
The members' auction will be in the afternoon

The convention will conclude Saturday evening with a reception and German Night dinner in the Marriott Hotel. This will be your opportunity to show off your Lederhosen and Dirndl's in the best costume contests. Please note your entree selections for the Saturday dinner when you register.

We look forward to welcoming you to SCI's 2020 convention in Charleston. For any questions contact Richard Strom, stromrwk@gmail.com or 301-530-2403.



CHARLESTON, South Carolina



BILLIKEN OR BALLIGAN?

By Ronald E. Gray

As my search for another article started to dry up, I suddenly got an urge to learn more about the Billiken stein made by Reinhold Hanke. I have no idea what suddenly sparked my interest. It was not like I had any hope of adding the Hanke Billiken stein to my collection. Perhaps it was seeing a second Billiken stein that had sold on eBay in December 2017. Regardless, I started to Google the term "Billiken." I got a lot of hits with interesting new information. I went back to the September 2003 *Prosit* and reread David Harr's article on the Hanke Billiken stein, the only one known at that time. This stein was sold in the August 2017 Fox Auction as the only known Billiken character stein. This article was written when the Internet was still in its infancy (the world-wide web was made available to the public in August 1991 and eBay was founded in the fall of 1995)



Reinhold Hanke
Mold 1780

and it is continuing to grow as more and more documents are being digitized and made available to the public. While David's article was good in that he was able to identify the source of the stein, something seemed to be missing. Then I recalled the Hans Christian Andersen story, *The Emperor's New Clothes*. Who told Billiken he was naked and needed to don some clothes? I was eager to start my research anew to discover the answer.



Florence
Pretz
1885 - 1969

The Beginning

Let me quickly recap how Billiken came to be and add some insights to the story. Florence Pretz was a young art teacher and illustrator in Kansas City, Missouri. She had an interest in Asian religions. Miss Pretz, "the artist," and her friend Sarah Hamilton Birchall, "the poet," headed to Chicago to pursue their interests. They shared a studio, which they named "The Eggshell," their little piece of Bohemia in Chicago, with a third woman (possibly Floy Campbell, also a Kansas City art teacher) they called "the gypsy."¹

Florence eventually returned to Kansas City to become an art teacher at the Manual Training High School. Miss Birchall obtained a secretarial job in Chicago while she pursued her writing career. Miss Birchall started writing poems and short stories for *The Canada West Magazine* in 1907. One story dealt with elves and Florence provided the illustrations. Sara (she had dropped the "h" from her Christian name in the magazine) gave one elf the name of Billiken. Both women were familiar with an 1896 poem by Bliss

Carmen called *Mr. Moon*, where the name Billiken first appeared. Since it was Sara's story, she gets the credit for coming up with the name that was eventually bestowed on Florence's creation. The pudgy elves were the precursors of her Billiken idol. Some say it came to her in a dream, but the Chicago Tribune reported that when she saw her colleague's collection of grouchy looking gods, she got the idea of fashioning one who smiled and would bring cheer.² Her colleague at the art department was Floy Campbell. Florence's idol looked like a fat Buddha, except his short legs stick straight out and his arms are at his side. His head was pointed with bright red hair. He had beady eyes and wore a big grin. Billiken was "The God of things as they ought to be." Florence started to model clay images of her creation to sell.



Billiken Image from Design Patent No. 39,603

The Craftsman's Guild of Highland Park

Her friend from Kansas City, Sarah Hamilton Birchall, offered to sell some for her, probably at an arts and craft show in the Chicago area. The clay idols quickly sold out and Florence was requested to make more of them.³ Florence decided Chicago was the place to pursue her dream.

I knew from previous research for another stein article that the arts and

crafts industry had its beginnings at the end of the 19th Century. Edwin O. Grover was the founder of the Craftsman's Guild of Highland Park (IL) and Boston. Florence most likely had to sign an agreement to sell her art at Highland Park. The Guild made Good Luck tokens showing the Billiken with the Guild's name on it⁴ and began selling tokens and idols in various stores around Chicago.

The Guild also ran classified ads in Chicago and New York in the Spring of 1908.⁵ The ads for the Billiken stated they could not sell "Billy" because he was their mascot. They did, however, offer him for a 99-year lease, payable in advance. The Craftsman's Guild of Highland Park even applied for a copyright for Billiken on May 11, 1908.⁶ The copyright might not have had any validity though, since the name also appeared in an 1896 poem and in Miss Birchall's stories. The Craftsman's Guild of Highland Park also applied for a trademark for the name Billiken, but the Commissioner of Patents denied the registration.⁷ The court noted that a copyright and design patent had already been issued, but erroneously said the name appeared on the design patent. However, since the image in the design patent was known by the name Billiken, it could not be trademarked. Another lawyer noted in an article that paintings or sculptures could qualify for either a copyright or a design patent, but not both. This, however, is a moot point, since the fad did not last the life of the design patent, which was quite a bit less than the life of a copyright.

It was probably Edwin Grover who suggested Florence apply for a design patent for her creation. She applied for the design patent on June 9, 1908 and it was granted on October 6, 1908.⁸ The design patent did not mention the name Billiken, although the image had been sold under that name prior to filing the patent application. I think it quickly became obvious to Mr. Grover that the Billiken had the potential to be a huge success and was more than he could handle. I believe he may have approached some businessmen to take over the marketing task of striking



BILLIKEN
The God-of-Things-as-They-Ought-to-Be,
Familiarly Known as "Billy". Tickle His
Toes and See Him Smile.

"Billy's" Philosophy

A cheerful world!—It surely is. And if you understand your biz You'll taboo the "Worry Worm", And cultivate the "Happy Germ".

IT'S a habit to be happy, Just as much as to be scrappy. So put the "Frown" away awhile, And try a little "Sunny Smile".

IT'S good for anything that ails; A sure cure for weeps and wails. Just try it once.—There now.—Gee Whiz!

Honest—don't it rest your "Phiz"?

—Billiken the First
 Commonly known as "Billy"

We don't sell "Billy", because he's our mascot, but for a deposit of 75 cents we'll loan him to you for —say—ninety-nine years.

TWO SHOPS:
The Craftsman's Guild Shop
 314 Wabash
The Craftsman's Guild
 Kitchen 193 Michigan
Copyright, 1908, by The Craftsman's Guild

1908 Chicago Tribune Ad

while the iron was still hot and get it on the national market before the craze faded or the design patent expired in seven years.

The Billiken Company

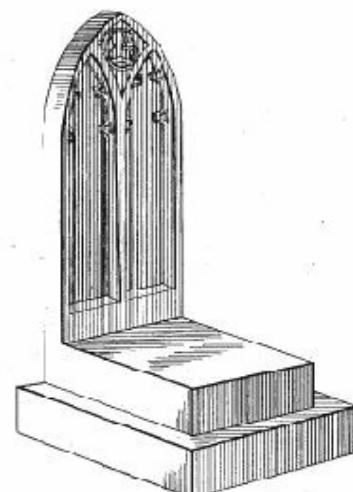
The Billiken Company was formed on September 22, 1908 with capital of \$60,000⁹ solely to license the Billiken image to other manufacturers as quickly as possible. It was formed by three Chicago businessmen. The three owners of the new company were Charles P. Monash (who owned a steam valve company), Toby Rubovits (who owned a printing company) and James Rosenthal (a lawyer with Rosenthal, Kurtz & Hirsch). Charles P. Monash designed a throne for Billiken on October 21, 1908 and it was patented on January 12, 1909.¹⁰ Who

knows if the royalties or profits from the throne were ever assigned to The Billiken Company, but you can bet they never found their way to The Craftsman's Guild of Highland Park, and thus there was nothing to trickle down to Florence.

The Billiken Company did get a copyright on a nine-page Billiken book on December 26, 1908. This book (Billiken, His Book) was later revised to 67 pages on April 12, 1909.¹¹

The Billiken Company began to seek manufacturers that could sell the Billiken image. The E. I. Horsman Co. of New York made a furry doll with the Billiken head to compete with the Teddy Bear that was born in 1906. The firm was soon competing against the Kewpie doll which came out in 1910. You can still find the Billiken dolls on eBay but be aware that Horsman reissued a limited edition of 3,000 of the dolls in the 1980s.

Several months after the Horsman doll appeared on the market, Baker & Bennet Co. began selling a similar doll called "Killiblues." The Billiken Company sued the Baker & Bennet Co., but the case was dismissed when the court ruled that E. I. Horsman Co. was the injured party and should have brought the suit.¹² The defendant had repackaged the product that was confusing the public with the Billiken doll and I doubt there was any further action. Baker was a former associate of Horsman.



Billiken Throne
 Image from Design Patent No. 39,769

The A. C. Williams Company of Ravenna, Ohio made cast iron still banks. Billiken still banks were made in two versions, one with Billiken sitting on his throne and one sitting on a square. The rear of the bank shows Florence Pretz's patent number, but there are no other marks showing who manufactured it. One bank on eBay still had a sticker on the bottom acknowledging The Billiken Company. Some cast iron still banks were reproduced in the 1950s and are difficult to distinguish from the original banks.

Other products included idols, charms, tokens, watch fobs, radiator caps, salt and pepper shakers, jewelry, glass jar souvenir spoons, various novelties with the idol and various sayings, etc. All indications were that a lot of products were being sold. The Billiken Company apparently had arranged to pay The Craftsman's Guild of Highland Park based on profits earned. This meant they could load up their expenses (salaries, bonuses, travel and entertainment and other perks) before they made any payments to The Craftsman's Guild of Highland Park. I have no doubt that The Billiken Company made the manufacturers pay their royalties based on sales, not profits.

Billiken Toy Bank.



No. 5843. Finished in gold bronze, trimmed in red. 4½ inches high, 2½ inches wide, 2¼ inches deep.

PRICE

Per gross \$23.50

Packed 6 banks in a paper box.

1 gross in a case.

Shipping weight, 140 lbs. per case.

100 THE A. C. WILLIAMS CO., RAVENNA, OHIO, U.S.A.

A. C. Williams Co. Catalog

The watch fob was a free-promotional advertising product for Dr. Pepper. This software drink was created in the 1880s in Waco, TX. The drink was quite popular and was introduced to the rest of the country at the 1904 St. Louis World's Fair, along with the hamburger on a bun, the hot dog on a bun, cotton candy and the ice cream cone. The ice cream cone was the only one created at the fair though when the vendor ran out of cups and a baker supplied the cone. A souvenir watch fob was made for the occasion by Dr. Pepper. A later version was made with the Billiken telling people to "Grin and Win by Drinking Dr. Pepper King of Beverages" and had the Billiken holding a case of Dr. Pepper. His feet were also apart unlike the Billiken that was patented. There was no mention of The Billiken Company. I suspect this was another unauthorized and unlicensed version of Billiken, unless, of course, it was issued after 1915 when the design patent expired. The reverse side of both watch fobs show the headquarters of Dr. Pepper in Waco, TX. The period was dropped from the name in the 1950s to make it less confusing and easier to read.

Several Billiken tokens can be found on eBay, usually at around \$40. I saw one at around \$10 that said it was vintage but still displayed a date of 1908 and had The Billiken Company name on it. I asked the seller if it was the original or reproduction. He replied that if it was an original, he would be asking \$40. A clear conscience to some is quite muddy to others. Another seller had an even lower price, but you needed patience as it was being sent by slow boat from Hong Kong. *Caveat emptor!*

Postcards

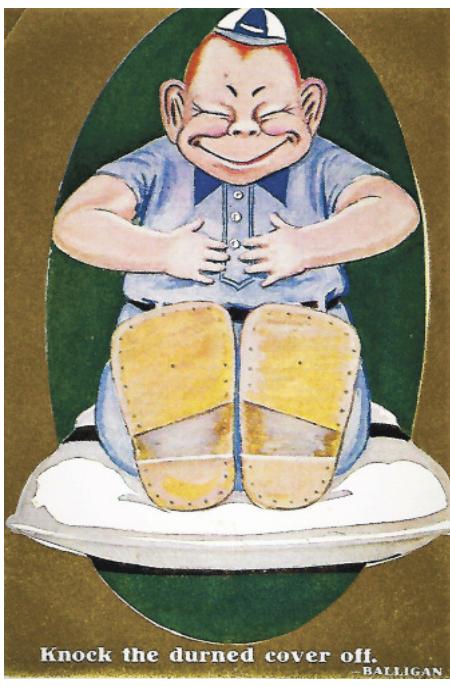
The Billiken arrived on the scene during the Golden Age of postcards, shortly after the U.S. Post Office authorized the divided back postcard in March 1907. Most early postcards were printed in Germany due to their printing expertise. Once the United States put a tariff on foreign printed postcards, production started to move to the United States. When Germany started the war in 1914, they lost the



Billiken Postcard

rest of their export postcard production and never recovered it after the war. A postcard was a relatively easy way to get a product on the market quickly. And that is exactly what The Billiken Company did. The postcards were quite simple, showing Billiken sitting on his throne, or simply alone, with a pithy little saying like "Grin and begin to win." While the postcards did not disclose the publisher, the front of the postcard did state in small print at the bottom of the postcard "Copyright, 1908, by The Billiken Company, Chicago." One of the Billiken Company's investors, Toby Rubovits, owned a printing company. If he did not publish postcards, he surely was acquainted with someone who did.

This postcard was quickly imitated by another unknown publisher with no reference to The Billiken Company. This Billiken was dressed in a sports uniform with a bow tie and shoes. His arms were folded on his stomach rather than hanging down the side of his body. Maybe the unknown publisher was hoping to fool some judge that he was not infringing on the design patent, but it did not fool me or anyone else. There can be no doubt that is the Billiken in that uniform. This unknown publisher also changed the idol's name to Balligan, perhaps another ruse to protect the guilty. Instead of setting Balligan on a throne, they put him on a



Balligan Postcard

baseball base. Some refer to him as a baseball player, but baseball players do not wear bow ties and they have spikes on the bottom of their shoes. This Balligan is a professional baseball authority – the umpire. Just like a guru that sits on the top of a mountain dispensing sage advice on life, Balligan sits on top of a base confidently dispensing sage baseball wisdom via pithy baseball sayings. Note that the color scheme in the second Hanke character stein matches the color scheme in the Balligan postcard. Hanke most likely did not appreciate the meaning of the base he was sitting on as he did not include it on the stein. This unauthorized postcard did not provide any royalties to The Billiken Company and there was nothing to trickle down to Florence Pretz. The same was probably true for the Hanke character stein.

An Allentown, PA newspaper received a request from an older gentleman in 2004 as to why his coach referred to the players as "Billican or Billigan" in the late 1950s or early 1960s. The columnist replied it was probably referring to the Billiken fad. Allentown's Court No. 128 Royal Order of Jesters, a unit of the Shriners, had dedicated a Billiken (their adopted symbol) to the Lehigh Valley Club as a "night watchman" in 1951.¹³ I think it is more likely a

combination of the Billiken fad and the Balligan postcard.

A few classified ads and trade journals listed the Balligan postcard as the latest thing in postcards. It obviously was well received by the public in the 1909 era.

I discovered two sites that had Q&A columns about antiques; Both Q&A columns were written by the same person. A reader asked if the Balligan postcard was "a rip-off or variation or what?" The reply was that it was an authentic Billiken postcard. It was not an authentic Billiken postcard as it was not authorized by The Billiken Company and because of the change in the name and the image. It is, however, an authentic 1909 era postcard.

Supposedly there are 16 of these Balligan postcards, but I could only find 11 of them on the Internet. I found the verse for another one in a postcard price book.¹⁴ Two auctions, one in 2007 and one in 2012, had lots that included 16 of these postcards.¹⁵ One auction showed a "(?)" after the number indicating there might be more. The 12 pithy baseball sayings are as follows:

1. A great game, boys.
2. Come on, you mutt, put one over.
3. Don't be afraid to get dirty.
4. Gee! He must be tied to that bag.
5. Get a bag; you couldn't catch even a cold.
6. Give him a mattress so he won't get hurt.
7. Knock the durned cover off.
8. Run; shoe leather is cheap.
9. Slide, Kelly, slide.
10. Some fellows have sawdust in their heads.
11. Take me along and you can't lose.¹⁴
12. Take third, then go on home.

David Harr speculated that the blue and white colors on the cap might rep-

resent the colors of Bavaria. Since the postcard originated in the United States, this is not the reason for the choice of colors. I have a new theory though. I think the postcard might have originated in the Chicago area since it came on the market in the early part of 1909. The Chicago Cubs, with that famous trio of Tinkers to Evers to Chance, had just appeared in three straight World Series, winning their first two World Series in 1907 and 1908. I think the publisher wanted to honor them for that achievement on that unauthorized postcard. And that, baseball fans, is the real reason the Cubbies went 108 years before winning their third World Series in 2016. Billiken cursed anything associated with the Balligan postcard.

St. Louis University

St. Louis University had good football teams in the early 1900s, completing undefeated seasons in 1901, 1904 and 1906. The 1906 team was credited with throwing the first legal forward pass.¹⁶ Knute Rockne, however, was the one who popularized the forward pass at Notre Dame in 1913 when they beat Army 35 to 13. John Bender was the coach of the St. Louis football team in 1910. Early football teams generally did not have mascots or nicknames and the University of St. Louis football team was simply the Blue and the Whites, reflecting the colors on their uniforms. Somebody thought Bender looked like the Billiken and fans started calling the team the Billikens,¹⁶ but this was after the Balligan postcard was published so the colors on Balligan's cap do not represent St. Louis University. Surprisingly, the Jesuit school allowed a statue of Billiken to be erected on campus. It became a good luck charm to the students as they rubbed his feet and belly. When it came to making Billiken the team mascot, however, the Jesuits could not have a naked mascot streaking around campus. The university insisted he be clad in visible clothes. The Billiken mascot has changed over the years and, to be frank, he looks more like one of those thin gray aliens than the portly Buddha-like Billiken designed by Florence Pretz. Billiken was selected the No. 1 college mascot by the website SPM-

sportspage.com in July 2007.¹⁶

The Jesuits also oversaw St. Louis High School and they are known as the Junior Billikens.

Chicago and St. Louis would have been prime markets for the Hanke Billiken stein.

Other Namesakes

The Billiken name was in the public domain, so quite a few businesses began using it. There were theatres, businesses, minor league baseball teams, a line of shoes, etc. all using the popular name of Billiken to sell their products. There were songs and comic strips about Billiken. Billiken even appeared in some movies. The Billiken Company did not get to profit from any royalties there, thus nothing was available to trickle down to Florence Pretz.

In the 1920s, a children's magazine was started in Argentina and adopted the name Billiken. The Shriners have an order that goes by the name Royal Order of Jesters which has the Billiken as its mascot. The Chicago Defender, founded in 1905, was an advocate for African Americans. The paper started a column for young children and needed a pseudonym for the writer. A Billiken idol was on the owner's desk and that became the surname with Bud being chosen for the Christian name in 1923. In 1929 a Bud Billiken parade was organized in Chicago in August.¹⁷ It just celebrated its 90th year and is the largest African-American parade in the United States.

With two Williams running for President in 1909, Taft and Bryan, newspapers could not resist superimposing their images on Billiken.

Scholarly Research

The Billiken was also the subject of research by academia, although the research was quite by accident.

The first research was by Dorothy Jean Ray (1919-2007), an anthropologist noted for her studies of native Alaskan art and culture. When she saw the first Billiken figure carved from ivory, she thought it might be an important part of the Eskimo's culture. She eventually

learned in 1955 it had been copied from an object that had originated in the lower 48 States in 1908. She was able to trace Billiken back across the Bearing Strait to Siberia. Dorothy Jean Ray later published an article on Billiken Lore in The Alaska Journal (Winter 1974).

The second research study illustrates how small the world can sometimes be. Edward R. Canda, PhD, is a professor and coordinator of spiritual diversity and social work initiative at Kansas University, with an interest in Eastern philosophy, including Zen Buddhism. Dr. Canda was lecturing at Ritsumeikan University in Kyoto, Japan in 2004. His hosts arranged for Sachiko Gomi to take him on a sight-seeing tour. They stopped at a restaurant that had a Billiken statue. Small Billiken objects were being sold in the restaurant. Dr. Canda asked his guide about the Billiken being there in Japan. She was quite surprised he knew about the Billiken. She was even more surprised to learn the Billiken originated in the United States in 1908. The two of them maintained contact after the lecture and when Sachiko came to Kansas University for further studies, they jointly wrote a paper on the cross-cultural meanings of the Billiken.¹⁸

I am not sure which restaurant featured the Billiken, but I did find this picture of a Japanese restaurant that has a Billiken dressed in a Hanshin Tiger baseball uniform. The picture was featured on Wikimedia Commons and is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported <https://creativecommons.org/licenses/by-sa/3.0/deed.en> license. You can also buy this Hanshin Tiger Billiken as a lucky charm. The Hanshin Tigers are the second oldest baseball club in Japan and won their only championship in 1985. It will be interesting to see if they can win their second Japanese championship before 2093, thus escaping the Billiken curse the Cubs inherited!

The Billiken was so popular in Japan that some U.S. missionary preachers were condemning Florence from the pulpit for creating an idol that was making it harder for them to convert the

Japanese to Christianity.

The Falling Out

As you have probably surmised by now, the Billiken, despite its success, did not make Florence Pretz a wealthy woman. While I could not locate any contracts or details about them, it was apparent she had to sign something with The Craftsman's Guild of Highland Park. They in turn signed the rights over to The Billiken Company. She was young and naïve and either did not read the contracts carefully or did not understand what she was signing. One newspaper said she was talked into settling for 10% of the profits,¹⁹ while another newspaper said she got 10% of the sales.²⁰ While royalties are normally based on sales, it would make sense that a start-up company marketing the license would prefer an arrangement based on profits rather than revenue. Regardless, after all the parties got their cut, there was little left for Florence. The newspapers seemed to agree that her share was only \$30 per month, about \$1,000 in total. What she received would not be enough to buy the Hanke Billiken stein today. Florence's father claimed The Billiken Company tried to buy her patent, but I doubt they needed it if she was only



Hanshin Tigers Billiken

getting \$30 per month. The newspapers mentioned Florence was consulting lawyers, but no lawsuit was ever initiated. Newspapers throughout the country heralded the plight she suffered from her creative work.

Florence became very discouraged, frustrated and bitter over the raw end of the deal she got from the arrangement between The Billiken Company and the Craftsman's Guild of Highland Park, IL. About a year after the deal was consummated, she headed back to Kansas City where she smashed all the Billikens she had stored there.²¹ She had several pets (dog, cat, horse and canary) named Bill.²² Hopefully she just changed their names. She vowed that if she ever designed another object like Billiken, it would take a mighty clever lawyer to get her signature on such an agreement again, and that she would have to carefully study any agreement a long time and it would have to be approved by the bar association before she would sign it.²¹ Florence never came up with another brilliant design like she did with Billiken.

Unlucky in Love

The Billiken, however, was responsible for getting her a beau. Robert A. Smalley and his father ran an automobile dealership in Lincoln, NE. They attended an auto show in Kansas City and Robert decided he wanted to meet the woman who created the Billiken. He no doubt saw her picture in the papers and found her attractive. They kept in contact over the next few years and finally were married on Valentine's Day in 1912.²³ If they had prenuptial agreements back then, I suspect Florence would have insisted that the dealership could not sell autos with a Billiken radiator cap. They returned to the dealership in Lincoln, NE to start their married life. Things started to turn bad in 1913 when the automobile dealership got into a dispute with their supplier.²⁴ A lawsuit ensued, and the Smalley's may have lost their dealership. The father moved to Omaha and Robert and Florence moved to the Pacific coast. The newspaper article did not say which city or state they moved to nor did it mention his employment status.²⁵

The 1920 U.S. Census listed Florence as living on West 41st Street in Los Angeles with her seven-year old daughter, Jane. Florence was living with her parents. Although she was still listed as married, her husband was not listed as part of the household. The 1930 U.S. Census listed her as living on Lucile Street in Los Angeles with her daughter. Florence was now listed as divorced. Both censuses listed her as a commercial artist. Another newspaper article stated she worked for a department store in Los Angeles.

Poor Florence, her marriage did not last much longer than the Billiken craze.

About the time the couple got married, the Billiken fad was quickly fading. I did find one sports column in 1915 that said race car drivers, such as Barney Oldfield, were winning races by carrying a Billiken token in their pocket.

The Ending

Florence Pretz Smalley passed away on December 31, 1969. She is buried at Pacific View Memorial Park, Corona del Mar, Orange County, California. Her daughter provided a simple grave marker respecting her wishes by not having an image or mention of Billiken on it. Her grave marker can be found on Find a Grave.

Billiken, however, lives on. He has been the nickname and mascot of St. Louis University for over 100 years even though they dropped football in 1948. The St. Louis High School re-

mains the Junior Billikens. The Bud Billiken parade in Chicago is still going strong. The Billiken magazine is still being published in Argentina. The Royal Order of Jesters, a Shriner affiliate, still exists, but they shun publicity. Billiken remains popular in Japan to this day. Finally, Billiken items can be found on eBay and antique shops across America.

Beer stein collectors can take comfort in knowing that the number of known Balligan, or Balligan/Billiken if you prefer, steins have doubled. Perhaps a better fate awaits the owner of a rare Balligan/Billiken beer stein. You are still going to need some luck to find one though. You might want to consider carrying a small Billiken idol or token in your pocket to help you in your quest. Be careful what token you buy, or you might get bilked. And no, that word was not derived from Billiken. By the time the U.S. distributor received his Balligan/Billiken beer stein order from Hanke, the Billiken craze was in its decline and war was looming in Europe. The U.S. distributor probably only got the first run of the steins from Hanke, thus making this stein the first limited edition by default. Or maybe he had to dump his excess inventory in another country. I did read where one merchant was able to sell his excess inventory of Billiken idols to a firm in Africa.

As Paul Harvey liked to say – “And now you know the rest of the story.”

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In Memory

While it is with sadness that we acknowledge the passing of several of SCI's well known and long term members, it is also with joy that we remember their contributions to SCI and the happiness they obtained from the hobby of beer stein collecting. Our thoughts will forever be with them and their loved ones.

For more information please visit the Members Home section of the SCI website.



Robert Fiebrandt

8-31-1924
1-6-2020



Steve Morris

12-14-1942
1-1-2020



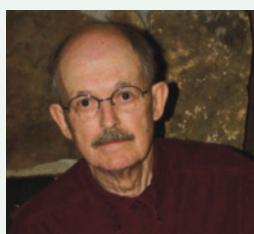
Carolyn Lee Fox

06-22-1945
12-10-2019



Charlotte Whitham

3/30-1935
11-13-2019



Arnold Frenzel

2-23-1936
10-16-2019



Good news or Bad News? The Famous *Blaue Brief* or Blue Letter

By SCI Master Steinologist
George Schamberger

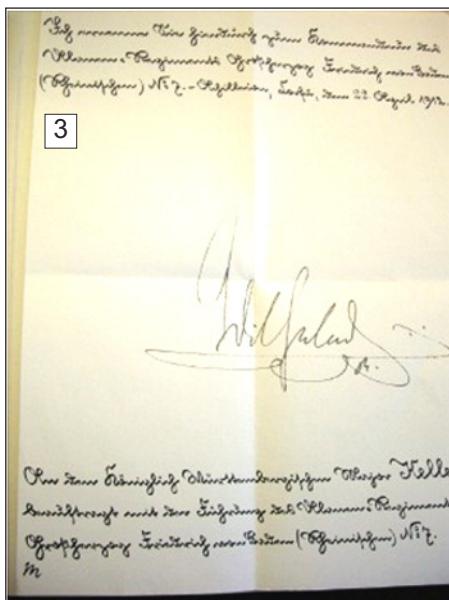
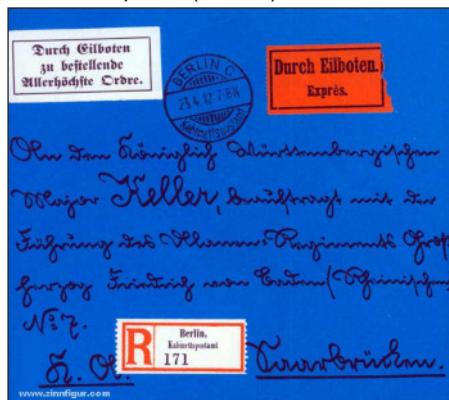


Picture 1 - Emperor Wilhelm I (1870)

In 1877 German Emperor Wilhelm I formalized a practice begun under Frederick II (The Great) roughly one hundred years earlier: important government letters should always be written on white paper and sent in blue envelopes, sealed in a way that no unauthorized person could read the contents contained therein. The choice of blue was not an accident. For several hundred years the Prussian Army had worn blue uniforms. In those days old, worn out uniforms were not thrown away but rather were often used to make high quality paper, the type of paper used for *Blaue Brief* envelopes.

During the army reorganization of 1859-1862, Lieutenant General Heinrich von Manteuffel, in charge of Military Personnel, was a driving force in regenerating the Prussian Army with younger officers. He sent many an older officer into retirement upon receipt of one of those Blue Letters. Not good news for those recipients who had perhaps reached the rank of major or lieutenant-colonel only to wake up one fine morning to find the fatal blue letter on his table and know that his career is finished, that hale, hearty, hard-working and faithful though he may be, his country has no more need of him.

"Going to bed with the helmet and waking up with the top hat," is the officer's whimsical description of the incident. But this is the reality of German military life, and it is one which most officers must anticipate. (Ref. 1)



Picture 4: Emperor Wilhelm II. Picture 5: Major and later Colonel Georg Keller. The Emperor issued the *Blaue Brief* which in 1912 promoted Keller to Commander of Ulan Regiment Grand Duke Friedrich von Baden (Rhenish) No. 7.

But Blue Letters also brought news of transfers, promotions and awards, good news for many young officers. Emperor Wilhelm II sent Blue Letters bearing his signature and marked as a *Allerhöchste Ordre* (highest order), by express mail directly to the officer's official residence. It was a very happy moment when the officer opened his Blue Letter to learn he had been promoted or received an important award of some kind.

Picture 2 (right above) shows a Blue Letter envelope addressed to Major Keller of the Ulan Regiment Grand Duke Friedrich von Baden (Rhenish) No.7 at Saarbrücken. The designation as a highest order is given at top left. The Cabinet Post Office stamp appears top center with a date of 23.4.12. The red label at upper right indicates this Blue Letter was being sent by express mail, and the white label at the bottom refers to the Berlin Cabinet Post Office.

The enclosed letter (Picture 3) bearing the signature of Emperor Wilhelm II translates as: Royal Württemberg Major Keller is delegated to lead the Ulan Regiment Grand Duke Friedrich von Baden (Rhenish) No. 7 at Saarbrücken. Sent from Achilleion, Korfu, and dated April 22. 1912. (signed) Wilhelm.

There are two curiosities in this letter which deserve comment. First, one





106. Ulanen-Regt. Grossherzog Friedrich von Baden (Rheinisches) Nr. 7

Corps: XXI. Armeekorps / Saarbrücken
Chef: Grossherzog Friedrich I v. Baden
Owner: Reservist Glassmacher

Body: Tall relief porcelain half liter
Finial: Leaping horse and rider

Comment: A mounted uhlans above a cartouche with a portrait of Kaiser Wilhelm II in a laurel wreath, between a Prussian flag and the regimental standard. Relief, hand painted oak leaf and acorn lower frieze band. The leaping horse finial has a stanhope in its head, and the rider on the horse is holding his lance in the upright or parade position.

Garrison: Saarbrücken
Commander: Georg Keller

Dated: 1910 - 1913
Height: 14 inches

Thumblift: Flat crowned eagle

may question if a cavalry major in the Württemberg Army would be promoted to command a cavalry regiment in the Prussian Army? The answer is, yes! Although Württemberg had its own War Ministry, and its army was largely independent of Imperial authority during peace time, officer transfers between the armies of the German kingdoms, grand duchies, duchies and principalities were in fact quite common.

A second seeming anomaly concerns the date in the letter and the date on the envelope. Although these dates were taken verbatim from the German Military Archives, they seem inconsistent. The letter is dated April 22, 1912 and appears to be signed by the Emperor while on vacation on Corfu, an island just off the coast of Greece. The Blue Letter envelope, however, shows it was express mailed out of Berlin on April 23, 1912. While it is an accepted fact that Wilhelm II personally signed his Blue Letters, obviously there is no way he could sign his Blue Letter at Corfu on the 22nd and get it to Berlin for express mailing on the 23rd, in the days before there was such a thing as air mail. It seems reasonable that Wil-

helm, anticipating a delay in the mailing and receipt of the letter, dated it to be the effective date for Major Keller's appointment.

In Ron Heiligenstein's book *Regimental Beer Steins*, on page 181, I found the regimental stein I had been looking for, along with its description (Pictures 6-8), confirming Georg Keller as commander of Ulan Regt. Grand Duke Friedrich von Baden (Rhenish) No. 7, as stated in the subject Blue Letter.

In 1914, the Imperial German Army included twenty-one Ulan line regiments and three Guard regiments. The lance carried by the Ulans was a ten-foot, five-inch long tube made of rolled steel-plate. The lance carried below its head a small pennant in differing colours according to the province or state from which the regiment was recruited. The four edged spear-like point of the shaft was 12 inches long and made of tempered steel. The butt end of the shaft was also pointed so that (in theory) the lance could be wielded as a double ended weapon.

While researching this article I came across information about another Blue

Letter, this time sent by Emperor Wilhelm II to his own daughter! Victoria Louise (1892-1980), Princess of Prussia and Duchess of Braunschweig, is quoted in her autobiography: "I remember quite clearly as my father the Emperor, a few days after my confirmation, bestowed upon me the (honorary) chief's position of the 2nd Body Guard Hussar Regiment. Dressed according to regulations, I had to report to my father. He gave me the famous Blue Letter, by order of the Highest Cabinet for my appointment."

I extend my thanks to Master Steinologists Ron Heiligenstein and Walt Vogdes for assistance with this article.

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Photos From the Road

Fifty Third Installment

by Ron Fox
SCI Master Steinologist

After attending the mini-convention in York, Pennsylvania, which was fantastic, I drove south to Florida. I made a stop at the home of Ron Tait in Jacksonville. Besides having a wonderfully diverse stein collection, Ron is a master of interior design.

Ron is partial to larger steins. The top row begins with a porcelain 2 liter depicting a dueling fraternal student shield. Unusual size with a litho.

Next is another porcelain 2 liter stein. It is made by KPM and commemorates the 87th birthday of the man in the photo transfer on front.

The top row ends with a 1 1/2 liter pottery stein having a large relief Imperial eagle beneath a crown.

The middle row begins with a 2 liter stein decorated with a bicycle rider belonging to a bike riding club.

Next is another 2 liter stein with a transfer scene of a bicycle rider. There were many bicycle riding clubs throughout Germany in the 1900 era.

The middle row ends with a 3 liter stein in the shape of a castle. It features a knight in armor riding a horse.

The bottom row begins with a very interesting 3 liter stein. It was given to an association for poultry, beekeeping and animal welfare, presented by their honorary member, Theodore Sattler.

Next is a 3 liter stein in the shape of a castle, with a turret style pottery lid. It is amazing that this heavy lid is still in perfect condition.

This page ends with a 3 liter stoneware stein. It has three very detailed scenes of Landsknecht and women. A very attractive stein.





This page begins with a 3 liter stein having a very elaborate shield for the province of Hannover. It also has a matching relief pewter lid with the same shield.

Next is an unusually large 2 liter sized porcelain stein for a Saxon veterans association. It has a very regimental feel to it.

The top row ends with a Mettlach print under glass stein depicting several frogs standing at music stands singing. A very cute scene.



The middle row starts with a tall 1 liter naval regimental. It has several ship scenes and has a crown screw off lid that reveals a porcelain inlay.

Next is a 3 liter pottery stein featuring a very detailed student dueling fraternal shield. It has school information in the verse around the body.

The middle row ends with another 3 liter pottery stein decorated with a well dressed couple on either side of a shield containing a verse.



The bottom row starts out with a very hard to find Diesinger jester in a 2 liter size. These jesters come in many variations and sizes. Many collectors chase these Diesinger characters pushing the prices up.

Next is another hard to find Diesinger character stein. It is a student fraternal fox wearing a club cap and holding a student pipe. It is 2 liter in size.

This page ends with a tall 1 1/2-liter glass stein from the Bonn factory of Van Hauten. It has a colorful enameled shield and fantastic relief pewter lid and top rim. The eagle finial is more icing on the cake.

After leaving the state of Florida, I was back on the road headed to Houston, Texas to meet up with fellow collector and friend Lawrence Beckendorff. Our good friend Dave Cantwell had taken ill and we went to visit him in the hospital. I am happy to report that Dave is making a good recovery.

While in Houston, Lawrence and I went to see the stein collection of John Johnson. I was extremely impressed with the variety and quality of his collection, as you will see in the next several pages.

The top row begins with a Dumler and Breiden character of a Roman Gladiator frog. It is very difficult to find this stein in full color.

Reinhold Hanke made a series of etched steins depicting early automobiles in a comical way. Fun steins.

The top row ends with an unusual relief Mettlach body decorated with a student fraternal shield.

The middle row starts with one of the many bustle lady steins. This wood and pewter variation is both good looking and hard to find.

Next is one of the nicest enamel glass steins you can find. Its bright colors and Art Nouveau design make it a real standout.

The middle row ends with a stein from Max von Heider. It features a strong Art Nouveau design.

The bottom row begins with a 1 liter faience stein from Austria. It is decorated with a woman and 1754 date.

Next is a hand painted August Saeltzer stein. The monk has fallen asleep while enjoying too much beer at a large keg.

I end this page with a blown glass stein with an enameled decoration of a golfer getting ready to hit the ball.





The top row begins with a late 17th century Annaberg stein. It has a wonderful enameled hunting scene on its black glazed body. After recent research, these steins are now being attributed to the town of Dippoldiswald. It will take some time for me to adjust to this new name.

Next is a stoneware hand painted August Saeltzer stein. It is decorated with a couple dancing in a tavern.

The top row ends with a 17th century Kreussen stein. It features hand painted enamel on applied relief of the 12 apostles. It is about a 1 1/4 liter size.



The middle row starts out with a detailed transfer scene of a heraldic shield. It has a matching inlay lid.

Next is a Bunzlau stoneware stein from the mid 18th century. It has an applied relief bird with crown. What is unusual about this stein is the matching stoneware inlay lid. Not common for this factory.

The middle row ends with a porcelain Royal Vienna stein. The powder blue background gives great contrast to the hand painted monk scene.

The bottom row begins with a pear shaped porcelain stein. It has a hunting scene that wraps around the entire body.



Next is an interesting pottery relief stein. It commemorates French physician Jean-François Pilatre de Rozier and François Laurent, the marquis d'Arlandes, making the first untethered hot-air balloon flight, flying 5.5 miles over Paris in about 25 minutes. Their cloth balloon was crafted by French papermaking brothers Jacques-Étienne and Joseph-Michel Montgolfier, inventors of the world's first successful hot-air balloons.

This page ends with an early 18th century Saxon stoneware stein. It has a black glazed body with nice pewter mounts.

These two pages have more interesting steins from the John Johnson collection.

The top row begins with a stoneware Reinhold Merkelbach stein decorated with a Ludwig Hohlwein scene of a knight on horseback. The lid and thumblift have a hammered appearance.

Next is a pottery Diesinger character stein of a round faced mustached German wearing a hat.

The top row ends with a stoneware stein with a hand painted scene of drunken bearded dwarfs and innkeeper.



The middle row starts with a stein made for an American bicycle club. It shows a cherub with his bike in front of a large American flag.

Next is an August Saeltzer stoneware stein decorated with a young couple walking arm and arm.

The middle row ends with an amber blown glass stein. The enameled scene is of a cavalier on horseback saying good bye to a maiden.



The bottom row begins with an etched Merkelbach and Wick stein featuring a frog on a lily pad while others watch him. A really cute scene.

Next is a hard to find pottery character of a black man smoking a pipe and carrying a suitcase. This stein was made with a black woman mate.

This page ends with a heavy bronze relief stein. It depicts Bacchus being carried by a group of cherubs. The lid has a figural finial of a cherub on top of a goat. The stein also has a figural woman handle.





John has assembled many wood steins within his collection. This is just enough to fill this page. He has many more.

The first stein on this page is from Scandinavia and features a wonderful carved stag in the forest scene. It is lifted up on four feet and has a carved lion thumblift.

Next is a stein made like a barrel. It has wood slats of light and dark color, held in place by four metal bands. It is tall and slender in form.

The top row ends with another Scandinavian stein. The carved decoration is of a bear being chased by hunters. It is lifted up on four lion feet and has a carved lion thumblift.



The middle row begins with a Daubenkrug. The wood slats are overlaid with pewter that is set into the slats. The scene is of stags and a shield. This stein was made right around 1700.

Next is a detailed Swiss carved stein with floral design. The lid continues that same floral design.

The middle row ends with a Norwegian stein painted with couple walking in ethnic dress. It has a stylized carved dragon thumblift.



The bottom row starts with another carved stein. It has a scene of men drinking which wraps around the entire body. Judging from the pewter lid, it is German made around 1840. It has two bands of caning around the body, strictly for decoration.

Next is a stein lifted up on four feet. It has a painted scene of a dwarf waiting and surrounded by trees.

The last stein on this page is lifted up on three ball feet. The painted scene is of a row boat and harbor scene. The lid has a ball finial that matches the feet.

The top row begins with a stoneware relief stein with a verse that wraps around the center of the body. It is done in the Art Nouveau style.

Next is an August Saeltzer stoneware stein with a hand painted scene of the Wartburg castle. This was Saeltzer's most common subject matter on their steins, as the castle was in the same town.

The top row ends with a majolica stein. It features a glazed relief floral design.



The middle row starts with a relief silver stein. It has three detailed panels of women and many angel faces. The lid has a finial of a swan and small bird. A very delicate piece.

Next is an unusual 17th century Rhenish stoneware two handled jug. It has a crucifixion scene. The shape and orange/brown glazed decoration is not something I have seen before.

The middle row ends with a stoneware relief stein. The bearded spout catches your attention.

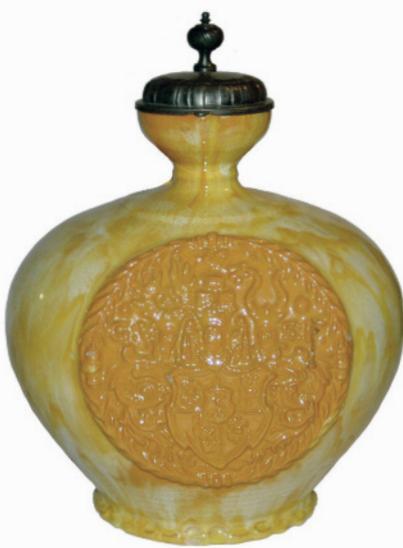


The bottom row begins with a glazed applied relief screw jug. It is made in the earlier Annaberg style. This is a piece from the Münchener Werkstätten für Keramische Kunst. In English it is the Munich Workshop for Ceramic Art.

Next is a Westerwald stoneware stein from the 1700 era. It has both applied relief and scratch work design.

The last stein on this page is a Saxon redware stein. The orange/red glaze is their dominant trait.





In the December 2018 segment, I showed two pages of steins from the Munich Workshop for Ceramic Art that I collect. This last page has eight pieces I have acquired since then.

As I had pointed out in the earlier segment, this Munich firm's production was influenced greatly by faience, Hafnerware and stoneware steins made in the 16th through 18th century. Their pewter lids were made in this earlier style as well.

The top row begins with a white tin glaze faience stein with a blue grape cluster design.

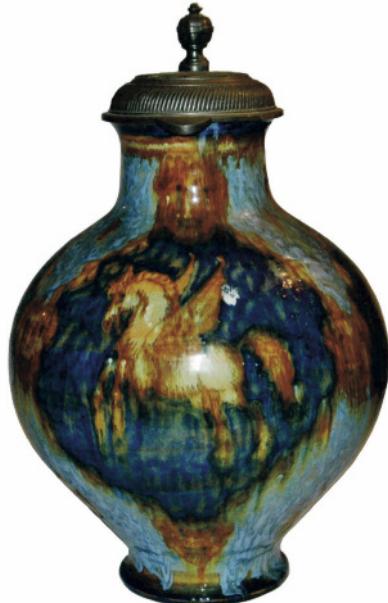
Next is a large bulbous piece with an applied relief scene of a heraldic shield. This firm was known for their exotic glaze colors not seen on other steins.

The top row ends with another white tin glaze faience stein with a blue Bavarian shield.

The middle row starts with a stein decorated with a woman's figure having an open reticulated chamber behind it.

Next is a large bulbous stein with runny glazes. It features three panels of a Pegasus.

The middle row ends with a 1 liter stein having a horizontal ribbed body. The thumblift is a team of four horses.



The bottom row has two more large bulbous body steins. The first is decorated with a large double headed eagle. The second is decorated with Eberhard I, the first Duke of Württemberg.

This ends this segment. If you would like some of your steins to appear in a future issue, let me know and I will plan a visit.



Early German Stoneware: Creussen and Annaberg

By Mike Adkins
Thoroughbred Stein Verein

The history of stein production is one of innovation in production and decorating techniques. The use of enamels in stein decoration constituted a major step forward. Prior to this, stein decorators chose from a very limited color palette. Only metal glazes able to withstand the firing temperatures necessary to vitrify the clay could be used. Manganese was used to achieve purples and pinks. Blues and black were accomplished through the use of cobalt. Enamels gave the artists a far larger range of colors from which to choose. Two early production sites associated with the use of enamels were Creussen and Annaberg. This article will examine the production and decorating techniques used at these sites.

Creussen

Creussen was founded around 1000 AD near the Red Main River. It is approximately forty miles northeast of Nuremberg and nine miles south of Bayreuth. The town was part of Franconia until the end of the Napoleonic Wars. In 1815 it became part of Bavaria.

Prior to 1600, the potters of Creussen produced earthenware tiles and everyday use items. Stoneware production began around 1600. Shortly thereafter, the potters of Creussen split into two groups. The first group, the hafner potters, continued the earthenware tradition. The second group, the "jug" potters, produced the artistic products the city is known for today. They continued to produce stoneware through the mid to late 1700s.

From 1600 to 1635 Creussen produced brown stoneware that has a distinctive milk chocolate brown color with a matte rather than glossy finish. The color and finish were due to salt glazing combined with the high iron content of the clay. Joachim Kröll was a former director of the Creussen Stein Mu-

seum. He commissioned a chemical analysis of the clay used by the Creussen potters and found that it had three and a half times the iron content as a typical German stoneware clay.

Creussen is credited as being the first site to develop the process of using enamels in the decorating process. This discovery occurred sometime during the 1620s with 1627 generally given as the year. Unfortunately, the city was destroyed by the Swiss in 1633 during the Thirty Years War. Stoneware production was resumed in 1635 or 1636. Creussen then entered its Polychrome Period. Some brown stoneware was still produced, but production was primarily focused on the enameled stoneware for which the city is famous.

Picture 1 shows an example of a brown stoneware stein. It was likely produced from 1620 – 1650. The stein features relief figures of the Apostles as decoration with a chain relief under the figures. Relief decorations on the handle were fairly common feature of Creussen steins. This one has a lion's head probably meant to ward off evil spirits.



The relief pieces were formed in wooden molds and then applied to the stein. Clay slurry is a liquid form of clay with a consistency similar to heavy cream. The slurry was poured into the mold and allowed to dry to a leather hard texture. When removed from the mold, the piece would be flat on the back. The potter would first hold the mold to the stein and shape it to match the curvature of the stein body. Slurry would then be applied to the back of the relief piece and the stein body, and the piece would be affixed to the body.

Obviously, potters did not produce just steins. Picture 2 shows a four sided screw topped jug. Creussen potters favored four or six sided jugs over the typical round jug. They also produced many with screw topped lids. The mouth of the jug has pewter threads for the top. This piece was likely produced in the 1640s. It is decorated with women's faces or masks in relief within a chain frame.



Picture 3 shows a small stein decorated with gilded women's faces or masks. It was produced during the 1640s. The bottom of the stein is circled with a gilded chain pattern.



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Creussen's fame is due to the steins produced during its "polychrome" period which began after the city was rebuilt. Pieces produced during this time featured the use of enamels in stein decoration.

Picture 4 shows an early example of an enameled Apostle stein dated 1641 on the body. Christ is shown with a halo on the face of the stein. The Apostles encircle the stein on Christ's right and left. Chip carving decorates the stein above and below the center reliefs. Christ and each Apostle are within a cartouche. The upper half of the cartouche is a blue and white chain pattern. The lower half is an angel. The handle of the stein has a relief picture of a lion (Picture 5).

To understand the application of enamels, we must first discuss salt glazing. Before applying the enamel, the stein with the reliefs already applied would go through a vitrification firing at around 2,200° - 2,400° F. At the height of this firing, salt would be shoveled in through a trapdoor near the top of the kiln onto a ledge. The amount of salt used could vary from 300 – 500 pounds depending on the size of the



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kiln. The salt would be vaporized by the kiln heat and the salt vapor would fill the kiln and settle onto the ceramics.

The major component of clay is silicon and silicon compounds. When the silicon from the clay is combined with sodium, from the salt, and carbon dioxide from the wood being used to fire the kiln, the result is glass. Salt glazing causes a veneer of glass to be fused onto the stein body. While the surface appears smooth to the eye, it has a pebbled, orange peel feel.

The enamel paints could now be applied. To do this a glass frit was prepared using a thin sheet of glass that had been colored with enamel paint. The glass would be ground into a very fine powder. Water would be added to achieve the desired consistency. A

very small amount of oil would be added as a bonding agent. This frit would then be painted onto the stein. The piece was now ready for its second firing at a much lower temperature: around 1,350°F. Since there was already a veneer of glass on the stein, glass would be fused onto glass. The oil would be burned off. The result was a very durable decoration. The paint might show wear and sometimes fade, but it would never flake off. The above would be sufficient for most colors. If gold, silver, or platinum were used, a third firing would be required at a temperature of 950°-1,000° F.

Picture 6 is an Apostle stein probably from the late 1660s. It has a broad cylindrical shape popular with Creussen potters. The white dots framing Christ and the Apostles represent lilies-of-the-valley. A white banner above the relief figures shows the name of each Apostle. Picture 7 is another version of a lion head relief on the stein's handle.



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Beginning from the stein handle and proceeding counter-clockwise around the stein the sequence of Pictures is: Peter, Andrew, James the Elder, John, Philip, Bartholomew, Christ, Thomas, Matthew, James the Minor, Simon, Thaddeus, and Matthias. The source of the sequence is taken from ***Rationale Divinorum Officiorum*** by Guillaume Durand written in the late 1200s.

He was a Cardinal living at the Vatican at the time. The book became the major authority on Christian rituals and symbolism for 300 years. A chapter in the book proscribed how major church figures should be portrayed.

Apostle steins were often commissioned by wealthy families and would have the family crest instead of Christ on the face of the stein. Examples of these have been found in Bohemia, Saxony, Pomerania, Brandenburg, Dresden, Mecklenburg, and Nuremberg.

Picture 8 shows an Apostle stein with the Lamb of God on the face rather than Christ. This stein also has a relief decoration on its handle. In this case, the relief is of a buxom blonde shown in Picture 9. As mentioned above, the enamels can be worn. I will leave the reader to determine the worn features on the handle.



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At one time, I would have stated that on every Creussen Apostle stein, regardless of when produced, the sequence of Apostles was fixed as



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discussed above. I now say that the sequence is the same on virtually all Creussen Apostle steins. I have found two examples where the sequence differs. One is in the Creussen Museum collection. The other is in my collection. These two account for less than four percent of the Apostle steins I have seen in pictures or live. Other than these two, the sequence of the Apostles has been the same. The stein from my collection is shown in Picture 10. It features Mary holding Jesus on the face of the stein. It was likely produced in the mid-1700s. Note that the white banner with the Apostle's name appears below the Apostles.



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Creussen is also known for the production of hunt steins. Picture 11 is an example of a rabbit hunt stein. Most of the relief figures are of hounds and rabbits, but there is also a stag on each side of the handle. The stein was most likely produced in the 1660s.



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Picture 12 is the relief decoration on the handle featuring another blond woman. Again, note the wear on the relief. As an aside, I have seen several pictures of a blonde woman relief on other steins. In every case, the handle exhibited the same wear.



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Picture 13 is a bear hunt stein from the 1660s. There is a mounted hunter on

the face of the stein a hunter on foot on each side. Several hounds surround the stein. A bear is featured on each side. In each case, the bear is fighting with hounds and being stabbed by a spear. A small amount of red is used to represent blood from the wounded bears. Two sets of buildings appear in the background.

Creussen polychrome stoneware was well known throughout Germany. These pieces were in high demand at the time of production and many commissioned pieces were produced. The city's potters were able to demand a price often two to three times higher than products from other sites. They became both wealthy and major Pictures in the city. Today their work is considered to be late Renaissance art due to the use of enamels and the way human figures are portrayed. Creussen pieces are in high demand by both museums and private collectors.

Annaberg

The town of Annaberg is nestled into the Erzgebirge mountain range that forms the German–Czech border. It is approximately 100 miles northeast of Creussen. It was founded in 1496 after major silver deposits were found nearby. Stoneware production began around 1630 and continued into the third quarter of the eighteenth century.

Annaberg stoneware has a confused history of attribution. Originally, its products were considered to be examples of Creussen stoneware. In fairness to art historians, there are similarities in the stoneware produced at the two sites. Both are brown salt glazed and make extensive use of enamels for decoration. In time, though, differences were recognized. Rather than the milk chocolate matte finish of Creussen pieces, Annaberg stoneware has a glossy dark chocolate finish. Human figures are portrayed quite differently. Also, the decoration of Creussen pieces wraps around the entire stein. On Annaberg pieces, the stein is typically divided into three or five vertical fields for decoration.

For a short time, some art historians put forth the idea that Annaberg stoneware pieces were fakes meant to mimic Creussen. The continued discovery of high quality Annaberg products made this idea less appealing. The recognition that the pieces were not Creussen initiated the search for its true origin. In his 1952 dissertation, Ludwig v. Bassermann-Jordan demonstrated a complete delineation of Creussen versus Annaberg characteristics. Annaberg wares were attributed to an unknown Saxony site. In 1978 Josef Horschik ascribed the stoneware to Annaberg based on an analysis of pewter marks and coats of arms appearing on the stoneware.

Dippoldiswalde is a small town fifty miles northeast of Annaberg. In the early 1990s, a construction project in a suburb uncovered the remains of a pottery workshop. Excavations revealed molds and shards of stoneware previously associated with Annaberg. I am unaware of any concerted effort in either the United States or Europe to formerly change the attribution to Dippoldiswalde and will continue to use Annaberg as the origin of the stoneware.

Picture 14 is an Annaberg stein probably produced in the period 1650-1670. A pebbled gold band encircles the center of the stein. Friezes of rosettes appear above and below the center. The blue and white ribbon, or its red and white cousin, is a characteristic of Annaberg decoration.



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Picture 15, a late 1600's stein, features a floral design on the face and the sides. A hops bud with palmettos above and below is on the face. The five horizontal fields are separated by a relief chain enclosed in painted yellow lines. Two fields feature a floral design and a scaled pattern covers the undecorated portions of the stein.

Portraits were a popular style of decoration on Annaberg steins. Pictures 16 and 17 are portrait steins from the late 1600s. The faces on these two lack much in the way of individualization. The figures are both dressed in generic garb of the 1600s and are wearing wigs. The first has what appear to be hops buds surrounding the top and bottom of the stein. A relief chain pattern bounds the portrait field on the right and left. Blue and white diagonal painted lines separate the other fields around the stein. The second stein features palmettos around the top and bottom. In this case, a painted yellow line separates the fields. Pomegranates serve as the side art. In both, the portraits are framed on the right and left by a scale pattern

Picture 18 is a portrait stein featuring a couple. Here the faces seem to have more individualization in the facial features and the dress than the above portraits. It seems more like an actual portrait. Half of an upturned palmetto



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serves as the base for the portrait. Pomegranates are in fields on each side of the portrait. Picture 19 is a portrait of a female. The face art is framed by palmettos above and below and by relief beading on the right and left. Again, this stein has the individualization that that one would expect from an actual portrait.

The face art on the stein in Picture 20 is more generic. It features a reclining stag, probably to remind the owner of hunting in the surrounding woods. To the left of the stag is a dragonfly. To the right is a serpent. A frieze of hops buds appears at the top and bottom of

the stein. The side fields have a scale pattern. The handle has a painted line squiggled in the same manner as the serpent.

The face of the stein in Picture 21 shows a seated Mary holding Jesus. A portion of an upturned palmetto again serves as the base. This stein is divided into five horizontal fields by a relief chain enclosed by yellow lines. The fields on both sides of the face art are decorated with floral patterns. The two rear fields are filled with a scaled pattern. This stein includes an unusual feature for an Annaberg stein: a vertical handle strap.

Picture 22 has a monarch astride a rearing horse holding a sovereign's orb. To me, this stein can be viewed as a bit of late 1600s propaganda. Remember that monarch's served by divine right. The orb represents the earth. The cross atop the orb indicates that God rules the earth. To complete the symbolism, the monarch holding the orb indicates that God rules the earth through the hands of the monarch. The stein is divided into five horizontal fields with floral patterns on each side of the monarch and a scaled pattern on the two rear fields.

A coat of arms is the face art for the



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stein in Picture 23. The coat of arms is a double-headed eagle surrounded by a yellow striped green wreath. The shield on the eagle's chest contains four sigils which are not readily identifiable. Again, there are pomegranate floral patterns directly to the right and left of the crest and scaled patterns on each side of the handle. The stein has a vertical handle strap.

Picture 24 is a “wedding stein” with busts of the bride and groom. The sunburst above the couple frames what appears to be a harpy. This was actually a popular animal on coats of arms at the time and in this context is referred to as a “maiden eagle.” A large relief rose is above the sunburst. There are six vertical relief stripes around the stein with a scale design filling each field within the stripes. Each stripe is anchored above and below by a relief floral pattern.

Posamenten is the German term describing various textiles and related items. These would include tassels, pull cords, buttons, etc. It is the production of these goods that Annaberg was actually known for in the 1600s. One of the rarest types of Annaberg stein is the Posamenten stein.

Picture 25 shows one of these steins from the mid-1660s. These steins have two distinctive features. First they have a light blue glazing. Second, the

decoration is composed primarily of posamenten items in relief. In this case, the stein is decorated with rope pulls with attached tassels. The relief surrounding the rim is a stylized floral relief also common on these steins. It is not clear whether these steins were made to honor the guild members who produced these goods or to celebrate a particular event. A few of these steins carry a date on the body. In all cases, the date is 1666.

Conclusion

Creussen and Annaberg are considered by many to be two of the more important early stein production sites.

Creussen is a well-documented site. While its attribution can be contested, the stoneware classified as Annaberg is a very high quality product. Both made the use of enamels an integral part of their decorating process. A review of auction prices indicates that the stoneware of each site is highly valued by collectors.

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MEET THE MASTER STEINOLOGIST - Jerry Berg

By Joe Haedtke

Many of you might know Jerry Berg from the Beer Stein Library (BSL), where he spent 10-12 years working behind the scenes with Frank Loevi to keep the BSL a living document for us all. What you might not know is that either by fate or luck, Jerry's journey to SCI and becoming a Master Steinologist was one that might not have happened if it weren't for a note in a stein nearly two decades ago. Since joining SCI, Jerry has served as the Carolina Steiners Chapter President, Vice-President, Secretary/Newsletter Editor, and at the 2019 SCI convention, he became one of our newest Master Steinologist.

1: How long have you been collecting steins?

Although I had a couple of steins earlier, I didn't actively begin collecting steins until 1971 when I completed my service in the army.

2. What was your first stein, and is there a story associated with it?

Going back to the couple of steins that I had before collecting, I was given two beer steins from my Grandfather when I turned 18 years old in 1964. He gave me two identical steins (Reinhold Merkelbach # 3938, Picture 2) so that if I weren't going to use them for drinking, they would look good as a matching set of bookends on a shelf. By the way, they were never used as bookends!



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3. Were these two Merkelbach 3938 steins the catalyst that sparked your interest in collecting, or was there another instance?

It was the two steins from my Grandfather that kicked it off, but I couldn't start actively collecting until I left the army and had somewhere to display and store my steins.

4. How did you find out about SCI, and what made you decide to become a member?

In the years after my military service ended, I met and married my wife, Lin. I was adding to my growing collection of steins, and she was helping by buying me steins as birthday gifts, Christmas gifts, etc. For Christmas in 1998, she bought me a Thewalt Rich Man character stein (#175, Picture 3). Neither of us was familiar with SCI, but inside the character, stein was a slip of paper that explained about the organization. So, I joined in 1999 and subsequently joined the Carolina Steiners Chapter. I believe I have attended every chapter meeting since 1999.



7. Do you have a favorite stein story?

A few years back, I was at the SCI Convention, and a fellow Carolina Chapter member saw me pick up and buy a couple of pieces of 'Trench Art' (Picture 4). He had been to meetings at my house a few times and knew that I didn't collect 'Trench Art', so he came over and asked me why I had purchased them. I told him, "because I didn't have any." He laughed and admitted the answer was obvious. And, I'll tell you that those few pieces of 'Trench Art' look great on a shelf beside some Faux Artillery Shell Character Steins.

8. If you could give any advice for today's stein collector, what would it be?

Do not allow yourself to be pigeon-holed into a small little sliver of Stein Collecting. The hobby is much too complex with far too many directions that you can allow your collection to grow. Enjoy meandering; it's fun.

5. When did you know you were no longer a causal collector?

When I realized that I had shelves of steins in every single room of our house and was running out of wall space for additional shelves. So, we had to finish the basement to provide room for additional display!

6. Does your collection have a focus or primary area of interest, and has it changed over the years?

I am not a highly disciplined collector. I am constantly branching out into new areas that spur my curiosity. Then I start researching everything I can read about my newly found collecting interest. I consider my collecting to be the equivalent of taking a road trip. I can take all the main roads and super-highways, but I find meandering off the well-traveled roads to be much more interesting and potentially rewarding.



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* Trench art is any decorative item made by soldiers, prisoners of war, or civilians where the manufacture is directly linked to armed conflict or its consequences.



Identical Steins Made of Different Materials

By Dennis Hunsicker
Gambrinus Stein Club

Many stein topics involve factories, production location, artist or craftsman, design, styles, and materials. In the past few years, I have been coming across a rather unique niche in my collecting research. I have found identical or nearly identical steins made from completely different materials, to include stoneware, earthenware, porcelain, parian, pewter, silver, copper, brass, bronze, leather, and meer-schaum. Sometimes it may have been the same shop or artist who recreated multiple steins using a different material, or another copy was made completely somewhere else or even at a different time.

Until you place these various pieces in a collection, you do not appreciate how often the practice of duplicating steins with different material was done.

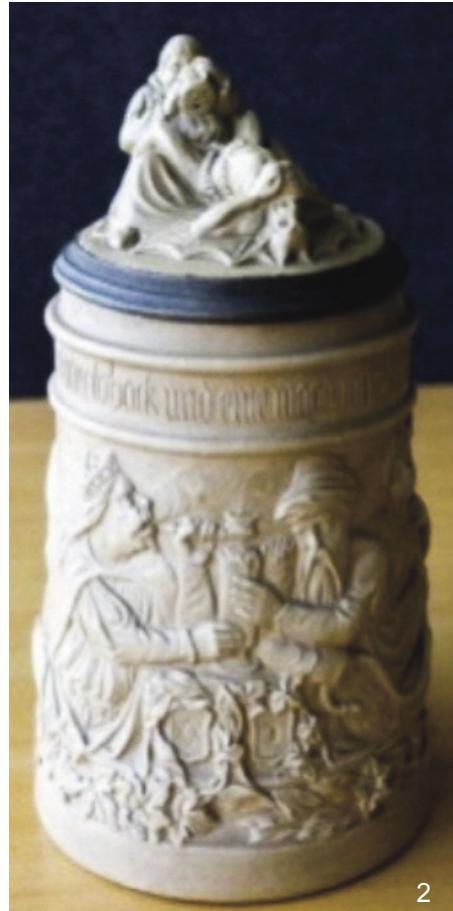
Picture 1, center, is a commonly seen stein made of pewter around 1890. A few years later, I came across a parian version made around 1860-70 (right side in the photo). Parian is bisque porcelain that looks like carved marble. The clay slip, which is high in feldspar minerals, is poured into a mold, dried, then fired. It has a flat luster and is more glasslike in composition due to the minerals, which are also used in making glass. Parian was discovered in the mid-1800s in Britain and became popular in replicating the look of marble statues, hence the commonly used term "Statuary Porcelain." The third stein of the group is porcelain (left side of the photo). It is actually a parian version but has been glazed and re-fired which gives it the glossy appearance.

Picture 2 shows a pottery version of this stein pictured as part of a guest article on this stein's meaning on Steve on Steins.

Picture 3 shows identical 0.5L Marzi & Remy No. 940 steins, but the left is stoneware and the right is earthen-



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ware. Earthenware is a type of pottery which is fired at lower temperature and is porous to water and needs glazing and re-fired to hold liquids. Stoneware is pottery fired at high temperatures, which vitrifies the clay and thus does not need glaze to hold liquid. I am sure many have seen this stein before but have not noticed that there are two versions of this stein in different materials. Once you place both versions next to each other, the difference is noticeable.

Picture 4 features a leather blackjack tankard on the left and leather-like vessel on the right. Blackjacks were made of leather and were usually from England in the 1800s. The leather piece has a resin coating on the inside to help it hold liquids and is very light in weight. Its counterpart on the right looks and feels like leather to the touch, but is actually a pottery stein with a rubbery-like coating to simulate leather. When you tap on the side of the stein, you can hear that it is earthenware or ceramic and has the weight consistent to that material. The stein is covered inside and out with a dark



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matte glaze with faux-leather stitching. The base is stamped Royal Doulton Lambeth Company and the silver mounts with marks of Sanders & Shepherd, London 1894. When I first found this stein, I thought it was a perfectly kept leather blackjack until I held it and tapped it. What a wonderful surprise!

My next set of steins (Picture 5) were featured in a previous article that I wrote and was published in **Prosit** in Dec 2017, page 34. Picture 5 shows two reproductions of a pewter stein depicting the Biblical story of the Prodigal Son, one in brass (left), the other in pewter (right). The bronze is significantly heavier than its pewter counterpart. Both pieces are phenomenal in design and detail.



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Pictures 6 and 7 show "Adler-form" drinking vessels that are not quite identical, but very similar in style, made from copper, pewter and .800 silver. The spout of the pitcher is the head and beak of the eagle and in the copper version, this part is made of brass. All three pieces were made in the late 1800's. The copper version was made in Nuremberg around 1880. The pewter is by Kayerzinn with the number 4015 from around 1890. The silversmith for the silver piece was Otto Schneider who made the server around 1900. The pewter version is more common than the copper or silver versions.

So far, we have covered various materials that are mostly common and rather cheap for manufacturing. Not so common materials were used in making copies of other steins.

My next example (Picture 8) is a silver-plated electroform Elkington stein and its counterpart made of meerschaum (right). The mold for the electroform Elkington was made from an original Ivory carved stein. Elkington achieved this via pouring a flexible mold material around the object. Once dried, the firm cut the mold into sections, painted the mold with graphite, and submerged it into an electrified copper ion until a thick copper layer formed on the graphite. Once the flexible mold was removed, the firm assembled the electroformed pieces and placed it back into an electrified silver ion solution for a layer of silver to be deposited over the copper. To learn more about the electroform, you can watch the video listed at the end of the article.

For the meerschaum stein, we need to understand what meerschaum is and how it is formed, processed, and worked. Meerschaum is a mineral of hydrous magnesium silicates which occurs in white claylike masses. It is found mostly in Asia Minor and is the fossilized shells of tiny sea creatures deposited on the bottom of an ancient sea floor. The deeper the clay deposits, the high quality of meerschaum.

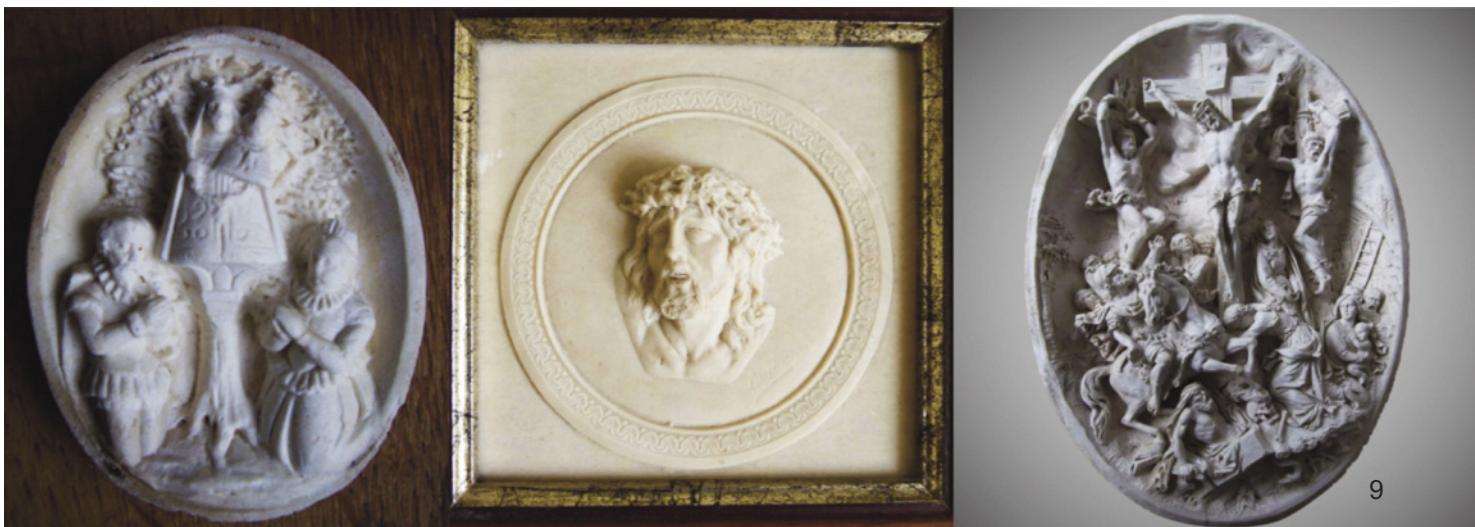
When extracted from the earth, meerschaum is soft and can float on water, hence the Germans called it sea foam since it could appear to be like sea foam. Even once hardened it retains its porous nature and can absorb water. The soft meerschaum and be hard-

ened in the sun or left to dry, but it is still soft enough to be scratched with your fingernail. Meerschaum can be found in two forms: block and powdery. Carvings are done with block meerschaum, while powdery meerschaum can be pressed into molds or made into a liquid slip then poured into molds then hardened. Meerschaum becomes very hard once it is heated to high temperatures. Meerschaum will not burn which makes it great for pipe smoking but because of its porous nature, it absorbs tobacco tar, making the smoke flavor richer. Although meerschaum was and is mainly used to make smoking pipes, other items are made out of it such as this stein and also religious plaques (Picture 9).

Picture 10 is a pair of large servers or possibly presentation pieces. Many years ago, Steve Smith bought a brass piece. About 10 years later, he came across a second matching piece to make a pair. (Picture 11). Soon after his passing, I acquired a third server which was severely tarnished and dented. Since I now had both of Steve Smith's pieces, I assumed that I may have just found a third one. Once I cleaned and polished this new piece, I discovered that it was actually copper and not brass. What a find! Another identical item made from a different material. All three pieces were made in Nuremberg sometime circa 1880. There are no marks on the pieces to identify them, but the engraving pattern around the lid is an exact duplicated



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pattern that I have on a copper stein that I know for a fact was made in Nuremberg around 1880 (post-industrial revolution of machine presses and rollers). Therefore, I am confident to state that these pieces to have been made in the same factory and possibly by the same craftsman.

Picture 12 is a copper and stoneware pair. Although they are not identical, the design and pattern on the body as well as the *Schnelle* body style allow them to be in this category. You will find that relief or embossed designs can be easily duplicated and have been used when made out of sheet metal of either brass or more commonly, copper.

I hope that you enjoyed seeing a different perspective on collecting and multiple examples of the same stein made from different materials. Stein collecting can be fun and there is always something new to discover, learn and share.



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Wanted: The Black Man stein by Gebruder Horn. Steve Hossack, St. Louis Gateway Steiners. [\(hossacks@yahoo.com\)](mailto:hossacks@yahoo.com), (636) 391-0402

For Sale: "Greyhounds of the Sea" by Haviland Limoge, produced by The Franklin Mint. Two large porcelain steins with very decorative relief poewter lids, scenes of Clipper Ships under sail. \$60 each. [\(vwogdes8534@comcast.net\)](mailto:vwogdes8534@comcast.net)

An English Wedgwood Tankard Hand-Painted by Emile Lessore from 1860

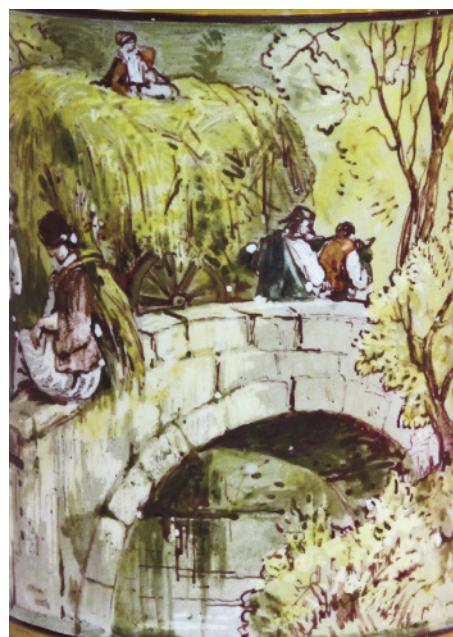
By Bob Hurley

Meister Steiners and

Die Lustigen Steinjaeger von Wisconsin

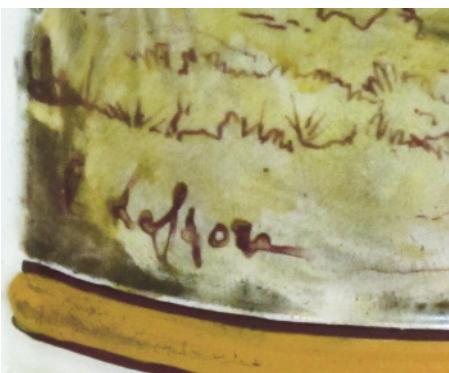


This English tankard was recently acquired, and as with most unique items that attract my attention, I enjoy researching the item. The research started with the artist signature on the tankard and the marks on the bottom, "Wedgwood" and the date code "HBO." The tankard has a capacity of 1L and a unique handle design, unlike what one might find by German manufacturers. It has a unique silver-plated lid. Researching the date code letters online, it was found that the letters HBO were first used in the year 1860, when Wedgwood began adding date codes to their wares. There was a series of code letters, each denoting a particular year, but in 1883, the codes began to repeat, so that HBO was used for both 1860 and for 1883. Initially I was unsure if the tankard was made in 1860 or 1883 due to this dichotomy, but further information came from the artist, Emile Lessore, who lived from 1805-1876. This would seem to point to a date of 1860 as the artist would not have been alive in 1883 to create the piece.



Further research was done, and I was able to find a book published by The Buten Museum of Wedgwood, 1979 entitled *Monographs in Wedgwood Studies Numbers 3 & 4*. The number 3 monograph is entitled *Emile Lessore 1805-1876: His Life and Work* by David Buten and Patricia Pelach.

The book tells all about the artist and includes a photograph of this tankard on page 24 of the book. The tankard is described as "Tankard with pastoral decoration and bands of orange yellow and blue. 1860. Height 8 1/2" (21.6cm) diameter 4 1/2" (10.8cm). Impressed Wedgwood. V. HBO. Signed E.

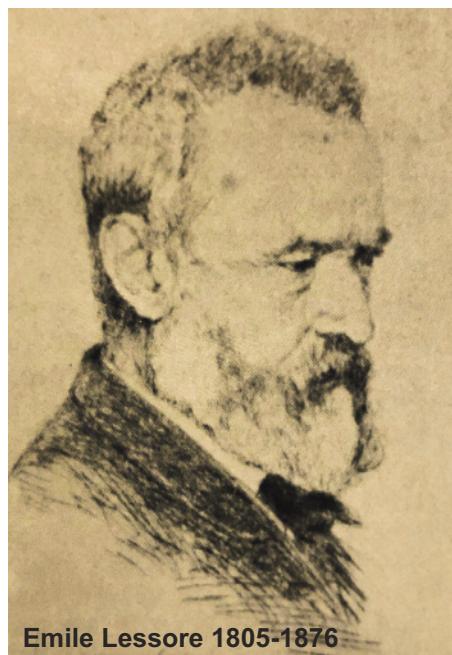


Lessore near end of handle. The Schaefer Collection." This information further places the tankard from the year 1860.

Emile Lessore was a French artist and according to a short biography from AskArt.com, he was a painter on pottery and porcelain, he studied in the studio of Ingres, exhibiting regularly at the Paris Salon. He worked at the Sèvres factory, then moved to England, where he was first employed at Minton. In 1860, he moved to Wedgwood, Etruria, where he gained a great reputation. At the 1862 International exhibition, Lessore became the first Wedgwood artist since the celebrated John Flaxman Jr. to receive individual acclaim for his designs. As Lessore moved to Wedgwood and began his employment designing and creating works in 1860, this is likely one of his first pieces. The AskArt database has numerous auction records of his works of oil on canvas, watercolor on paper and on creamware porcelain, with a record high result of \$5,690 in 2012 for one of his watercolor paintings.

Also, of interest is the method of painting. At first, I wondered if this was entirely hand-painted or a transfer of some kind. The Wedgwood book provided some additional insight on the method of decoration. The excerpt below from the published book, and this from *Memorandums in Potting, in which Clement Wedgwood described how the pieces were produced:*

Mr. Lessore's painting is of a higher art. He chooses CC (cream color) ware and has it dip't in Rockingham glaze

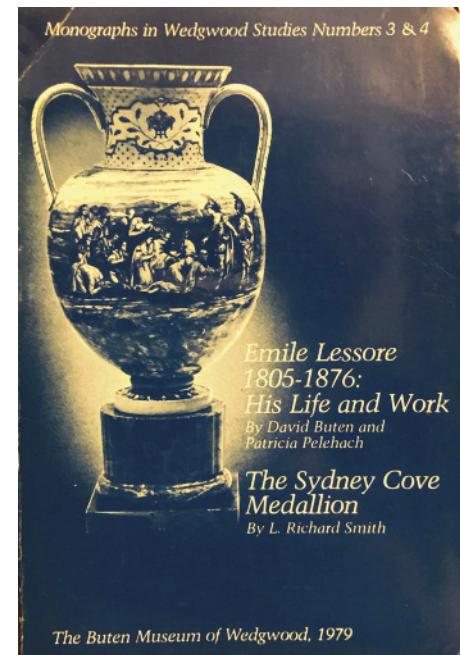


Emile Lessore 1805-1876

without stain so that it is very soft and of a very warm tint. In all small subjects such as trays, small vases, etc. the outline is printed for him in chocolate from drawings etched by himself on copper plates. These subjects are generally small Watteau scenes in pastoral landscape, or cupids or little German figures.

The ornamentation of the piece is done at the same time as the printing. It generally consists in colouring the handles and feet and a few lines round the mouth. Celeste green and orange yellow being the colours most used. They are then fired in the Enamel Kiln.

After the first fire Mr. Lessore takes them in hand and puts the colouring into the picture, when they are again fired and if not finished enough are again touched up and fired.



The Buten Museum of Wedgwood, 1979

In the case of larger pieces the subjects are first taken from the original on tissue paper, and then traced off on the vase with tracing paper, then drawn in pencil [sic] and finally the chocolate outline painted on, when they are fired like the rest. The colouring is then put on in one or more fires.

This small book goes on to describe the relationship between Lessore and the Wedgwood family including excerpts from personal letters between the artist and his employers and provides a number of photos of other works by the artist. Of all the works shown, this appears to be the only beer stein or tankard produced for Wedgwood by the artist; quite a unique piece, and in excellent condition for 160 years old.



Big Stein, Small Boat

By Peter Meinlschmidt



In this article I would like to describe an unusual Imperial Navy Reservist Stein which was dedicated to a "Obermatrose" (sailor 1st class) who served on a little known Guard Boat (German Wachboot) named "S.M.S. Sirius." It is a porcelain stein with glass prism top and a picture of the small guard boat in the center motif. S.M.S. denotes "Seiner Majestät Schiff" or "His Majesty's ship" which was used as a prefix followed by the name of the ship regardless of its size as long as the pertinent ship belonged to the Imperial German Navy.

The stein exhibits the usual reservist slogans as well as only two lateral views (which is a bit peculiar for a stein dated 1914). Under the glass prism of the pewter lid a colored view of the North Sea island of Heligoland (German Helgoland) can be seen. The thumblift finial represents a heraldic eagle with spread wings. The upper part of the stein's center motif is taken



up by a large spread-out imperial war flag (German Reichskriegsflagge) with two standing sailors framing the already mentioned navy vessel, i.e. SMS Sirius.

According to the inscription around the

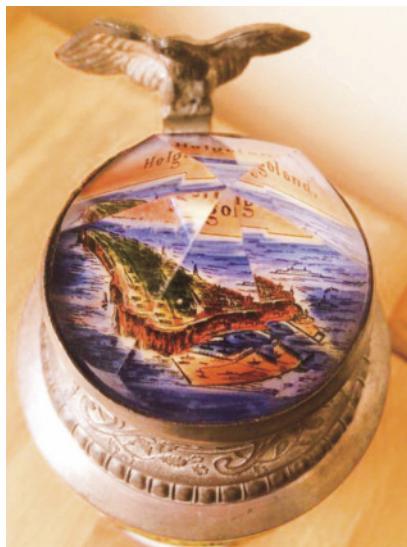
stein base, its original stein owner, "Reservist Obermatrose Pieper" served on this boat from 1911 to 1914 in Cuxhaven (a major German North Sea port city).

SMS Sirius was a guard boat which had been built, along with its three sister boats Vega, Castor, and Pollux (all named after stars in constellations) between 1889 to 1890 by the Stettin Shipyards. It was assigned to the Navy Station of the North Sea which, inter alia, controlled the navy areas of Cuxhaven and Heligoland. The Guard Boat Sirius had a tonnage of 52 metric tons, a length of 74 ft (22.6 m), a width of 15 ft (4.55 m), a draft of 5 ft (1.6 m) as well as an engine power of 200 HP (metric horse power).

The boat was deactivated in 1914 and released for sale in 1920. Due to its dimensions, a crew of ca. 12 sailors (of which about two to three may have been reservists) can be assumed. At any rate, the stein had most likely been

ordered, decorated, and purchased in 1914 (most probably at a time when WW1 had already broken out).

A special feature on this stein is also the fact that it lacks the usual comrade roster which is also typical for a stein purchased or picked up at a later date and/or when the names of the comrades had not been indicated to the decorator for whatever reason.



It can also be assumed that such a Guard Boat was tasked with monitoring the port entrances and access routes. And, since the island of Heligoland is pictured under the prism lid, its patrol activity might even have extended to encompass this island as well. The distance from Cuxhaven to Heligoland is just 40 miles.

The special particularity of this Navy



stein is the fact that it is related to a very small guard boat with only a few crewmembers, which makes the stein as such extremely rare.

Author's final note: The stein pictures have kindly been made available by a fellow collector.



Rare picture of a sailor serving on S.M.S. Sirius The cap band has the inscription S.M.S. Sirius.



A Note from the Database Manager

This is another reminder to let the Database Manager know when you change your mailing or email addresses.

Submitting a change of address card to the post office is no sufficient to ensure you receive Prosit. The post office will forward First Class Mail for up to 12 months. However, Periodicals (that's Prosit!) will be forwarded for only 60 days. That could result in a very small window between the timing of your move and the next Prosit being mailed. If the Prosit cannot be forwarded, to quote the post office, "the mail piece is wasted".

Regarding email addresses, we have a significant number of members whose email addresses do not work. Such addresses have been deleted from the database since there is no sense in writing if the message will go nowhere.

Please take a moment to check the addresses we have in the database. You can do that by logging onto the "Members Home" section of the website. Under "Tools and Resources" there are options for "Search the Membership Directory" and "Submit Directory Changes." Search your own name and then submit any changes you wish to make.

Thank You



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