

STEIN COLLECTORS INTERNATIONAL

PROSIT



Vol. 2, No. 109

The Beer Stein Magazine

March 2019

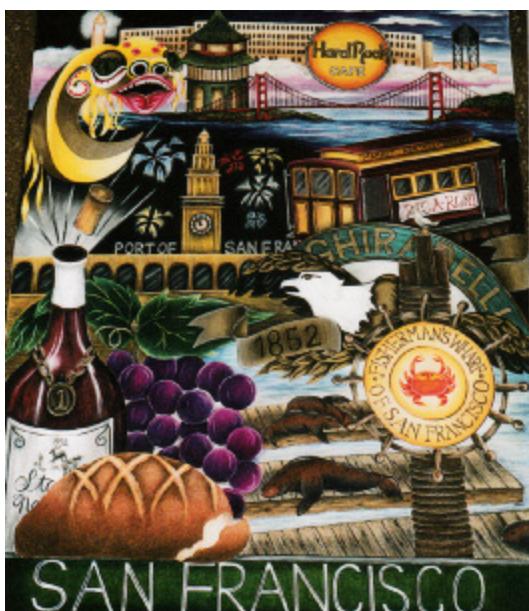
Photos From the Road #51

by Ron Fox



2019 SCI Convention San Francisco

August 28 - September 1



artwork by Sharon Bruha

The First Known Submarine Reservist Stein

by Günther Kij and Peter Meinlschmidt



Two Steins Commemorating the 500th Anniversary of Heidelberg University

by John Schaefer and Walt Vogdes

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Prosit (ISSN 0147-5274) is the official publication of Stein Collectors International (SCI), a non-profit organization devoted to the study of beer steins and other drinking vessels. **Prosit** is published in March, June, September, and December for SCI at 4121 Lewisburg Rd., Birmingham, AL 35207-2117. Periodicals postage paid (011-582) at Birmingham, AL, and additional mailing offices. Dues are \$45 per year (\$55 for overseas addresses, of which \$40 is used for a one year subscription to **Prosit**).

POSTMASTER: send address changes to
SCI, 3748 Mulberry Lane, Williamsburg, VA 23188

Direct organizational correspondence to:

Eric Salzano
14319 Briarwood Terrace
Rockville, MD 20853 or
ericsalzano1@gmail.com

Send all editorial items & advertising to:
Prosit Editor, Steve Breuning
3439 Lake George Road
Oxford, MI 48370 or
svcoyote@aol.com

Steve Breuning - Editor
Editorial Staff: Walt Vogdes, Rich Cress, Joe Haedtke
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Founded in 1872, K. St. V. Palatia is the oldest *katholische Verbindung* in Heidelberg. This group gathered for a portrait with some of their favorite drinking vessels in 1908. As a catholic society they did not practice the *Mensur* (dueling), but enjoyed beer, pipe smoking and brotherhood. Note the Mettlach "Rodenstein" #2038 and the Mettlach boot #225 on the floor at the front of the photo.

Photo: ...Weiland Bursch zu Heidelberg..., Berger and Aurand, 1986



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2019 SCI 53rd Annual Convention - San Francisco



SCI's 53rd annual convention will be in San Francisco, CA August 28th through September 1st. Pre-convention activities are planned for August 28th and 29th. The convention itself is Friday, August 30th through Sunday, September 1st with a check-out from the hotel on Monday, September 2nd.

Highlights of the convention include home tours of two major collections, an auction by Fox Auctions, and the attraction of San Francisco itself. We have arranged a strong program of speakers and round tables. There will be stein sales, a members' auction, and the opportunity to meet old friends and make new ones.



The Convention hotel is the DoubleTree by Hilton, San Francisco Airport, 835 Airport Boulevard, Burlingame, CA 94010. There is a complimentary shuttle from the airport to the hotel.

"I left my heart in San Francisco" is a sentiment shared by many. SCI is returning to the San Francisco area for the first time since the 1992 convention, and members of the Die Golden Gate Zecher are ready to welcome their fellow collectors.

The convention includes tours of two homes. One home tour visits some 600 of the very finest, top quality early late 16th to mid-19th century steins, including stoneware, faience, glass, and

rare character steins, all in the home of SCI member #45, Bill Floyd. That's right, #45. Bill has been a member of SCI since its inception.

He has seen it all, and he believes in buying the best. Four tours of Bill's collection are scheduled; two Wednesday evening and two Thursday evening. There is no charge for the tours. But, because of space limitations, you must indicate which tour you prefer on the registration form.

The second home is Les Paul's. He has narrowed his collection down to only three basic categories: Characters (1,000) miniatures (1,500), and early steins (800). Les is a newer, but active, kid on the block; and he also welcomes you to visit his collection of 3,300 steins as part of the 2019 San Francisco convention. Other local SCI members also invite you to visit their collections before or after the convention. They want to make sure you have a great time.

We were able to negotiate very good hotel rates for the San Francisco area. The convention rates at the DoubleTree by Hilton San Francisco Airport are \$129.00 per night for a single room or a double room. Discounted parking



is \$5.00 per day. These rates are available from August 27th through September 1st, with a check-out on September 2nd. These rates are available only for reservations made through August 8th or until the block of rooms we have reserved are filled, whichever occurs first. To make room reservations, please call 650-373-2258 (in-house reservations M-F 7:00 am - 3:30 pm) or 800-222-8733 (central reservations 24 hr/day) or make a reservation online at <https://tinyurl.com/2019ConventionHotel>. Space is limited so we urge you to register early.

If you have problems making room reservations, contact Carol Fox by email at carolfox0622@gmail.com.

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 \$610.00 for a couple and \$320.00 for a single registration. The registration fee includes two home tours, three breakfasts, one lunch, the final dinner, the hospitality room, and the convention stein. It also includes the program of speakers, round tables, stein sales, and members auction.

Pre-Convention Activities

Wednesday, August 28th

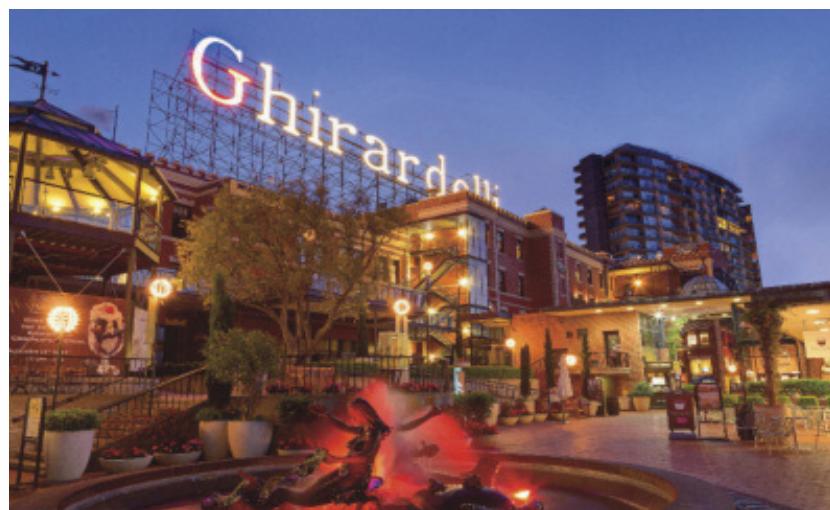
The first pre-convention day begins with a city tour of San Francisco, followed by lunch on your own and time to explore the Embarcadero area.

The city tours depart from the hotel at 9:00 am. We will visit the principal sites of San Francisco and stop for photo opportunities of 15 to 20 minutes each. At 1:30 pm we will stop at Fisherman's Wharf for lunch on your own. The possibilities range from street vendors to famous restaurants. Clam chowder served in a sourdough bread bowl and Dungeness crab are local favorites.

After lunch take time to explore the area. Pier 39 is to the east of Fisher



Fisherman's Wharf



man's Wharf and Ghirardelli Square is to the west. The area is full of galleries, shops, and amusements and there is also a maritime museum as well as a cable car stop if you want to take a ride.

The bus will return to the hotel at approximately 5:00 pm.

Tours of Bill Floyd's collection will depart from the hotel at 6:30 pm and 8:00 pm, returning at approximately 9:30 pm and 11:00 pm respectively.

The Executive Committee will meet at 7:00 pm.

Thursday, August 29th

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 the auction by Fox Auctions.

The preview will be from 9:00 am /12:00 pm. The auction begins at 12:00 pm.

A reception for the members who are attending their first convention will be held from 5:00 pm to 6:00 pm.

Tours of Bill Floyd's collection will depart from the hotel at 6:30 pm and 8:00 pm, returning at approximately 9:30 pm and 11:00 pm respectively.

Convention Activities

Each day of the convention will begin with a buffet breakfast. The stein sales room will open Friday evening and Saturday afternoon. Consignments for the members' auction will be taken in the stein sales room.

Friday, August 30th

The convention will open with the annual general meeting. We will then have the first two speakers: Albert Nemeth and Steve Steigerwald.

Friday afternoon will feature a visit to Les Paul's house to see his collection

We will have three speakers at general sessions:

Albert Nemeth will speak on art nouveau (Jugendstil) steins.

Les Paul will speak on rare character steins.

Steve Steigerwald will speak on rare Mettlach steins.

We will have eight round tables, each of which will be given twice.

The round table leaders are:

Lyn Ayers on J.W Remy steins.

Steve Breuning on the making of *Prosit*, soup to nuts.

Rich Cress on carved wood.

Ron Fox on faience steins.

Bill Fry on Munich brewery steins.

David Harr on glass.

Bernd Hoffmann on August Saeltzer stoneware steins.

John Lamb on Sarreguemines stoneware steins.

performance. To be assured of attending your registration must be received by June 22. If you register after that date, we cannot guarantee that tickets will be available."

Sunday, September 1st

The last day of the convention will begin with the four round tables, each of which will be given twice.

There will be a second meeting of the Executive Committee.

The members' auction will be in the afternoon. The hospitality room will be open in the afternoon as well.

The convention will conclude Sunday evening with a reception and dinner at the DoubleTree Hotel. This will be German night with a German band, and it will be your opportunity to show off your Lederhosen and Dirndl's in the best costume contest.

Members of Die Golden Gate Zecher look forward to welcoming you to SCI's 2019 convention in San Francisco. For questions, contact Carol Fox at carolfox0622@gmail.com or Richard Strom at Stromrwk@gmail.com or call 301-530-2403.

of over 3,000 steins. The first bus will leave the hotel at noon and the last bus at 12:40 pm. We will stop for lunch on the way.

The stein sales room and the hospitality room will be open Friday evening.

Saturday, August 31st

The second day will open with a presentation by Les Paul, our third general session speaker. We will then have four round tables, each of which will be given twice.

Afternoon tea will be at the Leland Tea Company. One reviewer has called it "the best tea shop on the peninsula, hands down." They also sell loose tea, which you can have custom blended.

The stein sales room will be open in the afternoon.

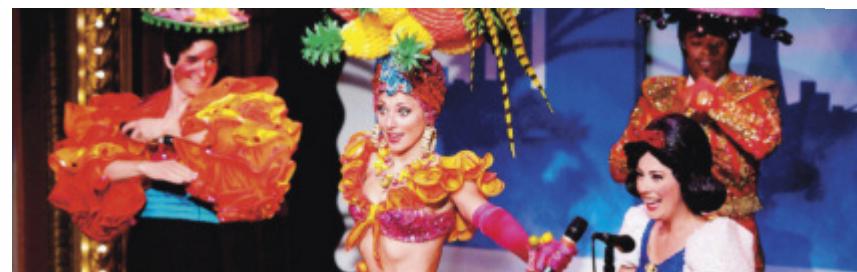
Saturday evening offers a performance of Beach Blanket Babylon, a unique and zany musical comedy review. It is a stage show in a night club setting (pictured to the right). We will be sitting at small tables and you can order drinks. No one under 21 may attend.

Beach Blanket Babylon has been running in San Francisco for decades and is constantly updated. It now has

become a San Francisco icon. Buses will leave the hotel at 8:00 pm and will return at approximately 11:15 pm.

Beach Blanket Babylon is an option.

The theater is holding a block of tickets for us, but we must purchase the tickets we need well in advance of the



California, Here We Come

By Steve Steigerwald

SCI Master Steinologist
NY/NJ Burgermeisters

After learning that the 2019 Stein Collectors International Convention was going to be held in San Francisco, I was reminded of two things: a song and a Mettlach stein. Truth be told, I did not think about them in exactly that order, but I did think of the song a couple of days after I first thought about the stein. My wife (and probably almost everyone else) thought of a lot of things after hearing the news, and none of them were about the stein. Although listed in the first edition of The Mettlach Book, the stein was not depicted until the second edition. Representing the state of California, I noticed it as soon as I opened the book.

The stein started its life like any other hand-painted Mettlach body with a lid. In this case, as a plain ½ liter form number 406 body manufactured in 1898. The form number 406 body is slightly tapered with top and bottom relief bands (see figure 1) and a concave base. The bands have thin gold accent stripes on either side of each band. There is a painted accent encircling the very base of the stein. The handle is decorated with a relief design on each side (figure 1) and a series of raised dots along its spine (figure 2).



The ½ liter mark is located in the usual location for Mettlach steins: on the upper rim, slightly above and to the left of the upper handle attachment (figure 3). The base carries only three simple incised marks: the conjoined letters V and B (used from 1885 to 1899, according to the Mettlach Book) (figure 4), the form number (figure 5) and two numbers, 35 (referred to as the “quality control number” in The Mettlach Book) and 98 (for the year of manufacture of the body, i.e. 1898) (figure 6). There is no incised Mettlach “Tower” mark or any of the other incised markings that collectors have become accustomed to



seeing on the wares from this factory, including the size mark. There is no “Mercury” mark stamped on the base. There is no indication of the identity of the decorator or of the person who ordered the stein, or where it was sold as we sometimes find on special-order hand-painted steins for souvenir or company handouts.

The stein has a pewter lid/thumblift that is attached to the handle (figure 7). The lid is a squat steeple shape with two decorated frieze bands, topped with a band of vertical stripes. There is a small bud-shaped finial atop the lid





7

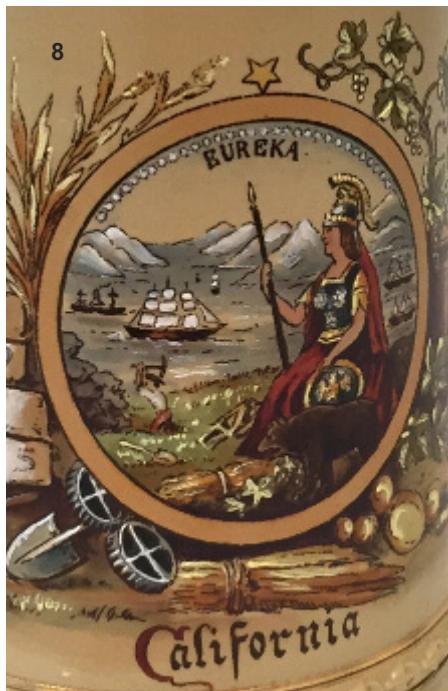
which has four very tiny incised decorative panels. My eyesight no longer permits me to identify the designs even with an assist from a magnifying glass. The figural thumblift is an open-mouthed griffon. There are no markings to identify the pewterer. The lid/thumblift is one of several types of lids that are found on hand-painted pieces, both 406 as well as other form numbers.

It appears that form number 406 bodies were used solely for hand-painted steins, with the current edition of The Mettlach Book listing 19 different designs having been applied to the body. The designs ranged from a *Luftschiffer*, to portraits of Wilhelm I and Albrecht Dürer, to student society "crests", to a city scene and city "crests", to several other assorted designs. I could not find any reference to it being used for print under glaze steins although the one thing I have learned in studying Mettlach factory made pieces is to never say "it was never done by Mettlach".

The decoration on the "California" stein is hand painted on the body (figures 8 through 10). It is not signed and there is nothing to indicate the artist who created the design. What sets this stein apart from other hand-painted Mettlach form steins is the subject matter of the decoration, the rarity of the stein and the detail/quality of the decorating. This is the only currently known Mettlach stein that commemorates a state in the United States of America.

Someone in, or associated with, California likely ordered the stein as the turn of the 19th century approached.

Whether it was made for a specific person or sold through a shop or catalogue, or made for a specific group of people, is unknown. Unfortunately, there is nothing on the stein to assist in answering the myriad of questions about its creation and sale and no known paperwork to help provide clues. Whatever the production quantity was, it has to have been very limited. Organized stein auctions have been going on for at least 35 years. Yet despite the number of steins that have come up for auction during that time, I could not find any with this decoration, and it appears that the stein has never come up for sale at a stein auction. Further confirming its scarcity, I have seen this stein in only one collection.



The center of the decoration is the Great Seal of the State of California (figure 8). The circular shaped seal, designed by U.S. Army Major Robert S. Garnett and engraved by Albert Kuner, was adopted at the state Constitutional Convention of 1849. Due to tension between the civilian and military authorities at that time, with Major Garnett's approval convention clerk Caleb Lyon introduced it as his own design (see footnote 1).

The seal is the impression made on "all commissions, pardons and other public instruments to which the signature of the Governor is required" with the at-

testation of the Secretary of State. It is applied with the use of a seal press, exerting pressure on the master die and counter die. For the Governor's papers the Great Seal serves the same purpose as a notarial seal on civil documents. The seal is also the impression made by the Secretary of State on papers certified over signature. To date, there have been four designs and four master dies [1849, 1883, 1891, and 1937], all basically the same with variations in some minor details and in detail relations.

The seal from the time of the stein shows the Roman goddess Minerva (Athena in Greek mythology) seated to the right of center. Minerva is the goddess of wisdom and war and she was born as an adult, just as the state of California was "born" a state, never having been a territory before being awarded statehood. Above the center design are 31 stars, representative of California being the 31st state of the Union. At Minerva's feet is a California grizzly bear (the official state animal) feeding on grape vines (representing the state's wine production) and a sheaf of grain (representing agriculture). In the background are sailing ships (representing the commercial power of the state). To the left of center on the shield is a miner with a rocker and bowl at his side (representing the California Gold Rush of 1848 to 1855 and the mining industry). At the top of the seal is the state motto EUREKA meaning "I have found it". Below the central decoration is a sheaf of grain and the word "California".

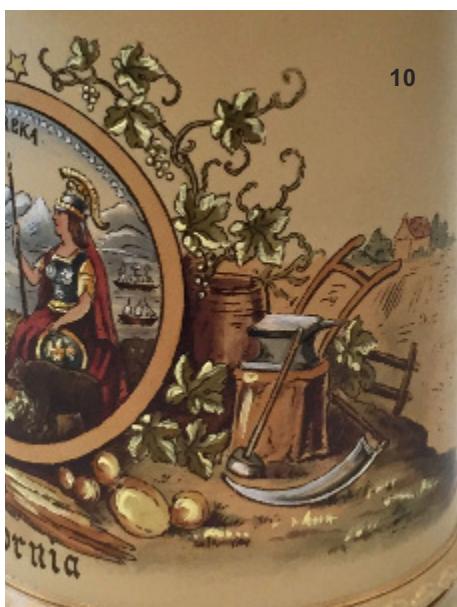
In the background of the seal is a body of water and mountains. There is disagreement, however, over the source of this scene. The initial 1849 description states that the body of water is the Sacramento River. The snow-clad mountains were said to be part of the Sierra Nevada range. However, in a letter written to convention clerk Lyon two days before the seal was approved at the convention, Major Garnett described the landscape as a "view of the Bay of San Francisco and its vessels," and in 1899, Garnett's brother referred to the mountain as Mount Diablo, a mountain of the Diablo Range in Contra Costa County of the eastern San

Francisco Bay Area. Upon the water are several ships representing commercial shipping, a sign of commercial greatness.



To the left of the seal are what appears to be wheat below which are two cog wheels or gears, a shovel and a sickle (figure 9). Above the sickle are bales of an agricultural product which is possibly cotton (a product which was being introduced more widely by the 1890s in California), another sheaf of grain, an auger and a boat at the shore line, possibly waiting to load the bales and the grain. A body of water, upon which are two ships, is in the far distance.

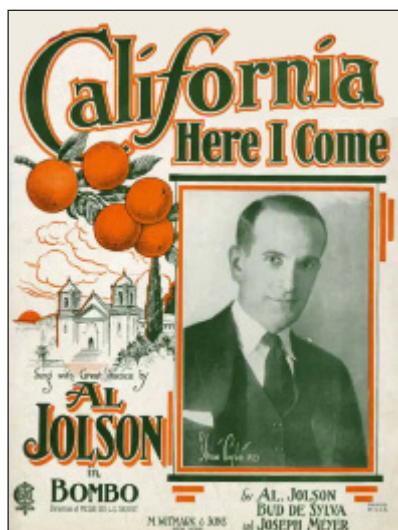
To the right of the shield is a vine of grapes below which are five melons (figure 10). A barrel, anvil, sledge ham-



mer, plow and scythe are all depicted beyond which is a fence and farmland complete with a house in the background.

All of the items depicted surrounding the seal are representative of the commercial greatness for which California was known in the late 1800s. The stein chronicles the agricultural nature of California's economy in the late 1890s going from the farm to the shipping lanes. It is a stein that captures a snapshot of the time when it was created.

By the way, in case you had not guessed by the title of the article, the song that came to mind a few days after learning about the location of the upcoming convention is "California, Here I Come". The song was written for the 1921 Broadway musical *Bombo*, starring Al Jolson. It was written by Buddy DeSylva and Joseph Meyer, with Jolson listed as a co-author. The song was recorded by Jolson in 1924 and is often called the unofficial state song of California (figure 11, below).

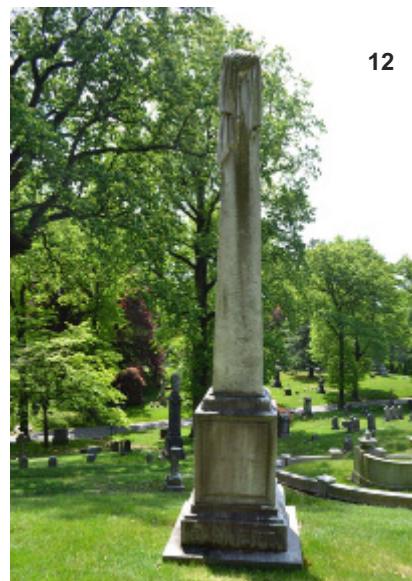


There have been several unsuccessful attempts to make this song the official song of California, a title owned by "I Love You, California". However, I think Stein Collectors International should make one change and adopt it as our official 2019 convention song- after all:

"California, Here WE Come."

Hope to see you this summer!

Footnote 1- Major Garnett was a career military officer. He served in the U.S. Army until the Civil War. At that time he became a Confederate States Army Brigadier Army General and was the first General to lose his life in the Civil War, being shot and killed during a Union volley at Corrick's Ford. He was originally interred in Baltimore, Maryland but was later re-interred at the grave of his wife and child in Green-Wood Cemetery, Brooklyn, New York and is one of two Confederate Generals buried in that cemetery. The grave monument does not contain his name as it was originally erected for only his wife and child who pre-deceased him. One face mentions his wife, one his son and a third has the words "To My Wife and Child". The fourth side does not bear any writing. Figure 12, below.



References:

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The Mystery of the Starbucks Logo

By Ron Fox
Master Steinologist

In my last "Photos From the Road" segment in the December *Prosit*, I began that issue with steins from the Münchener Werkstätten für Keramische Kunst (Munich Workshop for Ceramic Art). I featured photos of 18 steins from this very interesting factory. I have been collecting these steins for some time and have only been able to buy 20 examples so far. My most recent purchase is the reason for this short article.

As many are aware, my wife, Sue, is an avid collector of Starbucks gift cards and other Starbucks collectible items. The early logo for this worldwide coffee company is a two-tailed siren. My wife has always been curious about where the artwork for their logo originated. Her questions have always gone unanswered. Think of my surprise when this most recent Munich Workshop piece became available. It has an applied relief panel with the exact siren Starbucks first used as a logo. The stein was made in the early 1920's, well before Starbucks came into existence. Our research on the origin of the logo has a new direction now and my wife claims ownership of the stein.

Apparently, Starbucks owner Terry Heckler wanted to capture the seafaring history of coffee as well as Seattle's own close connection to the sea. In looking through old marine books, a 16th century Norse woodcut of a two tailed siren was found (Picture 1) which was used in the design of the first Starbucks logo (Picture 2)..

The Starbucks logo has gone through several changes over the years, but that first logo also prominently decorates our stein (Pictures 3,4).

Originally in *Die Golden Gate Zecher Nachrichten* Volume 40, Issue 1, 2019. The newsletter of SCIs Golden Gate Chapter.



New Tools to Review/Research Past Issues of Prosit

Have you ever had the itch to read or research articles written for *Prosit* in earlier years? If you are "lucky" enough to have a couple of file drawers full of back issues, all you have to do is page through them one at a time and hope lightning strikes. Well, actually, there is a better way.

The "[Cumulative Table of Contents](#)" on the SCI website lists the titles and authors of all articles which appeared in *Prosit* going back to 1965. The easiest way to access this list is by following the link in either the PROSIT page or the READING ROOM. From there you can scan the article titles visually—which will take a while—or use the search feature of your browser to locate a search term. For example, if you want to find all the articles where "Gambrinus" appears in the title, or all the articles written by Les Hopper, just search for those terms and your browser will locate them for you.

Well, OK, now you have found half a dozen articles that you would like to read. Identify the issue that the article(s) appeared in, then go to the **eProsit** version of that issue. All back issues of *Prosit* have been turned into digital form and are accessible to our members. You must be logged in to access these materials. Go to the **MEMBERS HOME** page to log in, then in the **eProsit** block, click on "access eProsit by month and year." That page provides links to a digital version of every copy of *Prosit* that has ever been published. (The Editor's Award winners have also been listed for each year and that might be useful if you just want to do some browsing.)

Try it! And then use the information you find to write an article for *Prosit*!

Photos From the Road

Fifty First Installment

by Ron Fox
SCI Master Steinologist

After one more installment, I will have completed 13 years of this series. In this segment I want to cover rare and exotic steins. I will start out with two pages of silver tankards.

The top row begins with a 17th century silver tankard with gilded accents and applied medallions of women's faces. The lid has a coin set into the center.

Next is a 16th century completely gilded silver tankard with a relief floral design. It has a figural handle, thumblift and finial. The accurate term for gilded silver items is vermeil.

The top row ends with another vermeil tankard. It is covered with applied semi-precious stones and carved cameos.

The middle row begins with a 17th century tankard with three ball feet that match the thumblift. The body and lid are covered with detailed floral engraving. There is great contrast with the gilded accents.

Next is a Russian niello silver tankard from Moscow with detailed engraving of that city. Niello is a black mixture used as an inlay on engraved silver. It is added as a powder or paste, then heated until it flows into the lines. Like the previous stein, it has the gilded accents.

The bottom row begins with a vermeil silver tankard with a cast relief outdoor scene. It has a squirrel thumblift and a standing woman finial. It has two lines of verse that wraps around the base.

This page ends with an 18th century tankard having a detailed floral design that was all hand chased.





This page begins with a Russian tankard in the shape of a barrel. It has gilded accents that resemble the brass bands a barrel would have.



Next is a partial gilt hand chased stein. It features a large group of people in a tavern with floral design on the top and bottom rims and lid.

The top row ends with a relief silver stein with a long engraved personalized message.

The middle row begins with a one liter Russian niello silver tankard. It has a very detailed scene of an early steam locomotive.

Next is a very unique character stein of a knight. The main body is made of an ostrich egg. The upper body, base and lid are made of silver. The handle is made of carved wood. The stein is about 12" tall.

The middle row ends with a silver stein having three rows of coins around the body. The finial is of a Bavarian lion and shield.

The bottom row starts with a large silver wedding beaker. Most wedding beakers are of women. Men are seldom found. Even more unusual is that the head is made of ivory instead of silver.

Next is a four liter silver occupational tankard. It was made for a miner and has a large miner dwarf finial and crossed hammers as the thumblift. The front panel has an engraving for the town the owner was from.



We end this page with a hand chased silver tankard with cupids and floral design. It was made in the mid-18th century.

Annaberg stoneware steins are often thought to be Kreussen steins. With the Annaberg pieces on this page and the Kreussen on the opposite page, I hope to clear up any confusion.

Both Annaberg and Kreussen steins are decorated with colorful enamel. Annaberg first painted their bodies with a black glaze and then enameled over that glaze, while Kreussen had a chocolate brown clay color that was salt glazed and then enameled. You need to train your eye to examine the color beneath and around the enamel.

The top row begins with a stein featuring a Saxon shield, unicorn and building. It is a wide large stein.

The next stein has a more common design, but with a tall narrow body.

The last stein on the top row is the most common shape and design from the Annaberg factory, but who wouldn't want it.

The stein that starts the middle row has a dominant floral front panel. The sides are more interesting with detailed stag scenes.

Next is a birnkrug with a silver lid and base rim featuring a royal couple.

The middle row ends with a stein having just the royal woman.

The bottom row begins with a birnkrug having just the royal man. These Saxon royals are used often on Annaberg steins.

Next is a stein decorated with a diagonal beaded design. Unique for this factory.

The bottom row ends with the royal on horseback.

Based upon major digs at the town of Dippoldiswalde, European stoneware experts are now calling Annaberg steins Dippoldiswalde. I will address this new research in a future segment.





On this page I will show great examples of 17th century steins from the Kreussen factory.

The first stein is in the Birnkrug shape. It has figures depicting the planets. This is popular subject matter for collectors.

Next is a tall body stein with a custom heraldic shield. It has nice enameling in the chip carved design.

The top row ends with a stein having a large wide body with a detailed hunt scene. Hunt scenes are popular with German collectors.



The middle row begins, in my opinion, with one of the most impressive Kreussen steins I have seen. It has a seldom seen scene of the Electors and the enameling is just fantastic.

Next is another birnkrug with enameling of a couple and their children. There is a long verse on both sides.

The middle row ends with another planet stein only this one is on the less common walzenkrug body instead of the birnkrug body.

The bottom row starts with an attractive apostle stein. It is the more common subject matter, but still a wonderful stein.

Next is a stein has a single Elector on the front panel. The body is almost entirely covered with enamel designs.

I finish this page of the Kreussen steins with a birnkrug enameled with Apostles and the sacrificial Lamb.



This page features nine Westerwald stoneware steins. This area had many factories covering over 500 years. Each one of these steins would make a great addition to anyone's collection.

The top row begins with a 1 1/4 liter stein with scratchwork custom initials and a 1737 date. It also has super pewter mounts.

Next is a birnkrug having an applied relief medallion dated 1685. It has both cobalt and manganese glaze.

The top row ends with an early 1700 stein. It has both scratchwork and relief design.

The middle row begins with a stein having applied relief decoration of couples. It has unusual upper and lower body bands of a heart design.

The next stein is similar to the one ending the top row, only smaller.

The middle row ends with a stein decorated with applied rosettes and two rows of diamonds.

The bottom row begins with a large 3 liter tankard. If you look close at the design, you will see it has vertical rows of dogs, stags and hunters.

Next is a 1 1/2 liter birnkrug decorated with a applied relief front panel of a double headed eagle. The rest of the body has a scratchwork floral design.

I end this page with another birnkrug. The neck is decorated with buildings and the rest of the body has detailed floral design.





I start this page with what most people call Bottger brown porcelain, which was developed in 1706. Actually, it is not porcelain at all, but rather it is vitrified stoneware that Bottger himself called jasper quartz. This reddish-brown material can be cut and polished like glass, which really gives these steins a unique appearance.

The first stein has alternating cut and plain panels. The lid and base rim are made of fancy silver.

The next stein has a series of upper and lower concave cuts. The silver lid is engraved with a medallion in the center.

The top row ends with a stein having the most cuts I have ever seen on these Bottger steins. What I like best is the lid is also made of this material and mounted to the handle with fancy silver. A super piece.



The stein that starts the middle row is polished and has a deep brown color. It is further decorated with a gilded Oriental design. The silver mount has a matching inlay lid.

The next stein is more reddish and features the symbols for a weaver occupation and dated 1744. The mounts are of pewter instead of the usual silver.

The middle row ends with another highly polished stein. The lid is made of silver and has an overall gilding.

As already mentioned, the reddish-brown Bottgerware was developed in 1706. Two years later, in 1708, Bottger discovered how to make a white translucent porcelain. This was a huge discovery for the European continent and brought fame and fortune to the Meissen area.



The bottom row has three examples of Meissen porcelain tankards made in the early 1700's. They are all finely hand painted with enameled scenes of a full palette of color. Meissen was as famous for the hand painted colors as they were for the porcelain it was painted on. As you would imagine, each example on this page would be very expensive in today's market.

Amber is a fossilized tree resin, which for centuries has been appreciated for its color, transparency and natural beauty. It has been commonly used as a gemstone in the making of fine jewelry. Amber has also been used in a variety of antique decorative objects. Some rare examples are the seven amber steins on this page. These photos were taken from European museum collections. I am not aware of any amber steins in private collections.

These steins were made by the 16th and 17th century goldsmiths. They incorporated amber panels between gold or gold washed silver borders. The panels were carved with images of people, animals, florals or heraldic shields. The transparency of the amber acted like the lithophanes of porcelain steins. The thickness of the material gives the lighter and darker shades which creates the desired image.

The top row has three super examples. You can easily see their carved images and the fancy gold borders, handles and rims. The second stein has nice contrasts between the two different amber colors of the panels. The first and third used the amber panels in their flared bases and lids.

The middle row starts with an amber stein in a birnkrug shape. They used figural amber pieces for the handle and finial.

Next is the most unusual shape for an amber stein. It is a wide piece with amber ball feet and figural handle. The lid is massive for this material.

I finish this page with two more amber steins. Their extreme quality makes them eye candy for all of us Stein collectors. Should one of these come up for sale in an auction, most of us would not stand a chance in the bidding.





Jugendstil is an artistic style that arose in Germany about the mid-1890's and continued through the first decade of the 20th century. Mettlach, like most stein manufacturers, was influenced by this new art trend. Here are some of their examples.

The top row begins with a stein seldom seen. It has a rather simple design and probably was not one of their big sellers.

Next is an etched stein with a wheat design. The opposite is true of this one. It was well received in its day, so more common to the collectors today.

The last stein on the top row is like the first one, not originally popular and uncommon today.

The middle row begins with a stein having a hops design. It is more liking to my taste.

The next stein has a hop design as well, but that is as far as their similarity goes.

The middle row ends with a stein not only having the Art Nouveau design, but the shape is in that style as well.

Mettlach also made some larger master steins with the Jugendstil design. The first one on the bottom row may be more Art Deco than Art Nouveau.

The next stein has great contrasting colors with a wheat design.

Most of the larger master steins were made in sets and had smaller sizes to be sold with them, as you can see with this last stein and the smaller one above it.

What do you have on your shelf that can be shared with our members?



SCI's Formative Years and Formal Awards

SCI was formed by Tom McClelland in 1965 as a collectors' correspondence club. The first newsletter, titled *der Gemütlichkeit*, was all of four pages, and in addition to organization announcements it included profiles of the founder as well as first member Bud Ferguson, and a review of *Mettlach Steins and Their Prices* by Robert H. Mohr. The second issue featured an article about "Regimentals" which was based upon information provided by two collectors. It wasn't until the ninth issue that the publication grew beyond four pages, and that was due entirely to coverage given to an organized trip to Europe. The editorial style of the publication was reportorial, with occasional collaborative articles to educate collectors. Shedding its original name, the first issue of *Prosit* appeared in 1969. As time passed, more significant articles were contributed, and knowl-

edgeable contributors began to stand out – Joe Hersh, Jack Heimann, Jack Lowenstein, John Ey, Robert Lenker, Ray Hansen, Frank Love, Arthur Maethner, Mike Wald, Liselotte Lopez. By 1972 the growing pains of the organization resulted in a change of organization, and Jack Heimann took over the operational reins. *Prosit* grew in size and quality of content as the membership became more knowledgeable about steins. In June of 1973 Managing Editor Jack Heimann recognized the writings of Herb Jedyd by presenting him with the first **Master Steinologist** award. Having recognized the need to celebrate the collector-members who have enriched our hobby by their research, knowledge and writings, the requirements for receiving this title were formalized and in the intervening 44 years, 48 SCI members have been so honored (see table nearby).

Under the organizational leadership of Jack Heimann *Prosit* continued to grow

in size and sophistication, as did the ranks of our members. Following Heimann's untimely death in 1978 Tom Crocker wrote:

"In 1972, Jack Heimann took over the role of Executive Secretary of SCI and the editorship of *Prosit*. Under his strong editorial leadership, *Prosit* became the definitive magazine for the hobby of stein collecting. Jack changed the emphasis away from only Villeroy & Boch steins and instead gave total coverage to articles dealing with many other types and styles of steins and similar drinking vessels. He attracted many authors to contribute articles, thus giving *Prosit* a wide spectrum of interest — and all the while increasing the number of pages of editorial items. Readers of *Prosit* never ceased to be amazed by the breadth of steinology covered in its pages. Then, in 1975, Jack was awarded the honorary title of "Master Steinologist". But we, who had known Jack all these years, had

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 Master Steinologist Nominating Committee:

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

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 have been mailed to each chapter contact, and are also available for printing on the SCI website in the MEMBERS HOME area, under SCI Business Records.

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:

Eric Salzano
14319 Briarwood Terrace
Rockville, MD 20853
ericsalzano1@gmail.com

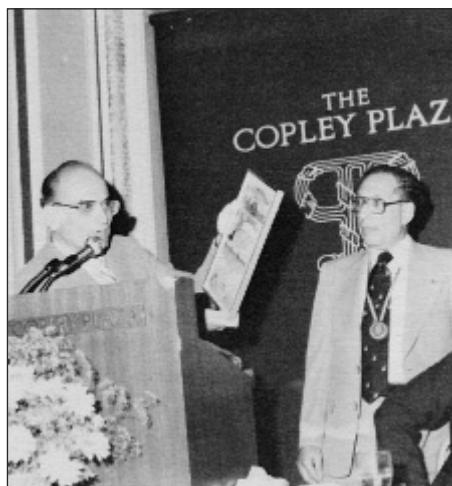
known all along that he was indeed a Master Steinologist. The formal awarding of the title just put "the frosting on the cake."

At the Cleveland convention in 1980 the **Jack Heimann Service Award** was established in Jack's honor. The following year the Board of Directors received and approved the nomination of Jack Lowenstein as the first recipient of this award. This award has now been given a total of 29 times.

Nominations for these awards, which may be made by any member or any chapter, are considered annually. The Master Steinologist community itself conducts the selection process for that award, while the Executive Committee of SCI handles nominations for the Service award. Presentation of approved awards is done at the annual convention.



June 1973: Herb Jddy, III., receives an official scroll from the College of Steinology proclaiming him "Master Steinologist." Jack Heimann, Minn., makes the presentation.



July 1981: Gene Manusov presenting the "Jack Heimann Memorial Award" to Jack Lowenstein—the first time this prestigious award was given out.

<u>Year</u>	<u>Master Steinologist</u>	<u>Jack Heimann Service Award</u>
1973	Herb Jddy (dec.)	
1974	Joe Hersh (dec.)	
1975	Jack Heimann (dec.)	
	Jack Lowenstein (dec.)	
1976	Harvey Murphy (dec.)	
1977	Dr. Eugene Manusov (dec.)	
1978	Dr. Therese Thomas Werner Sahm (dec.)	
1979	Roland Henschen (dec.)	
1980	John Ey, Jr. (dec.)	
1981	Ron Fox	Jack Lowenstein (dec.)
1982	Al Hoch (dec.)	Joe Durban (dec.)
		Mary Durban
1983	Lottie Lopez	Vera Christy (dec.)
1984	Ridge Scott (dec.)	
1985	Mike Wald (dec.)	Pat Clarke (dec.)
1986	Bob Wilson (dec.)	Jim DeMars
1987	Steve Smith (dec.)	Irv Johnson (dec.)
1988	John Stuart (dec.)	
1989	Gary Kirsner	Deszo Ladanyi
1990	Ron Heiligenstein	
1991	Kurt Sommerich (dec.)	Les Paul
1992	Les Paul	John Mertz (dec.)
1993	Terry Hill	Patricia Manusov (dec.)
1994	Patricia Manusov (dec.)	Walt Vogdes
1995	John McGregor (dec.)	
1996	Les Hopper (dec.)	Patricia Jahn
1997	Johannes Vogt (dec.)	
1998	Andre Ammelounx	Ron Heiligenstein
1999	Steve Steigerwald	Les Hopper (dec.)
2000	Walt Vogdes	Glenna Scheer
2001	Mark Durban	Claire Hill
2002	Arthur Maethner (dec.)	Les & Charlotte Whitham
2003	Dr. Roy DeSelms	Rich Cress
2004	David Harr	Clarence Riley
2005	David Cantwell	
2006	Dr. Beatrix Adler	David Bruha
2007	Lyn Ayers	David Harr
2008	John Harrell	Steve Steigerwald
2009	Phil Masenheimer	
2010	George Schamberger	John Kelly
2011	Wolfgang Gult	Ravi Patel
2012	Chris Wheeler	Phil Masenheimer
2013	Jim Sauer	
2014	Jack Strand	Carolyn Estep
2015	Bill Hamer	John Piet
2016	Marty Cameli	
2017	John Lamb	Carol Fox
2018	Rich Cress	

Meet the Master Steinologist

By Joe Haedtke

Our organization is comprised of members with diverse backgrounds, knowledge, and experiences. From the novice collector to the experienced Steinologist, every member has contributed to the growth and experience of our community. While **Prosit** is a member written publication, this edition will mark our first instalment of a series of interviews that will highlight our communities most knowledgeable members, the Master Steinologist.

For those of you unsure, the **Master Steinologist Award** is given to a member of SCI who has demonstrated an unusual level of expertise in some aspect of collecting beer steins, and who has willingly shared that knowledge with other collectors through publication of articles in **Prosit**, presentations at national conventions or chapter meetings, or by other means.

Our first interview features Master Steinologist Les Paul, who has been a valuable member of our organization for nearly 40 years, which coincidentally is longer than I have been alive. He has impacted generations of collectors and has been a staunch supporter of our community. Les received his award in 1992 at the SCI Convention in San Francisco. Also, the year prior (1991) Les received SCI's **Jack Heimann Service Award**, named after the first President and former Executive Secretary of SCI and Editor of **Prosit**, is given to recognize exceptional service to SCI.

SCI: Les, how long have you been collecting steins?

Les: I bought my first stein in September of 1979...WOW! That's over 40 years ago already.

SCI: What was your first stein and its story?

Les: Wife #2 and I were at an auction, and she bought a big \$2,000 dining room set, that I was unaware we "needed". The next item to be auctioned was a 3L cobalt and salt glazed stoneware relief beer stein (pictured right), which I bought for \$100. Cheap, compared to her purchase. She still has the furniture, the house, and the bank account. In the divorce, I got the bills, the dog, and this stein, which I still have.

SCI: Was that what got you initially interested in collecting, or was there another instance?

Les: Yes, that stein got me started. At flea markets and antique stores, I bought anything with a lid on it for \$40 or less. Then one day a man named Aurel Keck saw me looking at a stein at an antique show. He introduced himself and told me he was going to an SCI mini convention in Florida, just to buy Mettlach beer steins. Really? I thought he was nuts. We exchanged phone numbers and I told him to bring me back a couple \$40 steins if he had room in his suitcase. Aurel knew that he had hooked a sucker and brought back a big box full of junkers, that I somehow felt obligated to buy; but he also introduced me to SCI and **Prosit**.

SCI: When did you know you were no longer a causal collector?

Les: I knew I was hooked on Stein collecting at my first SCI convention, "Sweet 16" near Chicago. That was in 1992, and I've only missed two conventions since then. I bought steins voraciously, learned about them, and



made lifelong friendships. I live for these conventions. This year it's on Labor Day weekend in my own back yard: San Francisco!

SCI: Does your collection have a focus or main area of interest, and has it changed over the years?

Les: Like most collectors, I started buying one, or a few, of every category of beer steins. I wanted to learn everything about all of them; an impossible goal, unless you're Ron Fox. Making friends with all the stein dealers was easy for me, as one of their more active customers. But these were symbiotic relationships. Prosit, a couple of early books, and the stein dealers; were the only ways to learn about steins in those days. As I advanced, like most collectors, some types of steins became more interesting, while others lost favor. Today, my collection has narrowed down to three basic categories: character, miniature, and very early steins. This year's convention attendees will see them as well as other stein collections on the bus tour of homes. You're definitely invited and encouraged to come.

SCI: Do you have a favorite stein or stein story?

Les: My favorite type of stein has long been early stoneware. The stein in my hands is my favorite. Peter Vogt brought this Muskau dated 1692 from his shop in Munich, Germany to our convention in 1986. It went from his hands, to Ron Fox's, to mine in a matter of minutes. As you can see by the look on my face, I still get giddy when I'm near it. I'm taking it with me to the grave!



SCI: If you could give any advice for today's stein collector what would it be?

Les: I advise collectors to attend as many local chapter meetings and conventions as possible and take your least favorite steins with you. Give your fellow collectors a chance to buy or trade your steins, for mutual benefit, before you consign them to auction. That makes the chapters meetings more interesting and productive. Antique stores and shows are dying in favor of the internet. But buying from people you don't know, who sell things they know little about, can be a quagmire of problems. Worse yet, sometimes they know, but don't disclose, their stein's damage or repairs. I want to buy steins from people I know and/or have it in my hands before I commit to a purchase. I think the best deal isn't an ok stein at a great price; it's a great stein at an ok price. And finally, I always advise collectors to buy whatever makes them happy. No one can tell you what to like. If you enjoy seeing it on your shelf, that's reason enough to have it.





Alt Heidelberg, du feine,
Du Stadt an Ehren reich,
Am Neckar und am Rheine
Kein' andre kommt Dir gleich.

Old Heidelberg, you are so fine,
you city rich in honor,
on the Neckar and on the Rhine
there is no other like you.

The illustration on this page is from a book published in 1886 as part of the 500th anniversary of the University of Heidelberg. The book is a collection of chronicles published between July and December 1886, as festival events were taking place. Note: the dates at the top of the illustration; the image of *Rupertus* (*Ruprecht I*), Elector Palatine (*Kurfürst von der Pfalz*) and founder of the university; the coat of arms of the Palatinate (family Hachberg); and symbols of philosophy, theology, jurisprudence, and medicine, the original four faculties of the school.

Where to begin...? The two authors of this article were separately inspired by two steins made to commemorate the 500th Anniversary of the University of Heidelberg in 1886. But both steins employ historic symbols and references that lead far beyond the steins themselves. As it happens, the more difficult question is, "Where to stop?"

The History of Heidelberg University and an Examination of Two Steins Commemorating Its 500th Anniversary

By John Schaefer and Walt Vogdes, Master Steinologist



Heidelberg University is a public research university founded in 1386 in the city of Heidelberg, in the state of Baden-Württemberg, Germany.

A so-called "Great Schism" of the Catholic Church resulted in 1378 when two popes were elected, one residing in Avignon (France) and the other in Rome. Each claimed to be the one true pope, and excommunicated the other. German secular and spiritual leaders voiced their support for the successor in Rome, while neighboring France aligned with the pope in Avignon. This had an interesting effect on the German students and teachers in Paris—they lost their stipends and had to leave. At the same time, the schism opened the door for the creation of a university in the small town of Heidelberg.

Ruprecht I (Picture 2), Elector of the Palatinate of the Rhine, lobbied Pope Urban VI and gained his authority to create the university. On October 18, 1386 a special Pontifical High Mass in the *Heiliggeistkirche* (Church of the



Ruprecht I, Elector Palatine (*Kurfürst von der Pfalz*), founder of Heidelberg University

Holy Spirit) formally established the university, and the first lecture was held the following day. Heidelberg thus became the oldest university in present-day Germany, and the third oldest in German-speaking countries of Europe (Prague, 1348; Vienna, 1365).

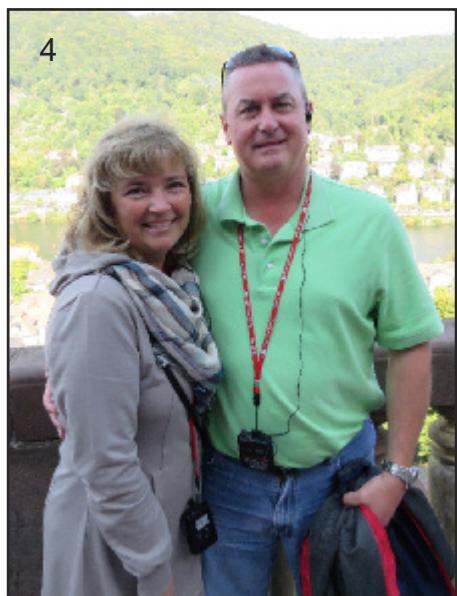
The university flourished from its first day, attracted prominent scholars, and established a high reputation for the university and its professors. However, with the beginning of the Thirty Years' War in 1618, the intellectual and fiscal wealth of the university declined. The decline continued until 1803, when it was reestablished as a state-owned institution by Karl Friedrich, then Elector of Baden (he became Grand Duke in 1806). Under his direction, the school once again returned to prominence. Karl Friedrich played such an important role in the resurgence of the school that he is viewed as a co-founder, and the university today is known as Ruprecht-Karls-Universität Heidelberg.

The university celebrated its 500th anniversary in 1886. In addition to pro-

viding information about the history of the university, in his article in the December 2017 issue of Proosit Michael Schutz gave us a look at two steins which were produced for this event (Picture 3). In the next two sections we will make a closer examination of these steins.



Part 1 - Mettlach #1675 (Schaefer)
My interest in Heidelberg steins was piqued by a river cruise my wife and I went on several years ago down the Rhine River (Picture 4). One of our excursions was to Heidelberg castle. The majestic palace sits prominently on a hill overlooking historic Heidelberg and



the Neckar River. I was mesmerized by the beauty of both the castle and the city. I really wished we had more time on our excursion to explore this beautiful city further, but, like most guided excursions, they had to maintain a schedule.

In my 32 years of collecting beer steins, I've run across several that surprised me, and I want to tell you about a special variant of a Mettlach stein which I was able to acquire.

Well known Mettlach stein #1675 features a scene of the city of Heidelberg and the Heidelberg castle (Picture 5). The arms of Baden (red bend on gold, in heraldic terms) appear above the scene, and a grape vine provides a border at top and bottom.



The lid is normally an inlay (Picture 6) containing the first verse of the poem "Alt Heidelberg du feine" by Joseph Victor von Scheffel (see the title page of this article). But a special version of this stein was made to commemorate the 500th anniversary of the university. The commemorative version has a scroll added to the rear of the stein below the upper handle attachment which reads "1386 Jubilaumsfeier 1886" (Picture 7). Translated to English: '1386 anniversary celebration 1886'. Since this commemorative design was produced for only a short pe-

6



The usual lid on Mettlach 1675 is an inlay containing the first verse of "Alt Heidelberg du feine" by Victor von Scheffel.

7



A commemorative version of Mettlach 1675 contains a scroll on the rear of the stein below the upper handle attachment which refers to celebration of the 500th anniversary of Heidelberg University in 1886. The base of this stein is marked with the form number and the abbey mark, but no date code. The more common version of Mettlach 1675 does not contain this scroll.

riod of time, it is much less often found than the version we know so well.

It's interesting to note that Mettlach produced what is essentially the same stein in slightly different sizes and bases. As you can see in Picture 8a, the stein without the added scroll is slightly taller than the commemorative version, and there are some small differences in the base.

8a



8b



The “normal” version of Mettlach #1675 on the left, the less common commemorative version bearing the scroll on the right.

9



In his earlier article Michael Schutz depicted the commemorative version with the typical pewter fittings, thumblift and lid inlay. The commemorative stein that I am writing about today not only has the anniversary scroll in the rear of the stein, it also has an unusual lid and thumblift (Picture 9).

10a



10b



Instead of the normal ceramic inlay, this stein has an inlaid medal which was produced for the occasion in 1886 and was available in gold, silver or bronze. The relief details of the medal, designed by Hermann Götz and Karl Schwenzer, are superb.

The reverse side of the medal (Picture 10a) shows an allegorical figure flanked by busts of Elector of the Palatinate Ruprecht I and Grand Duke Karl Friedrich. Below them on an ornamental shield are the words: SAECVLVM SEXTVM / PIE AVSPI-CATVR. A. D. / MDCCCLXXXVI (the sense of these words is “inaugurating the sixth century AD 1886”). An inscription encircles the medal which reads: VNIVERSITAS HEIDELBERGENSIS A. RVPERTO. CONDITA. A. CAROLO FRIDERICO. INSTAVRATA (the sense of these words is “University of Heidelberg, founded by Ruprecht, revived by Carl Friedrich”). This side of the medal forms the top of the lid (Picture 11a).

The obverse side of this medal (Picture

11a



11b



10b), appearing on the underside of the lid (Picture 11b), features the profile of Grand Duke Friedrich, with the inscription of: FRIDERICVS D G BADARVM. M. DVX. RECTOR. HEID. PERP. (these words are more difficult to translate, but they seem to refer to Grand Duke Friedrich’s installation of himself as rector of the university).

An inscription around the rim reveals a little of the provenance of this particular stein.

Carl Landfried s/l Dr. Otto Thilenius g. fr. Eng. 1.1.1888

This tells us that Carl Landfried presented this stein to his dear [friend] Dr. Otto Thilenius in remembrance, January 1, 1888. Landfried has resisted my attempts to learn anything about him, but I have been able to find that Dr. Otto Thilenius (1843-1927) studied medicine at the University of Heidelberg, where he was a member of Corps Suevia, and the University of Göttingen, where he joined Corps Han-

novera; he was a military doctor in the Franco-Prussian War in the headquarters of the 3rd Army; and participated in the founding of the German Empire on January 18, 1871 in the Hall of Mirrors of the Palace of Versailles. Needless to say, I was quite pleased when I discovered that my stein had originally belonged to such a distinguished person.

This stein also has a large Perkeo thumblift (Picture 12) which looks just like the statue of Perkeo inside the Heidelberg castle standing guard over the largest wine barrel in the world (Pictures 13 and 14, see also "The Heidelberg Tun" by Andy Jurgovan, *Prosit*, June 2016).



12



13



The Heidelberg Tun, the world's largest wine barrel, holds about 58,000 gallons of wine. Some 23 feet in diameter, its size can be appreciated by noting the people climbing the stairs to its right. The statue of Perkeo, glass raised, keeps an eye on the barrel from lower right.

Perkeo, the adopted name of Clemens Pankert, was jester and court dwarf of Elector Palatine Charles III Philip in Heidelberg. Originally a button maker, he was appointed as cup-bearer and official entertainer by Prince Philip, and then as guardian of the great Heidelberg Tun (barrel). Renowned as a prodigious drinker, his name is said to be a phonetic representation of the Italian words "perché no?" ("why not?"), his oft-repeated response when asked if he wanted another drink. He has since become an unofficial mascot of the city and region. His name, story and image have been connected with a variety of festivals, traditional songs, cultural and scientific institutions, hotels, restaurants and private companies (in and out of the region) ever since.

We can't be certain how many Mettlach 1675 steins were produced with the anniversary scroll on the back of the stein, nor how many of them were provided with the special mounts we have seen here. Not having seen any other commemorative steins with this special lid and thumblift, it's possible that this particular example is a one-of-a-kind. It certainly claims a spot of honor among the other Heidelberg steins in my collection. If anyone has any information on this, I'd love to hear from you at brownsjohn@aol.com

Part 2 – A Majolica Stein (Vogdes)

I'm often surprised—and delighted—to discover the amount of historical or cultural detail incorporated into stein motifs. I've come to realize that stein designers did not include design elements or small details out of a sense of whimsy—they did so quite intentionally. This majolica stein (Pictures 15-17 on the facing page), produced by the firm of Johann Glatz in the town of Villingen, provides a good example.

The place and time for this stein are established by the words appearing below the rim: "*Zur Erinerrung an das 500 Jährige Jubiläum Universität Heidelberg*" (To commemorate the 500th Anniversary of the University of Heidelberg). Admittedly busy, and perhaps gaudy, let's take a close look at the detail on this stein.

The primary feature of the left side of this stein is the statue of Ruprecht I, founder of the university. A placard below the statue proclaims "Ruprecht I, Churfürst Oder [sic] Pfalz, 1386," or Ruprecht I, Elector of the Palatinate. To the left and right of the statue are two coats of arms, including shields, helms and plume crests. The shield on the left bears the rampant lion of the Margrave of Hachberg who held these lands beginning at the end of the 12th century, while the shield on the right displays the white and blue family arms of the Wittelsbach family which controlled the Palatinate, as well as Bavaria, since 1214.

The scene occupying the central position is of the Heidelberg Castle. Centered above the scene is a tree representing the Tree of Life, an appropriate theme for a 500 year anniversary. The capacity mark for the stein—1/2 L—is placed in a very unusual spot—directly below the tree. The four faculties of the university are named here, two above the scene of the castle and two below. Each of the faculties is additionally represented by two images or symbols. Above left are a skull and bottle containing a liquid, along with the word "Medizin;" above right are a cross and a robed church official with the word "Theologie." Below left, "Jurisprudenz" is represented by a



figure wearing a blindfold and the scales of justice. Below right is "Philosophie" with the image of an owl and the bust of a figure whom I have not been able to identify.

The right side of the stein is dominated by an 1886-dated medallion depicting *Friedrich Gross Herzog von Baden*, similar to but not the same as the medal which was described by John Schaefer in Part 1 of this article. Immediately below the medallion is the shield of Baden in the red and yellow state colors, together with two oak leaf branches signifying strength. Above the medal is the Electoral hat or bonnet (see the title page for this article, also Picture 2) surmounted by a six-pointed star of enlightenment flanked by two cornucopias, or horns of plenty, signifying abundance and prosperity. All of these decorative elements are backed by two crossed flags in state colors.

Perkeo has moved from the thumblift of Mettlach #1675, as seen in Section 1, to serve as the finial on this stein. From that position he can surely keep an eye all of Heidelberg, not simply the Heidelberg Tun.

The thumblift is a spread winged eagle. The eagle does not seem to hold any special significance for Heidelberg, so I am interpreting its presence here as representing the German Empire, consolidated in 1871.

The "drei Tannen" (three fir trees) of the Johann Glatz Majolika Factory is



shown in Picture 18, along with the normal copyright claim and the model number, 250.

Neither this stein nor the commemorative version of Mettlach #1675 are well known, but both are important for their historical value.

Part 3: More About Heidelberg

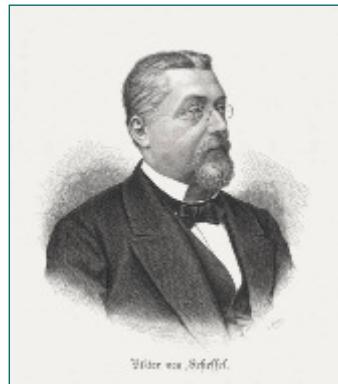
Student Associations—The romance, tradition, mystery and color of Heidelberg is at its heart a product of student associations (*Verbindungen*). Members of these associations practiced sword duels, adopted association colors which they wore proudly, developed their unique coats of arms and insignia which they used to decorate almost everything, and above all else they gathered to sing and drink beer. Of note to stein collectors, Heidelberg students gave us the drinking rules of the *Bier Comment*, and the Paragraph 11 mark (§11) which advises to "keep

on drinking." The student traditions, modified over the years, still prevail in large measure today. And of course, Heidelberg is the city of Sigmund Romberg's "Student Prince."



Victor von Scheffel—

Educated at Heidelberg and Berlin, von Scheffel was a very prominent 19th century German poet and novelist. Von Scheffel wrote the ubiquitous poem about Heidelberg whose first verse appears on the title page of this article and on the lid of Mettlach #1675—"Alt Heidelberg du Feine." In addition to this poem, several other of his works provided inspiration for beer steins, most numerous the steins featuring "The Trumpeter of Sackingen," a romantic and humorous tale which gained extraordinary popularity, reaching more than 250 editions. He also authored "The Black Whale at Ascalon," a song describing a student drinking binge. Every manufacturer of note produced steins inspired by von Scheffel: Dümller & Breiden, Adolf Diesinger, Matthias Girmscheid, Reinhold Hanke, Hauber & Reuther, J. L. Knoedgen, J. W. Remy, Marzi & Remy, Merkelbach & Wick, Reinhold Merkelbach, Rosskopf & Gerz, Schierholz, A. J. Thewalt and Mettlach. Von Scheffel died in Karlsruhe in 1886, a few months before the Heidelberg celebration.



Dating Mettlach #1675—Both of the steins written about here were made to make note of an event which happened in 1886, and most of us would assume that the steins were made in that year. Checking the base marks we find that the "commemorative" version of Mettlach #1675 does not bear the usual date code. In contrast, the "standard" version of this stein (seen in Part 1) has the date code for (18)92. Nothing to be learned from that.

It is said that "Curiosity killed the cat," and this is one case where curiosity did take over. Most of us would probably expect that the "standard" version of Mettlach #1675 was in production first. So what was the date of introduction of that standard version? Bob Wilson wrote an article for the Sep-

tember 1979 Prosit in which he offered a graph plotting the year of introduction versus form number. Wilson expressed confidence that this graph was accurate within $\frac{1}{2}$ year. While it can be "sketchy" to read a graph with precision, the graph indicates that forms 1200 to 1600 were introduced from 1882 to 1886, and forms 1600 to approximately 1940 were introduced from 1886 to 1890. Looking more closely at the graph, during the year 1886 the forms which were introduced range from 1600 to 1700. The implication of this is that *the commemorative version of Mettlach #1675 may have been the initial version of this stein, complete with the scroll on the rear making note of the 500th anniversary celebration, and the scroll was removed for subsequent production*. Although this possibility may be somewhat surprising, it is not at all implausible, and it really doesn't carry any implications other than we must all be cautious about the assumptions that we have built into our thinking.

One last illustration from the *Fest-Chronik* shows symbols of the original four faculties: Medicine symbolized by the snake and bowl, Theology by the chalice, Law by the scales of justice, and Philosophy by the open book. And with that, we close the book on Heidelberg for now.



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Heidelberg: a popular university city, editor, **Prosit September 1970**

Mixed Emotions

By John D. Stuart (dec.)
SCI Master Steinologist

It was a very emotional week for me. The time was the second week of November 1982. The place was Washington, D.C. The event was the National Salute to Vietnam Veterans and the dedication of the Vietnam Veterans Memorial. All of that week I was there to provide counseling and emotional support to my fellow Vietnam-era Veterans and their families. It was my hope that our work could contribute to the homeward journey of these veterans and contribute to this nation's resolution of the lingering pain of the Vietnam War. We were working 18-hour days. It was a marriage of exaltation and agony, of triumph and pain. On Thursday morning we helped a busload of Gold Star Mothers whose sons died in Vietnam. We helped them locate their sons' names on The Wall. In the sea of 59,000 names etched into The Wall, there would be that one name that would pierce their stoicism and drive them to tears. We would hear the dreams that they had for their sons and the pain they shared for those unfulfilled dreams. We would hear how we looked like their son and we would cry with them.

I called my wife and asked her to meet me in Georgetown for lunch. I needed her support and balance. We talked for a long time and my spirits were lifted. After lunch I did what all stein collectors do when the scent of antique shops is close by. We went into about 10 shops and were about to quit when I decided to go to "just one more" shop about two blocks away. We walked in and there it was: A beautiful 18th century Ivory Tankard. I was ecstatic.

The tankard was very unusual in that the ivory was scrimshawed and not carved. The ivory was etched with a steel pin and then black ink was rubbed into the grooves. Scrimshawing is a very tedious project and was often the product of sailors who spent months at sea waiting for something to happen. This tankard was scrimshawed with the busts of all of the Kings of France from 1060 to 1735. Each of the Kings is pictured in "Royal Profile," similar to those portraits on coins of the Realm.

Each of these portraits is very detailed and well done. There are 27 portraits



on the body, three rows of nine. They start with Philippe I, who ascended to the throne in 1060, and continue on to Louis XIV, who ascended in 1643. The lid has a large ivory inlay scrimshawed with the bust of Louis XV, dated 1735.

It is interesting to note that political commentary was popular long before Art Buchwald and Jack Anderson. The medallion of Louis VI says, "Louis VI Dit Le Gros R. D. Frc." or "Louts the Fat, King of France"; "Phillipe III D. L. Hardi" is "Phillipe the Rash"; "Louis X D. L. Huntin" is "Louis the Headstrong (or Quarreller)." Some monarchs fared better: "Charles V le Sage" was "Charles the Wise." Whoever commissioned this work was no stranger to politics. He would have added or deleted any nicknames or surnames that would please the current king.

Why was this stein made? What was its significance? It was obviously expensive and could only have been afforded by the wealthy. Could it have been made to be a gift, as a token of esteem? Could the owner have had it made for himself as an indulgence? Was there a royal connection? We know that Louis XV married Maria Leszczynska, the daughter of the exiled King of Poland, in 1725 when he was just 15 years old. His administration was successful and peaceful until 1734, when France intervened in Poland and fought on behalf of the queen's father. As a result, the Peace of Vienna in 1735 secured for France possession of the territory of Lorraine. Could this stem relate to this event? We will probably never know.

We do know that art and beauty, craftsmanship and quality nurture the soul and spirit. They provide a monument to aestheticism and take our thoughts away from the brutality of war—whether that war was fought centuries ago or in our own time. The circumstances of this stein's acquisition can attest to that.



John Stuart (1945-2002) wrote this article for the Jun 1990 issue of *Prosit*. Honored as Master Steinologist in 1988, he was one of SCI's most knowledgeable and respected members.

John was a hospital Corpsman in the Army during the Vietnam War before returning to West Virginia University, graduating with a Master's Degree in Counseling in 1974. After graduation he worked as a marriage and family counselor in a Community Mental Health Center in West Virginia. In 1980 he relocated to New Market, MD. From 1980 to 1989 he ran counseling centers for Vietnam veterans in Baltimore, MD. and Martinsburg, WV, and was later a counselor and teacher at Frederick Community College near his home. He and his wife, Judy, lived in a 200-year old log home that they restored, and where they operated the Thirsty Knight Antiques shop.

John celebrated life every day and had a deep compassion for people. He brought warmth, love and joy to those who were fortunate to have known him. He is also remembered for his witty sense of humor, and his playful irreverence.

John was an extremely knowledgeable and avid collector of antique beer steins, aided and abetted by his father-in-law, the late John Ey, Jr. Stein collectors universally benefited from John's generosity in coaching and educating them.

John insisted that he was a direct descendant of King Gambrinus and dutifully toasted his ancestor whenever time allowed.



The First Known Submarine Reservist Stein

By Günther Kij and Peter Meinlschmidt

Now, finally, one of the always suspected, but thus far never seen, submarine steins has "surfaced" (Pictures 1,2,3,4,5).

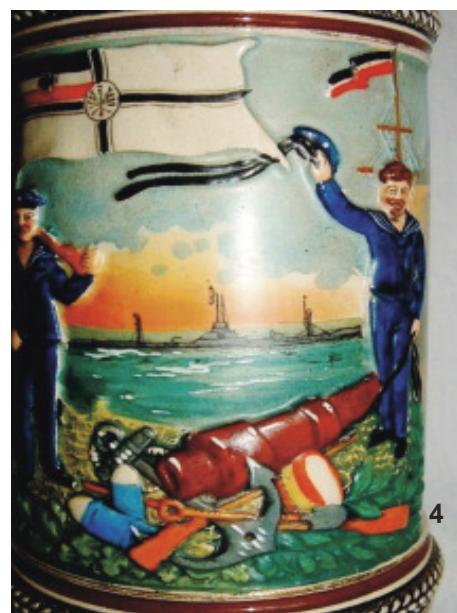
It is a 14.6 inch tall 1 Liter pottery stein with a slightly raised decorative frame around the center motif. It is made up of two standing sailors with the left one holding up the Imperial War Flag and the one on the right waving his cap in salute. In the middle between the two sailors a surfaced submarine (without bow number) is depicted and underneath an agglomeration of navy gear, such as a gun barrel, two artillery shells, an anchor, a paddle and a drum are shown.

The left lateral view of the stein shows a sailor walking with his girl friend and the writing below says "*In der Heimat*" (In the homeland). Further below a bandeau carries the inscription "*Zur Erinnerung an meine Dienstzeit*" (In remembrance of my service time), which is only completed below the scene in the right lateral view by "*an Bord d. 2. Unterseeb.-Halbflotille 11/14* (aboard the 2nd submarine half-flotilla (1911 - 1914)). The right lateral view shows a barroom with two sailors seated at a table. A large beer barrel has been put on the table from which an apron-clad barmaid is just tapping some fresh beer. This "scene of celebration" is crowned with the well-known slogan "*Brüder, stoßt die Gläser an, es lebe der Reservemann*" which translates to: "*Brothers, clank the beer glasses, long live the reservists.*"

The stein has a tall domed pewter lid the finial of which is again a standing sailor who is holding a painted Imperial War Flag near his head (Picture 6). The



1, 2, 3



4



5

conical lid dome is decorated with the scene of a naval battle in slight relief. The thumblift finial is an imperial eagle sitting on a ball with a "blind" Stanhope lens inserted in the ball roost. The upper

part of the handle is also decorated with the colored face of a sailor wearing a dark blue cap. The rear side of the stein has a rooster behind the handle on which only two names are in-

scribed, one of which being Reservist Kröhn (Pictures 7, 8).



6

The 7 cm high stein base has five circular (slightly flattened at the bottom) medallions with incised reservist scenes wrapped around the entire base. These scenes have inscriptions (starting from the center) such as "Bock reiss aus" (billy goat get running), "Jetzt ist uns're Dienstzeit aus" (now, our service time is over), "Mutter mach die Türe offen" (Mother, open the door), "So ist der Dienst schön" (service is nice like this) and "Hoch lebe der Reservemann" (Long live the reservist). The picture medallions are separated by two gold-colored oak leaf twigs, each.

The original owner's name is written in the center of the bottom side of the base, i.e. "Reservist Kröhn". Also to be noted is a thick vermilion final stroke drawn around the base. The underside of the stein base has the mold number "6190" incised. This type of stein, even though being a late dated stein, has only two lateral views.



7

Note: The described type of stein, of which additional navy related varieties are known, has exclusively been used for Navy steins (see the sailors depicted in the incised scenes). Furthermore, other variants (with different lid types) are known which only differ by a dark blue "final stroke" around the bottom of the base instead of a vermilion one. The stein manufacturer is not known.



8

As a point of interest, the stein only carries the inscription of the navy unit, i.e. the "2.Unter-seebots-Halbfottille" (2nd Submarine Half-Flotilla) but does not indicate a specific submarine on which the stein owner may have served. This may be associated with security regulations at the beginning of WW I. The memoirs of one submarine commander indicate that no outsider below the rank of admiral was permitted to visit and inspect a submarine.

The evolutionary history of the submarine in Germany and in other countries can be seen in the internet or in related books. Here, it should suffice to say that the German Imperial Navy (Kaiserliche Marine) funded the construction of submarines (*Uboot* in German) and to build up a submarine fleet starting in 1905 with the first fully operational submarine U-1 being commissioned on 14 December 1906. Three men were instrumental in this; Emperor Wilhelm II Commander in Chief of the German Imperial Navy (Picture 9), Grand Admiral von Tirpitz, the creator and organizer of the German Navy (1897-1917, Picture 10) and Fregattenkapitan (Commander) Herman Bauer, Captain of the German submarine forces (Picture 11).



9



10



11

The U-1 was 139 ft long, 12.5 ft wide, and had a crew of 12. It was propelled by two (400 HP) kerosene and two electric motors, could remain for 12 hours at a maximum depth of 98.5 ft, could sail above water at a maximum speed of 12.5 mph, and had a torpedo tube from which three torpedoes could be launched. The SM U-1, His Majesty's Uboot, can still be seen in the Deutsches Museum in Munich.

This first submarine was soon followed up by additionally built subs that were sequentially numbered and continuously technically improved.



Overview of the commission date and fate of the subs of the 2nd Submarine Half-Flotilla

Uboot #	Commissioned	Fate
U-11	21 Sep 1911	9 Dec 1914 total loss due to a mine
U-12	13 Aug 1911	10 Mar 1915 rammed, 20 dead, 10 survivors
U-13	25 Apr 1912	12 Aug 1914 mine or accident, 25 dead
U-14	24 Apr 1912	5 Jun 1915 sunk, 1 dead, 27 survivors
U-15	7 Jul 1915	9 Aug 1914 rammed, 23 dead
U-16	28 Dec 1911	8 Feb 1919 sunk in transit
U-17	3 Nov 1912	27 Jan 1919 scrapped in Kiel
U-18	17 Nov 1912	23 Nov 1914 rammed, 1 dead, 22 survivors

While the other technical specifications remained roughly the same - the length of the sub was increased. Thus U-17 and U-18 were roughly 33 ft longer than U-11.

two bow and two stern torpedo tubes, six torpedoes, one revolver gun and one two inch gun, crew: four officers, and 25 other ranks.

FINAL REMARKS

With respect to the 2. Unterseeboots-Halbfotille indicated on the stein, it could be learned that it consisted of the so-called "kerosene subs" U-11 (Picture 12) through U-18, and was based in (the isle of) Helgoland (Heligoland) in the North Sea at the beginning of WW I. Due to Reservist Kröhn's service time (1911-1914), he might have served aboard the submarines U-11 (commissioned on 21 Sep 1910), U-12 (commissioned on 13 Aug 1911) or U-16 (commissioned on 28 Dec 1911). Other submarines were commissioned at later dates.

Built by the wharf at Danzig, the U-11 had a length 175 ft, width of 20 ft, maximum diving depth of 164 ft, diving time was 50-90 seconds, propelled by (1,000 HP) kerosene and electric motors, speed above water was 16.4 mph, below water was 9.3 mph, armament:

received an Imperial submarine badge (Picture 13).



Returning once more to Reservist Kröhn's submarine stein, it is almost certain that he would not have been released into civilian life in 1914 but would have had to serve for the duration of WWI. As a point of interest, a passage of the German 1917 Fleet Association Calendar reads with respect to "Careers in the Imperial Navy" that "submarine personnel must have exceptionally good hearing abilities". Theoretically, there should at least be a few more submarine steins around, but for unknown reasons this is not the case. It seems that submarine steins are even rarer than the prized aviation steins.

Germany entered WW I with a total of 28 submarines distributed over four half-flotillas. Starting from submarine U 19 diesel engines were used. During the war years a total of 374 submarines were deployed which undertook 3,274 sorties in the course of 52 months. 178 submarines were sunk by the enemy with 5,249 submariners getting killed which corresponds to nearly half the number of submarine crews (total being 12,500). Even though the submarines did not change the outcome of the war, they nevertheless sunk a total of 6,394 merchant ships and 100 warships and were dreaded by the enemy. Contrary to WW II, the subs were invisible and undetectable during WW I when submerged.

Instituted by Kaiser Wilhelm II on 1 Feb 1918, every submariner who had taken part in at least three offensive sorties



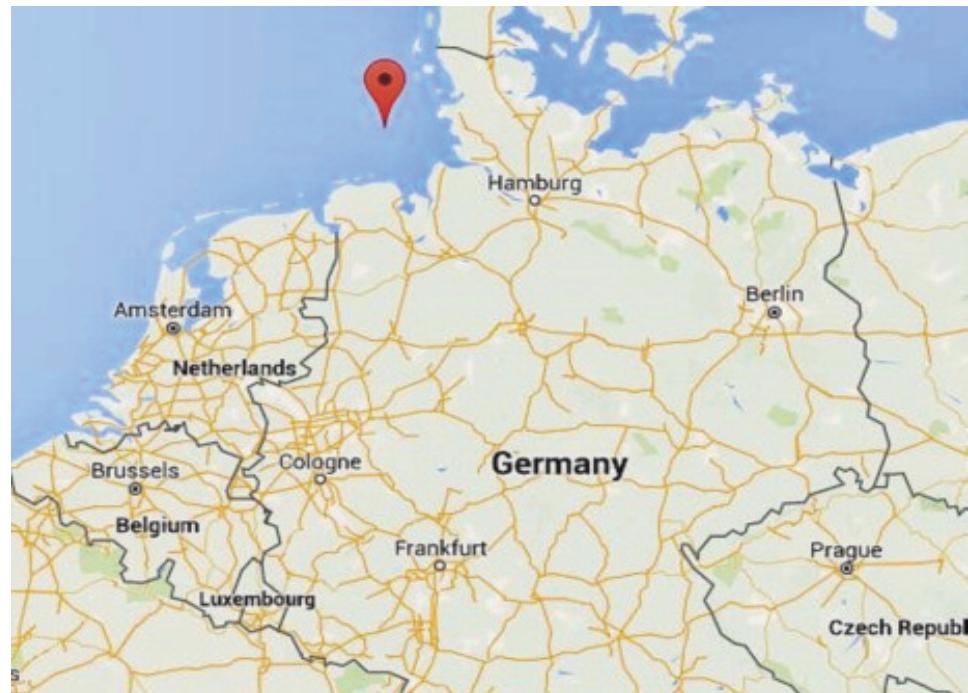
History of Heligoland in a Nutshell

By Peter Meinlschmidt

In an earlier article in this issue of *Prosit* (Kij and Meinlschmidt, *The First Known Submarine Reservist Stein*) Heligoland was identified as a major port for Germany's submarines. It housed the 2nd Submarine Half-Flotilla. This included submarines (Uboats) U 11 through U 18. But this only touches on Heligoland's importance to the German military.

Heligoland (German: *Helgoland*) is a small red sandstone island with a surface area of ca. two sq miles in the North Sea. It is located in the Heligoland Bight in the southeastern corner of the North Sea. It has been the only German "high seas" island located some 43 miles by sea from Cuxhaven at the mouth of the Elbe River (with Hamburg being located another 88 miles up the Elbe) and Wilhelmshaven (one of the most important imperial German naval ports) just 50 miles distant. Also, the Elbe estuary near Cuxhaven was the exit/entrance point to the Kiel Canal (inaugurated in 1895) which linked the Baltic Sea with the North Sea, thus enabling the shifting of warships between these two maritime areas. Therefore, every single ship movement of the German Navy could be easily monitored from Heligoland (see maps in Pictures 1 and 2).

The island is triangular-shaped with a larger higher part or plateau (ca. 200 ft above sea level) called "Oberland" (Upper Land) and a smaller part at sea level called "Unterland" (Lower Land). According to the 1893 Baedeker travel guide, the local population was put at 2,000 (and it appears that it has varied around this number ever since). The strategically favorable location of Heligoland can best be appreciated by looking at the maps in Pictures 1 and 2, the first showing Heligoland's position (marked with the red dot) in relation to German cities and the second showing its location related to other



countries in Europe.

Finds from excavations prove that the island had been inhabited since the Bronze Age, and later by Frisians, a Germanic tribe who mainly lived from fishing. In the middle ages the island was alternatingly ruled by Danes and German rulers from Schleswig. As of 1712 Heligoland became Danish and

under British rule from 1807 to 1890.

Starting from the 1830's, Heligoland became famous as a seaside resort attracting mainly Germans as bathers and visitors of the spa facilities. Also, many German liberals, unconventional thinkers, and opponents to royal arbitrariness visited the island where they could more freely express their mind. In 1841, August Heinrich Hoffmann aka Hoffmann von Fallersleben wrote the lyrics of what was later (in 1922) to become the German national anthem during a visit to Heligoland.

In 1890 Germany succeeded in concluding the so-called "Heligoland-Zanzibar Treaty" with England in which Germany swapped large tracts of land in Eastern Africa with Britain in exchange for the island of Heligoland. Thus, Heligoland was ceded to Ger-

many on 9 August 1890 with a big parade in the emperor's presence being held on 10 August 1890 and the Kaiser's and Empire flags being hoisted on the island.

Thus, Heligoland became part of the German Empire and eventually the island was turned into a strong sea fortress and naval base with naval artillery elements (Matrosen-Artillerie-Abteilung No. 5) and later submarines permanently based there.

During WW I a Naval Air Station (Seeflieger-Station) was also established on the island and the Battle of Heligoland Bight, the first naval battle between England and Germany in WW I, was fought in the vicinity on 28 August 1914. However, the inhabitants of the island were evacuated for the duration of WW I, i.e. from 2 August 1914 to 9 November 1918. Parts of the military infrastructure had to be razed and demilitarized under the terms of the Treaty of Versailles in the early 1920's, but with the ascension to power of the Nazis in 1933, Heligoland was again refortified into a formidable sea fortress. At the end of the WW II, the island had to endure a 1,000-bomber raid which rendered the island completely uninhabitable. Thanks to the efficient air raid shelters that had been cut deep into the island rock, most of the inhabitants survived this attack, but were evacuated to the mainland the next day.

On 11 May 1945, the British resumed control of the island which was part of their zone of occupation. In an effort to blow up the whole island, the British had gathered all types of left over war ammunition and filled up the galleries, tunnels, and underground shelters of Heligoland in an operation nicknamed "Operation Big Bang". They exploded the charge consisting of some 7,000 tons of explosives on 18 April 1947 in the largest non-nuclear explosion in history and when the dust had settled, the plucky island had miraculously survived the ordeal, though somewhat slimmed down.

It also survived its subsequent use as British bombing range in the following years. Only on 1 March 1952 did the



A bird's eye view of Heligoland from a postcard dated around 1900.



- Zollfreier Einkauf
- Staub- und pollenfreie Luft
- Sonnenreiches Inselparadies

Heligoland today from a brochure vaunting the island's assets, such as **duty-free shopping, dust and pollen free air, island with many sunny days**

British allow the former inhabitants of Heligoland to return to their war-damaged island and approx. 2,100 did re-

turn. In the wake of the German post-war economic upswing, Heligoland was redeveloped into a thriving sea resort which again attracted many visitors and day trippers. Due to its "high seas" location, the island even benefited from tax and duty-free sales which additionally boosted the numbers of

visitors. As a point of interest, Frisian (a German dialect) was instituted as an official language, besides German. Even today, Heligoland is a well-known vacation destination.

Editors note. For more related to Heligoland please see *Heligoland by Chris Wheeler in Prosit, March 2007.*





**399 North Garey Ave.
Pomona, CA 91767
909-865-3146
frontdesk@amoca.org**

Founded in 2001 and opened in September 2004, AMOCA is the largest museum in the United States devoted exclusively to ceramic art and historic innovations in ceramic technology. It is located in an area abounding with ceramic history and internationally recognized clay artists from the Arts and Crafts Movement, the 60's Clay Revolution and the current Studio Pottery Era. AMOCA champions the art, history, creation and technology of ceramics through exhibitions, collections, outreach and studio programming. Teaching and demonstrations of ceramics are available in our studios.



The Mettlach Wares exhibit in the Lower Gallery of AMOCA was organized with the help of a Getty Multicultural intern and a Windgate Museum intern. The current exhibition focuses on works by several Mettlach artists, using items in the Museum collection donated by the late Robert D. and Colette D. Wilson. This exhibit runs through July, 2020.



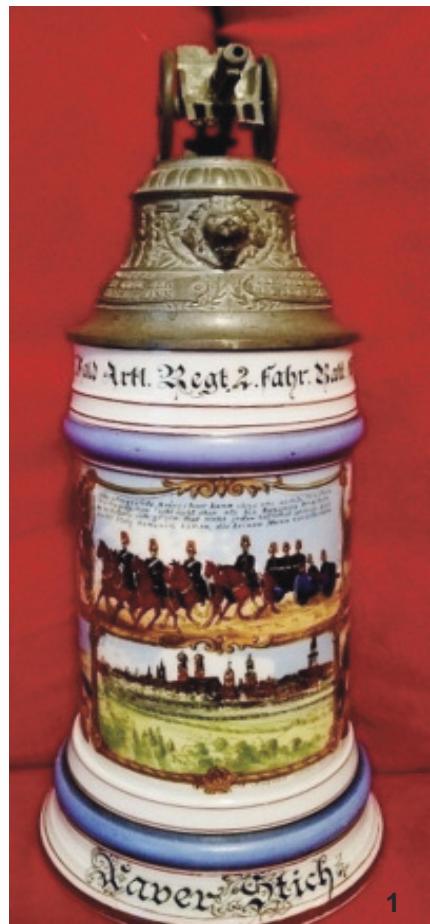
Pictured above, seven Villeroy & Boch Mettlach beer steins, all circa 1890-1910. From left to right, 1) Relief #24 designed by Ludwig Foltz; 2) Etched #1932 designed by Christian Warth; 3) Etched #2583 designed by Fritz Quidenus; 4) Etched #2075 designed by Otto Hupp; 5) Cameo #2652 by Johann Baptist Stahl; 6) Etched #3168 designed by Ludwig Hohlwein; 7) Etched #2134 designed by Heinrich Schlitt.

The Beer Stein Library is now hosted by AMOCA

A Bavarian Regimental Stein with Wartime Service Dates

By Don Strack
and Peter Meinlschmidt

I would like to describe a regimental stein that was kindly made available to me by Don Strack, a longtime member of both the Dixie Steiners and the Carolina Steiners. During a recent visit to the States, I was able to view Don's stein and saw that it was a bit unusual. The stein (Picture 1) is a porcelain stein with the rarely seen pewter lid having a protruding lion head topped by a field artillery gun finial. It is dedicated to gunner Xaver Stich. Picture 2 shows the red (peacetime) shoulder board with Prince Regent Luitpold's yellow initials worn by both the 1st and the 7th Bavarian Field Artillery regiments.



Since the artillery piece is fitted with a protective shield, it represents the post-1905 type gun, most likely the 3 inch (7.7 cm) FK (Feldkanone) 96 n.A. (new type). This gun was manufactured by Krupp and had an effective range of 3.5 miles and maximum range of 5.3

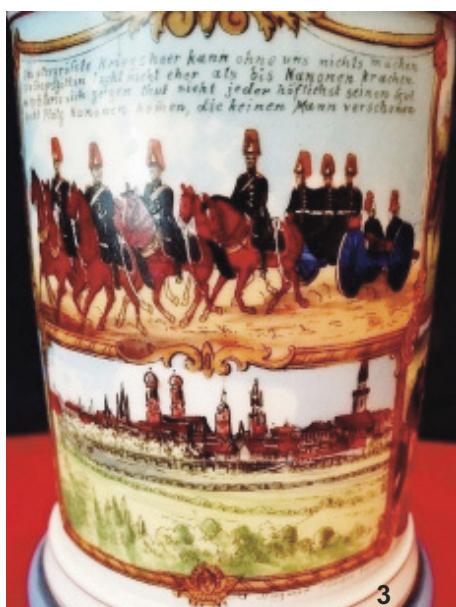
miles. It was served by a 6-man crew.

Xaver Stich served with the 2nd mounted battery of the Munich based 7th Royal Bavarian Field Artillery Regiment. The stein body has a center motif made up of two superimposed framed scenes of which the upper one shows a horse-drawn gun with its 5-man crew plus 3 more riding the draft horses and one single horseman (the leader) next to them galloping by. The lower one shows a view of the garrison town of Munich with its famous onion-shaped twin towers of the St. Mary's church. Note the true-to-life depiction



2

of the mounted artillerymen wearing red parade plumes on their black leather helmets, as was typical and exclusive for the Bavarian field artillery. At the bottom of the center motif (right -hand side) is a tiny inscription with the address of the Bergmann company. According to Chris Wheeler's "Stein Marks," Karl



3

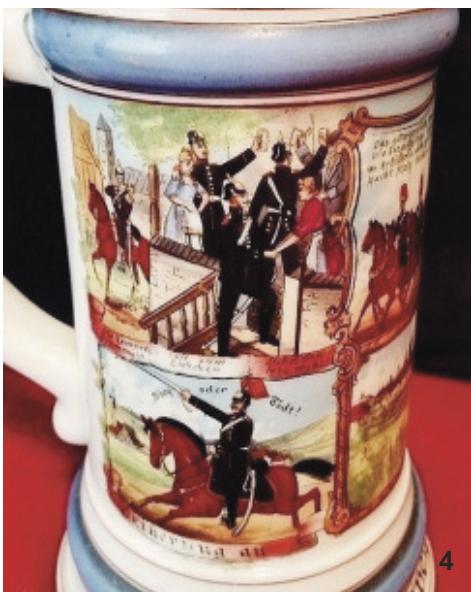
Bergmann and his brother ran a shop specialized in decorating and distributing military and occupational steins from 1901 to 1919 and they were also specifically known for their individually designed transfers, such as the ones used on this stein.

The center motif on the stein (Picture 3) shows two superimposed framed scenes. The slogan at the top scene reads "**Das allergrößte Kriegsheer kann ohne uns nichts machen, die Siegesgöttin lacht nicht eher als bis Kanonen krachen, wo Artillerie sich zeigen that zieht jeder höflichst seinen Hut, macht Platz, Kanonen kommen, die keinen Mann verschonen**". I would translate this as "*Even the greatest Army is powerless against us, the goddess of victory will only smile, after cannons have spoken. Wherever artillery is showing up, everyone will greet them lifting their hats, make way, the cannons are coming that won't spare anyone.*"

On the left side of the stein (Picture 4) there are the two scenes. On upper is a typical scene of artillerymen celebrating in a beer garden. Below it is a mounted soldier shouting the slogan of all mounted units "Victory or Death".

On the right side of the stein (Picture 5) we again see two scenes. The upper scene shows "Einquartierung", i.e. handing over the official request for billeting troops in citizens' homes for the duration of a military exercise (which has not always been met with enthusiasm by the citizens concerned). The service dates of 1915 - 1918 are very unusual.

The lower scene has serving crew handling the field gun. Please note that the gunners depicted are wearing the black leather helmet with a **spike top** (German "Pikkelhaube") which was typical for Bavarian gunners only. Prussian gunners would wear the black leather helmet with a **ball top**, as shown on the picture underneath. However, Bavaria



eventually adopted the ball-top helmet for artillerymen as late as 31 March 1916! Additionally, it is to be noted that - in contrast with the Bavarian infantry (wearing light blue colored trousers and tunics) - the Bavarian artillerymen wore dark blue colored trousers and tunics, as correctly depicted on the stein.

Since Germany gradually introduced the steel helmet to its frontline troops by summer 1916, artillerymen in forward frontline positions would wear it as well, as is documented by Picture 6 below.



Frontline gunners wearing the typical German steel helmet (picture probably dated 1917).

A nearly identical scene with gunners on a Prussian Field Artillery stein shows the crewmen wearing the typical ball-top (artillery) helmet.

A real - life picture of a gun crew in the

early days of WWI. The men are wearing the ball-top helmet with a field grey cover for camouflage reasons.

Finally, it can be stated that Xaver Stich may have been drafted to serve with the Bavarian field artillery in April 1915 and took to the field in September or October of 1915 following a 3-month fast-paced training in Germany. If he had been with the 7th Bavarian Field Artillery Regiment in WW I, he would have served exclusively on the Western front (Verdun, Somme, Lorraine, Aisne, Meuse). In 1918 it fought near

Rheims and, by October 1918, on the United States front in the Meuse-Argonne area.

In closing it is to be noted that Xaver Stich managed to obtain his personalized stein after or at the end of 1918. As can be seen from the stein's decorations, the stein is a pre-WW I type, and it is also to be noted that regimental stein production and distribution had virtually ceased with the outbreak of WW I. Therefore, a regimental stein with WW I service dates is to be considered unusual.

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Did you know

that one of the first known publications about beer steins in a United States publication is one titled "Steins" and was published in *Brush and Pencil*, Vol. 3, No. 2 (Nov., 1898), pp. 118-119. **Yes, that's 1898.** No author credit is listed. The following highlights the focus of the article:

"NOT until the World's Fair in Chicago (1893) was the average American familiar with the artistic products of German craftsmen and factories. We all recall with pleasure the beautiful display of mugs, from the ordinary stoneware to the most beautiful creation of the fictile art.

The German stein has become one of our most popular articles of ornament and decoration. Much of their popularity at present is due to the Dutch and Flemish dining rooms, now so largely used, in which are their proper surroundings for decorative effect.

Art collectors have found an increasing pleasure in the various designs in these mugs, and there seems to be a feeling just at present that no one can have too many steins, providing they differ in design or in the legends on them."

As you can see - the beauty of steins has always been appreciated!

The complete article can be found at the JSTOR Library.

<https://www.jstor.org>



Weihaiwei Tankards

By Martin Kiely

Most people know that Great Britain leased Hong Kong from China in 1898 for a period of 99 years. A lesser known fact is that Britain also leased the major seaport city of Weihaiwei (English name, Port Edward) in northern China the same year under more ambiguous terms. Weihaiwei, located in the Shandong Province, is a garrison city with a harbor surrounded by the sea on three sides. Liugong Island at the mouth of the bay protects the harbor.

Japan captured the port from the Chinese during a major naval battle in 1895. Since both Russia and Germany controlled territories in China, Britain also wanted a seaport in China for a naval base to protect Hong Kong from a possible attack by Russia. Britain paid Japan to take control of Weihaiwei and negotiated a lease with China (here is where it gets ambiguous), which would be terminated once Russia relinquished its territory in the region.

Weihaiwei **was not** a British colony but strictly a leased territory. The population of 128,000 people living in the garrison city remained Chinese citizens. Britain built a naval base on Liugong Island, but did little else in the way of improvements. This is different from Hong Kong, which the British had a fixed long-term lease. This provided more incentive for development and Hong Kong benefited greatly from the British presence.

China declared Weihaiwei a foreign port where no duties would be charged on exported goods made in the city. This duty-free status greatly increased the trade in and out of the port. The city produced very few goods for export. It is estimated 90% of the goods exported were shipped into the city and falsely marked as produce of Weihaiwei. Chinese customs officials were aware of the fraud but, decided to let it slide because the amounts were not significant enough to confront Britain.

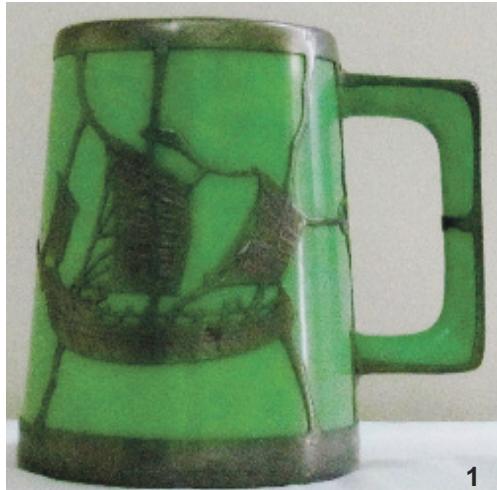
Russia returned Lushan, the territory it controlled, to China in 1905, which would have automatically terminated Britain's lease. However, both countries agreed to allow Britain to extend its presence until relinquishing the garrison city back to China in 1930. Consequently, Weihaiwei lost its duty-free port and the exports from the city dropped significantly.

Now that the history is laid out, please allow me one more short diversion before we get to tankards.

China introduced the world to both tea and teapots. Arguably, the finest clay to make teapots is found in Yixing near Shanghai. The clay, usually red or brown, is named Zisha which can only be found in Yixing. The clay absorbs a small amount of tea. This has led experts to suggest that a well-used teapot that has never been washed with soap, only rinsed with water, and used for a single type of tea, will brew a superior cup of tea. The Chinese tradition of making teapots dates back to the Ming dynasty (1368-1644). More recent teapots are quite often overlaid with pewter decoration.

In 1994, I attended the Bonaventure Antique Show. A dealer offered for sale a one-liter green pottery glass bottomed tankard (Picture 1). The body was overlaid with pewter similar to the Chinese teapots. A Chinese Junk dec-

orates both sides of the body. Pewter straps connect the ship to the top and bottom pewter rings. The handle is also bordered with pewter.



The interior is a milky white color. The dealer knew nothing of its origin and we both assumed it was probably made in China. Despite the absence maker's mark. It really appealed to me so I bought it.

Searching eBay can not only result in some great finds/buys, but also some useful information. It was not until 2015 that I bought a similar glass bottomed tankard with the same green exterior and white interior. This tankard was

smaller, 600 ml, and also featured a pewter overlay on the body. A dragon is found on one side of the body (Picture 2) and a stylized couple is kissing encased in a circle on the back side (Picture 3). One difference between the two is there is no pewter border on the handle of the smaller tankard.



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The smaller tankard was marked on the pewter base ring with **Hsin Ho Cheng Wheihaiwei**. It is interesting to note that the spelling of the city is wrong; it should be Weihaiwei. Both are glass bottomed (Picture 4).

The misspelling, made me realize how a Chinese person who spoke no English could have easily made such a mistake. I shudder to think how well I would do duplicating Chinese characters. Hsin Ho Cheng's mark is usually found on teapots. Incidentally, a complete set consists of a teapot, milk pitcher, creamer and sugar bowl, all decorated with pewter overlay. The same misspelled die was used to impress his mark on all his wares. I believe the tankards are much less common than the teapots. It is possible that the tankards were a special order for the British market.

I assumed I had discovered who made my tankards. However, further research on Hsin Ho Cheng teapots, which had his mark on the base ring, had different Chinese characters (pottery marks) impressed in the exposed pottery base. I believe this suggests that Hsin Ho Cheng was not a potter. Possibly he was a pewterer who decorated with pewter overlay on both teapots and tankards potted by others.

Another theory is that he was strictly a merchant who purchased wares made

by others and placed his mark on them to save taxes which would increase his profit margin. The unmarked tankard in Picture 1 could have been made either before or after Britain's lease of the garrison island.



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Picture 5 is a pewter tankard with his mark. Again that does not help us decide whether he was a merchant or a craftsman.

Other teapots carry the mark Hor Chung Weihaiwei. Similar to Hsin Ho Cheng, his mark is found on teapots bearing different Chinese pottery marks. One teapot listing has the same shade of green as my tankards. His mark is also found on a pewter tankard.

In conclusion, it is possible neither Hsin Ho Cheng nor Hor Chung had factories in Weihaiwei. I do know the approximate age of my tankards and their country of origin. Possibly another SCI member will fill in more of the blanks.

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